

PSYCHOMACHIA AND BOOK I OF SPENSER'S FAERIE QUEENE

by

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" PSYCHOMACHIA AND BOOK I OF SPENSER'S
FAERIE QUEENE "

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ABSTRACT

Book I of Spenser's Faerie Queene contains an intricate psychological framework that tells more about the psyche than has been discovered by traditional scholarly interpretations of the allegory. Throughout the poem human behaviour is expressed in archetypal symbols which reveal the structure and dynamics of the psyche in a way that cannot be adequately understood according to sixteenth-century theories of mental processes.

Spenser utilizes the formal conventions of the psychomachia which locate the poem's action within the mind of the hero. What emerges is a psychodrama that speaks directly to the modern reader's own process of self-discovery. The applications of the tools of analytical psychology reveal how Spenser approximates Carl Jung's formulation of the process of individuation. Certain basic Freudian precepts on the nature of the identity crisis are also useful in explaining Spenser's delineation of the Redcrosse Knight's search for self.

What emerges from Spenser's portrayal of the search for identity is the intrinsically masculine nature of the heroic quest. Consequently, the basis of the poem's vision is a patriarchal world-view that necessitates the experience of woman as projection. This culturally induced archetypal

split between the subject as masculine and the object as feminine demands that life itself be experienced as a series of dualities. In Spenser the direct source for this split is found in the Augustinian dualism that frames the theological allegory of Book I, although that dualism stems from a broader cultural experience that originates in the birth of patriarchy.

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INTRODUCTION

Coleridge's passing remark on "the marvellous independence and true imaginative absence of all particular space or time in the "Faerie Queene"¹ has been reiterated frequently in Spenser criticism. A.C. Hamilton, in his structural study of the allegorical imagery of the poem, writes that The Faerie Queene "is a product entirely of the poet's imagination,"² an observation upheld in A.G. George's appreciation of the poem's lack of linear progression "from point to point towards a well-defined end; the soul united in this ever changing scene lies in the imagination of the poet himself which acts as the interpreter of this puppet show."³ To locate the root of a poem in the poet's imagination might strike us as simplistic, but even a cursory encounter with the extraordinarily evanescent, dream-like texture of The Faerie Queene evokes spontaneous appreciation for its imaginative breadth. Book I especially has been esteemed for its consistently imaginative quality the substance of which "takes us into a different world,"⁴ yet once the ephemeral quality of the action is observed it is hastily bypassed for the apparently more essential task of interpreting the allegory. What this task notoriously fails to take into account is the psychological nexus of the action, for the richness and scope of fantastic detail in Book I are inextricably bound to the poem as conveyor of an inner journey. Hence, we cannot discuss the allegorical meaning of the Redcrosse Knight's quest for holiness without defining its psychological framework.

It has become almost axiomatic in Spenser scholarship to discredit the application of modern psychological theories to Spenser's poetry. Critical approaches to The Faerie Queene remain geared to the poem's place in literary history, its epistemology, and its sweeping allegorical range. Psychological readings of the poem have appeared sporadically in recent years; strictly psychoanalytic or Jungian discussions are mere whispers.⁵ Disdain for psychological readings with modern orientations prevails among critics of The Faerie Queene including those whose primary interest is the psychology of the poem. Following the trend set in Shakespeare studies by Edward Dowden,⁶ Ruth L. Anderson,⁷ and J.B. Bamborough⁸--all of whom argue for a psychological reading of Shakespeare's works strictly in terms of our knowledge of Elizabethan psychology--Spenser's critics follow suit in reading The Faerie Queene in light of sixteenth-century theories of mental processes.

The leading exponent for this approach to Spenser is Priscilla H. Barnum who argues that in order to read Books I and II of The Faerie Queene "with the intention of isolating from them their 'psychological' content," it is necessary to give "an Elizabethan definition to the term psychology."⁹ Barnum observes that although the word "psychology" did not "come into use until about a hundred years after Spenser's time," theories on the make-up and function of the mind "had begun to attain a degree of independence from medicine . . . and theology"¹⁰ during the sixteenth century. Evidence for this new concern

is the spate of sixteenth-century treatises on 'Melancholy,' the 'Soul,' 'The Nature of Things,' 'Of Wisdom,' and the like. Knowledge of or theories about the mind were considered part of Natural Philosophy, a general branch of learning covering the study of man in toto. Man was viewed as a duality, divided strictly between soul and body, and Natural Philosophy was divided accordingly between the science of the soul and the science of the body¹¹

Barnum provides a useful account of the major treatises on Natural Philosophy upon which Spenser allegedly drew for Books I and II of The Faerie Queene and outlines Spenser's application of the Elizabethan concept of the tripartite soul. Thus, Spenser's "map of the soul" is divided into three hierarchical sections beginning with the "Intellective Soul (immortal)" which includes the faculties of "higher reason (Sapience)" and "free will (Arthur)." On the second level we find the "Sensible Soul (Guyon)" which harbours "common sense," "reason (the Palmer)," "imagination (Phantastes; Phaedria)," and "memory (Eumnestes; Anamnestes)." Thirdly there is the "Vegetative Soul" (represented by the Redcrosse Knight) whose faculties include "growth (Fidessa)," "nourishment (Speranza)," and "begetting (Charissa)."¹² The faculties of the Vegetative Soul contain their respective antitypes: Sansfoy, Sansloy, and Sansjoy. Thus Spenser's map of the soul, like the Elizabethan tripartite soul, "reflects the tripartite division of the entire man, who was thought to be made up of 1) soul, 2) spirit or mind (a motive power), and 3) body (containing the four humours and made up of the four elements)."¹³

Barnum's study of Book I of The Faerie Queene is a valuable and illuminating attempt to locate "the journey of Redcrosse somewhere in the region of the 'vegetative' soul"¹⁴ with its concomitant processes of growth and reproduction. The goal of the journey is the union between this primitive level of the soul and faith--presumably achieved when Redcrosse acquires "a vision of his other-wordly goal, the heavenly city."¹⁵

Barnum concedes the possibility of discussing parts of The Faerie Queene in terms of present day psychologies, for the facility with which this can be done indicates "a minute awareness on Spenser's part of the interaction between thought and feeling, which no amount of study of the literature on the 'faculties of the soul' could have imparted to him."¹⁶ Yet she paradoxically warns against translating The Faerie Queene into modern psychological systems, particularly the "Freudian-oriented," for the unintelligible reason that "each such system of interpretation . . . will be found to be self-enclosed and repetitive--particularly so when the possibility of working back and forth between the artist's work and his biography is, as in Spenser's case, limited."¹⁷ Barnum's condemnation of the psychoanalytical approach to literature is paradoxical and misinformed, and stems from the prevalent misconception that the aim of this approach is the schematic reduction of the psychological content within the literature to the author's personal psychology. This, of course, assumes that psychoanalytic criticism is dependent on biographical information which essentially it is not. (Freud's detection of the oedipal complex in Oedipus Tyrannus was not based on Sophocles' biography.) Rather, the tools of

modern psychologies--particularly the Freudian and Jungian schools--enable us to unfold the foremost dimension of a literary work: its "unconscious content" or the determining energy behind its language. For if "translating" Spenser according to modern psychological theories is as easy a process as Barnum predicts, we may deduce that the psychological complexities inherent in The Faerie Queene are not adequately absorbed by sixteenth-century postulates concerning mental processes.

I propose to elucidate how the "unconscious content" within Book I of The Faerie Queene reveals a startling affinity with the modern reader's experience. For as much as the Redcrosse Knight's journey entails the discovery of faith, it also speaks to the twentieth-century reader, in readily identifiable terms, about the painful process of self-discovery. And since throughout Book I "the journey-metaphors are based on the analogy, which the human mind finds very natural, between physical movement and the non-spatial action of the soul,"¹⁸ the Redcrosse Knight's inner journey illuminates the reader's "most intimate experience at every stage of life."¹⁹ References to psychoanalytic and analytical psychology will explicate the modern reader's affinity with Spenser's hero. But before we can discuss the psychological framework of Book I we must first examine the formal structure of the narrative which permits the psychological texture of the landscape.

The technique which allows for the ready identification between the Redcrosse Knight and the reader is the location of the action in the mind of the hero. For this stylistic device Spenser is indebted to the Psychomachie of Prudentius--a Christian moral allegory which, though stylistically and contextually simpler than many of its successors, contains

the nucleus of the pattern retained by later more sophisticated works: personified moral abstractions (virtues and vices) combat one another until the hero of the poem fulfills his quest for virtue. Spenser's indebtedness to the tradition of the psychomachia is evident in Book I of The Faerie Queene where the Redcrosse Knight comes closer to obtaining holiness after battling numerous forces of evil, much in the same way that Mansoul becomes victorious for God by defeating his own vices. The most obvious difference between the world of The Faerie Queene and Prudentius' cruder poem is the specific location of the action, for whereas Prudentius' narrative transpires on a simplified landscape, Spenser's poem is located in the magical world of "Faerie land" peopled with a spectrum of characters ranging from the earthly to the supernatural. Yet the difference between the two landscapes is dimensional, not spatial. In his discussion of the importance of Prudentius' allegory in literary history, Duncan Harris observes that the Psychomachia "makes easily recognizable a characteristic of the genre of moral allegory which does not appear so clearly in later and less pure examples of the form."²⁰ This quality concerns the psychological nature of the setting in that the world of the poem is the mind of the hero, and consequently "the mind of the hero . . . creates the allegorical narrative."²¹

Although Book I of The Faerie Queene diverges from the Psychomachia of Prudentius in its dialectical portrayal of the Redcrosse Knight's allegorical quest for holiness, Spenser has retained the earlier poem's basic stylistic quality of creating a narrative out of projections from

the hero's mind. The question which arises is whether any of the characters in Book I exist self-sufficiently or whether they all function as aspects of the hero's psyche. On this point readers are divided. The two most vocal in their opposition are Harry Berger, Jr. and Isabel MacCaffrey both of whom have been instrumental in forging new paths in Spenser scholarship. According to Berger, in the mental landscape which surrounds the Redcrosse Knight,

many of the characters lead double lives determined by an allegorical method whose reference is primarily psychological. Una, Archimago, Duessa, and the Sansbrothers, for example, exist simultaneously outside the hero in the fictional landscape, and within him, as permanent or transient aspects of his psyche.²²

The action, moreover, takes place concurrently on these two levels and is sustained without discrepancy through the process of projection:

an evil condition of psyche (permitted or induced by the hero) confronts him as external enemy, while simultaneously, good forces (Una and Arthur) are at work within helping to sustain him. He is conscious neither of the inwardness of these forces, nor of the extent to which they transcend the powers of mere flesh and blood, nor the fact that in fighting others he is always to some degree fighting himself.²³

MacCaffrey, on the other hand, finds it reductive to relegate the action of the poem to "'places of the soul not fully available to consciousness'"²⁴ as Berger does, and accuses this reading of all but obliterating "the considerable complications of Spenser's ontology in The Faerie Queene."²⁵

MacCaffrey does not deny that Spenser was aware of

a significant psychic life flowing beneath ordinary consciousness; its presence, and its relation to an 'objective' spiritual realm, is revealed during the [Redcrosse] Knight's sojourn with Archimago. To say that all of the poem's places are also 'places of the soul,' however, simplifies Spenser's allegory unduly because it blurs some of the statements he wants to make about the relations between psychic and non-psychic (but invisible) reality, a relationship that is primarily analogical, but not figurative.²⁶

MacCaffrey's dismissal of the psychomachia in Spenser is myopic and stems from a failure to perceive the dialectical nature of the ontological process she observes in Book I of The Faerie Queene. What she fails to take into account is the fundamental paradox of Spenser's allegory wherein the states of being and becoming are sustained simultaneously and from which are derived the formal characteristics of the allegory. For ultimately it is the psychomachia which permits the Redcrosse Knight to be both the representative of Holinesse and the questor for Holinesse.²⁷ In order to appreciate the psychological breadth of the Redcrosse Knight's quest for Holinesse we must first understand this paradox to which we find an important clue in Prudentius.

Prudentius explains his narrative's form through the orthodox Christian idea of man as "a battlefield between good and evil."²⁸ Thus in his hero Mansoul's raging bosom, "our two-fold being inspires powers at variance with each other."²⁹ As Duncan Harris explains, the foremost part of Prudentius' poem

consists of successive combats between those powers inspired or animated or quickened--the Latin verb is 'animare'--by the hero. The important point is that the hero creates the combatants out of his two-fold being, creates the battles which comprise the narrative, and creates the victory which the virtues gain. At the completion of the narrative, the victorious personifications created by the mind of Mansoul totally dominate him. The allegory becomes the hero's vision of his own purification. Prudentius invents a mind which creates the fiction which creates an image of itself within the fiction.³⁰

Spenser's Redcrosse Knight, like his precursor Mansoul, is both the creator of the fiction and the composite of the characters within it. Thus, the allegorical fiction in Book I re-enacts the domination of the hero-creator's mind by the idea which the fictive hero seeks.³¹ This procedure does not deter Spenser from making statements about the relationship between psychic and non-psychic reality; as we shall see, it is precisely this technique that permits thematic statement.

To illustrate Spenser's treatment of the psychomachia we might consider the nature and necessity of Una as an accompanying force in the Redcrosse Knight's journey. In the framing image that precedes the first incitement to action in Book I Una exists as a figure in her own right on the literal level of the narrative, and as the supra-personal albeit concealed Truth that guides the Knight in his search for faith. But reducing Una exclusively to her allegorical meaning as absolute Truth creates an extra-narrative tension between her allegorical function and her apparent betrayal of that function when, for instance, her confusion in the

mysterious labyrinths of the Wood parallels the Knight's and, if we can look even further ahead for an instant, when following the Redcrosse Knight's defeat of Error she obviously guides Redcrosse and herself to Archimago's doorstep.³² If Una's truth is "nearly helpless" and "in bondage" due to "the fallen nature of her protector,"³³ her limitations define her essentially as an integral aspect of the Knight himself, and not as an effect of narrative inconsistency. Paul Alpers, in his discussion of the complexity of the various levels that constitute The Faerie Queene, warns us about the dangers resulting from the placement of greater value upon the allegory than on the latter's "conceptual translation."³⁴ In other words, we must refrain from equating the poetical activity with the fictional at the same time that we keep in mind the intricate interplay between our own responses and the meanings that determine them.

Whatever the specific content or meaning, it is expressed by the characters and settings that constitute and the events that take place in the putative reality of the poem.

However, when we read the poem on this assumption, we find numerous inconsistencies, some of which produce major interpretive difficulties. We find inconsistencies . . . because our criterion of consistency is not valid. In turning narrative materials into stanzas of poetry, Spenser's attention is focused on the reader's mind and feelings and not on what is happening within his fiction. His poetic motive in any given stanza is to elicit a response--to evoke, modify, or complicate feelings and attitudes. His stanzas, then, are modes of address by the poet to the reader.³⁵

This relationship between poetry and "narrative materials"³⁶ Alpers defines as rhetorical, and it is precisely this tool that sustains the psychomachia within the allegorical plane of Spenser's narrative. A case in point is the assimilation of the Redcrosse Knight's psychological condition to Una's, achieved initially through Spenser's skillful handling of language. In the following description of the confusion evoked in the wandering Wood, note how the repetition of the pronouns "they," "their," and "them" intimates the fusion of the Knight's and Una's experience:

Led with delight, they thus beguile the way,
 Untill the blustering storme is ouerblowne;
 When weening to returne, whence they did stray,
 They cannot finde that path, which first was showne,
 But wander too and fro in wayes vnknowne,
 Furthest from end then, when they neerest weene,
 That makes them doubt, their wits be not their owne:
 So many pathes, so many turnings seene,
 That which of them to take, in diuerse doubt they beene.
 (I.i.10)

And throughout the poem Una's experiences--which in narrative terms are simply reactions to the knight's own--become "through the poetry"³⁷ a part of them. The same is true for the other characters--both human and non-human--whom the Redcrosse Knight encounters. In subsequent chapters the process of projection will be explored more fully in order to make sense of the conceptualization of being rendered in Book I. But first we must consider the nature of those projections which in Spenser are transformed beyond Prudentius' level of simple allegory into a psychodrama of intricate symbolic texture.

A number of readers have commented on The Faerie Queene's structural "confusions and contradictions,"³⁸ and disagreement continues regarding the extent of the poem's "incoherence." But Spenser's poem, unlike the Psychomachia of Prudentius, is not a closed system of allegorical representation wherein narrative and moral meanings co-exist without ambiguity. As Rosemary Freeman notes, Spenser "conceived his form as a framework in which many modes of meaning could take place. In it it would be possible to integrate the poetic experience that could be expressed only through metaphor and symbol with that for which other kinds of expression are best suited."³⁹ The allegorical structure of Book I, then, exists as a framing device for the narrative rather than the absolute vehicle for meaning, thus allowing for the poem's transmission of multiple meanings. This in turn establishes the reader's inability to reach definitive conclusions about the poem's meaning. "Spenser's principle narrative strategy in The Faerie Queene," writes MacCaffrey, "is causal inexplicitness."⁴⁰ The absence of causal linkage is due to the paratactic structure of the allegorical episodes.⁴¹ Erich Auerbach shows that the "lack of connectives"⁴² that distinguishes the paratactic style of the Bible, for instance, from the more rigid style of classical texts (marked by an "abundant display of connectives," and the "precise gradation of temporal, comparative, and concessive hypotaxes"),⁴³ creates a narrative ambiguity that demands "the participation of the reader to interpret the unexpressed relations--causal or otherwise--between the juxtaposed syntactic elements."⁴⁴

Similarly, Book I of The Faerie Queene opens "in the midst,"

with a lack of prefatory material like the blankness of 'A gentle Knight was pricking on the plaine.' It proceeds in linear fashion, leaving the reader to fill in the white spaces between the distichs, to ask (and answer) such questions as, Why and how did he become her prisoner? What does 'prisoner' mean? There are clues, notably in the speakers' names and in the general familiarity of the situation The paradigm is made so entirely visible in the few highly charged details of setting and action, that we know at once 'how they did'; the poet need not 'say.'⁴⁵

The paratactic spaces can be further filled by the reader's familiarity with the poem's literary background. But in "the more complexly charged interstices of the Spenserian lattice," the reader's response "ordinarily has more to draw on (a multiplication of clues often making for deliberate ambiguity)," although the principle remains the same.⁴⁶

Narrative sequence is a vehicle of tacit meaning, calling upon the reader to supply the intervening material that the narrator fails to provide, and thereby to understand the need for such imaginative exercise in the interpretation of his own experience.⁴⁷

An important effect of Spenser's paratactic style is the dream-like quality of the poem. Observing the paratactic quality of both the poem and dreams Graham Hough writes: "Causal relations are expressed in dreams by taking both members of the alternative into the same context. In fact the ample array of logical relations is reduced to a simple parataxis."⁴⁸ Parataxis, then, accounts for the narrative "incoherence" frequently noted by Spenser's critics.

Thus as interpreters of the Redcrosse Knight's quest, we participate in the Knight's inner journey through our responses to the dream elements in the poem. Ultimately this interplay between poem and reader accounts for the inherent logic of narrative activity. The intimate relationship between poem and reader further suggests an atemporal, non-spatial link between them. This particular affinity stems from the symbolic range of the poem whose form of representation is rooted in the unconscious. Thus the images--or symbolic forms--that we encounter in Book I of The Faerie Queene are confrontations with our conscious minds of a perceptible unconscious content.⁴⁹ The response is made possible by the presence of primordial or archetypal images "at work in the human psyche."⁵⁰ Since the unconscious is by its very nature unknowable, it must be stressed that these contents are perceivable by consciousness only as indications of unconscious energy, as I will explain shortly.

The psychological framework of Book I of The Faerie Queene depicts the personal nature of the Redcrosse Knight's quest as well as the archetypal progression, or journey, from innocence to experience. In order to tap the sources of psychological complexity that inform the poem it will be necessary to refer to various theories held by analytical psychology, although psychoanalysis will also provide assistance. Thus, a brief explanation of terms and methodology is in order.

I will begin by examining the subjective nature of the Redcrosse Knight's quest and proceed to define the archetypal constellations of the journey. Discussing the phenomenology of the self Carl Jung observes a twofold division of the unconscious. The first and "more or less superficial layer"⁵¹ is the personal which contains "integral components of the individual personality and could therefore just as well be conscious."⁵² Thus the personal unconscious is "limited to denoting the state of repressed or forgotten contents"⁵³ to which psychoanalysis is committed. The second and deeper layer Jung calls the collective unconscious, indicating that it is "identical in all men and thus constitutes a common psychic substrate of a supernatural nature"⁵⁴ present in every individual. The personal unconscious contains primarily the "feeling-toned complexes . . . (which) constitute the personal and private side of psychic life."⁵⁵ The components of the collective unconscious are the archetypes or "inherited categories"⁵⁶ of experience that Jung says explain the universality of certain kinds of stories and symbols found in dreams, myth, and literature. Whereas the elements of the personal unconscious are acquired during a person's lifetime, those of the collective unconscious "are invariably archetypes that were present from the beginning"⁵⁷

The pervasive conflict within the Redcrosse Knight's personal unconscious is marked by the inconsistency between his firm acceptance of the faith he has inherited and his propensity for error. Archetypally, the Knight's actions trace the mythological evolution of consciousness, beginning with the stage when the ego "is contained in the unconscious"

(the uroboric stage)⁵⁸ and culminating where "the ego not only becomes aware of its own position and defends it heroically, but also becomes capable of relativizing it."⁵⁹ But conscious realization is unattainable without the integration of opposing psychic forces which in Jungian psychology is known as "individuation":

Individuation means becoming a single, homogenous being, and in so far as 'individuality' embraces our innermost, last, and incomparable uniqueness, it also implies becoming one's own self. We could therefore translate individuation as 'coming to selfhood' or self-realization.⁶⁰

Although the aim of individuation is a distinct personality or self, "the goal and process of individuation are by nature extremely elusive, logically inconceivable,"⁶¹ although not necessarily indescribable.

The psychological union of opposites is an intuitive idea which covers the phenomenology of this process. It is not an 'explanatory' hypothesis for something that, by definition, transcends our powers of conception. For, when we say that conscious and unconscious unite, we are saying in effect that this process is inconceivable. The unconscious is unconscious and therefore can neither be grasped nor conceived. The union of opposites is a transconscious process and, in principle, not amenable to scientific explanation.⁶²

Although the process of individuation cannot be scientifically explained it can be imaginatively expressed in poetry and intuited by the reader.

The Redcrosse Knight's search for Holinesse is also one for psychic wholeness, and to follow the Knight into the Wandering Wood is to follow him into the labyrinths of the unconscious where together we can tap the

vastness of the human psyche. Yet as Book I unfolds its complex archetypal layers, we become acutely aware of the profoundly masculine nature of the journey, the nature of which cannot be fully understood without an awareness of the cultural values inherent in the poem. A strictly psychological reading of the poem does not permit an intensive exploration of the influence of cultural norms on the structure and dynamics of the psyche. While Jung's contribution to our knowledge of the psyche is invaluable in reading Spenser, I cannot accept the tremendous weight he places upon the force of an inherited, psycho-neurological unconscious to explain the similar myths and fantasies that have been traced in different times and locations. Jung does not pay enough attention to another unconscious influence on human response--the cultural context of our projections. Although our inner reality is an integral dimension of our lives, our psyches are also culturally interrelated. I believe the hypothesis of a "collective unconscious," then, is valid according to the social reality of the collective.

In Spenser's time, as in our own, the social reality is the patriarchal system in which authority is vested in men. Patriarchy is the power of the fathers. Since patriarchy has been the official ideology of civilization as we know it, it might appear tautological to define Renaissance and/or modern cultures as patriarchal. As the poet Adrienne Rich observes, "The power of the fathers has been difficult to grasp because it permeates everything, even the language in which we try to describe it."⁶³ Patriarchy is both concrete reality and metaphor for

interrelationships; it is culture as we know it and the individual's model for survival. Under patriarchy, both men and women live under the power of the fathers. (Whether or not a matriarchy ever existed is extraneous to this observation.) This is not to say that no woman may exercise power nor that men are inherently power-oriented. It means that privilege and influence are acceded by patriarchy only as long as we conform to cultural standards. Among the matrilineal Crow, for instance,

women take major honorific roles in ceremony and festival, but are debarred from social contacts and sacred objects during menstruation. Where women and men alike share a particular cultural phenomenon, it implies quite different things according to gender.⁶⁴

Power, then, goes much further than laws and customs. As the sociologist Brigitte Berger remarks, "until now a primarily masculine intellect and spirit have dominated in the interpretation of society and culture," and whether this interpretation is practiced by men or women, "fundamentally masculine assumptions have shaped our whole moral and intellectual history."⁶⁵ One fundamental patriarchal assumption is the arbitrary split between so-called masculine and feminine principles. The assumption sees man as rational (conscious) and the founder of culture, and woman as irrational (unconscious) and tied to nature. The essential struggle of the patriarchal period is towards the liberation of the ego from the unconscious--i.e., the establishment of the conscious system as an independent system. In order for the ego

to establish its autonomy it "must become a genuine other to the unconscious, to other persons, and to God if it is to fulfill its proper function . . . as mediator, decider, negotiator within the psyche of and individual."⁶⁶ In the child, the sense of otherness begins with the awareness of the mother as a separate entity:

The matrix out of which life comes is logically and symbolically looked upon as the mother. The latter is the bringer forth of life. She therefore is seen as the place of origin, and the child in its early relation to her is completely dependent, helpless and unconscious . . . its long period of development is one of coming to an awareness that it is a different and separate person from her and that it must establish an independent existence from her.⁶⁶

This sometimes proves to be a life-time task.

In infancy, then, the child is intimately connected and identified with the mother. The father, on the other hand, becomes the other as it is he who is apart. This forms the essential dichotomy of reality in the patriarchal period. Thus the child "identifies the mother with its unconscious origin and the father with the reality of the world, of heaven, of independent existence, of individuality, of a human person."⁶⁷ With the growth of masculinization we enter the sphere of the individual ego which emerges into life and world of its own. With the establishment of ego consciousness

comes a new emphasis upon action, competition, struggle for power, victory, combat and defeat--all of these occurring within the modalities of time and history.⁶⁸

Consequently the hero plays an ever more marked role.

Corresponding to this development is an equally steady deterioration and devaluation of the feminine principle. With the emergence of conscious personhood comes duality--"the coming of a discerning, dividing light which functions as the sword,"⁶⁷ which the ego must use to disentangle itself from all that is not itself; namely the body, the world, the unconscious. Thus dividedness or separation are the controlling ideals of the patriarchal period.

Personally, I experience no such division in myself, although I often feel the cultural pull seeping through my skin urging women, i.e., me to become more "feminine." "In bringing the light of critical thinking to bear on her subject," writes Rich, "in the very act of becoming more conscious of her situation in the world, a woman may feel herself coming deeper than ever in touch with her unconscious and her body."⁶⁸ But as a woman it is imperative that I rely on my own experience of strength and discernment and not on the male biases of modern psychology. Under patriarchy, man is the doer while woman is relegated to the role of ever-patient helper, and subsequently assured that this is the natural state of female-male relationships. In Jungian psychology, this cultural phenomenon is viewed as archetypal and remains virtually unchallenged. This is evident in Jung's concepts of the anima and the animus, or the female and the male principles that rule the psyche. The facility with which I will be able to apply the Jungian concept of the anima to Book I of The Faerie Queene will reveal how profoundly Spenser himself upholds

the patriarchal dualism. Like most archetypes, argues Jung, the anima or the female component of the male psyche is a projection with two aspects--benevolent and malefic--and consequently assumes either beneficent or demonic features. (The priestess and the witch are the two most prevalent male projections representing "women who have links with 'forces of darkness' and 'the spirit world'"⁶⁹ or the unconscious.)

