"GRAUNT ME THAT SABAOTHS SIGHT": AN EXAMINATION OF ARTEGALL AND BRITOMART'S PLACE IN SPENSER'S VISION OF WHOLENESS

by

Jill Doris Rouke

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Name: Jill Doris Rouke

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Examining Committee:

Chairperson: Paul Delany

John Mills
Senior Supervisor

Fred Candelaria

Joe Gallagher

Kay Stockholder
External Examiner
Associate Professor
Department of English
University of B.C.

Date Approved: 26 October 1979

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Author: _____
(signature)

Jill Doris Rouke
(name)

26 October, 1979
(date)

ABSTRACT

Even a cursory examination of The Faerie Queene's most significant lovers reveals the rich psychic level of Spenser's monumental work. This study investigates the archetypal significance of the characters of Artegall and Britomart. Particular attention has been paid to Spenser's depiction of these characters as an ordering process converging in the symbol of the hermaphrodite, which to Spenser signifies a harmonious and balanced personality. By deliberately splitting the hermaphrodite into two opposing characters and bringing them together through the vehicle of sexual love, the poet achieves a union of opposites indicative of the collective developing consciousness and its attendant vision of wholeness. Such a stance is validated by its concern with universal symbols, with archetypes of a kind found in dreams, mythology and the projections of the collective unconsious. Psychological approaches to literature are rare in Spensarian criticism at this time and the study of these archetypes in relation to Britomart and Artegall adds a new dimension to the more common emblematic, iconographical and allegorical readings of The Faerie Queene.

Jungian terminology and theories were used in the course of the essay, with Britomart and Artegall being interpreted dramatically, both as psychological personifications and as autonomous characters capable of individual development. Their various confrontations with and assimilation of various personified aspects of their personalities are examined in detail. Finally, their respective lunar and solar characteristics become the foundation of the evidence for their implied hermaphroditic union.

Britomart and Artegall's progress through Books III, IV, and V has been concluded as generally analogous to the individuation process as defined by Jung.

In the unfolding of this process, Britomart's conflict between her femininity and the masculine persona she assumes is resolved in her acceptance of sexual love. The Knight of Justice's virtue is essentially external, or public, so that while he also confronts various personified aspects of his personality, his basic conflict lies between his heroic and judicial roles. The poet's particular use of the hermaphrodite to inform the marriage and monarchy of the two knights signals the projected goal of the search for the self since they can be seen as the converging masculine halves of a human totality.

for nathan

Of loues perfection perfectly to speake,
Or of his nature rightly to define,
Indeed (said Colin) passeth reasons reach,
And needs his priest t'expresse his powre diuine.
For long before the world he was y'bore
And bred aboue in Venus bosome deare:
For by his powre the world was made of yore,
And all that therein wondrous doth appeare.
For how should else things so far from attone
And so great enemies as of them bee,
Be euer drawne together into one,
And taught in such accordance to agree?
Through him the cold began to couet heat,
And water fire; the light to mount on hie,
And th'heauie downe to peize; the hungry t'eat
And voydnesse to seeke full satietie.
So being former foes, they wexed friends,
And gan by little learne to loue each other:
So being knit, they brought forth other kynds
Out of the fruitfull wombe of their great mother.

(Colin Clovts Come Home Againe, ll. 835-854)

ACKNOWLEDGEMENT

I would like to thank John Mills, the members of my committee and Dale Woosley for their time and support in this effort.