M.-L. von Franz defines the anima as follows:

a personification of all feminine psychological tendencies in a man's psyche, such as vague feelings and moods, prophetic hunches, receptiveness to the irrational, capacity for personal love, feeling for nature, and . . . his relation to the unconscious.⁷⁰

Whether the anima will assume either positive or negative aspects (or a combination of these) will depend on the man's readiness to transcend infantile crises, but regardless of their nature, it is important to remember that these features function as projections so that often they appear to be qualities of a particular woman. The dualism here is explicit: femininity is split between positive irrational forces and negative ones; rationality is the prerogative of the male.

As we trace the ego activity in Book I of The Faerie Queene we will observe the patriarchal Weltanschauung that informs the poem and that is brought out most clearly in Spenser's fragmentation of the feminine into the orthodox polarity of virgin and whore. Together, Una and Duessa, as projections of the Redcrosse Knight's positive and negative ideals of femininity, like their precursors the Virgin Mary and Mary Magdalene,

form a diptych of Christian patriarchy's idea of woman. There is no place in the conceptual architecture of Christian society for a single

woman who is neither a virgin nor a whore. . . .
 The Church venerates two ideals of the feminine--
 consecrated chastity in the Virgin Mary and
 regenerate sexuality in the Magdalene.⁷¹

Essentially the dualism upheld consciously by Spenser in Book I of The Faerie Queene is between woman/nature/unconsciousness, and man/culture/consciousness towards which the Redcrosse Knight's journey is directed. Consequently the process of individuation is hampered by the dualism inherent in the Knight's attainment of consciousness. Thus Spenser depicts with psychological coherence the ambiguity of the final action in Book I where the Knight, although he has attained the integration of the feminine as symbolized by his marriage to Una, must continue "the long voyage" (I.12.42) towards individuation. Together with this psychological coherence there exists Spenser's marked ambivalence towards the norms that his rhetorical persona espouses although it is often difficult to tell whether or not the poet is conscious of his ambivalence. Ironically, those moments in the poem when the ambivalence is heightened are the most evocative and poetically splendid in their power to illuminate the dynamics of the psyche.

Let us now turn to Canto I of Book I of The Faerie Queene where Spenser describes the psychic apparel needed for his hero's mythical journey.

NOTES TO INTRODUCTION

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- ² A.C. Hamilton, The Structure of Allegory in The Faerie Queene (Oxford: Oxford University Press, 1961), p. 13.
- ³ A.G. George, Studies in Poetry (London: Heinemann Educational Press, 1972), p. 23.
- ⁴ Graham Hough, A Preface to The Faerie Queene (New York: Norton, 1963), p. 138.
- ⁵ Angus Fletcher's Allegory: The Theory of a Symbolic Mode (Ithaca: Cornell University Press, 1964), offers illuminating parallels between the behaviour of those persons who suffer from an obsessive-compulsive syndrome and the formal "behaviour" of allegory. Although Fletcher does not deal specifically with The Faerie Queene his emphasis on the importance of the mental life of the allegorical hero is applicable to Spenser's poem. In the Jungian camp, Robert Irwin Davis' "In the wide deepe wandring: The Archetypal Water-Motif in Spenser's Faerie Queene," Diss. (University of Pittsburgh, 1974), is the only full-length discussion of the poem's archetypal structure (though it is limited by the water motif) that I know of.
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- ⁷ Ruth L. Anderson, Elizabethan Psychology and Shakespeare's Plays, Iowa University Humanistic Studies, III, No. 4 (Iowa: Iowa University Press, 1927).
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- ⁹ P.H. Barnum, "Elizabethan 'Psychology' and Books I and II of The Faerie Queene," Thoth, III (1962), 55.
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- ¹¹ Ibid.
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- ¹⁴ Ibid., p. 67
- ¹⁵ Ibid., p. 62.
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- ²¹ Ibid.
- ²² Harry Berger, "At Home and Abroad with Spenser," Modern Language Quarterly, XXV(1964), 106.
- ²³ Ibid.
- ²⁴ Isabel MacCaffrey, Spenser's Allegory: The Anatomy of Imagination (Princeton: Princeton University Press, 1976), p. 184.
- ²⁵ Ibid., pp. 180-181.
- ²⁶ Ibid., p. 184.

- 27 Duncan Harris, *op. cit.*, *passim*.
- 28 *Ibid.*, p. 67.
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- 30 Harris, p. 67.
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- 33 Isabel MacCaffrey, Spenser's Allegory, p. 135.
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CHAPTER I

THE IMPULSE TOWARDS WHOLENESS

The first canto of Book I of The Faerie Queene opens by introducing in epic fashion an unnamed knight eager for adventure:

A Gentle Knight was pricking on the plaine,
 Y cladd in mightie armes and siluer shield,
 Wherein old dints of deepe wounds did remaine,
 The cruell markes of many' a bloody fielde;
 Yet armes till that time did he neuer wield. . . .

(I.1.1)

The abruptness of the opening prompted Spenser, in a letter to Walter Raleigh, to explain the "antecedents"¹ to his Knight's adventures. We thus learn that the hero of Book I, the patron of Holiness, had first appeared before Gloriana as a "tall clownishe younge man" desiring an adventure, "that being graunted, he rested him on the floore, unfitte through his rusticity for a better place."² Yet the adventure he chooses is not a simple one: to liberate the Lady Una's parents--"an ancient King and Queene"--from a dragon who has held them captive for many years. But because the young man "earnestly importuned his desire,"³ he is permitted to try on "the armour of a Christian man specified by Saint Paul," without which "he could not succeed in the enterprise."⁴ When he dons the armour he is transformed from a rustic bumpkin to "the goodliest man in al that company," whereupon he mounts a "straunge Courser" and rides across our path as "A Gentle Knight" setting forth to defend the cause of Truth.

The letter to Raleigh is not crucial to our noting the rudimentary stage of the Redcrosse Knight's identity as he begins his quest. Nevertheless it does alert the reader to an important facet of the Knight's "earnestly importuned" desire or motivation--that it is essentially governed by impulse. In psychological terms Spenser describes to Raleigh what Jung would call "the childish stage of consciousness"⁵ where psychic conflicts do not exist since "nothing depends upon the subject, for the child itself is still wholly dependent upon its parents"⁶ and its culture. As yet there is no distinction between the ego and the world (of which Gloriana is the highest representative). "Even when external limitations oppose the subjective impulses," writes Jung, "these restraints do not put the individual at variance with himself."⁷ The child either accepts them or "circumvents them, remaining quite at one with himself."⁸ The transition between this stage and "psychic birth," when the ego becomes conscious of itself as "I," "arises when what was an external limitation becomes an inner obstacle; when one impulse opposes itself to another."⁹ This transition occurs outside the poem and is more or less consolidated by the time the Knight appears on the horizon when we learn of the discrepancy between his actual and ideal identities. For while he makes a robust impression "Y cladd in mightie armes and siluer shield," Spenser insinuates that at this point his young inexperienced hero is more fit for "knightly giusts and fierce encounters" (I.i.1) than for battling against what Saint Paul calls "the authorities and potentates of this dark world, . . . the superhuman forces of evil in the heavens."¹⁰

As yet the Redcrosse Knight only dimly recognizes that behind the chivalric scope of his mission lies a more cosmic purpose for his quest; that the latter is one and the same with his spiritual growth. Maurice Evans suggests that before Redcrosse meets Arthur he is kept "morally alive" primarily through "blind instinct towards virtue."¹¹ Opposed to this impulse towards the good is a disturbance of psychic equilibrium by numerous other impulses of which sexual instincts and the feeling of superiority figure prominently. It is not until the meeting with Arthur that Redcrosse begins to grasp consciously the states of inner tension that have brought on his self-estrangement.

The emphasis in Book I, then, is on the quest as a learning process the goal of which is the psychological refinement of the personality. That the Knight's identity-seeking remains for the most part unconscious on his part is supported by the epithets by which Spenser refers both to the quest and to the Knight himself. Canto two, for example, opens with a metaphoric analogy between the quest and our wandering in the watery depths:

By this the Northerne wagoner had set
His seuenfold teme behind the stedfast starre,
That was in Ocean waues yet neuer wet,
But firme is fixt, and sendeth light from farre
To all, that in the wide deepe wandring arre

(I.ii.1)

The symbolic ocean in which the narrator and his characters wander is, as Robert Davis suggests, "the archetypal symbol par excellence for the unconscious."¹²

The yawning depth and wild free openness, the exotic allure and unknown dangers implicit in the voyage-motif are, indeed, deeply evocative of the emotional effects which the unconscious commonly produces in the conscious mind.¹³

And Jung tells us that "Water in all its forms--sea, lake, river, spring--is one of the commonest typifications of the unconscious" ¹⁴ Before one can acquire a sense of himself, Spenser suggests, one must engage in this "wide deepe wandring." And as Donald Cheney observes, it is not until Canto X, when the Redcrosse Knight's adventure-seeking is almost over, that both the reader and the Knight himself learn that his name is Georgos. Until this point Spenser designates to him indistinct epithets such as "Elfin knight," "youthful knight," and "Redcrosse knight."¹⁵

Thus as the poem unfolds we observe that the search for self dramatized in the Redcrosse Knight's inner journey harbours both transpersonal and personal elements. Neither Holiness nor heroism are readily available to Redcrosse--he must grow into each gradually as his ideal identity as Saint George assumes its destined form. "The apostle's first convert," writes Pauline Parker, "is himself. He must liberate his own soul before he can liberate Christendom."¹⁶ The world of the poem, then, "is, like our own, a vale of soul-making,"¹⁷ and soul-making is a process that inevitably necessitates understanding the context of our lives--i.e., the complex interplay between conscious and unconscious identities. Behind a man's actions," writes Jung,

there stands neither public opinion nor the moral code, but the personality of which he is still unconscious. Just as a man still is what he

always was, so he already is what he will become. The conscious mind does not embrace the totality of a man, for this totality consists only partly of his conscious contents, and for the other and far greater part, of his unconscious, which is of indefinite extent with no assignable limits.¹⁸

Through the paradoxical identity of the Redcrosse Knight as both representative of and questor for Holiness, spiritually armed with the strength of past generations, Spenser captures poetically the complexity of the personality as unlimited, containing all psychic possibilities.

Thus the adventure that the Redcrosse Knight has chosen has a profound archetypal significance. Essentially, his is a mythical quest or psychic process by means of which he can become whole, uniting conscious and unconscious, rational and instinctual existence. In terms of analytical psychology this process of integrating psychic identities is defined as the search for Self. According to Jung, the Self or archetype of wholeness is the central archetype in that it "has a structuring or ordering principle which unifies the various archetypal contents."¹⁹ As E.F. Edinger puts it,

The Self is the ordering and unifying center of the total psyche (conscious and unconscious) just as the ego is the center of the conscious personality. Or, put in other words, the ego is the seat of subjective identity while the Self is the seat of objective identity.²⁰

The Self, then, is the supreme psychic totality to which the ego is subordinate. It is the "personality as a total phenomenon" which, Jung admits, can never "be fully known."²¹ The ego, by definition, relates to

the Self "like a part to the whole," and is "the complex factor to which all conscious contents are related."²² As the ego is "the point of reference for the field of consciousness," observation of its functions would have to take into consideration "the individuality which attaches to the ego as one of its main characteristics."²³ For, as Jung claims,

Although the numerous elements composing this complex factor are, in themselves, everywhere the same, they are infinitely varied as regards clarity, emotional colouring, and scope. The result of their combination-- the ego--is therefore, so far as one can judge, individual and unique, and retains its identity up to a certain point.²⁴

When we observe these feeling-toned complexes of the individual ego we are dealing largely in the realm of the personal unconscious which belongs to each individual and to that individual alone. The personal unconscious, in the words of Frieda Fordham, is formed from the individual's "infantile impulses and wishes, subliminal perceptions, and countless forgotten experiences."²⁵

The memories of the personal unconscious, though not entirely under the control of the will, can, when repression weakens (as for instance in sleep), be recalled; sometimes they return of their own accord; sometimes a chance association or shock will bring them to light; sometimes they appear somewhat disguised in dreams and fantasies²⁶

In terms of the personal unconscious, the series of adventures, or experiences, that the Redcrosse Knight undergoes can be defined as manifestations of the identity crisis. In Erik Erikson's study of Martin Luther the identity crisis is defined in terms applicable to Spenser's hero:

At a given age, a human being, by dint of his physical, intellectual and emotional growth, becomes ready and eager to face a new life task, that is a set of choices and tests which are in some traditional way prescribed and prepared for him by his society's structure. A new life task presents a crisis whose outcome can be a successful graduation, or alternatively, an impairment of the life cycle which will aggravate future crises. Each crisis prepares the next, as one step leads to another; and each crisis also lays one more cornerstone for the adult personality.²⁷

The crises then, are interdependent and successful adaptation will depend on the degree of the remaining repression. In the Redcrosse Knight's case, each crisis involves the ego's confrontation with sexual impulses the degree of which increases with each conflict and finally dissolves after the climactic encounter with Orgoglio, his phallic pride. As the repressed tendencies that are a part of the Knight's personal unconscious are usually manifested whenever he is in a state of sleep or relaxation, we too will pause during those moments to describe psychoanalytically the tensions that Spenser describes.

But for the most part I will be concerned with the Redcrosse Knight's voyage towards wholeness as an archetypal experience; as a journey towards the Self. For psychoanalysis, the personal unconscious is the sine qua non of unconscious life, and the ego the organizing structure of the constituent elements of the psyche. Spenser, in his portrayal of the journey towards wholeness is closer to Jung's conceptualization of the Self. Jung originally described the phenomenology of the Self as it occurs in the individuation process--a development which

is not actualized until the second half of life.²⁸ Thus the individuation process encompasses the whole of life but falls naturally into two stages. The first stage is concerned with the individual's relationship to the outer world--i.e., the world outside himself. The focus here is on the development of the conscious mind and the stabilization of the ego.

During the first half of life, a period of egocentering which is finalized in puberty, centroversion expresses itself as a compensatory relation between the conscious and unconscious systems, but remains unconscious²⁹

That is, the principle "organ of centroversion, the ego, has no knowledge of its dependence upon the whole."³⁰ The second half of life reverses this process and confronts the ego with the inner self, the true centre of consciousness.

The two phases oppose one another, yet are complementary. The first half of life can be thought of as solar in nature, as it is outward-turning, active, positive, expansive. The second half is lunar in nature, being introspective, meditative, and passive in its relationship to the physical universe.³¹

Although the Self is not encountered until the second half of life, its nucleus appears "prior to the birth of ego consciousness as the uroborus,"³² depicted symbolically as the circular image of the tail-eater to represent the primordial Self, "the original mandala-state of totality out of which the individual ego is born."³³

In Book I of The Faerie Queene the inner journey traces the Redcrosse Knight's development during the first half of life. Here the interplay between the ego and the unconscious is the basis for the psychic activity that informs the poem wherein the assimilation of conscious and unconscious

existences defines the fundamental goal of the quest. Spenser's analogy between Redcrosse and "euery wight" (I.i.6) further accentuates the archetypal nature of the Knight's destination--a point reiterated in the description of the shady grove that abounds in "pathes and alleies wide,/ With footing worne, and leading inward farre" (I.i.7), and resounded in the description of the labyrinthine path "that beaten seemd most bare" (I.i.11) leading to Error's den. Following the footsteps of other men, the Redcrosse Knight moves from the dim light of ego-consciousness to a darkness amid the "thickest woods" (I.i.11) that will remain alien as long as the Knight remains alien to himself. Once ego-consciousness is reached, the journey towards wholeness can begin but not without struggle and much wandering "too and fro in wayes vnknowne" (I.i.10); for before the individual can become integrated he must learn to recognize the darker regions of his soul. Hence Spenser would probably agree with Jung's remark that "the way to the self begins with conflict."³⁴

Complementing the narrative's persistent motion within darkness is the Redcrosse Knight's unwavering preference for "cooling shade" (I.vii.3) to the scorching heat of the sun - "symbol of psychic wholeness."³⁵

As a symbol of immeasurable psychic strength, the sun's power cannot as yet be withstood by the divided psyche.

The prolonged opposition between conscious and unconscious identities is symbolized by the sustained tension between the two most antithetical images: the dragon(s) and the Knight's armour. Considered

"purely as a psychologist,"³⁶ the dragon is the "negative and infavourable action" of the unconscious--"not birth, but a devouring; not a beneficial constructive deed, but greedy retention and destruction."³⁷ The complex of darkness symbolized by the dragon is opposed by the blinding light of the armour. "Every psychic extreme," writes Jung, "secretly contains its own opposite or stands in some sort of intimate and essential relation to it."³⁸ Discussing the Redcrosse Knight's journey as a learning experience, Isabel MacCaffrey mistakes the function of the armour by not paying attention to its psychological function:

[The Redcrosse Knight's] most immediate context, his armor, might provide some lessons, but it is the poet who informs us of its provenance, and the Knight himself courts disaster by laying it aside at a later crisis. Dante wrote that 'the adolescent who enters into the wandering wood of this life would not know how to keep the right path if it were not shown to him by his elders.' He would not even recognize it as a wandering wood. But the Red Cross Knight has no elders; his truth is a woman, a passive and nearly helpless truth in bondage to the fallen nature of her protector and mounted on a 'palfrey slow'; even when she does speak, he does not heed, or not soon enough.³⁹

MacCaffrey's assumption that no "elders" accompany Redcrosse undermines the armour's dialectical significance which in its symbolic construction harbours psychological nuances that provide essential clues to the nature of Redcrosse's "wide deepe wandring" (I.ii.1). To begin with, the Knight is wearing used armour whose "old dints of deepe wounds" (I.i.1) testify to its derivation from a long tradition. As a body of inherited doctrine, or defender against evil, the armour functions as the bearer's alter-ego

much in the same way that Dante's elders guide the adolescent. As an intrinsic moral guardian the armour must be understood in a wider context than the purely religious, as Spenser's allusion to Gloriana as the highest "earthly" ally of the armour makes clear:

Vpon a great adventure he was bond,
That greatest Gloriana to him gaue,
That greatest Glorious Queene of Faerie lond,
Which of all earthly things he most did craue. . . .

(I.i.3)

As sovereign of Faerieland Gloriana epitomizes the moral, political, and spiritual perfections of the Knight's culture, the espousal of which is his self-appointed task. In the context of Faerieland the Knight's armour is, psychologically speaking, the successor and representative of his "educators" whose functions perpetuates. Throughout the Redcrosse Knight's journey the armour will act as a compass to his moral and psychological maturity. As Redcrosse peers into Error's den "his glistering armour made/A litle glooming light," (I.i.4) indicating the rudimentary level of his experience and faith, to which may be contrasted the blinding brightness of Arthur's shield mid-way through the journey (I.viii.19-21). Considered in this light the casting off of the armour does not point to the lack of external guidance so much as the presence of obverse psychological forces at work in the personality.

The poem, then, like Dante's Divine Comedy "may be regarded as an initiation, or series of initiations, into the wisdom of the tribe."⁴⁰

In order for Redcrosse to attain his culture's reward for goodness he must adhere to the perfections inherent in his armour. Implicit in the donning of the armour is a profound conviction of the Knight's self-worth, of the validity of his actions--in short, the components of an autonomous ego shaped by deep-seated trust in his culture's goodness. Basic here is the Knight's urgency to prove his "cooperation and willfulness"⁴¹ through his choice to participate in a common faith. Thus the need for self-esteem and self-control are the operating desires at this stage of Redcrosse's development. The breast-plate of his armour, bearing the image of the "bloudie Crosse," suggests "an almost somatic conviction"⁴² that there is a meaning to what the Knight is doing in that it serves as a reminder of the Knight's allegiance to Christ.

But as the Knight sets forth on his educative quest the predominant image on his armour--the cross--represents only his ideal identity. At this point the Knight is intrinsically split between his conscious reality and his unconscious propensity for sin. Complementing the initial description of his hero as split between the demands of his alter-ego and the impulses of his unconscious, Spenser continues to stress "both the comfortable, competent side, and the darker, harsher, more vulnerable side"⁴³ of Redcrosse's personality: the Knight is "Gentle," "full iolly," "faire," and "right faithful," at the same time that he is "angry," "too solemne sad," and "ydrad."

The nature of the Knight's psychic split can be understood by examining the history of the iconography that informs the allegory in the initial image of canto I wherein an ostensibly self-assured Redcrosse has difficulty controlling his "angry steede" that "did chide his foming bitt,/As much disdayning to the curbe to yield" (I.i.i). The action marks an inner aberration of which the Knight is unconscious but which the reader may locate by referring to the symbolism of the horse.

In medieval iconography the horse often represents corporal passion or the animalistic aspect of man's nature. In the preface to Andreas Capellanus' De Amore Walter, to whom the work is dedicated, has recently been wounded by an arrow of Love which renders him incapable of managing his horse's reins. In other words, "he has been stimulated by a phantasy of beauty and cannot control his flesh with the reins of temperance"⁴⁴ as does Virtue in Veronese's "La Virtù che frena il Vizio" (Fig. 1). For Andreas, this recalcitrance

is a serious condition, for a servant of Venus can think of nothing except of how to enmesh himself further in his 'chains' That is, one who is enslaved to a desire for pleasure (Venus) simply cultivates the heat of passion.⁴⁵

In Chaucer's description of the Wife of Bath the Wife's "amblere" upon which "esily she sat"⁴⁶ astride complements her overall lecherous disposition. And in Chaucer's portrait of his lusty Monk, the theme

of venerie is introduced with heavy punning on "prikyng":

. . . he was a prikasour aright:
 Grehoundes he hadde as swift as fowel in flight;
 Of prigyng and of huntyng for the hare
 Was al his lust--for no cost wolde he spare.⁴⁷

Indeed the analogy between horse and unrestrained flesh "is very old and very common."⁴⁸ According to Saint Gregory "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."⁴⁹ A fourteenth-century commentator on Scripture describes the figure horse/rider succinctly: ". . . moraliter our flesh is the horse and the reason spirit is the rider."⁵⁰

Spenser, perhaps influenced by the kind of equine imagery that appears in the De Amore, in Chaucer, in various representations like those of Veronese, and in patristic treatises reiterates the analogy horse/flesh in the opening lines of Book I. In the theological framework of the allegory Spenser describes the normal state of fallen man as the Redcrosse Knight rides across our path spurring his active steed.

Before the Fall, man was gifted with reason to know what is right and a will naturally inclined to desire what was thus known. The beasts, on the other hand, had no reason, and their desires were controlled by a concupiscence necessary both to perpetuate themselves and to perpetuate their

species. When man fell, his reason was corrupted and his will was misdirected, so that it became necessary for him to acquire the concupiscence proper to beasts both for his own protection and to insure that he would propagate his kind.⁵¹

This concupiscentia carnis or burning desire, "together with a concomitant defect in reason, is the malady of original sin, at least in the Augustinian theology of the Middle Ages."⁵² In Spenser's image of the Knight attempting to restrain his "angry steede," the icon is elaborated to include wrath as an uncontrollable force, thus affirming the Redcrosse Knight's deficiency in reason. "This synne of Ire," Chaucer's Parson tells us,

after the discryvyng of Seint Augustyn, is wikked wil to been avenged by word or by dede./Ire, after the philosophre, is the fervent blood of man yquyked in his herte, thurgh which he wole harm to hym that he hateth./For certes, the herte of man, by eschawfyng and moevyng of his blood, wexeth so trouble that he is out of alle juggement of resoun.⁵³

The discrepancy between Redcrosse's firm acceptance of the faith he has inherited and his inner reality marks the pervasive conflict within his inner self. Due to the Knight's immaturity the conflict must be resolved through repression in order to achieve his culture's reward for goodness. Concupiscence and wrath will be steady companions throughout the greater part of the quest as Redcrosse becomes more and more the victim of Falsehood, "falling into error after error which the Holiness of which he is patron proves too fragile to resist."⁵⁴ And until those repressed elements are recognized the Knight will remain

profoundly alienated both from his ideals and from himself.

Yet throughout Book I of The Faerie Queene the recognition of repressed desires does not necessarily result in their immediate assimilation by the ego. Rather, once the Knight becomes aware of his unconscious tendencies Spenser prefers to sublimate them in favour of conscious and cultural demands. (We shall see that Redcrosse's stay at the House of Holiness for instance is equally psychically one-sided as is the Knight's dalliance with Duessa.) On the cultural level this paradox within the poem stems from the dichotomy between consciousness and the unconscious that is the hallmark of patriarchy wherein the unconscious, as the seat of instincts and irrationality, must be debased.

In effect, the whole of the patriarchal subject is the split personality given form by an ego ideal and enforced by the super ego which is the internalization of collective values. The more dogmatic and strong the functions, the more radical will be the exclusion and the greater the split between consciousness--with its value identification--and the unconscious.⁵⁵

If dividedness is the key word of the patriarchal period, the key problem is that ego-consciousness, in its tremendous struggle to establish itself, "becomes possessed by the delusion that it is itself the whole of the psyche,"⁵⁶ of the entire person. In effect, this delusion or ego-inflation, wherein the ego identifies itself entirely with collective values, "deprives the ego of its orientation towards reality."⁵⁷ Hence patriarchal identification with conscious collective values is based upon a psychic cleavage from which it is isolated from the unconscious. And it is precisely this devaluation of the unconscious in favour of the

blinding light of consciousness that makes possible the dualism of Augustinian theology, largely upheld by Spenser, with its divisions between absolute good and absolute evil; between the city of God and the city of men; between desire and renunciation; and between sensuality and spirituality. In Book I of The Faerie Queene the problems inherent in patriarchal dualism determine the narrative motion as the poet, with his narrative skill in the judgement of character and human psychological and mythological history, elucidates the "problem of human heroism and human strength" that forms "a main point of interest . . . in Book I."⁵⁸ Yet alongside the psychological realism of Book I there exists the poet's unwavering ambivalence toward the values he exposes as problematical. In the opening stanzas of Book I we met a Knight consciously secure in his identity as a Christian hero who nevertheless remains oblivious to a darker inner reality that stems from his "fallen" nature. In subsequent cantos Spenser continues to describe the processes of repression and projection with astute psychological coherence. But because the poet himself consciously upholds the Augustinian dualism so entrenched in his Knight's armour, the attainment of wholeness in the poem remains culturally limited.