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> I well consider all thay ye haue sayd,
> And find that all things stedfastnes doe hate
> And changed be: yet being rightly wayd
> They are not changed from their first estate;
> But by their change their being doe dilate:
> And turning to themselues at length againe,
> Doe worke their owne perfection so by fate:
> Then ouer them Change doth not rule and raigne;
> But they raigne ouer change, and doe their states maintaine.
>
> (VII.vii.58)[1]

When faced with an era in which men thought they were capable of knowing all there was to know, an era fascinated by alchemy and the doctrines of Plato, an era of syncretic thought in which self-knowledge was of mystical importance, the psychological approach, utilized by Carl Jung and Erich Neumann, to mythology and art as objective records of the evolution of human consciousness, does not seem so inappropriate. As Neumann states, in The Great Mother:

> For the psychological study of human history, the primordial era refers to the time when the unconscious was predominant and consciousness was weak. The modern era signifies a time of developed consciousness and of a productive bond between consciousness and unconscious. In other words, the normative development of the individual from containment in the unconscious to the development of consciousness presents an analogy to the collective development of mankind.[2]

I have found this analogy to be a valid means of approaching The Faerie Queene. In its stated purpose--to "fashion a gentleman or nobel person in vertuous and gentle discipline"[3]--the work attests to the Renaissance imperative to "know thyself".

Maurice Evans, in Spenser's Anatomy of Heroism, also supports this type of approach: "Spenser's allegory is very much of its age: his subtle analysis of human psychology, as well as his mode of dramatic presentation, spring from the same national impulses which produced the drama of Shakespeare and the Jacobeans."[4]

For Spenser, part of the process of self-development would seem to include the synthesis of the masculine and feminine principles, as reflected in the characters of Artegall and Britomart and in the further personification of their inner natures. In this sense, the Knight of Justice may be interpreted as a representative of the complex of 'consciousness--light--day' with the Knight of Chastity as 'unconsciousness--darkness--night.' Neumann defends this construct by stating that it holds true, regardless of sex, "and is not altered by the fact that the spirit-instinct polarity is organized on a different basis in men and women. Consciousness, as such, is masculine even in women, just as the unconscious is feminine in men."[5] Artegall's social and solar qualities and Britomart's contemplative and lunar qualities reflect this dichotomy. Using Neumann's terminology, this basic premise may be said to constitute a 'genetic' interpretation, i.e., an interpretation "which regards the figure as the expression and exponent of the psyche from which it springs." On another level, based on the character's own nature a 'structural' interpretation would consider such figures as Braggadochio and Radigund as negative elements of the respective personalities of Artegall and Britomart.[6] This type of analysis is perhaps best justified by Neumann:

> The fact that the poet's conscious mind uses extraneous material for the creative process, ... does not disprove the inner associations presupposed by the genetic interpretation, for the selection and modification of this material are decisive and typical of the psychic situation. Just as residues from the previous day are elaborated in

> dreams, so the existing literary, historical, and other material is worked up by the 'editor' in the unconscious in order to assist the self-representation of the psyche, and after being processed by the conscious mind of the creative artist, is finally assimilated to the inner situation which is seeking to project itself.[7]

In other words, while Spenser's writing may have been influenced by the political situation in Ireland, or by the prevailing "scientific" or religious notions of his era, the reality of his psyche, "the primary reality of man,"[8] has made its presence known by sifting through and releasing those materials most appropriate to its current developmental stage. To deny this inner perspective, would be to admit that an artist is capable of creating a work totally independent of his particular individuality. Rather, the genetic and structural interpretations complement each other, so that while Artegall and Britomart are presented as undergoing a maturation process through the course of Books III, IV, and V, ostensibly in order to become "ideal" rulers, they are also indicative of the maturation process taking place within the poet. The validity of this type of reading lies not only in its contribution to the body of evidence supporting the existence of the collective unconscious "as the common psychic foundation of mankind" from which has arisen our present collective stage of consciousness,[9] but also, in its contribution to the prevailing allegorical approach to The Faerie Queene.

Critics such as T.K. Dunseath, although he denies the interpretation of Spenser's characters as archetypal projections,[10] and Maurice Evans are beginning to acknowledge the significance of the work's psychological qualities. Evans states:

> Spenser's basic method in the first three books of the poem, though not in the later ones, is that of psychological personification: the inner qualities and impulses of the human being are projected as characters who enact the inner drama in externalised form, so that a mental conflict becomes a battle between Arthur and Pyrochles, for example, representative of the warring aspects of

> Guyon's own nature. Alternatively, the struggle to resist impulses and temptations which spring from within may be shown as an external struggle between the character and the personification of the relevant part of himself.[11]

I agree here with Evans' analysis of Spenser's method, but I would have to extend it to include Books IV and V. The battle between Arthur and Soldan, for example, may surely be read in the same vein as representative of the warring aspects of Artegall, just as the confrontation between Britomart and Radigund may be shown to be an external struggle between the Knight of Chastity and the personification of lust, pride and agression. Britomart is not merely "Spenser's allegorical representation of love directed by the virtue of chastity,"[12] or a representation of equity,[13] just as Artegall is not merely "rigorous justice,"[14] or an exemplar of justice.[15] To that end, I have organized this paper to include a chapter setting out the Jungian terminology and concepts which I have used in my examination of The Faerie Queene and have centered my discussion on the characters of Artegall and Britomart to illustrate this type of psychological analysis. My research has led me to the conclusion that each of these knights undergoes an individuation process involving the confrontation with and assimilation of various aspects of their personalities. Furthermore, I have isolated, in two separate chapters, the most significant experience in each of the knight's respective developments--for Britomart, the dream at Isis Church and for Artegall, his subjection to the will of Radigund. Finally, the genetic and structural goal of their development is examined in the chapter on the hermaphroditic nature of their eventual union. The marriage of Britomart and Artegall is important, on a structural level as the rejuvenation of the Trojan line. On a genetic level, however, the marriage may be read, in terms of the hermaphrodite, as the symbolic goal of the individuation process, the refusion of the primoridal opposites and thence of consciousness with the unconscious. Within the totality of The Faerie Queene, the marriage between the

Knight of Justice and the Knight of Chastity is significant in its foreshadowing of the figure of Nature, Spenser's ultimate vision of, as Dunseath might call it, Peace. For Neumann, such a figure would be comparable to the primordial uroboros, and for Jung, to the squaring of the circle, the mandala. The specifically genetic portent of the figure of Nature becomes a vision of wholeness and perfection, the place of no beginning and no end, where the opposites in synthesis are at peace, the "stedfast rest of all things firmely stayd/ Vpon the pillours of Eternity" (VII.viii.2).

Footnotes

[1]Edmund Spenser, The Faerie Queene, from Spenser: Poetical Works, eds. J.C. Smith and E. de Selincourt, 1912; reprint ed. (London: Oxford University Press, 1960), p. 406.

All subsequent quotations from Spenser's works will be taken from this edition.

[2]Erich Neumann, The Great Mother: An Analysis of the Archetype, trans. Ralph Manheim, Bollingen Series XLVII, Bollingen Paperbacks (Princeton: Princeton University Press, 1963), p. 90.

[3]Edmund Spenser, "A Letter of the Authors expounding his whole intention in the course of this worke: which for that it giueth great light to the Reader, for the better vnderstanding is hereunto annexed," from Spenser: Poetical Works, p. 407.

[4]Maurice Evans, Spenser's Anatomy of Heroism: A Commentary on The Faerie Queene (Cambridge: Cambridge University Press, 1970), p. 63.

[5]Erich Neumann, The Origins and History of Consciousness, trans. R.F.C. Hull, Bollingen Series XLII, 1954; reprint ed. (Princeton: Princeton University Press, 1963), p. 42.

In a note to this passage, Neumann defies any contradiction with Jung's theory that the ego of a woman has a feminine character, and her unconscious a masculine one, as he states: "Woman fights part of the heroic struggle with the help of her masculine consciousness, or, in the language of analytical psychology , her 'animus,' but for her this sturggle is not the only one and not the final one."

[6]Ibid., p. 262.

[7]Ibid., p. 263.

[8]Ibid., p. 209.

[9]Neumann, The Great Mother, p. 90.