The root of the limitation lies in the ambivalence Spenser reveals towards the integration of the feminine in the Knight's psychic life. In the patriarchal subject the projected values of the unconscious have to go somewhere--they are projected upon the feminine who as object becomes split into either all good or all evil because the perceiving

subject, the male, is himself split. Where the projected values are undesirable the feminine is seen as the carrier of evil itself--as the physical, earthly, and instinctual side of life. "Let us subjugate this cupidity or flattery or troublesomeness," admonishes Saint Augustine, "let us subjugate this woman, if we are men."⁵⁹ For "What is woman?" asks a Medieval cleric, but

Hurtful friendship; inescapable punishment; necessary evil; natural temptation; desirable calamity; domestic danger; delightful injury; born an evil, painted with good color; gate of the devil; road to iniquity. . . . From the beginning sin was taken from them.⁶⁰

Indeed the transition from "flesh" to "woman" was a common elaboration of the figure "horse/rider" discussed earlier. No doubt Thomas Aquinas's rationale for woman's individual nature had a tremendous influence on Medieval and Renaissance anti-feminism:

woman is defective and misbegotten, for the active force in the male seed tends to the production of a perfect likeness in the masculine sex; while the production of woman comes from defect in the active force or from some material indisposition, or even from some external influence; such as that of a south wind⁶¹

D.W. Robertson tells us that articulations of the complex "horse/flesh/woman" were common during the Middle Ages and persisted into the Renaissance.⁶² In the fifteenth-century play Mankind Mercy advises Mankynde on how to rule a horse:

Yf a man haue an hors, and kepe hym not to hye,
He may then reull hym at hys own dysyre;
Yf he be fede ouer well he wyll dysobey,
And in happe cast his master in the myre.⁶³

The analogy "horse/wife(woman)" is explicit in New Gyse's interruption:

Ye sey trew, ser; ye are no faytour!
 I haue fede my wyff so well tyll sche ys
 my master!⁶⁴

The complex is perhaps nowhere more explicitly rendered than in Veronese's representation where vice is actually depicted as part horse, part woman (Fig.1). But it matters little whether the projection of these values onto woman is positive or negative: "in any case it is the loss of one's soul."⁶⁵

On the level of the Redcrosse Knight's personal unconscious Spenser perceives how the process of projection operates in subjugating the unconscious--i.e., the feminine--within the male psyche. This is revealed most clearly during the Redcrosse Knight's and Una's stay at Archimago's hermitage and in the aftermath of the Knight's lustful dream wherein he projects upon Una the sexual desire that is his own. Shocked by Una's evil doing, he further casts "his furious ire" (I.ii.5) onto her. Yet when Spenser is writing within the "wide deepe" of the collective unconscious he reveals his own unconscious patriarchal bias. When the Redcrosse Knight dismounts from his "angry steede" to descend into the cave of Error (a monster who is both woman and serpent) the eventual victory over the monster reiterates Augustine's desperate admonition to the male to subjugate the female within himself. And because nowhere in the poem do we find a female representation who is both good and evil like the Knight, Spenser remains a disciple of the virgin/whore complex that remains with his hero to the end of his quest.



Figure 1. Paolo Veronese, "La Virtù che frena il Vizio." Photo Alinari-Giraudon

NOTES TO CHAPTER 1

- ¹ Edmund Spenser, "A Letter of the Authors expounding his whole intention in the course of his works," in Spenser: Poetical Works, ed. J.C. Smith and E. De Selincourt (London: Oxford University Press, 1970), p. 408.
- ² Ibid.
- ³ Ibid.
- ⁴ Ibid. See Ephesians 6: 14-18.
- ⁵ Carl Jung, Modern Man in Search of a Soul, trans. W.S. Dell and C.F. Baynes (New York: Harcourt, Brace and World, 1933), p. 99.
- ⁶ Ibid.
- ⁷ Ibid.
- ⁸ Ibid.
- ⁹ Ibid.
- ¹⁰ Ephesians 6: 12-14, The New English Bible with the Apocrypha (Oxford and Cambridge: Oxford and Cambridge University Presses, 1970). All citations from The New Testament will be from this edition.
- ¹¹ Maurice Evans, Spenser's Anatomy of Heroism (Cambridge: Cambridge University Press, 1970), p. 103.
- ¹² Robert I. Davis, "'In the Wide Deepe Wandring: ' The Archetypal Water-Motif in Spenser's Faerie Queene," Diss. (University of Pittsburgh, 1974), p. 6.
- ¹³ Ibid.
- ¹⁴ Carl Jung, The Collected Works of C.G. Jung, trans. R.F.C. Hull, vol. XIV: Mysterium Coniunctionis: An Inquiry Into the Separation and Synthesis of Psychic Opposites in Alchemy, 2nd ed. (Princeton: Princeton University Press, 1970), p. 272.

- 15 Donald Cheney, Spenser's Image of Nature (New Haven: Yale University Press, 1967), p. 21.
- 16 M.P. Parker, The Allegory of The Faerie Queene (Oxford: Oxford University Press, 1960), p. 76.
- 17 Isabel MacCaffrey, Spenser's Allegory: The Anatomy of Imagination (Princeton: Princeton University Press, 1976), p. 134.
- 18 Carl Jung, The Collected Works of C.G. Jung, trans. R.F.C. Hull, vol. XI: Psychology and Religion, 2nd ed. (Princeton: Princeton University Press, 1969), para. 258.
- 19 Edward F. Edinger, Ego and Archetype (Baltimore: Penguin Books, 1973), p. 3.
- 20 Ibid.
- 21 Carl Jung, The Collected Works of C.G. Jung, trans. R.F.C. Hull, vol. IX, part ii: Aion: Researches Into the Phenomenology of the Self, 2nd ed. (Princeton: Princeton University Press, 1968), para. 8.
- 22 Ibid., para. 1.
- 23 Ibid., para. 9.
- 24 Ibid.
- 25 Frieda Fordham, An Introduction to Jung's Psychology, 3rd ed. (Middlesex: Penguin Books, 1966), p. 22.
- 26 Ibid.
- 27 Erik Erikson, Young Man Luther (New York: Norton, 1962), p. 254.
- 28 Carl Jung, Modern Man in Search of a Soul, p. 104.
- 29 Erich Neumann, The Origins and History of Consciousness, trans. R.F.C. Hull (1954; rpt. Princeton: Princeton University Press, 1970), p. 398.
- 30 Ibid.

- 31 Alfred Douglas, The Tarot (New York: Penguin Books, 1972), p. 103.
- 32 E.F. Edinger, Ego and Archetype, p. 4.
- 33 Ibid.
- 34 Carl Jung, The Collected Works of C.G. Jung, trans. R.F.C. Hull, vol. XII: Psychology and Alchemy, 2nd ed. (Princeton: Princeton University Press, 1968), para.
- 35 Alfred Douglas, The Tarot, p. 103.
- 36 Carl Jung, The Collected Works of C.G. Jung, trans. R.F.C. Hull, vol. V: Symbols of Transformation, 2nd ed. (Princeton: Princeton University Press, 1967), para 580. Elsewhere Jung defines a "psychologem" as "an archetypal psychic structure of extreme antiquity." [The Collected Works of C.G. Jung, trans. R.F.C. Hull, vol. IX, part i: The Archetypes of the Collective Unconscious, 2nd ed. (Princeton: Princeton University Press, 1968), para. 465.]
- 37 Carl Jung, Symbols of Transformation, para. 580.
- 38 Ibid., para. 581.
- 39 Isabel MacCaffrey, Spenser's Allegory, pp. 134-5.
- 40 Francis Fergusson, Dante's Drama of the Mind (Princeton: Princeton University Press, 1968), p. 4.
- 41 Erik Erickson, Childhood and Society, 2nd ed. (New York: Norton, 1963), p. 254. Erikson is discussing the stage of "autonomy vs. shame and doubt." Erikson writes: "if denied the gradual and well-guided experience of the autonomy of free choice (or if, indeed, weakened by an initial loss of trust) the child will turn against himself all his urge to discriminate and to manipulate" (p. 252).
- 42 Ibid., p. 249.
- 43 Robert E. Davis, op. cit., p. 70.
- 44 D.W. Robertson, Jr., A Preface to Chaucer (Princeton: Princeton University Press, 1962), p. 394.
- 45 Ibid.

- 46 Chaucer, "General Prologue" to The Canterbury Tales, The Works of Geoffrey Chaucer, ed. F.N. Robinson, 2nd ed. (Boston: Houghton Mifflin Co., 1961), line 469. All citations from The Canterbury Tales will be from this edition.
- 47 Ibid., ll. 189-91.
- 48 D.W. Robertson, Jr., A Preface to Chaucer, p. 254.
- 49 Quoted in D.W. Robertson, Jr., p. 254.
- 50 Ibid.
- 51 Ibid., p. 27.
- 52 Ibid.
- 53 Chaucer, The Parson's Tale, ll. 533-41.
- 54 Rosemary Freeman, The Faerie Queene: A Companion for Readers (Berkeley: University of California Press, 1970), p. 88.
- 55 Laura Fraser, "An Analysis of Patriarchal Religious Values," paper delivered at conference "From Myth to Choice: Towards a Recognition of Androgyny," Moscow, Idaho: University of Idaho, March, 1978.
- 56 Ibid.
- 57 Ibid.
- 58 Paul Alpers, The Poetry of The Faerie Queene (Princeton: Princeton University Press, 1967), p. 334.
- 59 St. Augustine, De vera religione, 41.78; quoted in D.W. Robertson, Jr., A Preface to Chaucer, p. 254.
- 60 Quoted in Katherine M. Rogers, The Troublesome Helpmate (Seattle: University of Washington Press, 1966), p. 72.
- 61 Thomas Aquinas, Summa Theologica, trans. Fathers of the English Dominican Province (New York: Benziger Brothers, Inc., 1947), Vol. I, p. 466 and passim.

- 62 D.W. Robertson, Jr., A Preface to Chaucer, p. 254 and passim.
- 63 Mankind, Chief Pre-Shakespearean Dramas, ed. J.Q. Adams (Cambridge, Mass.: Princeton University Press, 1924), p. 309.
- 64 Ibid.
- 65 Laura Fraser, "An Analysis of Patriarchal Religious Values."

CHAPTER II

THE EMERGENCE OF MASCULINE IDENTITY

In the image of the Redcrosse Knight preparing for adventure Spenser depicts the level of moral and emotional growth that the Knight attained so far. The tension that marks the split between Redcrosse's actual and ideal selves is sustained in the tableau that describes the Knight's companions. According to the theological allegory the Knight, Una, and the Dwarf represent an inverted spiritual order. The passions are in the lead bearing Redcrosse far ahead of Truth or Virtue (Una); common sense, represented by the Dwarf, remains far behind in his laziness. The description of Una's cause reveals that the inversion is the effect of the "fallen" condition:

A louely Ladie rode him faire beside,
 Vpon a lowly Asse more white then snow,
 Yet she much whiter, but the same did hide
 Vnder a vele, that wimpled was full low,
 And ouer all a blacke stole she did throw,
 As one that inly mournd . . .

And by her in a line a milke white lambe she lad.

So pure an innocent, as that same lambe,
 She was in life and euery vertuous lore,
 And by descent from Royall lynage came
 Of ancient Kings and Queenes, that had of Yore
 Their scepters stretcht from East to Western shore,
 And all the world in their subiection held;
 Till that infernal feend with foule vprore
 Forwasted all their land, and them expeld:
 Whom it auenge, she had this Knight from far compeld.

(I.i.4-6)

The allusion to Una's royal heritage hurls us into a pre-lapsarian past that becomes the thematic link to the break in the narrative's linear progression. Its psychological dimensions--although they do not negate the Christian exegesis--are far more evocative. Una, we are told, descended from "ancient Kings and Queenes, that had of Yore/ Their scepters stretcht from East to Westerne shore" (I.i.6). Thus within the image of fallen humanity we are given a glimpse of the edenic pre-world wherein our World Parents--those "ancient Kings and Queenes"--were united in "perpetual cohabitation"¹ as masculine and feminine opposites. The image here is one of totality in which the ego "exists" only as harmonious self-containment. It is the state preceding the intrusion of the "infernal fiend" (I.i.6) or the dark aspect of the self that is the product of divided consciousness. The edenic land that Una's parents once ruled is symbolic of a prehistoric eternity in which time and space do not exist. That eternity is possible only because there is no consciousness as yet. "Everything is still in the 'now and forever' of eternal being," writes Erich Neumann; "day and night, yesterday and tomorrow, genesis and decay, the flux of life and birth and death, have not yet entered into the world."² In the symbol of the royal scepters stretching around the world, Spenser concurs with numerous myths that depict the original state of the human being as a state of "roundness, wholeness, perfection, or paradise."³ Hesiod and Plato provide two examples with which Spenser may have been familiar. In Works and Days Hesiod describes the four ages of man as the golden age, or paradise; the silver or matriarchal age in

in which men obeyed their mothers; the bronze age, dominated by war; and the iron age--the "corrupt" period in which Hesiod lived. In the golden age, men

lived as if they were gods,/their hearts free from all sorrow,/by themselves, and without hard work or pain;/no miserable/old age came their way; their hands, their feet,/did not alter./ . . . They . . . lived without troubles./ . . . All goods/were theirs. The fruitful grainland yielded its harvest to them/ . . . while they at their pleasure/quietly looked after their works,/ . . . prosperous in flocks, on friendly terms/with the blessed immortals.⁴

What Hesiod describes is the lack of dividedness--of separation of the sacred from the profane, the human from the divine, the animal from the human.⁵ "The world," writes Neumann, "is still bathed in a medium in which everything changes into everything and acts upon everything."⁶

While there is perfect union with divinity, as in Hesiod's golden age and in Spenser's edenic epoch, the ego does not exist, and consciousness and unconsciousness are not as yet severed. Only "fulness and totality"⁷ exist as is implied in Plato's Symposium in Aristophanes' portrait of the original round man: "The primeval man was round, his back and sides forming a circle."⁸

As the Redcrosse Knight and Una enter the Wandering Wood "with pleasure forward led,/loying to heare the birdes sweete harmony," (I.i.8) their response to the world around them reflects the undivided nature of the psyche. The image is one of peaceful oblivion as the couple admire

the trees,unaware of nature's duality:

Much can they prayse the trees so straight and hy,
 The sayling Pine, the Cedar proud and tall,
 The vine-prop Elme, the Poplar neuer dry,
 The builder Oake, sole king of forests all,
 The Aspine good for staues, the Cypresse funerall.

The Laurell, meed of mightie Conquerors
 And Poets sage, the Firre that weepeth still,

. . .

The caruer Holme, the Maple seldom inward sound.

(I.i.8-9)

But we do not linger long on this tableau of perfect contentment. After all, Redcrosse and Una are in the Wood because a rainstorm had disrupted their leisurely pace: ". . . angry love an hideous storme of raine/Did poure into his Lemans lap so fast" (I.i.6) that they were forced to seek cover under the trees. Thus within the portrait of the original state of totality Spenser captures the emergence from a rudimentary, atemporal state of preconsciousness to the dawn of childhood:

Enforst to seeke some couert nigh at hand.
 A shadie groue not far away they spide,
 That promist ayde the tempest to withstand:
 Whose loftie trees yclad with sommers pride,
 Did spred so broad, that heauens light did hide,
 Not perceable with power of any starre:
 And all within were pathes and alleies wide,
 With footing worne, and leading inward farre:
 Faire harbourre that them seemes; so in they
 entred arre.

(I.i.7)

What Spenser consciously describes is the elemental process that begins at that precarious point when the ego and the unconscious start to become differentiated. The state of becoming is defined metaphorically in the

context of the light/darkness polarity. When the couple enter the Wood the darkness engulfs them, although in their uroboric state all seems "Faire harbour" as darkness and light are as yet indistinguishable. Nevertheless, the allusion to the pending, albeit imperceivable, light of heaven (I.i.7) suggests the proximity of consciousness. In keeping with the poem's archetypal texture Spenser here draws on the most fundamental image of creation--the severance between darkness and light. In Hesiod's Theogony the process of emerging begins when Chaos gives birth to Erebus (primeval darkness) and Night who lay "in love"⁹ together after which Night gives birth to Day. Along with the separation of these elements, Gaia--the earth--comes forth as "the unshakable foundation of all the immortals."¹⁰ Thus without the essential division of the primal elements the world could not exist. Many mythologizers concur with Ernst Cassirer that "in all peoples and in all religions, creation appears as the creation of light."¹¹ According to Erich Neumann, the emergence of consciousness, "manifesting itself as light in contrast to the darkness of the unconscious,"¹² is the essence of creation mythology.

Complementing this initial stage of mythological consciousness is the discovery of the self as subject, of ego-consciousness. The Redcrosse Knight and Una, we have seen, enter the Wood at the twilight of uroboric pleasure. Nature is still experienced as all-embracing and harmonious yet the storm points to the inevitable split between the self and the "world." "On the metaphoric level," writes Robert Davis, "we notice . . . how odd this rain is. It is not just a case of the heavens fertilizing

the earth in a naturalistic sense . . . the metaphor is itself sexual, its vehicle a sexual act described less as fertilizing than as 'angry,' 'hideous,'--more like rape than love."¹³ Whether or not one agrees with Davis's observation of the rape metaphor the action is undeniably one of penetration. Jove, the elemental phallic force, is frightening in his tempestuousness appropriately described in overtly sexual terms. The sexual urge, then, is the primal urge towards severance the effect of which is the birth of masculine consciousness. The storm prompts an instinctual search for shelter, and although the attempt to avoid experience is naive the intrusion is lamentable: "the birdes . . ./Which therein shrouded from the tempest dred,/Seemd in their song to scorn the cruell sky." (I.i.8). We note also that Spenser is eager to pronounce the universality of the experience; for whereas the reader previously participated as observer of the movement on the plain, "the rain . . . drives us together with . . . [Una and Redcrosse] into the Wood."¹⁴ The storm, then, has incited the "characters" to action. This in turn has resulted in the separation from uroboric unity into masculine and feminine polarities or the twin aspects of the psyche. For it is not until after Jove's intervention that the Redcrosse Knight and Una assume distinctly separate identities; he as subject and she as the feminine component within him. Immediately after the storm Una utters her first words, advising Redcrosse of the peril that may await him in the Wood. As the embodiment of absolute good, as protecting and guiding femininity, and as the intuitive aspect of the Redcrosse Knight's psyche,

Una has emerged as the Knight's anima. Until the Knight learns how to integrate this aspect of himself within his consciousness Una will remain veiled.

Thus it is with psychological coherence that Spenser depicts Una as Redcrosse's spiritual guide who utters warnings that on the surface appear as random clichés:

Be well aware, quoth then that Ladie milde,
 Least subdaine mischief ye too rash prouoke:
 The danger hid, the place vnknowne and wilde,
 Breedes dreadful doubts: Oft fire is without smoke,
 And perill without show: therefore your stroke
 Sir knight with-hold, till further triall made.

(I.i.12)

Given the Knight's low level of consciousness at this point it is fitting for Una, as his intuitive function, to voice simplistic warnings. The Knight's newly acquired consciousness is not yet ready to assimilate the intellectual range of learned doctrine beyond the most rudimentary level. In his youthful impetuosity Redcrosse fails to heed even these basic pragmatic warnings. Instead he retorts with another phrase of learned doctrine that so far has penetrated only to his persona:

Ah Ladie (said he) shame were to reuoke
 The forward footing for an hidden shade:
 Vertue giues her selfe light, through darknesse
 for to wade.

(I.i.12)

At this point Redcrosse is acting according to the prescripts of his armour which he has not yet fully comprehended. He is responding according to

how he should act and not necessarily to how he might want to act. Before Redcrosse can integrate his persona with his individuality he must undergo a series of ego-confrontations. As he does so he will come closer and closer to achieving the identity of saint, or hero, that is rightly his.

Jove's phallic intervention, then, forms a complex thematic link to the concept of heroism in Book I. If we examine the mythology of this pagan deity as Spenser utilizes it we will note that Spenser's ideal of heroism is rooted in a patriarchal ethic that forms an archetypal unity. Jove's first appearance in Book I triggers the opposition between the male and female principles that transpires after uroboric rupture. Mythologically this corresponds to the loss of the Golden Age. Maurice Evans suggests that since "Spenser's theme is the Fall," it is natural that he should turn to "the great classical myth of the Fall, namely, the loss of the Golden Age as a result of the deposition of Saturn by Jove."¹⁵ Throughout The Faerie Queene, however, Spenser concentrates less on Jove's usurpation of Saturn's kingdom than on "the resultant rebellions against Jove of the Titans and of the giants and monsters bred in revenge by Gaea, the earth."¹⁶

The mythological villains of The Faerie Queene are Typhon, son of earth, father of Cerberus and the Nemean lion, or the giants who tried to storm Olympus and whose fiery struggles beneath the mountains under which Jove crushed them produced volcanoes.¹⁷

The heroes, on the other hand, are Jove's progeny, "in particular Hercules and Minerva, who helped him in his struggle to maintain the order of his Silver Age."¹⁸ In Spenser's skillful weaving of classical myth and Christian allegory it is the eternal battle between Jove and the Titans that Spenser "uses to embody man's fight with the vices and passions of the Fall."¹⁹ The role of Earth, or Gaea, is to form

a link between the classical and the Christian, a prolonged pun uniting the two mythologies. Man's vices and rebellious passions spring from his fallen earthly nature just as the monsters and giants who challenge Jove are bred by Gaea²⁰

Walter Kendrick notes that although "Earth is the explicit mother of only a handful of the evil creatures" that populate The Faerie Queene, most of the poem's evil characters "do reside within her."²¹ Earth, notes Evans,

bears Orgoglio to Aeolus, 'The greatest Earth his uncouth mother was' (I.vii.9), and Disdain is of the same stock--'Like an huge Gyant of the Tytans race' (II.vii.41): she is the mother of Argante and Ollyphant by her own son, Typhon (III.vii.47), and Maleger, like Antaeus, springs up again with his strength renewed each time he is cast down upon his mother earth, until Arthur, like Hercules, learns how to destroy him.²²

We meet the first of Earth's evil creatures in Book I. She is Error, the monstrous serpent-woman who dwells in a "darksome hole" (I.i.14)

in a "hollow cave" amid the "thickest woods" (I.i.11) and is the first image of deadly, earthly femininity that the Redcrosse Knight encounters in his journey into the underworld of the unconscious.

The Redcrosse Knight's battle with Error does not begin Book I, as Paul Alpers suggests,²³ but is the logical sequel to the ego activity we observed earlier during Spenser's description of the split between the ego and the uroboros, followed by the fragmentation of consciousness into the masculine-feminine polarity. At this stage Redcrosse is "thrown back against himself, against nature"²⁴ as his newly formed ego becomes antipodal to his unconscious (represented thus far by Una). Consequently the world itself is apprehended as a network of dualities: subject-object; external-internal; masculine-feminine; good and evil. Once the duality of consciousness is firmly established the ego, resolute in its power of dichotomy, is faced with an imperious struggle against these opposing psychic forces. At this rudimentary level of awareness the struggle is rendered symbolically as the dragon fight.²⁵ Thus it is significant that monsters appear only in Book I of The Faerie Queene where, as Priscilla Barnum notes, evil is encountered on a more primitive and subconscious level and appears "quite appropriately in animal or semi-animal" form.²⁶ Error, as representative of evil or "the undifferentiated emotions of the earliest stages of life" anticipates "the evil concentrated in the Dragon of [Redcrosse's] final feat of arms."²⁷ "The successful

masculinization of the ego," according to Erich Neumann, "finds expression in its combativeness and readiness to expose itself to the danger which the dragon symbolizes."²⁸ Initially, the struggle is rendered symbolically as "the conquest or killing of the mother"²⁹ who provides an undesirable tenacious link to the unconscious.

Error's dwelling and her preference to remain "in desert darknesse" (I.i.16) ally her with the darkest regions of the unconscious whose contents are grotesque and terrifying to a youthful ego like the Knight's. Error's opposition to Una as the dangerous and destructive image of the feminine (which in patriarchal experience is one and the same with the unconscious) defines her essentially as a totality of negative projections (theological error, concupiscence, and death) rooted in the Knight's recently divided consciousness. And where Una symbolizes the Knight's ideal femininity, Error represents the most "repugnant" features of female experiences including menstruation, conception, and childbirth:

Therewith she spewed out of her filthy maw
 A floud of poyson horrible and blacke,
 Full of great lumpes of flesh and gobbets raw,
 Which stunck so vildly, that it forst him to slacke
 His grasping hold, and from her turne him backe

(I.i.20)

Spenser's description of Error as a combination of woman and serpent "makes her a figure of Eve," as Maurice Evans suggests, and "the sexual pun implicit in her 'taile' pointed with 'mortal sting' hints at the appeal of the senses by which Adam fell and Red Cross is to fall later."³⁰

Similarly, Donald Cheney observes that Error's sexual loathsomeness "anticipates Duessa's foul nether parts and may point towards Adam's fall"³¹ although Cheney and Evans, like most interpreters of this episode, do not account for the mythological and psychological dimensions of the Error-Redcrosse-Duessa triangle. Both are on the right track in tracing Error back to Eve although the analogy does not surpass the sexual element and therefore does not account for the monster's most distinct feature as a mother-figure who swallows her own progeny. Instead, we must look to the legend of Adam and Lilith in order to recognize Error's precise genealogy. Jewish tradition holds that Adam, before he knew Eve, had a demon-wife called Lilith with whom he struggled for supremacy. Refusing to submit to Adam's will, Lilith "rose up into the air . . . and hid herself in the sea. Adam forced her to come back with the help of three angels, whereupon Lilith changed into a nightmare or lamia who haunted pregnant women and kidnapped new-born infants."³² These she usually devoured as she did hers and Adam's children. A parallel myth is that of the lamia, the nocturnal spectre or monster with a woman's body who terrifies children. The original legend tells of Lamia's seduction of Zeus, for which the jealous Hera caused her to give birth only to dead children. Ever since then the outraged Lamia has persecuted and destroyed children by sucking their blood. "This motif," writes Carl Jung, "is a recurrent one in fairy tales, where the mother often appears as a murderess or eater of human flesh" ³³ Lamia, "whose feminine nature is abundantly

documented,"³⁴ is also the name of a large devouring fish, and in a number of fairy tales "we meet the idea of the Terrible Mother in the form of a voracious fish, a personification of death."³⁵

Other evil symbols associated with the archetype of the Terrible Mother are nightmares, deep water, dragons, and "any devouring and entwining animal such as . . . a serpent."³⁶

Snakes were always associated with the earth mother herself, living underground but appearing at night under the full of the moon. They have access to the bowels of the earth, which are the source of life, but also the realm of death. In some cults the snake became the figure of fertility and regeneration, governed by the moon and her deity counterpart, the female goddess or earth mother.³⁷

In patriarchal cultures, however, the serpent is associated primarily with the unconscious and death and is a monster that can be defeated only by the strength of the hero. The struggle with this archetype is often "represented as the entry into the cave, the descent to the underworld"³⁸ which is one and the same with the unconscious. Thus for the Aztecs,

the western hole into which the sun descends is the archetypal womb of death, destroying what has been born it is the 'place of woman,' the primeval home, where mankind once crawled from the primordial hole of earth.³⁹

In Hesiod the expressions of this archetype are Echidna--half nymph and half "a monstrous snake,/terrible, enormous/and squirming and voracious,/"

there in the earth's secret places," (Theogony, 299-300)--and her daughter the "grisly-minded" Lernean Hydra, "whom the goddess/white-armed Hera nourished/because of her quenchless grudge/against the strong Herakles" (Theogony, 313-15). But Herakles defeats the beast with his undaunted strength and his "pitiless bronze sword" (318).

Not having yet firmly consolidated his ego-identity, Redcrosse confronts Error less assuredly than Herakles attacks the Hydra. To begin with, before descending to Error's den he foolishly leaves his "needlesse spere" (I.i.11) with the Dwarf--a gesture signalling perhaps his reluctance and fear of the attack he so avidly pursues. Aware of the ontological primitiveness of his hero, it is with a touch of humour that Spenser sends Redcrosse peeking into Error's cave:

But full of fire and greedy hardiment,
 The youthful knight could not for ought be staide,
 But forth vnto the darksome hole he went,
 And looked in: his glistring armor made
 A little glooming light, much like a shade,
 By which he saw the vgly monster plaine,
 Halfe like a serpent horribly displaide,
 But th'other halfe did womans shape shape retaine,
 Most lothsom, filthie, foule, and full of vile disdaine.