[10]T.K. Dunseath, Spenser's Allegory of Justice in Book Five of The Faerie Queene (Princeton: Princeton University Press, 1968), p. 230.

[11]Evans, Spenser's Anatomy of Heroism, pp. 60-61.

[12]Thomas P. Roche, Jr., The Kindly Flame: A Study of the Third and Fourth Books of Spenser's Faerie Queene (Princeton: Princeton University Press, 1964), p. 52.

[13]Dunseath, Spenser's Allegory of Justice, p. 176.

See also, Jane Aptekar, Icons of Justice: Iconography and Thematic Imagery in Book V of The Faerie Queene (New York: Columbia University Press, 1969), p. 54.

[14]Aptekar, Icons of Justice, p. 54.

[15]Dunseath, Spenser's Allegory of Justice, p. 13.

> For the artist, ... symbols are ... the occasion and substance of his process of artistic creations and make him the guide, the authentic spokesman of the unexpressed but eternally and profoundly vital forces in the souls of mankind.
>
> –Jolande Jacobi[1]

CHAPTER I

Sharing an interest in the nature of man, Spenser and Jung analyze dreams and personifications of various elements of the unconscious in an attempt to understand man's psyche. As Jung states, connecting the past with his present investigation, psychology up to the seventeenth century consisted mainly of doctrines concerning the soul:

> Naturally, it never occurred to the representatives of the old view that their doctrines were nothing but psychic phenomena, for it was naively assumed that with the help of intelligence or reason man could as it were, climb out of his psychic condition and remove himself to one that was suprapsychic and rational.[2]

Jung uses the word, "psychic," to imply the instinctual aspect of man, and while Spenser may have advocated a reasonable control of the instincts, his characterization of Britomart supports the idea that he was attempting, like Jung, to unify the passions and the intellect, the sensible and the intelligible. Britomart, in her progress through Books III, IV and V of The Faerie Queene, confronts such instinctual aspects of her personality as Malecasta and Radigund, and while she fails to realize them as elements of her psyche, Spenser's depiction of them would seem to indicate an awareness of what Jung would call the undifferentiated nature of the unconscious. On a collective, rather than personal, level, however, Spenser differs in a lack of

conscious awareness. Spenser, for example, might interpret Britomart's dream at Isis Church as a prophetic picture of her function as Queen in union with Artegall, while Jung, noting the presence of the goddess, Isis, would probably interpret the same dream collectively, perhaps as a more universal experience of the archetypal mother image. Spenser may have created Britomart to personify a cluster of associations connected with the feminine principle in man. Such a concept would traditionally include the more passive, irrational and emotional side of a man's nature. In Jungian terms, as a particular product of Spenser's creative imagination, Britomart may be partially viewed as an autonomous, projected anima figure. As an anima figure, she would embody both positive and negative aspects. A clearer understanding of this hypothesis may be obtained through a more detailed explanation of Jung's concept of the psyche.

Jung divides the psyche into three basic components -- consciousness, the personal unconscious and the collective unconscious. Consciousness, like the second component, is a personal acquisition gained through experience. For example, Spenser's avowed intent in writing The Faerie Queene is to fashion a noble person in virtue and perhaps, through the medium of allegory,[3] to obtain a promotion through praise of Elizabeth. While these intentions would be in the consciousness of the poet, this may not necessarily explain the veiled criticisms of his monarch as he calls on the 'dred infant' to "Sprinckle her heart, and haughtie courage soften,/That she may hearke to loue, and reade this lesson often" (IV. 4-5). This type of comment could probably be included in the second component of the psyche, the personal unconscious, which "contains lost memories, painful ideas that are repressed ..., subliminal perceptions that were not strong enough to reach consciousness, and finally, contents that are not yet ripe for consciousness."[4] Elements of Spenser's personal unconscious

may at best be hinted at, but his alluringly sensual description of the "Bowre of Blis" and the sadistic portrayal of Radigund would appear to be coloured by a personal and possibly, repressed experience. One can also sense, I think, a personal feeling toward Britomart which may not have been consciously intended. Unlike the personal unconscious, which owes its existence to personal experience, "the contents of the collective unconscious have never been in consciousness, and therefore have never been individually acquired, but owe their existence exclusively to heredity."[5] In other words, each individual carries within him or her, the full history of the psychic development of humankind, from its initial matriarchal creation, through the implementation of the patriarchy[6] and the differentiation of the gods, to the present loss of meaningful symbols. Jolande Jacobi perhaps best describes Jung's concept of the collective unconscious, insofar as it can be described, as

> the inner equivalent of Creation, an inner cosmos as infinite as the cosmos outside us. ... the collective unconscious is not made up of individual experience; it is an inner correspondence to the world as a whole. What is overlooked is that the collective unconscious is of an entirely different nature, comprising all the contents of the psychic experience of mankind, the most precious along with the most worthless, the most beautiful with the ugliest. ...[7]

Initially, Jung applied the term, 'primordial images,' to the mythological motifs he attributed to the collective unconscious, indicating those motifs "which concentrate universally human modes of behavior into images, or perceptible patterns."[8] He later reclassified these motifs as archetypes, a term he borrowed from the Corpus Hermeticum, in which God is described as 'the archetypal light.'[9] Ultimately, he found it necessary to distinguish between the archetype, which is essentially unknowable, and the archetypal image, i.e., the affects or images of the archetype which enable us to visualize it.[10]

The concept of the archetype is hard to grasp precisely because the material being dealt with, i.e., the collective unconscious, is ultimately unknowable. However, certain characteristics betray the presence of archetypal images. Jung states, in an essay entitled, "The Relation Between the Ego and the Unconscious":

> An infallible sign of collective images seems to be the appearance of the 'cosmic' element, i.e., the images in the dream or fantasy are connected with cosmic qualities, such as temporal and spatial infinity ... telluric, lunar, and solar analogies. The obvious occurence of mythological and religious motifs in a dream also point to the activity of the collective unconscious.[11]

Thus, the archetype becomes knowable only when it becomes conscious, i.e., when it appears in our dreams or the products of our active imagination as a cosmic image or, more often, a symbol. Furthermore, the potentially conscious collective material only takes a form or image when something in the consciousness of the individual triggers it to do so. Once triggered, the archetype may take one of two forms; it may manifest itself as "an expression of instinct or as an instinctual dynamism," or it may manifest itself on a more "spiritual plane as an image or idea. In the latter case the raw material of imagery and meaning are added to it, and the symbol is born."[12] Archetypal symbols, or at least images with a cosmic element, appear in The Faerie Queene in the House of Busyrane and Isis Church episodes, in which Britomart plays a major role, as well as in the portrayal of the Knight of Chastity, herself, whose ambiguities and lunar and mythological motifs will be discussed later.

The individuation or self-realization process also triggers the archetypal meaning to take either the form of an instinct or image. As Jung describes it, individuation is

> in the first place a purely natural process, which may in some cases pursue its course without the knowledge or assistance of the individual, and can sometimes forcibly accomplish itself in the face of opposition. The meaning and purpose of the process is the realization, in all its aspects, of the personality originally hidden away in the

> embryonic germ-plasm; the production and unfolding of the original, potential wholeness.[13]

In many of the creation myths, the primordial material from which the universe was originally molded contained all the opposites which were then differentiated in the creative process. The uroboros is the symbol of this original situation

> in which positive and negative, male and female, elements of consciousness, elements hostile to consciousness, and unconscious elements are intermingled. In this sense the uroboros is also a symbol of a state in which chaos, the unconscious, and the psyche as a whole were undifferentiated ...[as well as] of the united primordial parents.[14]

Individuation, then, as Jung has described it, generally appears to be the individual's internal journey from and return to that primordial state of wholeness, symbolized not only by the uroboros, but for Jung, by the mandala and by the hermaphrodite as well.