(I.i.14)

That the Knight's impetuous militancy is greater than his understanding at this point is indicated by the juxtaposition between the faint glimmer of his armour and the "plainness" with which he sees the monster. Alper's suggestion that Spenser here "is concerned with a puzzle inherent in the perception of an evil," in that perceiving evil "for what it is suggests our immunity from it" while "the fact that we are men, not angels, makes

us in a sense partakers of it"⁴⁰ fails to account for the irony directed at Redcrosse. Alpers in fact misses the essence of the ambiguity in the Knight's experience of the evil in question. As I have indicated, Spenser's emphatic portrayal of the Redcrosse Knight's impulsiveness renders suspicious the choice of the term "plaine" to describe the Knight's discernment of the monster. Assuming that "plaine" is used in a dual sense as both adverb and adjective, we recognize that Spenser upholds the importance of projection in determining our understanding of experience. As an adverb to indicate "easily distinguishable or recognizable" (OED) "plaine" is a pun on the Knight's delusion that in his self-appointed heroism he can see evil clearly for what it is. That he sees evil merely as an external force and not as an inner reality forms the core of the illusion that surfaces immediately after Redcrosse's ostensible defeat of Error where he is unable to distinguish the real Una from the false one of his dream. When viewed as an adjective to describe Error herself, "plaine" defines Error as "simple; not intricate or complicated; or free from ambiguity" (OED), thereby stressing the influence of projection upon that which we perceive.

Irony, then, undermines the Redcrosse Knight's self-righteousness and renders hollow his former retort to Una's pleas to retreat: "Ah Ladie . . . shame were to revoke/The forward footing for an hidden shade:/Vertue gives her selfe light, through darknesse for to wade" (I.i.12). The Knight's fear of shame that he articulates here to Una becomes, in

his struggle with Error, the motivating force behind his strength:

Thus ill bestedd, and fearefull more of shame,
 Then of the certaine perill he stood in,
 Halfe furious vnto his foe he came,
 Resolv'd in minde all suddenly to win,
 Or soone to lose, before he once would lin;
 And strooke at her with more than manly force,
 That from her body full of filthie sin
 He raft her hatefull head without remorse;
 A streame of cole black bloud forth gushed
 from her corse.

(I.i.24)

Redcrosse's fear of shame is a fear of self-exposure, of betraying his allegiance to the ideology behind his armour as well as to his ideal self.

"In the discovery and creation of oneself in relation to and differentiated from the social codes," writes Helen Merrell Lynd,

both one's self-image, the picture of what one is, and one's self-ideal, the picture of what one would like to be, are involved. Different degrees and kinds of congruence between the two and between both and the life-style approved by the culture emerge in the process of developing identity.⁴¹

In effect what Spenser depicts in the Error episode is the ego's tremendous struggle for autonomy within the limits of cultural prescriptions. Yet the traumatic freeing of the unconscious urge--the slaying of the mother--that attains successful masculinization is evaluated ambivalently by Spenser. Error, for instance, is not an aggressive monster as are Orgoglio and the dragon. When Redcrosse first sees her it is with difficulty that he forces

her to defend herself: "he lept/As Lyon fierce vpon the flying pray,/ And with his trenchand blade her boldly kept/From turning backe, and forced her to stay . . . "(I.i.17). Curiously it is the monster who is described as "flying pray" rather than the Knight. After Redcrosse succeeds in defeating Error it is with a shade of sympathy that the poet describes the "dying mothers" suffering:

Her scattered brood, soone as their Parent deare
They saw so rudely falling to the ground,
Groning full deadly, all with troublous feare,
Gathred themselues about her body round,
Weening their wonted entrance to haue found
At her wide mouth: but being there withstood
They flocked all about her bleeding wound,
And sucked up their dying mothers blood,
Making her death their life, and eke her hurt
their good.

(I.i.25)

It is difficult to determine whether Spenser is consciously sympathetic towards Error at this point, although the capitalized epithet "Parent deare" might indicate his awareness of the ambivalence in the mind of his hero. Nevertheless, whereas the epithets for Error previously maligned her thorough ugliness the language here is more subdued, concentrating more on Error as a suffering mother-figure and "Parent deare" than as an evil creature. The language in fact contains a profound convolution of feeling for the mother as both terrible and nurturing. Ultimately the ambivalence itself is archetypal in that it is rooted in the infantile ego's twofold desire to subvert the mother's

tenacious control with his newly acquired autonomy while simultaneously wishing to return to the protective womb-like environment of preconsciousness. The latter desire is detected in the activity surrounding Error's death. Upon viewing their mother's wounded body, Error's brood rush to her expecting "their wonted entrance to have found/At her wide mouth" (I.i.25). In terms of the psychomachia the brood's desire to be reswallowed by their mother is suggestive of the young male's archetypal urge for uroboric incest. The term "incest" here refers to a symbolic rather than a sexual activity in that it describes a psychic rather than a concrete or physical union. "In uroboric incest," according to Erich Neumann, "the emphasis upon pleasure and love is in no sense active, it is more a desire to be dissolved and absorbed . . . into the pleroma"⁴²--the soothing oceans of abandonment that are the waters of the womb.

The Great Mother takes the little child back into herself, and always over uroboric incest there stand the insignia of death, signifying final dissolution in union with the Mother.⁴³

The urge for uroboric incest occurs because the infantile ego consciousness has not yet consolidated its separateness or that which constitutes its own autonomous reality. It is, therefore, a negation of opposites in its resistance to consciousness.

The Redcrosse Knight's urge for reunion with preconsciousness occurs during a moment of heightened anxiety and fatigue. He has experienced severe psychic strain in his battle with Error, and the desire to melt into the soothing maternal waters is not unreasonable at this point in the Knight's psychic development. Nevertheless, although the rush of negative energy from the Knight's unconscious represented by Error's brood "him encombred sore," (I.i.22) it does not essentially hurt him. For his conscious mind ultimately withstands the urge for union with Error:

being there withstood
 They flocked all about her bleeding wound,
 And sucked up their dying mothers blood,
 Making her death their life, and eke her hurt
 their good.

(I.i.25)

Yet sympathy for Error's suffering further resonates in Redcrosse's laconic response to the creatures' death who burst as a result of their taboo activity: "well worthy end/Of such as drunke her life, the which them nurst" (I.i.26). The source of the ambivalence is the tension between the mother as devourer and as the source of life. This tension, moreover, prevails throughout Book I in the poet's ambivalence toward Earth whom we have seen to be the mother of Error's affiliates. Nevertheless, she is still Earth mother and the creator of us all. Thus when Redcrosse finally learns his identity in Canto X Earth's generative powers are stressed. Redcrosse's real name is Georgos, son of earth, and he was brought up "in ploughmans state" (I.x.66) although

he appropriately transgresses his earthly nurturing by defeating the dragons that are a part of his fallen nature.

The slaying of the mother forms the first layer of ego development. Successful purgation of the dangerous affects of the Terrible Mother is a tremendous victory for the young ego. For the hero not only defeats the mother; "he also kills her terrible female aspect so as to liberate the fruitful and bountiful aspect."⁴⁴ With this victory masculinity is firmly established. The subject now begins phallic development whereby he becomes more susceptible to sexual impulses. With this emerges a new crisis--the conflict between sexual expression and its suppression. Thus immediately after his battle with Error the Redcrosse Knight is lured to Archimago's false hermitage where the Knight will unconsciously release his unrestrained sexual yearnings.

In his stop-over at the hermitage Redcrosse is ready to face a new crisis which takes the form of his confrontation with unrestrained sexual impulses. The nucleus for this encounter already exists in Redcrosse's conflict with Error's "spawne of serpents small" (I.i.22) who in their symbolic range assume a sexual significance as the battle with Error intensifies. According to Virgil Whitaker's theological reading of the poem, Error's "cursed" brood (I.i.22) whom the monster vomits during her intense encounter with the Knight, represents

the lusts of the flesh that still hinder and must also be overcome; they derive their being and their nourishment from original sin, and in her death they die.⁴⁵

Whitaker's explanation for the puzzling fact that the brood, although bothersome, cannot essentially harm Redcrosse is that this

is in accord with the Protestant emphasis upon faith rather than works. Red Cross's more than manly force' is due to God's grace, and he departs 'well worth . . . of that Armorie' and 'with God to frend' because his guilt has been remitted and he is accompanied by God's grace.⁴⁶

Although Whitaker's explanation lacks a deeper psychological dimension, it does justice to the sexual nature of these quasi invisible shapes that become explicit in Spenser's analogy between Error's "spawne" and the bisexual offspring of the life-generating Nile:

As when old father Nilus gins to swell
With timely pride aboue the Aegyptian vale,
His fattie waues do fertile slime outwell,
And ouerflow each plaine and lowly dale:
But when his later spring gins to auale,
Huge heapes of mudd he leaues, wherein there breed
Ten thousand kindes of creatures, partly male
and partly female of his fruitfull seed;
Such vgly monstrous shapes elsewhere may no man need.

(I.i.21)

The analogy between Error's "flood of poyson horrible and blacke" (I.i.20) and the fruitful spawn of the river might seem "morally ambiguous," as it does to Robert Davis,⁴⁷ if we lose sight of the psychomachia at this point. "Errour's vomit . . . is fundamentally evil," as Davis observes, "Yet Spenser compares it . . . to the fruitful floods of the Nile."⁴⁸ Instead of venerating as rich and nourishing

the natural and spontaneous life of the river, Spenser describes it as hideously different from other forms of life--"Such vgly monstrous shapes elsewhere may no man reed." Nowhere do such shapes exist, that is, but in the unconscious mind of his hero whose adolescent aversion to the sexual and procreative processes is being depicted metaphorically at this point. The energy of the psychomachia lies in the evocative power of the poetry. Nilus, as a river, is a symbol for the maternal unconscious; hence its hideous offspring. On the other hand the river in this case is also bisexual: Nilus, we note, is a father-figure whose masculinity is stressed in an image of penile erection--"old father Nilus gins to swell/With timely pride"--and whose phallic hideousness reminds us of Jove's former phallic wrath (I.i.6). Nilus, then, is Error's phallic counterpart. The sexual aspect of his identity is sustained in the description of the river's movement that closely parallels the rhythm of orgasm: "His fattie waues do fertile slime outwell,/And ouerflow each plaine and lowly dale:/But when his later spring gins to auale,/Huge heapes of mudd he leaues . . ." (I.i.21). For Davis, the sexual activity described here "is a rough analogy to Errour herself, who, though female, is also bisexual, procreating without the aid of a male."⁴⁹ Yet the focus is not so much on the bisexuality of these parent-figures as on their sexual nature which at this point is anathema to the young Knight. Paradoxically, it is immediately after the slaying of Error, the Terrible Mother, that Redcrosse's own sexual instincts begin to take shape. Redcrosse strikes

Error "with more than manly force" and slashes her head "from her body full of filthie sin" (I.i.24) which by now we have come to recognize as fear of sin within himself. During the Knight's stay with Archimago we recognize that a part of this sin is the lust that Redcrosse unconsciously projects onto Una who gradually replaces Error as the object of his desire.

NOTES TO CHAPTER II

¹ The term is Erich Neumann's as he uses it to describe the preconscious integration of the psyche in The Origins and History of Consciousness (Princeton: Princeton University Press, 1954), p. 13.

² E. Neumann, The Origins and History of Consciousness, p. 12.

³ E.F. Edinger, Ego and Archetype (Baltimore: Penguin Books, 1973), p. 8.

⁴ Hesiod, Works and Days, trans. R. Lattimore (Ann Arbor: University of Michigan Press, 1959), lines 111-20.

⁵ E.F. Edinger, op. cit., p. 8.

⁶ E. Neumann, op. cit., p. 282.

⁷ E.F. Edinger, loc. cit.

⁸ Plato, Symposium, Dialogues of Plato, trans. B. Jowett (New York: Random House, 1937), section 189.

⁹ Hesiod, Theogony, trans. R. Lattimore (Ann Arbor: University of Michigan Press, 1959), line 125.

¹⁰ Ibid., ll. 117-18.

¹¹ Ernst Cassirer, The Philosophy of Symbolic Forms, trans. R. Manheim (New Haven: Yale University Press, 1953-1957), Vol. II, pp. 94 ff.

¹² Erich Neumann, The Origins and History of Consciousness, p. 6.

- 13 R.E. Davis, "The Archetypal Water-Motif in Spenser's Faerie Queene," Diss. (University of Pittsburgh, 1974), p. 19.
- 14 Ibid.
- 15 Maurice Evans, Spenser's Anatomy of Heroism (Cambridge: Cambridge University Press, 1970), p. 35.
- 16 Ibid., p. 36.
- 17 Ibid.
- 18 Ibid.
- 19 Ibid., p. 37.
- 20 Ibid.
- 21 Walter Kendrick, "Earth of Flesh, Flesh of Earth: Mother Earth in the Faerie Queene," Renaissance Quarterly, 27(1974), 27.
- 22 Maurice Evans, op. cit., p. 37.
- 23 Paul Alpers, The Poetry of The Faerie Queene (Princeton: Princeton University Press, 1967), p. 336.
- 24 Erich Neumann, The Origins and History of Consciousness, p. 16.
- 25 Ibid., p. 315 ff.
- 26 P.H. Barnum, "Elizabethan 'Psychology' and Books I and II of Spenser's Faerie Queene," Thoth, III (1962), 60.
- 27 Ibid.

- 28 Erich Neumann, *op. cit.*, p. 154.
- 29 *Ibid.*
- 30 Maurice Evans, Spenser's Anatomy of Heroism, p. 93.
- 31 Donald Cheney, Spenser's Image of Nature (New Haven: Yale University Press, 1967), p. 26.
- 32 Carl Jung, The Collected Works of C.G. Jung, trans. R.F.C. Hull, vol. V: Symbols of Transformation, 2nd. ed. (Princeton: Princeton University Press, 1967), para. 369.
- 33 *Ibid.*
- 34 *Ibid.*, para. 370.
- 35 *Ibid.*, para. 369.
- 36 Carl Jung, The Collected Works of C.G. Jung, trans. R.F.C. Hull, vol. IX, part 1: The Archetypes of the Collective Unconscious, 2nd ed. (Princeton: Princeton University Press, 1968).
- 37 Annette Kolodny, "Devil Women," C.B.C. Broadcast, Toronto, Ont., May, 1971.
- 38 Erich Neumann, The Great Mother, trans. R. Manheim, 2nd ed. (Princeton: Princeton University Press, 1963), p. 154.
- 39 *Ibid.*, p. 184.
- 40 Paul Alpers, The Poetry of The Faerie Queene, pp. 337-38.

- 41 Helen Merrell Lynd, On Shame and the Search for Identity (New York: Harcourt, Brace, and Co., 1958), p. 230.
- 42 Erich Neumann, The Origins and History of Consciousness, p. 17.
- 43 Ibid.
- 44 Ibid., p. 163.
- 45 Virgil Whitaker, "The Theological Structure of The Faerie Queene," Journal of English Literary History, XIX (1952), 156.
- 46 Ibid., pp. 156-57.
- 47 R.E. Davis, "The Archetypal Water-Motif in Spenser's Faerie Queene," p. 29.
- 48 Ibid.
- 49 Ibid.

CHAPTER 111

"ALL DROWNED IN DEADLY SLEEPE:" THE CONFRONTATION
WITH THE UNCONSCIOUS

The Redcrosse Knight's defeat of Error is the momentary victory of consciousness over negative unconscious energy. This releases him from the doubt and shame that threatened to overcome him during the battle with this omnivorous mother-figure who hitherto has been the primary form in which the Knight has experienced woman. The Knight has taken "pleasure in attack and conquest"¹ and his ego is vigorously strengthening itself as he gains in initiative. For this he obtains the praise he so desperately needs from Una, the captive component of his psyche:

His Ladie seeing all, that chaunst, from farre
Approcht in hast to greet his victorie,
And said, Faire knight, borne vnder happy starre,
Who see your vanquisht foes before you lye;
Well worthy be you of that Armorie

(I.i.27)

The alter-ego is operating at its height here. As an internal monologue Una's praise is suggestive of the Knight's self-esteem for having done well by the dictates of his armour. Hence, the Terrible Mother that was Error is replaced by the captive partner who measures the Knight's spiritual potency: "ye haue great glory wonne this day," continues Una,

"And prou'd your strength on a strong enimie" (I.i.27). Una is the nurturing and cherishing Eternal Feminine who leads the hero to redemption:

The experience of the captive and helper marks out, within the threatening, monstrous world of the unconscious presided over by the Mothers, a quiet space where the soul, the anima, can take shape as the feminine counterpart of the hero, and as the complement to his consciousness. Though the anima figure also has transpersonal characteristics, she is closer to the ego, and contact with her is not only possible, but the source of all fruitfulness.²

The victory over Error demonstrates that Redcrosse has borne his ego well, abiding by its discipline and will to break away from the tyranny of unconscious instincts. "So forward on his way (with God to frend)/ He passeth forth, and new aduventure sought" (I.i.28).

Like the archetypal hero who is reborn anew like the sun after he defeats each dragon, Redcrosse has re-emerged from "desert darkness" (I.i.16) into the realm of light the supreme agent of which is God. Indeed the succession of danger, struggle, and victory followed by light constitutes the essence of the hero's definition. As an emissary of light, as conqueror of darkness and evil forces, the hero becomes god-like. A recurring symbol for this transformation is the pairing of the hero and the sun to suggest the hero's apotheosis--an analogy implicit in Una's comparison of the Knight to the sun: "Then with the Sunne take Sir, your timely rest" (I.i.33). One of the earliest examples of the sun/hero identification comes from ancient Egypt. Although it was

recognized that the Egyptian Pharaohs were begotten by human parents, they became increasingly identified with their divine parents--Osiris, the moon, and Rē, the sun. According to John Wilson, "The Egyptian stated repeatedly that the king was the physical son who issued from the body of the sun-god Rē."³ The pagan symbol of the sun-hero persisted into the Christian liturgy much to the dismay of the early Church who had much difficulty in eradicating it although, paradoxically, the Church itself accepted the analogy between Christ and the Sol novus. Jung observes that "Philo Judaeus saw in the sun the image of the divine Logos, or even the deity itself."⁴ Similarly, in a hymn by St. Ambrose "Christ is invoked with the words 'O sol salutis,'"⁵ And Melito, writing during the reign of Marcus Aurelius, "called Christ 'The sun of the East As the sun he rose in the heavens.'"⁶ That Christians practiced sun-worship as late as the fifth century can be inferred from Eusebius of Alexandria's remonstrance against the practice:

Woe to those who prostrate themselves before the sun and the moon and the stars! For I know of many who prostrate themselves and pray to the sun. At sunrise they address their prayers to him, saying: 'Have pity on us!' And this is done not only by sun-worshippers and heretics, but by Christians too, who forget their faith and mix with heretics.⁷

We can thus appreciate Augustine's firm exhortation to his fellow Christians that "Christ the Lord has not been made (like unto) the sun, but is he through whom the sun is made."⁸

Although in Book I of The Faerie Queene the prototypes of Christ--Saint George and more specifically Arthur--are often described in terms of sun imagery, whatever pagan traces these images might reveal are subordinate to the poem's immediate context--the psychological roots of mythical analogies. In Spenser the hero, the sun, and God form an archetypal trilogy that has its roots in the birth of the conscious system. The sun and heaven are correlated with the masculine and spiritual aspects of consciousness. At the same time that there exists a symbolic correspondence between Redcrosse and the forces of light, Redcrosse's struggle, like that of all heroes, is more or less "always concerned with the threat to the spiritual and masculine principle from the uroboric dragon, and with the danger of being swallowed by the maternal unconscious."⁹ In this context Augustine's admonition is psychologically correct for it is ultimately God or the conscious system that ideally should define the reality of the Christian hero. All threatening impulses spring from the unconscious and must be submerged time and time again during the hero's struggle for complete union with the forces of light.

As Redcrosse continues his quest seeking new adventures "with God to frend" (I.i.28) and with the utmost self-assurance, the motif of continuing struggle is rekindled by the appearance of "The drouping Night . . . that creepeth on them fast" (I.i.36). C.S. Lewis has remarked that "night is hardly even mentioned by Spenser without aversion";¹⁰

that this aversion is itself a component of the light-darkness imagery that permeates the poem. That Night is associated with the dangerous feminine side of the unconscious is evident from the epithets that Spenser uses to describe her. She is the "dreaded" mother of Duessa, "of darknesse Queene," (I.v.24) and is explicitly personified as a "great mother" capable of defacing "the children of faire light" (I.v.24). Una, as agent of light, is unable to perceive the more foreboding impulses that are ruled by Night, and obliviously guides Redcrosse into the hands of darkness. "Then with the Sunne take Sir, your timely rest" (I.i.33), she advises, for the sun, too "At night doth baite his steedes that Ocean waues among" (I.i.32). The analogy between Redcrosse and the sun, while mythologically coherent, is charged with irony. Baiting ["giving food to horses . . . upon a journey" (O.E.D.)] or feeding his already troublesome instincts is precisely what Redcrosse, seeking "God to frend," has been consciously avoiding. Yet the analogy foreshadows the feeding of the instincts--especially powerful concupiscent instincts--that will be released during Redcrosse's sleep. The identification between the sun's inevitable descent into night and Redcrosse's refuge in darkness might further suggest that for Spenser feeding in those threatening "Ocean waues" of the unconscious--however dangerous--is an inherent and unavoidable human process. And perhaps in this sense Una, in her allegorical function as Truth and in her symbolic role of anima, is simply guiding the Knight towards the inevitable recognition of his own reality, including its more sinister shades.

During Redcrosse's stay with Archimago symbols associated with unconscious energy are contained in the imagery describing the location of the hermitage:

Downe in a dale, hard by a forests side,
Far from resort of people, that did pas
In trauell to and fro

(I.i.34)

A "Christall streame did gently play" (I.i.34) beside this retreat and underneath "Amid the bowels of the earth full steepe" (I.i.39) lies Morpheus, god of sleep, who can be reached only by wading "through the world of waters wide and deepe" (I.i.39). The soft, sweet liquid of sleep is "a healthful necessity for all God's earthly creatures";¹¹ yet certain waves of the unconscious contain a lethal current far more dangerous than Error's liquid sting. Archimago, the black Magician who "dar'd to call by name/Great Gorgon, Prince of darkness and dead night," (I.i.37) is even more heinous than the waters of death and the underworld. In his association with the "Prince of darkness" even the river "Cocytus quakes, and Styx is put to flight" (I.i.37). Hence the ostensibly safe refuge is for the sleeping Knight a snare and an illusion thanks to this arch-wizard who will command the Knight's unconscious urges for the greater part of the journey:

Vnto their lodgings then his guests he riddes:
Where when all drownd in deadly sleepe he findes,
He to his study goes, and there amiddes
His Magick books and artes of sundry kindes,
He seekes out mighty charmes, to trouble sleepy mindes.

(I.i.36)

The operative image here is "drownd in deadly sleepe"--i.e., completely submerged in those uroboric waters that the hero should avoid but that he must confront. Indeed, Archimago "commands the feminine element, the unconscious welling-up of water"¹² the lethal aspects of which are later personified by Duessa, daughter of Night and Archimago's co-conspirator throughout the quest.

The Encounter with the Trickster

At the same time that he is a charlatan, Archimago shares with Prometheus certain endearing qualities: "Prometheus as depicted in the Greek myths . . . was quick-witted and wily, like the gods Hermes and Loki . . . and was strong-willed and self-assured, as shown in his defiance of Zeus."¹³ Understood psychologically, the myth of Prometheus refers "to the time when man first attained self-consciousness, 'stealing' it from the unconscious and thus taking upon himself one of the attributes of divinity."¹⁴ Thus the Magician, as an archetypal image, is closely associated with the initial stage of consciousness, "the emerging self-awareness of the child and the beginning of his journey through life."¹⁵ Ironically, it is upon the Redcrosse Knight's initial meeting with Archimago, who has assumed an appearance identical to the Knight's, that he perceives himself for the first time:

Sober he seemde, and very sagely sad,
And to the ground his eyes were lowly bent,
Simple in shew, and voyde of malice bad

(I.i.29)

The theme of deception is sustained by the poem's ubiquitous verb "seem" that usually permeates episodes where no distinction is possible between appearance and reality. As the Redcrosse Knight "seemd" (I.i.1) morally, spiritually, and psychologically fit for "fierce encounters" (I.i.1) so Archimago appears to be what he is not. Paradoxically, then, the Magician, whose craft is to fabricate illusion, mirrors the truth about the illusory nature of the Knight's self-image. As a primordial figure closely related to the poltergeists who play malicious pranks on children; in his protean ability to "take as many formes and shapes in seeming wise" (I.iii.10); in the motif of personal suffering associated with him--"Sober he seemde, and very sagely sad" (I.i.29); and in his representation of a low level of consciousness Archimago is the archetypal representation of what Jung calls the trickster figure. The trickster may be defined as a reversed magician--a juggler "who conjures with life, delighting to observe the effect his clever sleight-of-hand has on lesser mortals."¹⁶ The goal of his actions is power, not wisdom. If his tricks succeed in "invoking real elemental forces, then he becomes a wizard--the instrument of those demonic powers he sought to control."¹⁷ According to Jung the trickster can be both animal-like and god-like--"a bestial and divine being whose chief and most alarming characteristic is his unconsciousness."¹⁸ The trickster, moreover, "secretly participates in the . . . psyche" and appears as a reflection of its less admirable qualities "though

it is not recognized as such."¹⁹ As an archetype he is "a collective . . . summation of all the inferior traits of character in individuals";²⁰ for this reason it is impossible to pin down Archimago as a specific negative image. He participates more or less in all of the Redcrosse Knight's wrongdoings. When he vanishes, as he often does throughout Book I, it is because he is the agent of "a vanishing level of consciousness which increasingly lacks the power to take express and assert itself,"²¹ and his continual reappearance suggests the low level of consciousness that frames the Knight's quest.

Archimago's disguise as Redcrosse further alerts us that the basis of the Knight's illusions is a deeply concealed infatuation with himself that he has veiled under unwarranted self-esteem. This is detected in the Knight's immediate attraction to Archimago whose appearance is identical to his own. The narcissistic component marks the initial stages of ego-development and in this case is fully brought out in Redcrosse's lusty dreams of the false Una whereby we learn that our hero is more self-righteous than he is virtuous; that he has in fact over-advertised himself.

Archimago, through his liaisons with ethereal spirits--the powers of the unconscious--is able to evoke images that will tamper with the Knight's sleep and dreams. The first dream he conjures up deals with random sexuality expressed through images of

. . . louses and lustful play
That nigh his manly hart did melt away,
Bathed in wanton blis and wicked ioy

(I.i.47)

The dream then focuses on the figure of Una laying by him appealing for his love:

And she her selfe of beautie soueraigne Queene,
 Faire Venus seemde vnto his bed to bring
 Her, whom he waking euermore did weene
 To be the chastest floure, that ay did spring
 On earthly branch, the daughter of a king,
 Now a loose Leman to vile service bound

(I.i.48)

So far the Knight is able to resist both stages of the dream, but when Archimago rouses him to see the same illusion of Una "closely ment/In wanton lust and lewd embracement" (I.ii.15) his faith in her is destroyed. The salient feature of Redcrosse's dream is the projection onto Una of his own sexual desires. Una's dignity and virtue are in themselves sufficient to shame him for allowing illicit desires to intervene, but when he dreams of Una as subject to passions which ironically are his own, he condemns her for the desire he should have controlled in himself: "The eye of reason was with rage y-blent," (I.2.5) and he leaves the hermitage in a jealous rage.

Redcrosse's anger towards the false Una and his impulsive escape denote the struggle between his true desires and his persona. The struggle between the Knight's libido and the stringent demands of his alter-ego is portrayed symbolically in the dream sequence that combines sexual licence, pagan myth, and marriage rites:

And eke the Graces seemed all to sing,
 Hymen to Hymen, dauncing all around,
 Whilst freshest Flora her with Yuie girlond crownd.