> As civilization develops, the bisexual primordial being turns into a symbol of the unity of personality, a symbol of the self, where the war of opposites finds peace. In this way the primordial being becomes the distant goal of man's self-development, having been from the very beginning a projection of his unconscious wholeness. Wholeness consists in the union of the conscious and the unconscious personality.[15]

Individuation, then, can only result from a confrontation and resolution of these essential opposites. The union of the conscious and unconscious realms is both expressed and facilitated by the archetypal images or symbols. As conscious images containing unconscious meaning, they serve to span the gap between the two realms and as such, unite the opposites. The essential attribute of the symbol or archetypal image, then, is its "bi-polarity. Like a Janus head it is turned both 'forwards' and 'backwards,' integrating into a meaningful whole all the possibilities of that which has been and of that which is still to come."[16] Jung himself states that all archetypes have positive and negative aspects, and thus are genuine symbols precisely because

they are ambiguous.[17] In his observation of the individuation process, Jung notes the emergence of certain definite archetypal symbols, in particular, "the shadow, the animal, the wise old man, the anima, the animus, the mother, the child besides an indefinite number of archetypes representative of situations."[18] These archetypal symbols may be directly experienced in personified form.[19]

Several characters in the Knight of Chastity's section of The Faerie Queene exhibit archetypal characteristics and may be interpreted as personified archetypal images; Merlin appears as a wise old man to prophesy Britomart's future and offer advice. The dream at Isis Church contains ambiguous elements reminiscent of the mother archetype; the crocodile and the lion in the same dream may be examined in terms of the animal archetype, and Radigund and Malecasta may be partially viewed as shadow figures. These are just a few of the archetypal figures which permeate the landscape of The Faerie Queene. The character of Britomart, with her lunar associations, is eventually united with the solar figure, Artegall, to form an hermaphroditic union foreshadowing the figure of Nature in the Mutability Cantos and signaling a vision of the primordial state of wholeness. Spenser has Britomart and Artegall progress toward this vision through confrontation with and experience of various opposing aspects of their given characters. Both would seem to undergo a quasi-individuation or self-realization process which mirrors the larger process of the work as a whole.

CHAPTER I

Footnotes

[1]Jolande Jacobi, Complex/Archetype/Symbol in the Psychology of C. G. Jung, trans. Ralph Manheim, Bollingen Series LVII (New York: Pantheon Books, Inc., 1959), p. 123.

[2]C. G. Jung, The Collected Works of C. G. Jung, eds. Sir Herbert Read, et. al., 19 Vols, Bollingen Series XX. Vol. VIII: On the Nature of the Psyche from The Structure and Dynamics of the Psyche, trans. R. F. C. Hull, Bollingen Paperbacks (Princeton: Princeton University Press, 1960), pp. 69-70.

[3]Spenser, "A Letter of the Authors, p. 407.

James Bruce Ross and Mary Martin McLaughlin, eds., The Portable Renaissance Reader (New York: The Viking Press, 1968), p. 16.

[4]C. G. Jung, The Collected Works of C. G. Jung, eds. Sir Herbert Read, et. al., 19 Vols., Bollingen Series XX, Vol. IX, part i: Mandala Symbolism from The Archetypes and the Collective Unconscious, trans. R. F. C. Hull, Bollingen Paperbacks (Princeton: Princeton University Press, 1969), p. 66.

[5]C. G. Jung, The Collected Works of C. G. Jung, eds. Sir Herbert Read, et. al., 19 Vols., Bollingen Series XX, Vol. IX, part i: "The Concept of the Collective Unconscious," from The Archetypes and the Collective Unconscious, trans. R. F. C. Hull, 2nd ed. (Princeton: Princeton University Press, 1968), p. 42.

[6]Erich Neumann, The Great Mother, p. 92.

[7]Jacobi, Complex/Archetype/Symbol, pp. 59-60.

[8]Ibid., p. 33.

[9]Ibid., p. 34.

[10]Ibid., p. 35.