(I.i.48)

Amid the wanton lust of the dream the call "Hymen to Hymen" is an invitation to sexual pleasure as well as to the marriage ceremony that anticipates Redcrosse's and Una's marriage feast in Canto XII. This aspect of the dream reveals a culturally acceptable desire that points to the final victory of the super-ego. The paradoxical quality of the wish-fulfillment within the dream is captured in the ambiguous allusion to Flora, goddess of flowers. In the Renaissance Flora

is often a symbol of lust and adulterous love, having undergone the metamorphosis from a chaste nymph to a dissolute goddess as a result of being raped by Zephyrus, the god of the west wind.²²

E.K.'s gloss to Spenser's Shepherdes Calender explicates the goddess's dual nature: she is

(as saith Tacitus) a famous harlot, which with the abuse of her body hauing gotten great riches, made the people of Rome her heyre: who in remembrance of so great beneficence, appointed a yearly feste for the memoriall of her, calling her, not as she was . . . but Flora: making her Goddess of all floures, and doing yerely to her solemne sacrifice.²³

As a combination of goddess and whore Flora contains both Una's and Duessa's qualities and thus represents the dynamic configuration of the total anima image in the male psyche. But in Book I of The Faerie Queene Redcrosse's dream is the only occasion when the anima is seen as a total complex combining both positive and negative aspects. For the remainder of the journey Redcrosse remains split between the demands of his dichotomized soul.

In the Redcrosse Knight's response to his dream of the false Una copulating with a squire we note the Knight's overvaluation of himself that closely parallels the self-righteous impetuosity that marked his descent into Error's cave. More specifically, Redcrosse's pious notions of himself have become a substitute for his undermined self; his persona remains a substitute self. His "error," then, stems from intrinsic narcissism or ego-inflation--a phenomenon described in psychoanalytic terms as that which presents greater values than actually exist in an individual. According to Karen Horney the narcissistic person

loves and admires himself for values for which there is no adequate foundation. Similarly, it means that he expects love and admiration from others for qualities that he does not possess, or does not possess to as large an extent as he supposes.²⁴

An individual is not narcissistic when he values "a quality in himself which he actually possesses, or to like it to be valued by others."²⁵

These two tendencies--appearing unduly significant to oneself and craving admiration from others--cannot be separated. Both are always present, though in different types one or the other may prevail.²⁶

The further development of narcissistic trends depends on the prolongation of self-alienation. The Redcrosse Knight's gradual progression towards the House of Holiness follows his development from ego-inflation to true self-esteem, but not without first experiencing "the perils and temptations that he must face on the long quest to discover what he has lost."²⁷

Moral Limitation and the Shadow

Redcrosse's escape "from his thoughts and gealous faere" (I.ii.12) is a metaphorical flight from himself; ironically, the further he escapes the deeper he plunges into those perilous "Ocean waues" of his psyche. To acquire psychic equilibrium Redcrosse must now undergo a series of ego-challenges in order to recognize his moral limitations. The Knight is now ready to confront his shadows, those primordial images that together with the anima influence the ego most frequently and most distressingly.²⁸ The most readily accessible of these to the conscious system is the shadow, due to its close affinity with the personal unconscious. "The shadow," writes Jung,

is a normal problem that challenges the whole ego-personality, for on one can become conscious of the shadow without considerable moral effort. To become conscious of it involves recognizing the dark aspects of the personality as present and real.²⁹

The act of recognizing this aspect of the personality "is the essential condition for any kind of self-knowledge."³⁰ The shadow, then, is the unconscious image of the conscious self, or at least one aspect of it; a mirror or reverse image in that what is emphasized in the conscious self-image is de-emphasized in the shadow. Because of the ego-deflation involved in recognizing the shadow, this phenomenon usually "meets with considerable resistance,"³¹ although the degree of opposition depends on the extent to which the unconscious self-image is negative. Since the conscious system and its shadow "are both parts of a psychic whole,"³²

until these two forces are reconciled "no further development can take place."³³ Unwillingness to face the confrontation with the shadow and its dark inner qualities results in projecting these qualities onto the external world, as was the case with the Knight's failure to recognize Archimago.

Thus Redcrosse's flight from the false Una leads him directly to Sansfoy--the peripheral component of the Knight's tripartite shadow of immorality (Sansfoy, Sansjoy, Sansloy). That Sansfoy is indeed a projection of Redcrosse's propensity for faithlessness is suggested by the rhetorical description of their collision whereby Spenser integrates the two opponents by permitting no moral or physical distinctions to indicate superiority:

Soon meet they both, both fell and furious,
That daunted with their forces hideous,
Their steeds do stagger and amazed stand,
And eke themselves, too rudely rigorous,
Astonied with the stroke of their own hand,
Do back rebut, and each to other yieldeth land.

(I.ii.15)

The metaphor of oblivious strength extends to the analogy between Redcrosse-Sansfoy and two rams "stirred with ambitious pride" who, in their fury and instinctual desire for power, meet and "stand senseless as a block,/Forgetful of the hanging victory" (I.ii.16). But essentially faithlessness--in the sense of lacking faith in a particular religion--is not a fundamental antagonist to the Knight's moral life, hence once "the sleeping spark" of his "native virtue" (I.i.19) is revived he succeeds in defeating Sansfoy rather easily.

Sansfoy's nature as a shadow-figure originates by and large in the Knight's personal unconscious. "Each society and age," writes Erik Erikson, "must find the institutionalized form of reverence which derives vitality from its world-image--from predestination to indeterminacy."³⁴ The Knight's faith, when understood according to the framework of the personal unconscious, is a basic attitude acquired on an individual level and sustained according to the degree of trust that the Knight retains for the institution of religion. The meeting with Sansfoy eradicates Redcrosse's mistrust of faith which ceases to be a problem once it is recognized.

The assumption that the shadow, or inferior side of the personality, forms the essential realm of conflict in the unconscious "becomes untenable after a point"³⁵ because the symbols which appear here assume different and more complex configurations. Hence, "the source of projections is no longer the shadow--which is always of the same sex as the subject--but a contrasexual figure"³⁶ or the anima which appears behind the shadow evoking new and more stubborn projections.

Sansfoy's companion, Duessa - the Redcrosse Knight's negative anima - is not easily perceived as a pernicious unconscious force because her nature penetrates to the very core of the collective image of woman as sorceress, as evil temptress, as an awesome Medusa who turns men to stone (in Duessa's case it is trees). Evil, as it is represented by woman, is a complex and manifold symbol. Anthropologically, "its

origins lie in the infancy of human culture, when the worship of nature and her powers was inextricably the worship of human reproductive activity"³⁷--i.e., of the womb as the latter was symbolized by the earth. But, as we saw in the Redcrosse Knight's confrontation with Error,

the womb of the earth [could also become] the deadly devouring maw of the underworld; and beside the fecundated womb and the protecting cave of earth . . . gapes the abyss of hell, the dark hole of the depths, the devouring womb of the grave and of death, of darkness without light, of nothingness.³⁸

For this eternal feminine principle that brings forth life is she who takes it "back into herself, who pursues her victims and captures them with snare and net."³⁹ Sexuality itself may be experienced as shattering and annihilating, and woman therefore both as ancient symbol or as present reality--as mother or mistress--becomes simultaneously appealing and threatening. "As patrilineal orientations grew, the power of female deities was either suppressed or assimilated in some altered form."⁴⁰ Where no such assimilation took place, they were "repressed and evolved centuries later as evil women."⁴¹ These symbols continue to exist in modern cultures due to the deep psychological powers of projection.

In Spenser the temptress is first encountered as thoroughly evil and dangerous. She is "a cruell witch" who in her disguise as a "faire Lady" (I.ii.35) "many errant knights hath brought to wretchedness" (I.ii.34). Hence her name--Duessa--implying falseness and deceit. It has long been recognized that Spenser relies heavily on the Revelation

of Saint John for the structure and much of the imagery in Book I of The Faerie Queene. John Hankins, for one, has pointed out the important parallels between the "latter half of the Revelation, from chapter 12 on,"⁴² and the moral allegory of Book I which concerns the conflict between good and evil leading to the regaining of Eden. More particularly, Hankins has explored the parallel between Duessa and the "great whore" of Revelation 17. He observes that an epithet for Duessa is "scarlet whore" (I.viii.29); and that like her Babylonian counterpart she holds a golden cup in her hand (I.viii.14,25) and rides a seven-headed beast. Moreover, "The stripping of Duessa after her champion Orgoglio is killed is traced . . . to the statement in Revelation 17:16 that the harlot shall be made desolate and naked . . ." ⁴³ A further analogy to this episode is provided in "the denunciation of Babylon in Isaiah" where along with the stripping, Duessa's "sorceries and enchantments" are also paralleled:⁴⁴

Down with you, sit in the dust,
virgin daughter of Babylon.
Down from your throne, sit on the ground,
daughter of the Chaldeans;
never again shall men call you
soft-skinned and delicate.
. . . uncover your tresses;
srip off your skirt, bare your thighs, wade through rivers,
so that your nakedness may be plain to see
and your shame exposed

these two things shall come upon you;
. . .
children's deaths and widowhood,
for all your monstrous sorceries, your countless spells.
. . . .

So much for your magicians
with whom you have trafficked all your life:
they have stumbled off, each in his own way,
and there is no one to save you.

(Isaiah 47: 1-15)

Duessa the "loathly, wrinckled hag, ill fauored, old,/Whose secret filth good manners biddeth not be told" (I.viii.46) and all of her "misshaped parts" (I.viii.46-47), Hankins tells us, "are in part drawn from a similar passage in Isaiah 3, where the prophet declares that God will strip away the finery of the daughters of Jerusalem because of their pride and wantonness" ⁴⁵

Duessa's direct source, then, according to Hankins is "the type of lust" ⁴⁶ represented by the Babylonian harlot. What Hankins does not observe are Duessa's further mythological parallels. Her snake-like charms for instance, and her totally evil disguise are reminiscent of the Lamia figure that was the source for Error. ⁴⁷ Indeed, upon closer look we can detect a direct affinity between the emblem of the whore of Babylon and the archetype of the Terrible Mother. In order to do so we must first look at the Christian feminization of the polar cities: Jerusalem--city of Light (which the Redcrosse Knight is given a glimpse of in Canto X) and Babylon--city of the damned. In the New Testament "the longing to attain rebirth through a return to the womb, and to become immortal like the sun" ⁴⁸ is expressed in the longing for Jerusalem:

. . . the heavenly Jerusalem is the free woman; she is our mother. For Scripture says, 'Rejoice, O barren woman who never bore child; break into a shout of joy, you who never knew a mother's pangs; for the deserted wife shall have more children than she who lives with the husband.'

And you, my brothers, like Isaac, are children of God's promise. But just as in those days the natural-born son persecuted the spiritual son, so it is today. But what does Scripture say? 'Drive out the slave-woman and her son, for the son of the slave shall not share the inheritance with the free woman's son.' You see, then, my brothers, we are no slave-woman's children: our mother is the free woman. Christ set us free, to be free men. Stand firm, then, and refuse to be tied to the yoke of slavery again.

(Galatians 4:26-5:1)

Christians, according to Paul, are children of Jerusalem--the Heavenly City, not of the earthly city-mother who must be driven out; "for those born after the flesh are opposed to those born after the spirit, who are not born from the fleshly mother but from the symbol of the mother."⁴⁹ According to Jung the mother, in the process of symbol creation, is substituted by "the city, the well, the cave, the Church."⁵⁰ The cause for the substitution is the reactivation, by the regression of libido, of

the ways and habits of childhood, and above all the relation to the mother; but what was natural and useful to the child is a psychic danger for the adult, and this is expressed in the symbol of incest. Because the incest taboo opposes the libido and blocks the path to regression, it is possible for the libido to be canalized into the mother analogies thrown up by the unconscious. In that way the libido becomes progressive again, and even attains a level of consciousness higher than before.⁵¹

The significance of this "canalization" is especially evident when the city substitutes the mother: the child-like attachment "is a crippling limitation for the adult, whereas attachment to the city fosters his civic virtues and at least enables him to lead a useful existence."⁵² Thus the complex city symbolism in the Revelation of Saint John where the two opposing cities stand opposed like two warring Earth Mothers. Babylon, the Terrible Mother, is the mother of absolute evil and the receptacle of abomination. She is defeated because

'She has become a swelling for demons, a haunt for every unclean spirit, for every vile and loathsome bird. For all nations have drunk deep of the fierce wine of her fornication; the kings of the earth have committed fornication with her, and merchants and world over have grown rich on her bloated wealth.'

(Revelation 18:2-3)

In the primordial image of the harlot riding a seven-headed beast or dragon "we recognize Echidna, the mother of every hellish horror."⁵³ We also recognize the Lamia, Lilith, and Spenser's Error, whose own terrifying nature stems from a more infantile projection of uroboric incest but is nevertheless akin to these Terrible Mothers. Duessa, of course, is the closer relative to the Babylonian whore for she is directly associated with the City of the Damned and hell itself. She is also the daughter of Night who is herself personified as a "great mother" (I.v.24) capable of defacing "the children of faire light" (I.v.24). Thus beneath the surface forms of Christianity we can detect

the repressed presence of ancient female symbols that have been transformed into either/or projections of good and evil sharing a common source in the Great Mother archetype.

This mystique of femininity in turn determines the prescriptions and proscriptions for masculine and feminine behaviour in patriarchal culture where even apparently superficial habits can acquire a profound moral dimension. In the epistle to Timothy Paul declares that women should dress modestly:

Women must dress in becoming manner, modestly and soberly, not with elaborate hair-styles, not decked out with gold or pearls, or expensive clothes, but with good deeds, as befits women who claim to be religious.

(I Timothy 2:9-11)

Thus Duessa's elaborate apparel, "Purpled with gold and pearle of rich assay," (I.ii.13) in its allegorical affiliation with wickedness is yet another indication of her evil nature. Paul's rationale for women's deference to men is that Adam was created before Eve; "and it was not Adam who was deceived; it was the woman who, yielding to deception, fell into sin" (I Timothy 2:13-14).

The Adam-Eve struggle is reiterated in Book I of The Faerie Queene through Duessa's seduction of the Redcrosse Knight. In the Redcrosse-Duessa configuration Spenser reveals the gradual process by which a man who has allowed his reason to be obscured by passion falls deeper and deeper into the clutches of dark unconscious longings until it is

impossible for him to stabilize his psyche without some extraordinary grace from his conscious mind. "Although the consummation of the Knight's seduction by Duessa is portrayed in Canto vii," observes Kerby Neill, "the nature of the relation between them is indicated at their first meeting and is the natural result of his allowing passion rather than reason to control him" ⁵⁴

He in great passion all this while did dwell,
More busying his quicke eyes, her face to view,
Then his dull eares, to heare what she did tell

(I.ii.26)

Sensuality invokes "a certain blindness of mind," ⁵⁵ and Duessa makes certain that reason does not interfere in Fradubio's story revealing her true nature. Rather, "by the time-honored device of fainting," ⁵⁶ she elicits Redcrosse's passion and "Her vp he tooke, too simple and too trew,/And oft her kist" (I.ii.45). When "the eye of reason" is not clouded Duessa is perceived in her true guise, as "an illusion of the senses," ⁵⁷ as an undesirable unconscious force, and "both Fra Dubio and later the Red Cross Knight are horrified at the reality of Falsehood," ⁵⁸ when the temptress reveals her hideous "misshaped parts" (I.viii.46).

In order to appreciate the full primordial impact of the evil temptress as Spenser portrays her in the Fradubio episode it is necessary to examine the latter's relation to the Redcrosse Knight's

projective faculty. Redcrosse first hears Fradubio's "piteous yelling voyce" (I.ii.31) when he plucks "a girlond" for Duessa (disguised as Fidessa). Out of this bough "there came/Small drops of gory blood, that trickled downe the same" (I.ii.30). In short, Fradubio has been turned into a tree because of his own dalliance with Fidessa. He has heeded the lusty urges of his unconscious, and the earth, who is the "vncouth mother" (I.vii.9) of these urges, has literally absorbed him into herself. Thus Fradubio is also a mirror-image of Redcrosse in that he foreshadows the latter's inner stasis after his abandonment to lust. Mythologically, the moral lesson has its origins in the primitive and mythic ritual of ensuring fertility of the earth through the sacrifice of a human victim which in turn has evolved into the male's primordial dread of castration--of being swallowed by the inherently evil feminine (the unconscious), symbolically represented by the earth. Sir James Frazer has observed that in many primitive cultures a human victim inevitably was offered in sacrifice to the Great Mother in order to ensure the earth's fertility.⁵⁹ According to Neumann the victim originally

was the male, the fertilizing agent, since fertilization is only possible through libations of blood in which life is stored. The female earth needs the fertilizing blood-seed of the male.⁶⁰

The meaning of the Great Mother becomes clear in the Goddess's dependence on the libations of blood:

The emotional, passionate nature of the female in wild abandon is a terrible thing for a man and his consciousness. The dangerous side of woman's lasciviousness, although suppressed, misunderstood, and minimized in patriarchal times, was still a living experience in earlier ages.⁶¹

Thus in these myths and rituals, death and dismemberment are "the fate of the phallus-bearing . . . god."⁶² They are, moreover, seasonally coincidental with the decay of vegetation and the felling of trees. It is not surprising, then, that images of vegetation and fertility have become expressions of the libido. Essentially, these images are bisexual, although this varies in different myths.

Discussing the image of The Tree of Life engraved on an ancient Egyptian vessel, Jung notes that "The feminine quality of the tree that represents the goddess . . . is contaminated with phallic symbolism"⁶³ Similarly, "the genealogical tree that grows out of Adam's body" in a Florentine manuscript symbolizes "the membrum virile."⁶⁴ Thus decay, death, and castration are threatening possibilities to the phallus-bearing hero for whom sexuality "means losing the ego and being overpowered by the female,"⁶⁵ which according to Neumann "is a typical, or rather archetypal experience in puberty."⁶⁶ Whereas in uroboric incest we saw the urge for total dissolution into the unconscious, "incest on the adolescent level is genital and restricted absolutely to the genitalia."⁶⁷ Here the Terrible Mother--as whore of Babylon, as the evil enchantress Duessa, as any dangerous female seductress--has become

the goddess who drives the adolescent male into a frenzy of sexual fascination culminating in absolute unconsciousness and death--or, in the case of the Redcrosse Knight, in enervation and despair. On this level, then, "orgasm and death go together, just as do orgasm and castration."⁶⁸

Fradubio, in his vegetative state, mirrors Redcrosse's potential for backsliding into the castrating earth womb of powerful sexual drives. But Redcrosse's dull ears refuse to listen to Fradubio's implicit advice, and totally possessed by the fascination of his negative anima he proceeds along the road to destitution. This defiance of Una's "alleageance and fast fealtie" (I.iii.1) which through the narrator's rhetorical twist--"Which I do owe vnto all woman kind" (I.iii.1)--becomes the poem's ideal of femininity, is captured in the image of Una in Canto iii wandering in bereavement "In wilderness and wastfull deserts" (I.iii.3). The desert or wilderness is the classic symbol of the alienated self which in Christian terms is an experience "commonly understood as divine punishment for sin."⁶⁹ But just as ego-inflation is an inevitable concomitant of ego development, the experience of self-alienation "is a necessary prelude to awareness of the Self."⁷⁰ Kierkegaard, outlining the symptoms of existential dread, gives a lucid account of the meaning of self-alienation:

. . . so much is said about wasted lives--but only that man's life is wasted who lived on, so deceived by the joys of life or by its sorrow that he never

became eternally and decisively conscious of himself as spirit . . . or (what is the same thing) never became aware and in the deepest sense received an impression of the fact that there is a God, and that he, he himself . . . exists before this God, which gain of infinity is never attained except through despair.⁷¹

Similarly, in Book I of The Faerie Queene the way to self-awareness is cleared through the painful meeting with Despair. The Knight approaches this near-death when he confronts his shadows whose dimensions become progressively more dangerous as the quest continues.

The two other components of the Redcrosse Knight's sarazin shadow--Sansloy and Sansjoy--are not as easily defeated as Sansfoy, or in Jungian terms "assimilated into the conscious personality,"⁷² because these projections typify more closely the negative aspects of the Knight's ego, and therefore are truer archetypes in their greater autonomy and unconsciousness. According to Jung, it takes only "a little self-criticism" to be able to "see through the shadow--so far as its nature is personal,"⁷³ but when the shadow appears as an archetype its conscious recognition can make for a "shattering experience"⁷⁴--hence the greater extent of its repression. Sansloy and Sansjoy pose a greater threat to the Redcrosse Knight's existential ethos because they

form the core of the illusions that veil his world. As agents of absolute spiritual enslavement these projections have hitherto revealed themselves vaguely in Redcrosse's troubled dreams. They continue to be thrust between the Knight's adolescent ego and his "self-generated reality,"⁷⁵ making it more and more difficult for him to realize the illusions that determine his actions. "The effect of projection," according to Jung, "is to isolate the subject from his environment, since instead of a real relation to it there is now only an illusory one."⁷⁶ If unwillingness to recognize these projections goes unchecked the web that they create will eventually destroy the possibility for integration. Indeed Redcrosse's encounters with these shadow-figures demonstrates the tragic effect of projection that has been given free rein.

In the literal sequence of events the second sarazin encountered is Sansjoy who attacks the Knight in the House of Pride for having defeated Sansfoy. But if the narrative is read as a psychomachia moving "backward, downward, inward, (and) upward,"⁷⁷ the second attack on the Knight's divided psyche is by Sansloy--the quintessential threat to the moral system who assults Una in Canto iii. Sansloy is the prototype of Redcrosse's uncontrollable passion that triggered his previous escape from Una. Indeed, although Redcrosse does not participate physically in the action of Canto iii, the events reflect the tremendous split within the Knight's psyche. The movement of this Canto acts as a montage to the action depicting Redcrosse's disintegration in Cantos iv to vii.

We first meet Sansloy "Full strongly armed" (I.iii.3) for hot revenge towards Redcrosse riding towards Una and her companion, Archimago, who has again disguised himself as the Redcrosse Knight:

In mighty armes he was yclad anon,
 And siluer shield: vpon his coward brest
 A bloody crosse, and on his crauen crest
 A bouch of haire discoloured diuersely:
 Full iolly knight he seemde, and well adrest,
 And when he sate vpon his courser free,
 Saint George himself ye would haue deemed him to be.

(I.ii.11)

Sansloy, like Una, is deceived by the trickster's mask and "would/ Have slain him straight" (I.iii.38) were it not for Archimago's sudden disclosure of himself, which prompts Sansloy's confusion:

'Why, Archimago, luckless sire,
 What do I see? What hard mishap is this,
 That hath thee hither brought to taste mine ire?
 Or thine the fault, or mine the error is,
 Instead of foe to wound my friend amiss?

(I.iii.39)

But the distinction between Sansloy's "foe" (the Redcrosse Knight) and his "friend" (Archimago) is tenuous, for we have seen that below the physical and spatial separation between the Knight, Sansloy, and Archimago lies a direct kinship. Archimago's disguise as the Redcrosse Knight is but a sustained projection of the Knight's ego-inflation which the Knight resists in recognizing for fear of self-exposure. As a shadow-figure in this episode, Archimago reveals Redcrosse's impotence in the face of his own existential lawlessness (Sansloy) that in turn is nourished by falsity.

The trickster's presence again alerts us to the low level of consciousness that is operating at this point in the quest. The Knight's psychic potential is so minimal that even Una is unable to recognize Archimago's deceit. At the same time, intimations of a higher stage of consciousness prevail in Canto iii, revealing the persistent tensions and oppositions between Redcrosse's ideal and his actual realities. Tension is particularly dynamic in the interaction between Sansloy, Una, and the lion. When Archimago vanishes Una is left a prey to Sansloy's lust. But before the sarazin bears Una away, "his pride to fill,/With foul reproaches the disdainful spite" (I.iii.43), he kills the lion that has been Una's sole support in her fruitless search in the wasteland of the divided self. Because Una never strays from her role of the loving feminine, the lion's blind devotion and oblivious enthusiasm have complemented her own. As Maurice Evans suggests,

When the pair take shelter with Corceca, Una herself takes on the blind devotion of her hostess, and the destruction of Kirkaprine, however justified, is an act not of reason but of blind zeal.⁷⁸

The tension released in this episode, then, is between two extreme spiritual states: the blind faith of Una and the lion and Redcrosse's moral blindness. Thus the lion is a part of Redcrosse "as much as the fiery horse of his passions."⁷⁹

But the allegorical framework of the episode of Una and the lion maintains a broader archetypal stratum than most critics have recognized.⁸⁰ To begin with, the symbol of the lion is a paradoxical one. At times the lion, like the dragon, is a prototype "of Mercurius manifested as passion and concupiscence which must undergo extraction and transformation."⁸¹ In this sense the lion functions as a shadow-figure for the forces of instinct that can be subdued only by fortitude and strength. Hence Una is assailed by the lion "Hunting full greedy after savage blood" (I.iii.5) during a moment of repose "far from all men's sight" (I.iii.4) where for the first time in the narrative she unveils her resplendent anima visage:

From her fair head her fillet she undight
 And laid her stole aside. Her angel's face
 As the great eye of heaven shined bright
 And made a sunshine in the shady place.
 Did never mortal eye behold such heavenly grace.

(I.iii.4)

Clearly a "lighting up" of the unconscious is being foreshadowed here although at this point the illumination is far removed from the Redcrosse Knight's conscious mind. Nevertheless, at least one aspect of the psyche recognizes the positive power of the anima and is subdued by it. As soon as the lion notices the "royal virgin" (I.iii.5) he instinctively is driven to devour her; but upon witnessing her radiant face he becomes submissive and a ready companion.⁸²

Subduing the lion signifies a reconciliation with instinctive desires,

which releases the energies locked up in the shadow, and reunites the conscious mind with the discarded paths to the inner self. This, however, derives from inner strength and purpose, not from the external strength of action, and therefore goes unheeded by the Knight who continues to shun his inner voice. As yet the urge for wholeness is fragmented, with the lion representing the possibility for only partial reconciliation. M.-L. von Franz notes that in medieval symbolism two lions form a royal couple and "are in themselves a symbol of totality."⁸³ Hence the philosopher's stone, a predominant symbol of wholeness, "is represented as a pair of lions or as a human couple riding on lions."⁸⁴ The attainment of wholeness, usually complemented by a mysterious urge toward individuation, symbolically "appears in a veiled form, hidden in the overwhelming passion one may feel for another person."⁸⁵ This almost unnatural passion

ultimately aims at the mystery of becoming whole, and this is why one feels, when one has fallen passionately in love, that becoming one with the other person is the only worthwhile goal of one's life.⁸⁶

As long as the image of totality is expressed, in dreams, in the form of a pair of lions, the urge toward wholeness remains locked in this intense passion. But when the pair of lions become a King and Queen, the desire for wholeness has been consciously grasped "and can now be understood by the ego as being the real goal of life."⁸⁷

If understood according to the archetypal urges underlying the symbolism of two lions forming a couple, the episode depicting Una's wandering with her lion is integral to the search for Self that frames Book I. Una's unveiling suggests the possibility for Redcrosse to actualize his ideal self. The missing element is the genuine urge for wholeness that has been couched in the Knight's overriding passion for Duessa. That he repeatedly shuns his inner urge for wholeness is manifested in his forlorn encounters with his shadows. Symbolically speaking, what is needed is the other lion to form a resolute couple before the Knight's receptivity to his inner self can occur. For now, Redcrosse's one-dimensional urge (symbolized by the one lion) is easily defeated by overriding lawlessness (Sansloy), although the figure of the lion will continue to reappear⁸⁸ until the emergence of the royal couple, the liberated King and Queen, in Canto xii.