[11]C. G. Jung, The Collected Works of C. G. Jung, eds. Sir Herbert Read, et. al., 19 Vols., Bollingen Series XX, Vol. VII: "The Relation between the Ego and the Unconscious," from Two Essays on Analytical Psychology, trans. R. F. C. Hull, Bollingen Paperbacks (Princeton: Princeton University Press, 1966), p. 160.

[12]Jacobi, Complex/Archetype/Symbol, p. 120.

[13]Jung, "On the Psychology of the Unconscious," from Two Essays on Analytical Psychology, p. 110.

[14]Neumann, The Great Mother, p. 18.

[15]C. G. Jung, "The Psychology of the Child Archetype," from Essays on a Science of Mythology: The Myth of the Divine Child and the Mysteries of Eleusis, C. G. Jung and C. Kerenyi, trans. R. F. C. Hull, Bollingen Series XXII (Princeton: Princeton University Press, 1949), p. 94.

[16]Jacobi, Complex/Archetype/Symbol, p. 65.

[17]Jung, "The Concept of the Collective Unconscious," pp. 37-38.

[18]Jung, "On the Psychology of the Unconscious," p. 110.

[19]Jung, "The Concept of the Collective Unconscious," p. 37.

'We must die because we have known them.' Die
of the unbelieveable flower of their smile. Die
of their delicate hands. Die
of women.

—Rilke, as translated by Robert Bly[1]

CHAPTER II

The most interesting aspect of Britomart is her dual role of woman and knight. Kathleen Williams uses this aspect to claim completeness for Britomart's character "as woman and warrior, an armed figure like Minerva or Venus armata, in whom feminine and masculine qualities are balanced."[2] Richard Lanham, however, views this apsect as an inconsistency in Britomart's character, an unresolved conflict between the "demure maiden in love" and the knightly hero, and suggests that she might be better understood as an hermaphroditic figure.[3] The hermaphrodite, however, implies the same kind of completeness which Williams suggests, and Spenser would seem to intend Britomart to be ultimately fulfilled in union with Artegall, after she has abandoned the heroic mask. What these two critics fail to note adequately is the fact that Britomart's actions as a knight are motivated by her vision of Artegall in Venus' looking glass, and her reaction to that vision is, according to Renaissance standards, more typically masculine. Maurice Evans is more to the point when he summarizes Britomart as a "woman growing into the knowledge of her own sexual nature, and in preparing to be the mother of a line of kings she has first to discover the true, fruitful purpose of sex."[4] As Merlin reveals, the fates have destined her to marry Artegall, "Yet ought mens good endeuours them confirm,/And guide the heauenly causes to their constant terme" (III.iii.25). It is up

to Britomart, "by all dew meanes," to help fulfill her own destiny (III.iii.24), and this purpose prompts Glauce to suggest the "mayd Martiall" disguise (III.iii.53). The armour of Angela, the Saxon Queen, then becomes both defense mechanism behind which Britomart may conveniently hide her sexual nature and catalyst in the maturation process which will eventually result in the hermaphroditic union with Artegall.

In addition, the armour raises the question of Spenser's casting Britomart in the predominantly masculine role of hero. That her presentation is predominantly masculine is supported by her reaction to the initial vision of Artegall. The glimpse of her future husband leads to an incurable bout of lovesickness, treated by some Renaissance physicians as a cerebral malady in which the lover's body is altered by the passion suffered.[5] "Lovers are subject to many kinds of pain, but all in all the sources of the pain are two: jealousy and privation; in the latter case pain is vented by tears, sighs, or thought."[6] Britomart suffers from both sources; she suffers from jealousy later in Book V, but here she suffers from privation and is unable to sleep because

> ...sad sighes, and sorrowes deepe
> Kept watch and ward about her warily,
> That nought she did but wayle, and often steepe
> Her daintie couch with teares, which closely she did weepe.
>
> (III.ii.28)

Indeed, her major complaint is that she loves "th'only shade and semblant of a knight,/Whose shape or person yet I neuer saw" (III.ii.38). The suffering Britomart experiences is reminiscent of various descriptions of courtly lovers and is echoed in Spenser's own Hymne in Honovr of Love. In this hymn, the poet describes the affects of his love for an unattainable lady. The dart of cupid pierces the heart and kindles the flame

Which suckes the blood, and drinketh vp the lyfe
Of carefull wretches with consuming griefe.