At the end of Canto iii Una's story leaves off with her in the beastly clutches of Sansloy who has kidnapped her in order to satisfy his pride and rage against Redcrosse. Although the narrative pageantry of Book I is essentially independent of space and time, each episode is finely threaded, making of the whole a unified tapestry of psychomachia-like constructs. An example of this is the fusion of the motif of pride in Cantos iii, iv, and v in order to illustrate the symbolic affinity between Redcrosse and Sansloy. In Canto iv Duessa, disguised as the pitiable Fidessa, guides Redcrosse to the House of Pride where he is challenged by Sansjoy, the representative of Redcrosse's own "solemn

sadness" that must be eradicated if pride, or ego-inflation, is to give way to self-esteem. Yet the battle with Sansjoy is for Redcrosse "all for prayse and honour" (I.v.7), for the approval of his alter-ego; and rage, not inner strength, renders him victorious. Moreover, although the Knight instinctively senses that he must flee Lucifera and her cunning Palace of Pride, it is only the common sense of the dwarf that prompts the escape, not the understanding acquired through the discipline needed to dissolve his projections. Because Redcrosse remains unreceptive to his inner urge for growth he continues to submit to his inflated ego and the persuasions of his irascible soul, and Una remains at the mercy of Sansloy's advances. Sansloy's attempted rape of Una fulfills Redcrosse's previous erotic dream induced by Archimago. This is accomplished easily through displacement, whereby Redcrosse's sexual frustration is projected onto his shadow, Sansloy, who leads Una

into a forest wild,
 And turning wrathful fire to lustful heat,
 With beastly sin thought her to have defiled
 And made the vassal of his pleasures vild.

(I.vi.3)

Evidently Redcrosse's dream still pursues him even though he consciously has shunned the object of his lust. Consequently, Una is still wandering and Sansjoy remains a threat while Duessa waits for the Knight to lose himself in the pleasures of dark unconscious urges.

Before Redcrosse can accomplish his quest for wholeness he must eradicate the sarazin within himself. That Sansloy remains undefeated at the conclusion of the narrative might suggest two possibilities: Spenser's clumsiness or Redcrosse's inability to recognize his own projection. But in keeping with Spenser's skillful restraint of tautological detail and his ability to develop symbols to their fullest, we will see that Sansloy's lawless lust grows into its even more dangerous prototype--Orgoglio. Indeed the complementary nature of these two figures indicates "the impotence of the understanding which coincides with the domination by the lower nature,"⁸⁹ hence Sansloy's assault on Una "is the inevitable precursor of Orgoglio's victory."⁹⁰ Consequently Sansloy's defeat is implicit in the defeat of Orgoglio.

NOTES TO CHAPTER III

¹ Erik Erikson, Childhood and Society, 2nd ed. (New York: Norton, 1963), p. 255. Erikson relegates "pleasure in attack and conquest" to the stage in ego-identity which he calls "Initiative vs. Guilt" (p. 255). A child, according to Erikson, "is at no time more ready to learn quickly and avidly, to become bigger in the sense of sharing obligation and performance than during this period of his development. He is eager . . . to profit from teachers and to emulate ideal prototypes" (p. 258).

² Erich Neumann, The Origins and History of Consciousness (Princeton: Princeton University Press, 1954), p. 203.

³ John Wilson, "Egypt: The Function of the State," Before Philosophy, eds. Henri Frankfort et al. (Middesex: Penguin Books, 1949), pp. 71-102; p. 81.

⁴ Carl Jung, The Collected Works of C.G. Jung, trans. R.F.C. Hull, vol. V: Symbols of Transformation, 2nd ed. (Princeton: Princeton University Press, 1967), para. 158.

⁵ Ibid.

⁶ Ibid.

⁷ Cited in C. Jung, Symbols of Transformation, para. 161.

⁸ Cited in C. Jung, Symbols of Transformation, para. 162.

⁹ Erich Neumann, op. cit., p. 160.

¹⁰ C.S. Lewis, The Allegory of Love (Oxford: Oxford University Press, 1936), p. 313.

- 11 R.I. Davis, "The Archetypal Water-Motif in Spenser's Faerie Queene," Diss. (University of Pittsburgh, 1974), p. 33.
- 12 Ibid.
- 13 Alfred Douglas, The Tarot (New York: Penguin Books, 1972), p. 46.
- 14 Ibid.
- 15 Ibid.
- 16 Ibid.
- 17 Ibid.
- 18 Carl Jung, The Collected Works of C.G. Jung, trans. R.F.C. Hull, vol. IX: part i: The Archetypes of the Collective Unconscious, 2nd ed. (Princeton: Princeton University Press, 1968), para. 472.
- 19 Ibid., para. 484.
- 20 Ibid.
- 21 Ibid., para. 474.
- 22 Robert Kellogg and Oliver Steele, eds., Books I and II of The Faerie Queene (New York: The Odyssey Press, 1965), p. 92; n. 48.9.
- 23 Cited in Spenser: Poetical Works, eds. J.C. Smith and E. De Selincourt (London: Oxford University Press, 1970), p. 430.
- 24 Karen Horney, New Ways in Psychoanalysis, 2nd ed. (New York: Norton, 1966), pp. 89-90.
- 25 Ibid., p. 90.
- 26 Ibid.

- 27 Alfred Douglas, op. cit., p. 46.
- 28 Carl Jung, The Collected Works of C.G. Jung, trans. R.F.C. Hull, vol. IX, part ii: Aion: Researches Into the Phenomenology of the Self, 2nd ed. (Princeton: Princeton University Press, 1968), para. 13 ff.
- 29 Ibid.
- 30 Ibid.
- 31 Ibid.
- 32 Alfred Douglas, op. cit., p. 78.
- 33 Ibid.
- 34 E. Erikson, Childhood and Society, p. 251.
- 35 Carl Jung, Aion, para. 19.
- 36 Ibid.
- 37 Annette Kolodny, "Devil Women," C.B.C. Broadcast, Toronto, Ont., May, 1971.
- 38 Erich Neumann, The Great Mother, trans. R. Manheim, 2nd ed. (Princeton: Princeton University Press, 1963), p. 149.
- 39 Ibid.
- 40 Annette Kolodny, "Devil Women".
- 41 Ibid.

- 42 John Hankins, "Spenser and the Revelation of St. John," Publications of the Modern Language Association of America, 60(1945), 364.
- 43 Ibid. Here Hankins paraphrases Upton who first noted the parallel. See John Upton, "Commentary," The Works of Edmund Spenser: A Variorum Edition, ed. E. Greenlaw, C.G. Osgood, F.M. Padelford, et. al. (Baltimore, Md.: The John Hopkins Press, 1957), Vol. I, pp. 249-50.
- 44 Hankins, p. 365.
- 45 Ibid., pp. 365-66.
- 46 Ibid., p. 366.
- 47 See supra, Chapter II, pp. 64-66.
- 48 Carl Jung, Symbols of Transformation, para. 312.
- 49 Ibid., para. 313.
- 50 Ibid.
- 51 Ibid.
- 52 Ibid.
- 53 Ibid., para. 315.
- 54 Kerby Neill, "The Degradation of the Red Cross Knight," Journal of English Literary History, 19(1952), 176.
- 55 Ibid., p. 177.

- 56 Kerby Neill, "The Degradation of the Red Cross Knight,"
p. 177.
- 57 Ibid., p. 178.
- 58 Ibid.
- 59 Sir James Frazer, The New Golden Bough, ed. T.H. Gaster (New York:
New American Library, 1959), p. 394.
- 60 Erich Neumann, The Origins and History of Consciousness, p. 57.
- 61 Ibid., pp. 57-58.
- 62 Ibid., p. 58.
- 63 Carl Jung, Symbols of Transformation, para. 324.
- 64 Ibid.
- 65 Erich Neumann, The Origins and History of Consciousness, pp. 60-61.
- 66 Ibid., p. 61.
- 67 Ibid., p. 60.
- 68 Ibid.
- 69 E.F. Edinger, Ego and Archetype (Baltimore: Penguin Books, 1973)
p. 55.
- 70 Ibid., p. 48.

- 71 Soren Kierkegaard, Fear and Trembling, the Sickness Unto Death (New York: Doubleday Anchor Books, 1954), p. 159.
- 72 Carl Jung, Aion, para. 16.
- 73 Ibid., para. 19.
- 74 Ibid.
- 75 Isabel MacCaffrey, Spenser's Allegory (Princeton: Princeton University Press, 1976), p. 134.
- 76 Carl Jung, Aion, para. 17.
- 77 Isabel MacCaffrey, op. cit., p. 188.
- 78 Maurice Evans, Spenser's Anatomy of Heroism (Cambridge: Cambridge University Press, 1970), p. 96.
- 79 Ibid.
- 80 In fact it is not unusual in Spenser scholarship to find little commentary, if any, on the episode of Una and the lion. M.P. Parker, in The Allegory of The Faerie Queene (Oxford: Oxford University Press, 1960), among many critics, classifies the lion as "strength" and therefore "an effective guard against Kirkrapine" (p. 88), but does not explain why the lion cannot save Una from Sansloy. A.C. Hamilton, in The Structure of Allegory in The Faerie Queene (Oxford: Oxford University Press, 1961), avoids the episode altogether as does Kathleen Williams in her otherwise detailed reading of The Faerie Queene in Spenser's World of Glass (Berkeley: University of California Press, 1966).
- 81 E.F. Edinger, Ego and Archetype, p. 251.

82 The image of Fortitude as a virgin controlling a lion is common to medieval allegory. Emile Male observes that the story of the fierce lion who befriends and serves a hero, lady, or saint is a commonplace of medieval literature. In Bevis of Hamtoun for instance, Josian (a virgin) is attacked by two lions who do not harm her because "the race of lions . . . can do no harm to a king's daughter who is a virgin." Emile Male, The Gothic Image, trans. Dora Nussey (1913; rpt. New York: Harper Torchbooks, 1958), p. 37.

83 M.L. von Franz, "The Process of Individuation," Man and His Symbols, ed. Carl Jung (New York: Dell, 1964), p. 218.

84 Ibid., p. 219.

85 Ibid.

86 Ibid.

87 Ibid.

88 cf. in the House of Pride wrath rides a lion "loth for to be led" (I.IV.33); wrath here is comparable to the rage that blinded the Redcrosse Knight after his erotic dream of Una, and that which invigorated him during the battle with Sansjoy. Maurice Evans observes that "As the habit of virtue asserts itself," Redcrosse's wrath "is tempered to become its near and equally unseeing neighbour, zeal, with which he serves Fidessa and fights Sansfoy . . . (Spenser's Anatomy of Heroism, p. 96.).

89 Maurice Evans, Spenser's Anatomy of Heroism, p. 101.

90 Ibid.

CHAPTER IV

THE ORGOGLIO EPISODE: THE TWILIGHT OF THE JOURNEY

We have seen that the Redcrosse Knight's opponents form a closely knit family of obverse ethical conduct that mirrors the Knight's unconscious reality. So far Redcrosse's journey has been characterized by repeated failure because he continues to abide by the illusions that shroud his inner world. Although his hasty flight from the House of Pride might point to intuitive understanding of the peril that awaited him in that deadly place, we saw that his escape was strictly due to fear of physical danger. In his somnolent abandon to the tyranny of physical demands, Redcrosse fails to recognize that he is more than the conscious self that he identifies with, that he is part of a greater whole whose buried contents oppose his masked self. Because he continues to avoid any serious confrontation with his shadows he cannot attain the ideal balance between his instinctual life and the strength borne by his armour. Ultimately the illusory power of ego-inflation gives way to psychic enervation.

Canto vii opens with Duessa's discovery of the "wearie" Redcrosse (I.vii.2) languidly resting by a fountain, completely stripped of his armour. Duessa's search for the Knight, following his escape

from the House of Pride, has closely paralleled (and parodied) Una's forlorn search for her errant Knight. Like Una, who "In wilderness and wastfull deserts strayd/To seeke her knight" (I.iii.3) so Duessa, masked "like Truth, whose shape she well can faine," (I.vii.1) set "forth . . . to seeke him far and wide" (I.vii.2). Again, if we view this double search as a montage whereby parallel actions are superimposed on one another, the psychomachia-like texture becomes more obvious. Of the two opponents, Duessa's "dyed" (I.vii.1) charms (the pun on death is unmistakable) are more alluring than Una's qualities and Redcrosse secures his psychic stagnation by "bathing" in sensuality with this cunning witch. Redcrosse is at mid-point in his journey and two processes come to a head and eventually merge in this Canto. One is the Knight's excessive indulgence in the sensual that finally imprisons him in self-alienation and despair; the other is transcendence of sensual clutches through the gradual attainment of knowledge (of the self and the natural world) without which Redcrosse is unable to succeed in his quest. Complementing this is the dissolution of Spenser's ambivalence towards the feminine in favour of a stringent anti-feminism that sees woman as the source of psychic death. All three processes are contained in the symbolic depth of Spenser's imperious creation, *Orgoglio*, and in the intervolving imagery that frames the action of Canto vii.

The journey of the hero, according to Joseph Campbell, is a "road of trials" or initiatory adventures that consummate in the

simultaneous discovery of woman and earth: "Woman, in the picture language of mythology, represents the totality of what can be known. The hero is the one who comes to know Woman is the guide to the sublime acme of sensuous adventure."¹ Woman as anima, as a coextension of nature, is the container of truth--that is, the truth perceivable in the natural world. The hero comes to "know" woman and through her the natural world, which woman already possesses as an extension of herself. As one complementary entity, nature and woman inevitably are experienced as other. Although it is the task of the hero to use woman as a guide to the world of matter, his is also the power of transcendence. The hero is rooted in the sensual world, but he eventually escapes from it; since woman is the sensual world, the inwardness, she remains enclosed within it. In Fantasia of the Unconscious D.H. Lawrence describes woman's mythical role as other:

Woman is really polarized downwards towards the center of the earth. Her deep positivity is in the downward flow, the moon-pull. And man is polarized upwards, toward the sun and the day's activity.²

In woman, according to Lawrence, "the deepest consciousness is in the loins and the belly."³ Lacking the will to action, woman remains absorbed in her "immanence"⁴ while the hero becomes divine. Canto vii of Book I of The Faerie Queene describes the step-by-step process by which patriarchy experiences this "transcendence."

In the details surrounding Duessa's discovery of Redcrosse resting by a fountain, Spenser recapitulates the profound effects that evil feminine elements have had on his hero so far:

. . . when returning from the drery Night,
 She fownd not in that perilous house of Pryde,
 Where she had left, the noble Redcrosse knight,
 Her hoped pray, she would no lenger bide,
 But forth she went, to seeke him far and wide.

(I.vii.2)

The recurrent image of "the drery Night" resurges the evil associations of the unconscious instincts as those dark, foreboding feminine entities that threaten "the children of faire light" (I.v.24). As a primordial feminine element, Night becomes the controlling negative force in Canto vii. Here the image of darkness progresses from the initial adumbral setting where Redcrosse takes shelter from the heat of the sun, to the "stound(ing)" or blackening of "all his sences" (I.vii.12) by Orgoglio's blow, and culminates in the sepulchral depths of Orgoglio's dungeon; a progression contingent upon the Redcrosse Knight's submission to the wily temptations of his negative anima. The allusion to the House of Pride immediately after the reference to the dreaded Night recalls the recent events that have led Redcrosse to his psychic stasis. Lucifera, queen of that shaky, mutable foundation, is the queen of sin and a close kin of Mutabilitie herself--a characteristically feminine quality in Spenser. "I am a daughter," Mutabilitie tells Jove in Book VII of The Faerie Queene,

by the mothers side,
 Of her that is Grand-mother magnifide
 Of all the Gods, great Earth, great Chaos child

(VII.vi.26)

Earth, Mother, Woman, is the offspring of chaos and from her all has come, including mutability and imperfection. In the words of Simone De Beauvoir, the Woman-Mother "is Nothingness."⁵

In the Night are confused together the multiple aspects of the world which daylight reveals: night of spirit confined in the generality and opacity of matter, night of sleep and of nothingness. In the deeps of the sea it is night: woman is the Mare tenebrarum, dreaded by navigators of old; it is night in the entrails of the earth. Man is frightened of this night, the reverse of fecundity, which threatens to swallow him up.⁶

The quest of the hero, Redcrosse must learn, is to aspire to the sky, to the sun, and to God. He must constantly strive to avoid falling back into "the maternal shadows--cave, abyss, hell."⁷

On the metaphysical plane, the images of the devouring Night and Mutability echo Spenser's patriarchal cosmology that reaches its most intense and perhaps its most unconscious peak in the Orgoglio episode. Complementing the earthly heritage of these allegorical figures is an intricate network of earth-related imagery that measures the Redcrosse Knight's psychic depravity and acts as an overture to Orgoglio's entrance. What is striking about this image-cluster of natural elements is its interwoven connections to so-called feminine symbolic properties. Beside the Knight, as he awaits the beguiling Duessa, "his steed the grassy forage ate" (I.vii.2)--a metaphor for Redcrosse's own feeding of his instinctual, earthy nature that is still

very much in control of his desire. Grass, as symbol of the lower nature, is an offspring of Earth--the primordial female plane towards which the Knight's psychic energy pulls until its eventual stasis in the hollow depths of Orgoglio's dungeon. Where Redcrosse is "Pourd out in looseness on the grassy grownd,/Both careless of his health, and of his fame" (I.vii.7) grass is linked with concupiscence which in itself is but a catalyst for the Knight's genuflection to those "chaotic," feminine elements responsible for his stagnation. For both the steed's need for grass and Redcrosse's allurements to "the grassy grownd" are projections of complete surrender to concrete reality--to corporeal desire here designated as a property of Earth. A.C. Hamilton's Christian interpretation of this episode offers a valuable observation: as Redcrosse "lies upon the ground," Hamilton notes, he is "not being god-like erect."⁸ Indeed, Redcrosse is far from the light of heaven at this point and far from the transcendent power of masculine activity.

The natural setting for Redcrosse's love-making with Duessa, then, complements their sensual indulgence. Redcrosse "feedes vpon the cooling shade" (I.vii.3)--once again the metaphor is one of "feeding" the lower nature--and bathes "His sweatie forehead in the breathing wind" (I.vii.3). The pathetic fallacy climaxes as the sweet chant of birds caresses the Knight's ears and "the trebling leaues" (I.vii.3)

rustle in the wind. Earth-related imagery is further associated with the fountain where Redcrosse drinks--an action complementing yet again "his yielding to the senses"⁹:

Hereof this gentle knight vnweeting was,
And lying downe vpon the sandie graile,
Drunke of the streame, as cleare as cristall glas;
Eftsoones his manly forces gan to faile,
And mightie strong was turnd to feeble fraile.

(I.vii.6)

The fountain's properties are primarily feminine; its most immediate threat being its power to swallow up those "manly forces" that have become enfeebled through sensual indulgence. The "sandie graile" (I.vii.6) on which the Knight lays to drink (once again the extended posture is indicative of ungodliness) is symbolic of his own psychic barrenness. And the enfeebling waters of the "fraile fountain" (I.vii.11) are the potentates of dissolution. The fountain, of course, has far-ranging mythological associations. Its most obvious model is the enfeebling fountain of Salmacis (of the Fourth Book of Ovid's Metamorphoses). Spenser briefly alludes to the history of this fountain as belonging to the "sacred Nymph" who had displeased the goddess Diana:

The cause was this: one day when Phoebe fayre
With all her band was following the chace,
This Nymph, quite tyr'd with heat of scorching ayre
Sat downe to rest in midst of the race:
The goddesse wroth gan fowly her disgrace,
And bad the waters, which from her did flow,
Be such as she her selfe was then in place.
Thenceforth her waters waxed dull and slow,
And all that drunke thereof, did faint and feeble grow.

(I.vii.5)

An important detail that Spenser omits is that Salmacis fell in love with Hermaphroditus who rejected her advances. On a day when Hermaphroditus swam in her pool thinking himself unseen, Salmacis seized him. The gods, in answer to her prayer, joined them together to form a hermaphrodite. An important effect of the Ovidian fountain where the Redcrosse Knight drinks, then, is that it enervates by effeminating--whoever bathes in it becomes, like Hermaphroditus, half a woman. A further related association of the fountain is less explicit. This concerns the role of Diana herself--the chaste and terrible goddess whose penchant for ruining others is remarkable. It is she, for instance, who turns Actaeon into a stag for seeing her naked, and who stands unmoved while his own hounds deliver him up to his hunting companions to be slaughtered. At the root of this myth is the archetype of the Terrible Goddess-Mother--the impeding, unfeeling, punishing mother. She is "the death of everything that dies She is the womb and the tomb: the sow that eats her farrow."¹⁰ But this describes the patriarchalized Diana on whom Spenser relies for these implicit anti-feminist connotations that converge in the description of Orgoglio. Later I will point out Diana's original matriarchal heritage about which Spenser appears to be conscious but which he must reject in order to render his hero appropriately Herculean. For now suffice it to say that as the

Redcrosse Knight drinks from the enervating fountain he becomes too "Disarmed, disgrast, and inwardly dismayed" (I.vii.11) to defeat Orgoglio, the magnified shadow-figure of unregenerative matter.

If we examine the nuances of Orgoglio's description we note that the foremost detail is the giant's derivation from Earth. In this context S.K. Heninger's interpretation of the giant as an earthquake is a valuable tool¹¹ although Heninger is not in the least concerned with the psychological or mythological implications of his observation. The giant's thunderous bellowing interrupts Redcrosse's licentiousness:

. . . at the last he heard a dreadfull sownd,
Which through the wood loud bellowing, did rebownd,
That all the earth for terrour seemd to shake,
And trees did tremble. . . .

(I.vii.7)

As an earthquake Orgoglio is emblematic of upheaval in the lower nature--a corruptive force that brings to a peak the disruptive elements that have plagued the Knight's quest. Indeed Orgoglio's affiliation with Earth is crucial to his identity. "The greatest Earth," Spenser tells us, "his vncouth mother was," and the "blustering" wind

his boasted sire,
Who with his breath, which through the world doth pas,

Her hollow womb did secretly inspire,
 And fill'd her hidden caues with stormie yre,
 That she conceiv'd

(I.vii.9)

Orgoglio's derivation from Earth explains his corporeal, material nature--a "monstrous masse of earthly slime" that has not been touched by Spirit. For the passive Earth's consort in this case is not generative spirit but empty, inflated air. Extended to the Redcrosse Knight's personal psychomachia Orgoglio's deficiency is congruent to the Knight's aberration at this point. The "blustering wind" is Orgoglio's father and at the same time depicts Redcrosse's fallen condition: "blustering," according to the O.E.D., is figurative "of the storm or tempest of the passions"; and "wind," according to G.A. Gaskell, is "symbolic of diverse doctrines of the lower mind which proceed from error and illusion."¹² Spirit alone can transform matter to a higher state. The metaphysical necessity for this union is described in Genesis I:1-3: "In the beginning of creation, when God made heaven and earth, the earth was without form and void, with darkness over the face of the abyss, and a mighty wind that swept over the surface of the waters." In most patriarchal myths depicting the creation of the world, Matter and Spirit--the primordial elements--are initially "differentiated from that condition which is itself neither, but which is potential for both."¹³ Matter is empty and unformed because it has not yet been permeated and informed by Spirit, "and the

process of involution has not begun."¹⁴ Matter or in the case of Genesis, Earth, is "a symbol of the physical nature, or the physical plane, as the lowest plane of manifestation."¹⁵ Most importantly, the foundation of patriarchal culture rests on the assumption that "Spirit is masculine, Matter is feminine; that which gives form is spirit; that which takes form is matter."¹⁶ In case we fail to make this distinction Spenser offers an explicit analogy between Earth and woman in his reference to Earth's gestation period during which she carried Orgoglio:

and trebling the dew time,
In which the wombes of women do expire,
Brought forth this monstrous masse of earthly slime,
Puft vp with emptie wind, and fild with sinfull crime.

(I.vii.9)

Orgoglio's kinship with the lower nature mirrors the corporeal, sensual enslavement of the Redcrosse Knight whose "goodly court . . . to his Dame" (I.vii.7) has become his sole preoccupation. Complementing Orgoglio's material nature is his phallic shape--again a projection of Redcrosse's physical indulgence. John Shroeder argues convincingly that Orgoglio's very shape distinguishes him as a phallic symbol: "Giants," he writes, "are in Spenser . . . specifically emblematic of exaggerated sexuality."¹⁷ Moreover, Orgoglio's accoutrements and his effect on Redcrosse's lustful play complement the giant's phallic contours: "Orgoglio's mace looks like a lingam"; his "snaggy oak is both sexual and sadistic"; his "'foeman' is a most common metaphor in

Elizabethan erotic poetry for the sexual object and partner"; and "'dismayed' (Orgoglio initially 'dismays' Redcrosse) suggests 'devirginate.'"¹⁸ While Shroeder's observations illuminate how literally Redcrosse has "gone whoring after a strange goddess,"¹⁹ his analysis is limited by an unvarying focus on the theme of lust. On the level of the personal unconscious Redcrosse's desire is indeed predominantly governed by lust. In this sense Orgoglio's leading symbolic function--and a comic one it is--is that of a gigantic erection. Like the archetypal hero described by Joseph Campbell, both Redcrosse's fall and eventually his growing to awareness are spurred by his sensual indulgence. But Spenser is also depicting an archetypal process whose scope encompasses but is greater than moral transgression through unchecked libido. When examined in the context of their mythological and patriarchal significance those emblems that Shroeder interprets in exclusively sexual terms reveal an intricate primordial link to the patriarchal collective unconscious. For the fundamental process that Spenser describes in the Orgoglio episode is the necessity to transcend the realm of night and the senses--the realm of the feminine--toward the more desirable, more godlike world of masculine activity.

Orgoglio, progeny of formless feminine matter, is necessarily born a giant--an emblem of a pre-human form in which the mind is as

yet crude and vegetative. "In these early vehicles of human life," writes G.A. Gaskell of giants, "individuality is as yet only nascent";²⁰ it is "wild" and uncontrolled by the light of reason. Thus Orgoglio appropriately carries a "snaggy Oke" torn from "his mothers bowelles" (I.vii.10) for this defines him as a wild man. "Orgoglio," writes Douglas Brooks-Davies, "carries with him the associations of the wild man as an earth spirit embodying erotic and destructive power in general" ²¹ As an earth creature, Orgoglio's wild nature has its roots in the mythological time when the Great Goddesses were venerated. One such goddess was Diana whom we met indirectly in this Canto through her anger at the lazy nymph who has sat "downe to rest in middest of the race" (I.vii.5), much like Redcrosse has done. Before Diana became the chaste and terrifying goddess of the hunt, she was once "the Celtic goddess of the forest glades and the wild woodlands."²² For in a culture where woman is venerated nature is also venerated. Orgoglio's oak club, then, has a specific affiliation with the Celtic goddess in that the oak tree was "sacred to the ancient Thracians and to the Celtic Druids"²³ who worshipped Diana. In Italy as well Diana's Grove at Ariccia, where Aeneas "plucked the mistletoe (the 'golden bough'), was a grove of oaks."²⁴ Elizabeth Gould Davis has observed that both the Dana of the Celts and the Delian Diana of classical Greece had their origins in Thrace where, according to Herodotus, the goddess's temple "was on the highest mountain top"

and whose "prophet was a woman."²⁵ The possible association between the Thracian Diana and Orgoglio's mace appears to be conscious on Spenser's part, considering his broad familiarity with mythology and folklore, as well as his former allusion to the patriarchalized Diana, goddess of the hunt. In the Orgoglio episode Diana, in her associations with the enervating fountain and her cold, intimidating nature, is a kind of Error--the Terrible Mother who swallows the children of light. Since it is the supreme duty of the hero to slay this evil, devouring goddess the forthcoming parallels between Herakles--the quintessence of heroism--and the Redcrosse Knight are inevitable. But most importantly, the forthcoming references to Thrace that have baffled many scholars indicate how profoundly Spenser was aware of the dichotomies between the matriarchal and the patriarchal orders, and how pronounced was his rejection of the former.

As Orgoglio is about to batter the Redcrosse Knight "to dust" (I.vii.14)--once again an explicit reference to earth--Duessa intervenes, pleading with the giant not to kill the Knight but to make him his eternal slave, in exchange for which she becomes Orgoglio's whore. The liaison between Duessa and Orgoglio is described in bold apocalyptic analogies that complete the portrait of Duessa as a Terrible Goddess initiated in the Fradubio episode. Duessa's apocalyptic significance is magnified by her allegorical role

as the whore of Babylon of Revelation: 4.

From that day forth Duessa was his deare,
 And highly honourd in his haughtie eye,
 He gaue her gold and purple pall to weare,
 And triple crowne set on her head full hye,
 And her endowd with royall maiestye:
 Then for to make her dreaded more of men,
 And peoples harts with awfull terrour tye,
 A monstrous beast ybred in filthy fen,
 He chose, which he had kept long time in darksome den.

Such one it was, as that renowned Snake,
 Which great Alcides in Stremona slew,
 Long fostred in the filth of Lerna lake,
 Whose many heads out budding euer new,
 Did breed him endlesse labour to subdew:
 But this same Monster much more vgly was;
 For seuen great heads out of his body grew,
 An yron brest, and backe of scaly bras,
 And all embrewd in bloud, his eyes did shine as glas.

His tayle was stretched out in wondrous length,
 That to the house of heauenly gods it raught,
 And with extorted powre, and borrow'd strength,
 The euer-burning lamps from thence it brought,
 And proudly threw to ground, as things of nought;
 And vnderneath his filthy feet did tread,
 The sacred things, and holy heasts foretaught,
 Vpon this dreadful Beast with seuenfold head,
 He set the false Duessa, for more aw and dread.

(I.vii.16-18)

The lure of sensual, lecherous fever has imprisoned the Redcrosse Knight in the dark dungeon of sin. What he must come to realize is that everything he has done so far has been tainted with the odour of the flesh, that his whitewashed notions of himself have been inflated ones.

As yet, this realization is only nascent in the Knight's unconscious. Yet in the psychomachia-like tapestry that is the landscape of the poem the striking image of the fetid whore on her scarlet beast suggests that archetypal "moment of revulsion" when, according to Joseph Campbell, "life, the acts of life, the organs of life, woman in particular as the great symbol of life, become intolerable to the pure, the pure, pure soul."²⁶ As the Redcrosse Knight plunges to the depths of Orgoglio's deadly abyss, nature, the life of the body, and above all, woman, become the agents of defeat. "No longer can the hero rest in innocence with the goddess of the flesh," writes Campbell (who, like Jung, yields a pervading masculine bias), "for she is become the queen of sin."²⁷

Spenser, aware of the heroic ancestry behind his hero's fall, bestows on Duessa's beast a broader mythological dimension than the purely Biblical one: "Such one it was," he tells us, as that renowned Snake/Which great Alcides in Stremona slew" (I.vii.17). That "renowned Snake," of course, refers to the Lernean Hydra, a nine-headed monster who was the offspring of Echidna whom Jung has referred to as the Terrible Mother "of every hellish horror."²⁸ The Lernean Hydra's father was Typhon--a giant, like Orgoglio, of enormous strength who rebelled against Jupiter and whose nature is akin to the fire and smoke in the interior of the earth. Both of the Lernean Hydra's parents, then, were earthly creatures as are Orgoglio's parents. The Hydra, as

Spenser tells us, was slain by Hercules--the "great Alcides"--as one of his twelve labours. As we saw in Canto i where the Redcrosse Knight's strangling of Error recalled Hercules' strangling of a hideous snake monster, so here Hercules' slaying of the Hydra--whose most notable quality for Spenser is her "fostr[ing] in . . . filth" (I.vii.17)--once again represents the defeat of a terrible female power. Whereas in the case of Error the ostensible slaying is of the uroboric mother, this particular labour represents the ideal slaying of the luring, seductive anima that infests the unconscious of the "phallus-obsessed hero."²⁹ Hercules is for Spenser the quintessential representative of heroic virtue whose attributes the Redcrosse Knight must eventually internalize. As yet, Hercules is only a potential reality for Redcrosse whose genuflection to the temptress's seductive powers has imprisoned him in his own psychic death. "By descending into the unconscious," writes Jung, "the conscious mind puts itself in a perilous position, for it is apparently extinguishing itself."³⁰ The Jungian ideal, of course, is to achieve an equal balance between "the demands of both the conscious mind and its shadow."³¹ In Spenser the ideal is certainly to discover the life beneath the conscious mind, although in Book I of The Faerie Queene it is often preferable to suppress unconscious instincts with the holy sword of reason and consciousness, as we shall see in Spenser's portrait of Arthur.

To emphasize the transformative depth of Hercules' defeat of the Lernean Hydra, Spenser has set the victory in Stremona (Strymon)--a city in Thrace. Upton notes³² that the reference to Stremona is a mystery, but suggests that Spenser might allude to Strymon because of Thrace's connection with warfare and sedition. And Douglas Brooks-Davies, in the most recent critical commentary on Book I, is equally baffled by the locale.³³ I would suggest that the choice of setting is not in the least ambiguous as it complements appropriately Hercules' victory over nature and woman. For Thrace, as we have seen, was the seat of the Great Nature Goddess Diana who with the advent of patriarchy became the dangerous, death-bestowing Terrible Goddess. For nature and matter in patriarchal culture belong to the feminine principle and must be subordinated to the exalted spirit of the masculine principle. In psychological terms this process is one and the same with repressing the emotions and feelings relating to woman which, in J.C. Flügel's words, has "in our Judeo-Christian monotheism . . . produced a tendency to adopt an attitude of distrust, contempt, disgust or hostility towards the human body, the Earth, and the whole material Universe."³⁴ The "corresponding tendency," of course, has been to idealize disproportionately the spiritual elements, "whether in man or in the general scheme of things."³⁵

The Redcrosse Knight, then, must complete his own series of labours before he can become like Hercules. His captivity in the womb-like pit of Orgoglio's dungeon means that he has completely dissolved into the clutches of the unconscious. His enslavement to the world of matter can be overcome only by the resurgence of his inherent solar strength. In biological terms, if this stage in the hero's liberation from the Terrible Mother is to be successful, identification with the father--the spiritual strength behind the armour or power of generation--must be completed. As the Redcrosse Knight lays unconscious in that malodorous dungeon we view the interior drama that makes possible this identification.

The Dwarf, as the basic denominator, common sense, initiates the struggle towards understanding. He begins by desperately searching for Una, the healing and protective feminine agent that has been discarded in favour of a blinding, castrating femininity. Yet Una, too, is bound by her feminine nature and can only guide the Knight towards the Self, whereupon she is replaced by a more exalted, masculine entity--Arthur in the Orgoglio episode and later the archetype of the Wise Old Man who guides Redcrosse to a vision of Jerusalem. In Jung, too, the anima eventually is replaced by the more complete archetype of the Wise Old Man - "the missing fourth element that would make . . . a quaternity" of the Self.³⁶ Thus Una

functions in her "proper positive role . . . as a mediator between the ego and the Self"³⁷ when she brings Arthur to save Redcrosse. Una's truth has been limited by its material nature--what the Knight now needs is the inner wisdom of the masculine Self to help him defeat the supremacy of the ego.

Arthur's description is that of a sun god: he is connected with Phoebus, the sun, (I.vii.29) and his helmet--"haughtie" and "horrid all with gold" (I.vii.31)--suggests a halo or corona. The mandala-like "pretious stone . . . shapt like a Ladies head" that glitters in the middle of his gold-studded belt is emblematic of wholeness, of perfectly balanced functions. His sword, moreover, is not of "earthly mettals" (I.vii.33) but of the "Diamond" of perfection and purity:

It framed was, one massie entire mould,
Hewen out of Adamant rocke with engines keene,
That point of speare it neuer percen could,
Ne dint of direfull sword divide the substance would.

(I.vii.34)

(Precious stones, but diamonds in particular, were "originally symbolic carriers of immaterial values").³⁸ The sword cannot be split; it stands firm as a guiding principle of divine consciousness, ideally balancing rational and irrational tensions: "A goodly person, and could menage faire/His stubborne steed with curbed canon bit" (I.vii.37).

Complementing the theme of balance, Arthur redeems Redcrosse from Orgoglio's dungeon in Canto Eight--"an event, writes Douglas Brooks-Davies, "according with the meaning of eight as the number of regeneration."³⁹ To the Greeks, the number eight was known as the number of Justice "because it is made up of equal divisions of even numbers, suggesting . . . balance and equanimity."⁴⁰ As Alfred Douglas observes,

. . . the Arabic number eight is a symbol of eternity, completion, and thus the workings of destiny. The eight-sided figure or octagon was thought to stand midway between the square, symbol of eternity. It is therefore the point of balance between the outer world of the body and the inner realm of spirit.⁴¹

But Arthur is primarily the embodiment of heavenly grace--the higher phallus or higher masculinity. He is associated with the head--symbol of divine consciousness; the ruling eye of heaven. Thus he is essentially a masculine entity, and ideal though his sword may be his actions identify him inherently with masculine consciousness. Arthur's slaying of Orgoglio, his wounding of the scarlet beast, and his stripping of Duessa in order that Redcrosse may see her clearly for what she is represent the ego's "breaking away from the despotic rule of the unconscious."⁴² At the same time, the action is one of defeat and not necessarily one of integration; it is the assertion of spirit over matter: "As where th'Almighties lightning brond does light,/It

dimmes the dazed eyen, and daunts the senses quight" (I.viii.21). But perhaps Spenser, despite the ambiguity in his portrayal of Arthur, is being psychologically coherent in rendering him all-good and ignoring the dark side of the Self. As one analytical psychologist observes, "It is very difficult indeed to keep [the] inner opposites united within oneself without toppling over into one or the other extreme."⁴³ In Spenser, although the ideal Self is certainly one of equal balance between conscious and unconscious tensions, the patriarchal Augustinian dualism that prefers to subdue rather than integrate the latter is never consciously questioned. The metaphor is explicit: Una and Duessa never unite.

As yet, Arthur represents only the solar potential of the Redcrosse Knight whose "sad dull eyes deepe sunck in hollow pits" as yet "could not endure th'vnwonted sunne to view" (I.viii.41). Decayed and weary from his experience in Orgoglio's dungeon he must make one final plunge into the depths of his soul before he can completely discard his old self and emerge the purified, enlightened hero that he inherently is.

NOTES TO CHAPTER IV

- ¹ Joseph Campbell, The Hero With a Thousand Faces, 2nd ed. (Princeton: Princeton University Press, 1968), p. 116.
- ² D.H. Lawrence, Fantasia of the Unconscious (N.P.: Thomas Seltzer, 1922), p. 138.
- ³ Ibid.
- ⁴ Simon de Beauvoir, The Second Sex, trans. H.M. Parshley (New York: Alfred Knopf, 1953), p. 204.
- ⁵ Ibid., p. 137.
- ⁶ Ibid.
- ⁷ Ibid.
- ⁸ A.C. Hamilton, The Structure of Allegory in The Faerie Queene (Oxford: Oxford University Press, 1961), p. 75.
- ⁹ Ibid.
- ¹⁰ Joseph Campbell, op. cit., p. 114.
- ¹¹ S.K. Heninger, Jr. "The Orgoglio Episode in The Faerie Queene," Journal of English Literary History, 26(1959), 171-87.

- 12 G.A. Gaskell, Dictionary of all Scriptures and Myths (New York: The Julian Press, 1960), p. 469.
- 13 Ibid., p. 237.
- 14 Ibid.
- 15 Ibid.
- 16 Ibid., p. 469.
- 17 John Shroeder, "Spenser's Erotic Drama: The Orgoglio Episode," Journal of English Literary History, XXIX (1962), 149.
- 18 Ibid.
- 19 Ibid., p. 159.
- 20 Douglas Brooks-Davies, Spenser's Faerie Queene (Manchester: Manchester University Press, 1977), p. 72.
- 21 Elizabeth Gould Davis, The First Sex (Baltimore: Penguin Books, 1971), p. 55.
- 23 Ibid.
- 24 Ibid.
- 25 Cited in Elizabeth Gould Davis, The Second Sex, no source.
- 26 Joseph Campbell, The Hero With a Thousand Faces, p. 122.
- 27 Ibid., p. 123.

- 28 Carl Jung, The Collected Works of C.G. Jung, trans. R.F.C. Hull, vol. V: Symbols of Transformation, 2nd ed. (Princeton: Princeton University Press, 1967), para. 315.
- 29 Erich Neumann, The Origins and History of Consciousness, trans. R.F.C. Hull (1954; rpt. Princeton: Princeton University Press, 1970), p. 51.
- 30 Carl Jung, Collected Works, trans. R.F.C. Hull, vol. XII Psychology and Alchemy, 2nd ed. (Princeton: Princeton University Press, 1968), para. 437.
- 31 Alfred Douglas, The Tarot (New York: Penguin Books, 1972), p. 81.
- 32 John Upton, "Commentary," The Works of Edmund Spenser: A Variorum Edition, ed. E. Greenlaw, C.G. Osgood, F.M. Padelford, et. al. (Baltimore, Md.: The John Hopkins Press, 1957), Vol. I, p. 250.
- 33 cf. Douglas Brooks-Davies, Spenser's Faerie Queene, p. 73, n. 16-18. Brooks-Davies basically shares Upton's uncertainty about Spenser's reference to Stremona, adding that "The iron of St. 17 might come from Daniel 7:7 (Upton, *ibid.*), Daniel's vision of a beast 'fearful and terrible and verie strong. It had great yron teeth . . . it had ten hornes' (identified in the Geneva gloss with the Roman empire, the teeth signifying tyranny and greed, the horns the Roman provinces. But brass and iron," he concludes, "are often connected in the Bible" Thus Stremona is barely dealt with.
- 34 J.C. Flugel, "The Psycho-Analytic Study of the Family," The International Psycho-Analytical Library, 4th ed., no. 3 (London: The Hogarth Press, 1931), p. 145, n. 2.
- 35 *Ibid.*
- 36 Carl Jung, The Collected Works of C.G. Jung, trans. R.F.C. Hull, vol. IX, part I Aion: Researches Into the Phenomenology of the Self, 2nd ed. (Princeton: Princeton University Press, 1968), para. 42.

- 37 M.-L. von Franz, "The Process of Individuation," Man and His Symbols, ed. Carl Jung (New York: Dell, 1964), p. 195.
- 38 Erich Neumann, The Origins and History of Consciousness, p. 195.
- 39 Douglas Brooks-Davies, Spenser's Faerie Queene, p. 80.
- 40 Alfred Douglas, The Tarot, p. 68.
- 41 Ibid.
- 42 Erich Neumann, The Origins and History of Consciousness, p. 161.
- 43 M.-L. von Franz, op. cit., p. 236.

CHAPTER V
THE TRANSFORMATION OF THE HERO

The Redcrosse Knight survives his fall into Orgoglio's dungeon but the experience of imminent psychic death has been too acute for him to emerge confident of his integrity. The exposure of Duessa's reality as a mirror reflection of his own aberrations has damaged his self-esteem enough to render him incapable of adapting to his existential failures. As he and Una take leave of Arthur the psychomachia focuses on Redcrosse's meeting with Treuisan, a young Knight whose description is a personification of fear:

So as they traueild, lo they gan espy
An armed knight towards them gallop fast,
That seemed from some feared foe to fly,
Or other griesly thing, that him agast,
Still as he fled, his eye was backward cast,
As if his feare still followed him behind

(I.ix.21)

Treuisan has just experienced a terrifying vision of Despair whom Redcrosse is eager to meet despite Treuisan's shocked description of the creature's "guilefull traine" (I.ix.31): "hence shall I neuer rest,/" argues the adamant Redcrosse, "Till I that treacherous art haue heard and tride" (I.ix.32). Despair, in theological terms, is the negation

of God's infinite mercy and His will that man should be saved. Understood according to the function of the personal unconscious, despair "expresses the feeling that the time is now too short . . . for the attempt to start another life and to try out alternate roads of integrity."¹

The Redcrosse Knight has come to lack what psychoanalysis calls "ego-integrity"--i.e., "the acceptance of one's one and only life cycle as something that had to be and that, by necessity, permitted of no substitutes."² Redcrosse's rescue by Arthur has forced him to look into his secret self and overwhelmed by what he sees there he experiences a profound sense of lack of self worth. The realization of the gravity of his transgressions against the ethic of his armour induces his self-abnegation: "For he, that once hath missed the right way,/The further he doth goe, the further he doth stray" (I.ix.43). The arrangement of the syntax in this pronouncement suggests that it is Redcrosse who voices this sentiment, although throughout the debate between the Knight and Despair Spenser deliberately refrains from distinguishing the speakers. That this is a conscious poetic effect is best illustrated in the following dialogue wherein the allusions to "his," "he," "I" and "thou" do not specify the speaker:

The knight much wondred at his suddeine wit,
 And said, The terme of life is limited,
 Ne may a man prolong, nor shorten it;
 The souldier may not moue from watchfull sted,
 Nor leaue his stand, vntill his Captaine bed.
 Who life did limit by almightie doome,
 (Quoth he) knowes best the termes established;

The lenger life, I wote the greater sin,
 The greater sin, the greater punishment:
 All those great battels, which thou boasts to win,
 Through strife, and bloud-shed, and auengement,
 Now praysd, hereafter deare thou shalt repent

(I.ix.41-43)

The dialogue with Despair is an interior one in which the Redcrosse Knight's psychic state progresses from acute depression to despair:

"The lenger life, I wrote the greater sin,/The greater sin, the greater punishment." Redcrosse is fully resigned to the uselessness of his life, to his utter lack of achievement.

Redcrosse's spiritual backsliding has provoked his profound alienation from the world around him. In turn, this has fostered the feeling of not being fully a person, of not living up to his culture's expectations. In psychological terms the psychomachia of the Cave of Despair episode is a remarkably complex portrait of the phenomenon of self-alienation or "the doubt about and search for identity [which] always goes together with alienation from others and from the world around us."³ According to the psychoanalyst Frederick Weiss, self-alienation will occur when an individual is deprived "of the vital experience of feeling genuinely accepted as an individual."⁴ A common syndrome of self-alienation is "an anxious retreat or depressive resignation, or a mixture of these."⁵ The Redcrosse Knight, at the nadir of his quest for wholeness, embraces self-doubt and inertia and resigns himself to failure: "For he, that once hath missed the right way,/The further he doth goe, the further he doth stray" (I.ix.43). Enclosed

within the mental confines of Despair's "hollow caue" (I.ix.33)

Redcrosse is in desperate need of a fulfilling relationship to his discarded Self and to the outside world. The realization that without the prop of his reified, inflated ego-identity he cannot live urges him to choose death rather than continuing a life of negation and conflict:

. . . nought but death before his eyes he saw,
 And euer burning wrath before him laid,
 By righteousness sentence of th'Almighties law:
 Then gan the villein him to ouercrow,
 And brought vnto him swords, ropes, poison, fire,
 And all that might him to perdition draw;
 And bad him choose, what death he would desire:
 For death was due to him, that had prouokt Gods ire.

(I.ix.50)

Guilt and shame provoke Redcrosse to self-destruction. In order to escape death he must re-establish a vital connection between himself and the world around him. In order to regain integrity he must learn to reintegrate those disparate psychic forces within his personality. The "possessor of integrity," according to Erikson, "is ready to defend the dignity of his own life against all . . . threats."⁶ But this is a much more radical prescription for personal fulfillment than Spenser grants the Redcrosse Knight. For Spenser the way out of despair is to suppress those idiosyncracies of one's life style that are at odds with the will of the collective.

Redcrosse feels damned because his personal ethos has not been co-extensive with the ethos intrinsic to his armour. Ideally the armour should condition the Knight's personal moral authority; it cannot bend to his personal desires. For the aim of the collective, in both Spenser's day and in ours, is to maintain the interrelationship between the individual and society in such a way that the dynamics of personal survival and fulfillment will not disturb the collective equilibrium. Whatever opposes the common will "is tabooed, and its development in the individual is forbidden."⁷ Under patriarchy, when personal forces oppose established ethical values suppression of individual desire becomes a necessary defense mechanism. A graphic example of this appears in Matthew 5:29-30:

If your right eye is your undoing, tear it out and fling it away; it is better for you to lose one part of your body than for the whole of it to be thrown into hell. And if your right hand is your undoing, cut it off and fling it away; it is better for you to lose one part of your body than for the whole of it to go to hell.⁸

Similarly, in Mark 9:43-48 we are advised:

If your hand is your undoing, cut it off; it is better for you to enter into life maimed than to keep both hands and go to hell if it is your eye, tear it out; it is better to enter into the kingdom of God with one eye than . . . be thrown into hell, where the devouring worm never dies and the fire is not quenched.

Arthur's casting off of Duessa-- "selva oscura" and "Dame Sensuality"⁹ that she is--echoes these admonitions against the life of the body. Arthur's arrival, we have seen, has made possible the Redcrosse Knight's perception of his fleshly indulgence--

Thus when they had the witch disrobed quight,
And all her filthy feature open showne,
They let her goe at will, and wander wayes vnknowne.

(I.viii.49)

Paradoxically, although Spenser deems it necessary to suppress undesirable instincts, he does not seem to accept the power of consciousness as absolute. Duessa, we are told, has been submerged. Yet she still lives and the imagery that describes her new dwelling suggests her relegation to the unconscious:

She flying fast from heauens hated face,
And from the world that her discovered wide,
Fled to the wastfull wilderness apace,
From liuing eyes her open shame to hide,
And lurkt in rocks and caues long vnespide. . . .

(I.viii.50)

This is not to say that Spenser consciously recognizes the existence of the unconscious as we know it, but it does suggest his awareness that desire, when suppressed, does "wander" somewhere though its whereabouts may be "vnknowne." In this context the psychological coherence of the Redcrosse Knight's journey once again is striking. Edward Edinger comments that when "the ego is still largely identified with the Self,"

as it is in the patriarchal stage, the image of cutting off offending members is both necessary and important.¹⁰ "In this case the original, unconscious wholeness needs to be broken up, to submit to dismemberment."¹¹ In other words, if the entire psyche is not to be devoured by the unconscious, the ego must be separated from the shadow. And Jung, in his discussion of Tertullian and Origen, analyzes dismemberment in this way:

That psychological process of development which we term the Christian led him (Tertullian) to the sacrifice, the amputation, of the most valuable function, a mythical idea which is also contained in the great and exemplary symbol of the sacrifice of the Son of God.¹²

But we have seen that the unfortunate result of this separation in Judeo-Christian theologies is an ostensibly effective dualism contrasting light and darkness; purity and impurity; spirit and flesh; man and woman. As Edinger observes, "the fact remains that from the standpoint of psychology Christianity as practiced has encouraged repression" ¹³

In Spenser the Christian-patriarchal ethos is manifested in the concept of heroism that includes the individual's unwavering adaptation to collective ideals. When the inner voice runs counter to the cultural canon it must be renounced in favour of conscience--the representative of the collective ethic. Consequently the integration of psychic functions

remains a shy possibility and one constantly undermined by the narrative directive to superimpose the voice of the collective onto the inner voice, thus sustaining the dominant values. This will become evident as we examine the archetypal texture of the concluding cantos of Book I, moving from the Despair episode to the House of Holinesse and finally to the dragon-fight.

The Inner Voice Versus the Cultural Canon

Archetypally, Redcrosse's meeting with Despair is the final spiritual temptation to which the Knight succumbs in the first half of his journey. Spenser's location of the Despair episode in Canto ix is important symbolically in that the number nine is the last of the single numbers; "after it we return to number one, or unity."¹⁴ Mythologically the number nine is associated with the greatest of spiritual temptations.¹⁵ But the nature of the response to those temptations to a great extent is determined by the individual's genuflection to the cultural canon or his negation of it. If negation is the case the temptation will take the form of renouncing the active quest. Joseph Campbell describes this refusal as "essentially a refusal to give up what one takes to be one's own interests."¹⁶ King Minos, for instance, "retained the divine bull, when the sacrifice would have signified submission to the will of the god

of his society"17 Minos obviously had his self-interest at heart--he preferred to be his own god--and for this he was annihilated. Obviously the form of punishment for this type of offense against the collective ethic will depend to a large extent on the nature of the polis. An anarchistic society, for instance, might encourage full development of the ego at the expense of collective values. In Spenser, the Redcrosse Knight's temptation is overcome by obedience to his conscience. Once again Una functions as the messenger of the collective through her articulation of the various common precepts with which she urges the Knight to resume his quest:

Come, come away, fraile, feeble, fleshly wight,
 Ne let vaine words bewitch thy manly hart,
 Ne diuelish thoughts dismay thy constant spright.
 In heauenly mercies hast thou not a part?
 Why shouldst thou then despeire, that chosen art?
 Where iustice grows, there grows eke greater grace,
 The which doth quench the brond of hellish smart,
 And that accurst hand-writing doth deface.
 Arise, Sir knight arise, and leaue this cursed place.

(I.ix.53)

Again the hero comes to know these basic truths through woman who in her positive anima role guides the enfeebled psyche to the first step towards spiritual enlightenment.

Redcrosse apparently needs to be taught redemption through suppression of his baser instincts. With the help of Una he is brought to the House of Holinesse--a spiritual hospital where the Knight undergoes

a series of ascetic experiences that initiate him into "the way to heavenly blesse" (I.x.introduction). This spiritual awakening necessarily occurs in Canto x for ten "is the number of perfection, of the circular return to God."¹⁸ Symbolically the number ten indicates the beginning of a new life cycle, and the possibility of a perfect spiritual order. Thus the Redcrosse Knight moves from the cave of Despair to the opposite pole of his archetypal universe. "The full significance of Fairy Land as an image of the world in imagination's embrace," writes Isabel MacCaffrey, "is intermittently visible in the poet's contextualizing of his images throughout the poem."¹⁹ For MacCaffrey these contexts are related according to their allegorical dimensions: "vertically along an ontological scale in the moral and metaphysical allegory, and horizontally in the historical allegory."²⁰ But it is ultimately in their archetypal manifestations that we can appreciate their concentric patterning. Whereas the guardian of the Redcrosse Knight's initial action, for instance, was the devouring Terrible Mother, Error, the House of Holinesse is under the steadfast and wise governance of "a matrone graue and hore;/Whose onely ioy is to relieue the needs/Of wretched soules, and helpe the helpelesse pore" (I.x.3). Her name is "Dame Caelia" or Heavenly One--a benevolent, nurturing Great Mother whose three daughters, the three theological virtues--Fidelia, Speranza, and Charissa--will nurse the Redcrosse Knight in "godly exercise" (I.x.4).

The Knight's encounter with these female abstractions consolidates the first stage towards genuflection to consciousness, or the eye of heaven, that begins with the reappearance and the development of the anima exclusively in her positive nurturing role. In the Redcrosse Knight's integration of his benevolent feminine nature Spenser completes the four-fold structure of the anima figure which has developed from Error and Duessa to Una and Caelia. Spenser approximates Jung's articulation of the four stages of the development of the anima which Jung finds analogous to the four stages of eroticism

known in the late classical period: Hawwah (Eve), Helen (of Troy), the Virgin Mary, and Sophia. The series is repeated in Goethe's Faust: in the figures of Gretchen as the personification of a purely instinctual relationship (Eve); Helen as an anima figure; Mary as the personification of the 'heavenly,' i.e., Christian or religious, relationship; and the 'eternal feminine' as an expression of the alchemical Sapientia.²¹

In the first stage--Eve--woman as anima is experienced as "purely biological";²² an earthly mother-figure representing in Jung's words "something to be fertilized."²³ In the second stage woman becomes more individualized although her 'reality' is essentially the subject's experience of her as Eros or romantic love. "The third stage," says Jung, "raises Eros to the heights of religious devotion and thus spiritualizes him: Hawwah has been replaced by spiritual motherhood."²⁴ The fourth stage--and a rather nebulous one to my mind--is one of total transcendence

even of "the most holy and the most pure . . . by virtue of the truth that the less sometimes means the more."²⁵ In this final stage Eros itself becomes spiritualized. But this is not to confuse this form of transcendence with that form of spiritualized intellect (wisdom) represented by the archetype of the wise old man who stands behind the anima in his transcendence of Eros itself. That the anima--due to its female nature--is the inferior rung on the ladder of transcendent consciousness is lucidly articulated by Spenser in Caelia's reception of Una:

And her embracing said, O happie earth,
Whereon thy innocent feet doe euer tread,
Most vertuous virgin borne of heauenly berth

(I.x.9)

Again earth-imagery is repeated in the context of the anima to remind us of its limited function in the knight's progression towards a higher masculinity.

Of Caelia's three daughters, Charissa, who perpetually busies herself with increasing "the world with one some more," (I.x.16) is the most inviting and her description the most evocative in the entire Canto:

She was a woman in her freshest age,
Of wondrous beauty, and of bountie rare,
With goodly grace and comely personage,
That was on earth not easie to compare;
Full of great loue, but Cupid's wanton snare

As hell she hated, chast in worke and will;
 Her necke and breasts were euer open bare,
 That lay thereof her babes might sucke their fill;
 The rest was all in yellow robes arrayed still.

(I.x.30)

This voluptuous, nurturing Great Mother is surrounded by "A multitude of babes . . ./Playing their sports, that ioyd her to behold,/Whom still she fed, whiles they were weake and young . . ." (I.x.30). Charissa is the quintessential inverted counterpart of the Terrible Mother, Error, who also was surrounded by a multitude of her progeny. But whereas Error was a deadly and devouring mother, Charissa is nourishing and not tenacious of her offspring, "Whom still she fed, whiles they were weake and young,/But thrust them forth still, as they waxed old" (I.x.31). And whereas Error is associated with darkness and danger, Charissa is surrounded by light and tranquillity:

And on her head she wore a tyre of gold,
 Adorn'd with gemmes and owches wondrous faire,
 Whose passing price vneath was to be told;
 And by her side there sate a gentle paire
 Of turtle doves, she sitting in an yuorie chaire.

(I.x.31)

The icon that emerges is of a voluptuous, nurturing Great Mother whose life-giving breasts are a source of sustenance and security: "Her necke and breasts were euer open bare,/That ay thereof her babes might sucke their fill" (I.x.30). Charissa's description conveys the archetypal

male experience of the Feminine as the Great Round, the Great Container that "tends to hold fast to everything that springs from it and to surround it like an eternal substance."²⁶ It is this wish-fulfillment of an unchanging, benevolent femininity that the male projects onto the spiritual mother. In the Redcrosse Knight's psyche the focus is on that region of the body--the breast--that represents "the zone of feeling."²⁷ Redcrosse's meeting with Charissa represents the ego's willingness to integrate positive unconscious urges. "In the career of the patriarchal hero," writes Neumann, "the hero reborn as son of the Spirit Father ultimately returns to a relationship with the archetype of the Great Mother."²⁸ The hero's quest begins with the conquest of the Great Mother, "but ultimately . . . the original conflict is resolved in his reconciliation with her."²⁹ The nature of that relationship will depend on cultural conditions that ultimately determine whether the subject's feminine and masculine aspects of his consciousness "are relatively balanced or in a relation of tension to one another."³⁰

In Book I of The Faerie Queene the masculine and feminine aspects of consciousness, despite Spenser's struggle to integrate them, ultimately remain opposed to one another. After Charissa instructs the Redcrosse Knight in the virtues of Charity, Redcrosse must go "forward" (I.x.45) and transcend this zone of feeling in order to reach the zone of the Spiritual Father represented by "an aged holy man" whose "name was heavenly Contemplation" (I.x.46). Although Redcrosse experiences only

a vision of the City of God--the "new Hierusalem" (I.x.57)--where only those who have transcended their earthly heritage can enter, the mount of contemplation represents the zenith of the heroic quest. Thus the feeling function remains inferior to the masculine function which is represented by the zone of the head (contemplation). The latter finally has been assimilated by the hitherto impoverished self. The object now is to eliminate entirely the uncanny forces of the devouring unconscious.

The Dragon Fight

By the beginning of Canto xi the Redcrosse Knight has acquired the spiritual "equipage" that befits his name. Redcrosse or Georgos--man of earth--has become a "man of God" (I.xi.7). He is now ready to fulfill the purpose of his quest. He has been educated to internalize the demands of the collective--i.e., to filter through the prescripts of his culture his archetypal identity. Heaven and the masculine world now are firmly accepted as the authorities within the Knight's personality. In order to prove his newly acquired strength Redcrosse must purify his consciousness by defeating altogether the tenacious grip of dangerous unconscious energy. The demonstration will be proved in a three-day battle with the Dragon. This final encounter "concludes the hero's career and winds up the book's thematic threads,"³¹ in that it recapitulates

the former battles that up to now have been overcome only ostensibly.

In the theological context of the allegory the Dragon is the quintessential image of evil. It is "the great dragon, . . . that serpent of old that led the whole world astray, whose name is Satan, or the Devil" (Revelation 12:9) who is defeated by Michael. It is also the dragon of the Saint George Legend, as well as the analogue to a number of literary and typological monsters.³³ Within the design of the psychomachia the beast contains all of the Redcrosse Knight's former transgressions "superimposed to produce a dense web of correspondences."³⁴ The Dragon's most immediate analogues, in the context of Book I, firmly link the monster to the dark devouring Feminine archetypes that the Knight has encountered in his quest. Essentially, the Dragon is the archetypal summation of Error, Duessa, and the latter's Babylonian beast. Other key images assimilated by the Dragon are all contained within these three archetypes of dangerous unconscious instincts. The Dragon's "huge long taylor wound up in hundred foldes" (I.xi.11) and its "two stings . . . /Both deadly charpe" (I.xi.11) bear distinct resemblance to Error's "hideous taylor" (I.i.16) and to her "angry sting" (I.i.17). The Dragon's tail also reminds us of the "dreadful Dragon with an hideous trayne" under Lucifera's feet (I.iv.10). Other echoes of the devouring Terrible Mother archetype are the Dragon's rage, its "poison," its "bloody gore" (I.xi.8), and its "stinking gorge" (I.xi.13). The latter

is described as a "wide deuouring ouen" (I.xi.26) out of which the monster spews fire (I.xi.26) and from which "late deuoured bodies did appeare" (I.xi.13). The most explicit analogy of the Dragon to the Devouring Feminine occurs at the end of the battle where the spectators are afraid to touch the defeated beast lest "some hidden nest/Of many Dragonets" still lingers "in his wombe" (I.xii.10). As a "dreadfull Beast" (I.xi.8) the Dragon has a further parallel in the "monstrous beast" (I.vii.16-18) that Orgoglio gives Duessa. And the Dragon's size--it is as large as a "mountaine" (I.xi.8)--and its "high" roaring (I.xi.8) typify Orgoglio and his thunderous bellowing. These associations with Orgoglio, together with the "smothering smoke and sulphur seare" (I.xi.13) that exhudes from the Dragon's mouth, and the comparison of the beast with "burning Aetna" (I.xi.44) identify the Dragon with Typhon, "the rebel giant who embodies the power of volcanoes."³⁵ Like Orgoglio, then, the Dragon is a descendant of Earth; of all dark, devouring feminine archetypes. Thus the Redcrosse Knight's battle with the Dragon is the climactic assimilation of the struggle that defines the ontological context of Book I through the interwoven images of earth and heaven, darkness and light.

Erich Neumann writes that in the course of the patriarchal development of consciousness, "the bond with the Great Mother is broken," and the goal of the dragon-fight is the hero's rebirth "into a relation

with the Spirit Father," who represents "the collective values and traditions of his time."³⁶ Gradually the hero returns to the Great Mother, although the degree of integration will depend on the culture's point of development. In the description of Arthur (Spenser's symbol of the integrated self) we saw that the psychomachia of Book I sustains tension, rather than balance, between the feminine and the masculine archetypes.³⁷ In the Redcrosse Knight's battle with the Dragon the superego or the world of the fathers all but obliterates the matriarchal voice. The battle is preceded by the poet's heroic overture to the Knight's abilities. Una initiates the action by urging Redcrosse with her familiar praise:

The sparke of noble courage now awake,
And striue your excellent selfe to excell;
That shall ye euermore renowned make,
Aboue all knights on earth, that batteill vndertake.

(I.xi.2)

Redcrosse wears "glistring armes, that heauen with light did fill" (I.xi.4). And the poet's request for the muse's inspiration complements the solar atmosphere: "Faire Goddess lay that furious fit aside,/. . . That I this man of God his godly armes may blaze" (I.xi.7). The heroic description reaches its height at the climax of the first day's battle, when the Dragon breathes fire on the Knight and makes him burn in his own armour:

Not that great Champion of the antique world,
Whom famous Poetes verses so much doth vaunt,

And hath for twelve huge labours high extold,
 So many furies and sharpe fits did haunt,
 When him the poysoned garment did enchaunt
 With Centaures bloud, and bloudie verses charm'd,
 As did this knight twelue thousand dolours daunt,
 Whom fyrie steele now burnt, that earst him arm'd,
 That erst him goodly arm'd, now most of all him harm'd.

(I.xi.27)

As Alpers remarks, "The formulas with which Hercules is described indicate how high the stakes are here."³⁸ Paradoxically, "Heroism at its noblest turns out to be self-destructive: 'That erst him goodly arm'd, now most of all him harm'd.'"³⁹ Alpers, however, does not examine the paradox in detail, nor does he observe the essential analogy between Hercules and the Redcrosse Knight at this point. Spenser's reference to the coat soaked in the poisoned blood of the centaur Nessus is to that given to Hercules by his wife Deianira who thought it would act as a love charm. Instead, it poisoned and burned her husband's body. In the myth we observe the patriarchal fear of feminine passion. Similarly, Redcrosse is burned in his armour (the voice of the patriarchal collective) for having twice escaped from the heat of the sun, which earlier led him into wrath and the flames of concupiscence.⁴⁰

Through its scorching, punishing effects the superego functions appropriately throughout the dragon fight and assists the Knight in moments of near defeat. The tension between the ego's strength and the lure of the unconscious climaxes at the end of the second day's battle. The Knight falls because he unwittingly retreats "a little backward for

his best defence" (I.xi.45). Doubt, however, seems to be the unconscious motive because the retreat causes more shame than security: "And downe he fell, with dread of shame sore terrifide" (I.xi.45). The experience of shame echoes two former responses. The first occurs after Redcrosse is thrown from his horse--a failure that greatly displeases him:

who can quickly ryse
From off the earth, with durty bloud distaynd,
For that reprochfull fall right fowly he disdaynd.

(I.xi.23)

The alter ego operates equally well when the Dragon knocks Redcrosse to the ground piercing him with his deadly sting:

But yet more mindfull of his honour deare,
Then of the grieuous smart, which him did wring,
From loathed soile he gan him lightly reare

(I.xi.39)

Considered beyond its literal meaning the "soile" here is "loathed" because in its symbolic associations with the Terrible Feminine it has been the instrument of the Knight's transgressions: it has indeed "soiled" his honour. Redcrosse's overdue concern with his "manly strength" or reputation has given him the courage to slash the Dragon's tail, "and but the stump him left" (I.xi.39). But his revenge has incurred wrath (I.xi.39) thus the Dragon strikes him down, regardless of the Knight's embarrassment: "And downe he fell, with dread of shame sore terrifide" (I.xi.45). He is saved only because he falls into a "streame of

Balme" (I.xi.47) which, like the Well of Life into which Redcrosse has previously fallen,

. . . vnto life the dead it could restore,
 And guilt of sinfull crimes cleane wash away,
 It could rescue, and aged long decay
 Renew, as one were borne that very day.

(I.xi.30)

Whereas water up to now has evoked consistently negative projections, the image here is of the unconscious purged of evil forces. The Well of Life restores through purification; its current is one of rebirth. The Redcrosse Knight has come a long way from his dream of the false Una "Bathed in wanton bliss and wicked ioy" (I.i.47) and his "wide deepe wandring" (I.ii.1) in wrath and concupiscence. The associations with rebirth are posited in terms of light imagery highlighted by those solar images of consciousness that are identified as masculine. Thus the Knight has emerged from the Well

As Eagle fresh out of the Ocean waue,
 Where he hath left his plumes all hoary gray,
 And deckt himselfe with feathers youthly gay,
 Like Eyas hauke vp mounts vnto the skies,
 His newly budded pineons to assay,
 And marueiles at himselfe, still as he flies:
 So new this new-borne knight to battell new did rise.

(I.xi.34)

As Douglas Brooks-Davies notes, Redcrosse "is now assuming his solar

role;" he is "now an eagle . . . the eagle of the sun."⁴¹ Similarly, Redcrosse remains within the Stream of Life for an entire evening shielded, by Una's prayers, from the devouring Terrible Mother that is Night:

. . . the drouping day-light gan to fade,
 And yeeld his roome to sad succeeding night,
 Who with her sable mantle gan to shade
 The face of earth, and wayes of liuing wight,
 And high her burning torch set vp in heauen bright.

When gentle Vna saw the second fall
 Of her deare knight, who wearie of long fight,
 And faint through losse of bloud, mou'd not at all,
 But lay as in a dreame of deepe delight,
 Besmeard with pretious Balme, whose vertuous might
 Did heale his wounds, and scorching heat alay,

. . .
 And for his safetie gan devoutly pray

(I.xi.49-50)

We can only guess about the content of the Knight's "dreams of deepe delight," yet the integration of the anima as protector of the unconscious suggests it is a very different dream from that induced by Archimago previously (I.i.47). With the emergence of "ioyous day" (I.xi.50) the fallen hero rises the paragon of solar strength:

Then freshly vp arose the doughtie knight,
 All healed of his hurts and woundes wide,
 And did himselfe to battell readie dight

(I.xi.52)

As Alpers observes, "It takes only one stanza to dispatch the dragon"42 The beast's defeat, moreover, recapitulates the essential archetypal qualities that have defined it. For one, the Dragon falls to earth, his rightful resting ground, much like Orgoglio fell defeated into the trembling earth that was his mother (I.viii.23). Moreover, it is in keeping with his archetypal heritage that Redcrosse runs his spear through the Dragon's mouth,

with so importune might,
That deepe emperst his darksome hollow maw,
And back retyrd his life bloud forth with all did draw.

(I.xi.53)

The method of slaying the Dragon as depicted by Spenser has both Christian and archetypal parallels. MacCaffrey notes that descriptions of Saint George's victory "consistently show him piercing the dragon's mouth with his spear"43 The analogy with Christ is also fitting: "Christ entered hell mouth and vanquished death"44 But in the brevity of Redcrosse's defeat of the Dragon by piercing its mouth is also contained the defeat of the Terrible Mother whose deadly devouring maw has been a persistent threat to the infantile ego. The former comparison of the Redcrosse Knight to "an eyas (young, untrained) hauke"⁴⁵ (I.xi.34) juxtaposed to the comparison of the Dragon to "a 'hagard (wild, adult) hauke"⁴⁶ (I.xi.19), is inverted. The Knight, through the Dragon's death, has achieved adulthood. The Terrible Mother

has been subjugated; the ego has successfully divided darkness from light and has emerged triumphant.

Redcrosse has come a long way in his quest for wholeness. Thus the predominant symbol of the final canto is the liberated King and Queen who have been integrated by the Knight's consciousness as symbols of psychic unity. Yet the threatening waves from the unconscious have not been completely disintegrated; they have been submerged. Archimago, for instance, as symbol of a lower state of consciousness and agent of concupiscence is "layd full low in dungeon deepe,/And bound him hand and foote with yron chains" (I.xii.36). That the search for individuation must continue albeit at a later time is explicit: Redcrosse remains with Una "swimming in that sea of blissfull ioy" (I.xii.41) for a time until the impulse toward individuation recurs:

He nought forgot, how he whilome had sworne,
In case he could that monstrous beast destroy,
Vnto his Faerie Queene backe to returne:
The which he shortly did, and Vna left to mourne.

Now strike your sailes ye iolly Mariners,
For we be come vnto a quiet rode,
Where we must land some of our passengers,
And light this wearie vessell of her lode.
Here she a while may make her safe abode,

Till she repaired haue her tackles spent,
And wants supplide. And then againe abroad
On the long voyage whereto she is bent:
Well may she speede and fairely finish her intent.

(I.xii.41-42)

The metaphor of the ocean voyage now at a lull but soon to be resumed alerts us to the cyclical nature of the hero's journey. Even though the hero's triumph has brought with it "a new spiritual status, a new knowledge, and an alteration of consciousness,"⁴⁷ the cycle of danger, battle, victory, and rebirth must be repeated over and over again. For like the fluctuating water, the pulsations of the unconscious are never static. In Book VII of The Faerie Queene Mutabilitie articulates this process of perpetual motion:

Ne is the water in more constant case;
 Whether those same on high, or these below.
 For, th'Ocean moueth stil, from place to place;
 And euery Riuier still doth ebbe and flowe:
 Ne any Lake, that seems most still and slowe,
 Ne Poole so small, that can his smoothnesse holde,
 When any winde doth vnder heauen blowe:
 With which, the clouds are also tost and roll'd;
 Now like great Hills; and, streight, like sluces, them
 vnfold.

(VII.vii.20)

Water, as an elemental force, is in constant fluctuation. Alchemically water is the vehicle of process, "dissolving and reuniting the other elements and their compounds to arrive at the fabled philosopher's stone, the symbol of the Self."⁴⁸ The process of individuation is the agent for the integration of the Self; and individuation can be a perpetually ongoing process.

The Redcrosse Knight's continuation of his journey brings to mind the second stage of individuation which, Jung says, occurs during the second half of life. Redcrosse, in a dynamic relationship with the collective voice, has completed the first stage of the individuation process--the period of youth. According to Jung, this stage "extends roughly from the years just after puberty to middle life, which itself begins between the thirty-fifth and fortieth year."⁴⁹ The essential feature of this stage is

a more or less patent clinging to the childhood level of consciousness--a rebellion against the fateful forces in and around us which tend to involve us in the world. Something in us wishes to remain a child; to be unconscious, or, at most, conscious only of the ego; to reject everything foreign, or at least subject it to our will; to do nothing, or in any case indulge our own craving for pleasure or power.⁵⁰

Book I of The Faerie Queene leaves off as Redcrosse surrenders his childlike need for ego-gratification to the demands of conscience. The cessation occurs in the defeat of the Dragon whose symbolic inclusiveness contains the Knight's rudimentary level of consciousness. The Dragon initially is described as a "dreadfull Beast drew(ing) nigh to hand,/Halfe flying, and halfe footing in his hast" (I.xi.8). At the same time that the monster is a vision of terror, "he" harbours comic overtones--"halfe flying, and halfe footing" evoke a light, bouncing, childlike quality recapitulated in "his" "bounding" on the brused gras" (I.xi.15). Northrop

Frye comments that "Spenser drew his dragon with some appreciation of the fact . . . that in poetry the most frightful creatures always have something rather childlike about them."⁵¹ Within the psychomachia of Book I it is appropriate that a monster like the Dragon reflect the stage of awareness of the hero, which in this case is dominated by "the almost inexhaustible variety of individual problems found in the period of youth."⁵² According to Jung, it is not until the second half of the individuation process that the individual "finds himself compelled to recognize and to accept what is different and strange as a part of his own life--as a kind of 'also-I.'"⁵³ But as Spenser terminates the voyage at the end of Book I we can only assume that this dual stage is the Redcrosse Knight's destination, for after alluding to the Knight's renewed urge to "voyage" Spenser leaves off abruptly, resuming the poem in Book II with a new hero and a new journey.

NOTES TO CHAPTER V

- ¹ Erik Erikson, Childhood and Society, 2nd ed. (New York: Norton, 1963), p. 269.
- ² Ibid., p. 268.
- ³ E.G. Schachtel, "On Alienated Concepts of Identity," Man Alone: Alienation in Modern Society, eds. E. and M. Josephson (New York: Dell Publishing Co., 1962), pp. 73-83; p. 74.
- ⁴ F.A. Weiss, "Self-Alienation: Dynamics and Therapy," Man Alone: Alienation in Modern Society, eds. E. and M. Josephson (New York: Dell, 1962), pp. 463-79; p. 478.
- ⁵ E.G. Schachtel, op. cit., p. 75.
- ⁶ Erik Erikson, op. cit., p. 268.
- ⁷ Erich Neumann, Depth Psychology and a New Ethic, trans. Eugene Rolfe (New York: Harper & Row, 1973), p. 36.
- ⁸ cf. Matthew 18:8-9: "If your hand or your foot is your undoing, cut it off and fling it away; it is better for you to enter into life maimed or lame, than to keep two hands or two feet and be thrown into the eternal fire. If it is your eye that is your undoing, tear it out and fling it away; it is better to enter into life with one eye than to keep both eyes and be thrown into the fires of hell."
- ⁹ Patrick Cullen, Infernal Triad: The Flesh, the World, and the Devil in Spenser and Milton (Princeton: Princeton University Press, 1974), p. 9.

10 E.F. Edinger, Ego and Archetype (Baltimore: Penguin Books, 1973), p. 145.

11 Ibid.

12 Carl Jung, The Collected Works of C.G. Jung, trans. R.F.C. Hull, vol. XII: Psychology and Alchemy, 2nd ed. (Princeton: Princeton University Press, 1968), para. 20.

13 E.F. Edinger, op. cit., p. 145.

14 Alfred Douglas, The Tarot (New York: Penguin Books, 1972), p. 71.

15 cf. Douglas Brooks-Davies, Spenser's Faerie Queene (Manchester: Manchester University Press, 1977), p. 86: "The placing of this episode in the ninth canto is . . . symbolic, since nine is associated, e.g., with Vergil's Hades which is encircled by the nine-fold Styx . . ." Similarly, the Redcrosse Knights "temptation . . . is literally infernal in its power" (p. 86) as is suggested by Despair's description as "a man of hell" (I.xi.28).

16 Joseph Campbell, The Hero With a Thousand Faces, 2nd ed. (Princeton: Princeton University Press, 1968), p. 60.

17 Ibid.

18 Douglas Brooks-Davies, op. cit., p. 92.

19 Isabel MacCaffrey, Spenser's Allegory (Princeton: Princeton University Press, 1976), p. 188.

20 Ibid.

- 21 Carl Jung, The Collected Works of C.G. Jung, trans. R.F.C. Hull, Vol. XVI: The Practice of Psychotherapy, 2nd ed. (Princeton: Princeton University Press, 1966), para. 361.
- 22 Ibid.
- 23 Ibid.
- 24 Ibid.
- 25 Ibid.
- 26 Erich Neumann, The Great Mother, trans. R. Manheim, 2nd ed. (Princeton: Princeton University Press, 1963), p. 25.
- 27 Erich Neumann, The Origins and History of Consciousness, trans. R.F.C. Hull (1954; rpt. Princeton: Princeton University Press, 1970), p. 25.
- 28 Erich Neumann, Art and the Creative Unconscious, trans. R. Manheim (Princeton: Princeton University Press, 1959), p. 23.
- 29 Ibid.
- 30 Ibid.
- 31 Isabel MacCaffrey, Spenser's Allegory, p. 191.
- 32 Douglas Brooks-Davies, Spenser's Faerie Queene, p. 104; n. 4.
- 33 D. Brooks-Davies, op. cit., observes that the Dragon in Book I of The Faerie Queene has analogues in Vergil and Ovid, especially in his description as a giant volcano: "Volcanoes . . . were regarded as imprisoned giants and winds (Aeneid, III. 571 ff.; Metamorphoses, XV. 298 ff. which in Golding's 1567 translation, 327 ff., tells us that the wind in subterranean caves in struggling to escape 'did stretch the ground and make it swell on hye,/As dooth a bladder that is blown by mouth')" (p. 71; ns. 8-10). And Isabel MacCaffrey, in Spenser's Allegory, suggests that behind the various

source materials from which Spenser drew for his depiction of the Dragon episode "stands the life of Christ, which is itself an ingathering of Old Testament history, a prefiguration of Revelation, a model for Christian knights, and a recapitulation of the life of everyman from homeless birth to shameful death, and (by virtue of this reenactment) ultimate triumph" (p. 191).

- 34 Isabel MacCaffrey, Spenser's Allegory, p. 191.
- 35 Douglas Brooks-Davies, op. cit., p. 104; n. 4.
- 36 Erich Neumann, Art and the Creative Unconscious, p. 21.
- 37 See supra, Chapter IV, pp. 140-42.
- 38 Paul Alpers, The Poetry of The Faerie Queene (Princeton: Princeton University Press, 1967), p. 364.
- 39 Ibid.
- 40 cf. I.ii.28-32, and I.vii.2-4.
- 41 Douglas Brooks-Davies, op. cit., p. 108; n.s. 33-34.
- 42 Paul Alpers, op. cit., p. 369.
- 43 Isabel MacCaffrey, op. cit., p. 202.
- 44 D. Brooks-Davies, op. cit., p. 109; n.s. 53-54.
- 45 Paul Alpers, op. cit., p. 366.
- 46 Ibid.

- 47 Erich Neumann, The Origins and History of Consciousness, p. 161.
- 48 Robert Davis, "The Archetypal Water-Motif in Spenser's Faerie Queene," Diss. (University of Pittsburgh, 1974), p. 158.
- 49 Carl Jung, Modern Man in Search of a Soul, trans. W.S. Dell and C.F. Bayners (New York: Harcourt, Brace & World, 1933), p. 100.
- 50 Ibid., p. 101.
- 51 Northrop Frye, "The Structure of Imagery in The Faerie Queene," University of Toronto Quarterly, XXX(1961), p. 110.
- 52 Carl Jung, Modern Man in Search of a Soul, p. 101.
- 53 Ibid.

CONCLUSION

Traditional Spenser scholarship has ignored modern psychological theories in explaining the imaginative scope of Book I of The Faerie Queene. Although some interpretations of the poem focus on Spenser's debt to Elizabethan "psychology," critics have preferred to stress the theological and historical allegories rather than the poem's archetypal range. Consequently, much of Spenser's immediacy to the modern reader has been disregarded.

We have seen that the Redcrosse Knight's quest for Holiness is an archetypal one in that Spenser delineates the quest through the symbolic search for psychic wholeness that Carl Jung calls the individuation process. This process can be intuited by the reader primarily through the poem's paratactic structure that is rich in archetypal analogies. The vehicle for the archetypal landscape is the quest as an ocean voyage or a journey within the unconscious. For the location of the action within the mind of the hero Spenser is indebted to the formal techniques of the psychomachia although Book I of The Faerie Queene surpasses its cruder parent, Prudentius' Psychomachie, in its archetypal breadth.

The nature of the quest in Book I traces the evolution from uroboric unity to the formation of ego-consciousness and the ego's attempts to remain autonomous. For the most part the action is located in the period of

youth when the ego is caught between the omnivorous demands of the unconscious and the voice of the collective. The struggle, however, is essentially a masculine one in that the negative unconscious energy responsible for the Redcrosse Knight's spiritual backsliding is defined as feminine--the abode of the Terrible Mother--and the voice of conscience as masculine in that it represents the eye of heaven and the world of the fathers. The psychic tension produced by the ego's precarious position is archetypal in the sense that it expresses the conflicts within the patriarchal subject who by definition is male. Since woman in patriarchal cultures is defined as object she is experienced by the perceiving subject as projection of unconscious energy: the anima within the male psyche composed of positive or negative qualities that reflect the madonna/Eve fragmentation in Spenser's culture. In Book I the dual aspects of the anima never merge because the Redcrosse Knight, in his patriarchal role as hero, remains split.

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