Thenceforth they playne, and make ful piteous mone
Vnto the author of their balefull bane;
The daies they waste, the nights they grieue and grone,
Their liues they loath, and heauens light disdaine;

(11. 125-130)

Britomart as well can neither eat, sleep nor keep her mind on her prayers, "for why, no powre/Nor guidance of her selfe in her did dwell" (III.ii.49). In addition, the process of love as described in the hymns of Love and Beauty includes the idealization of the beloved's image:

But they which loue indeede, looke otherwise,
With pure regard and spotlesse true intent,
Drawing out of the obiect of their eyes,
A more refyned forme, which they present
Vnto their mind, voide of all blemishment;
Which it reducing to her first perfection,
Beholdeth free from fleshes frayle infection.

—An Hymne in Honovr of Beavtie, (11. 211-217)

So, too, the mirror image of Artegall is idealized in the eyes and mind of Britomart. His face is compared to the sun, and "Portly his person was, and much increast/Through his Heroicke grace, and honorable gest" (III.ii.24). The apparently curious role reversal in which Britomart is presented as the lover might be explained in Jungian terms by attributing the idealized image of Artegall to an animus projection.

It has traditionally been believed that every man carries within him certain feminine traits, usually labeled in such general terms as intuition, emotion and subjectivity. Every woman, as well, carries a deposit of masculine traits, traditionally summed up in terms like logic and objectivity. Jung combines man's feminine traits in one collective figure, the anima, and woman's masculine traits in

the animus. The anima and animus are initially influenced by the mother and father respectively. Later, these figures may be projected onto members of the opposite sex. Jung tends to attribute an adolescent's first infatuation to this kind of projection. Indeed, part of the maturation process involves detaching the anima and animus from their parental models. To this end, Jung cites the initiation rites of various tribes in which, for example, the son is separated from the mother, undergoes a ritual death and is "reborn" a man. Thus, Britomart's curiosity about the identity of her future husband appears very innocent, and her exaggerated reaction would seem to indicate an animus projection. She appears possessed by the image of Artegall, and such possession, in Jungian terms, leaves the lady in danger of losing "her femininity, her adapted feminine persona."[7]

The persona, defined by Jung, is "a complicated system of relations between the individual consciousness and society, fittingly enough a kind of mask designed on the one hand to make a definite impression upon others, and, on the other, to conceal the true nature of the individual."[8] Britomart's original adapted feminine persona, then, could be construed as her role of princess and heir to her father's throne. Her future persona will be Queen, ruling with her consort, Artegall. In between those states, however, she adopts, at Glauce's suggestion, the masculine persona of knight, ostensibly to aid the fulfillment of her destiny, as Merlin had advised: "...Indeed the fates are firme,/And may not shrinck, though all the world do shake:/Yet ought mens good endeuours them confirme,/And guide the heauenly causes to their constant term." (III.iii.25). The armour becomes, in a sense, the persona behind which she can, if she chooses, hide the fact that she is a woman. The persona also allows her to participate in masculine activities from which she would otherwise be excluded, since "... enuious Men fearing their rules decay,/Gan

coyne streight lawes to curb their liberty:" (III.ii.2). In addition, in the society depicted in The Faerie Queene, any sort of overwhelming passion is dangerous to the mental and physical health of the individual. Britomart has allowed herself to make a monster of her mind, says Glauce (III.ii.40), but at the very real threat of her charge dying, Glauce, after first prescribing the exercise of reason (III.ii.46), resorts to magic in an attempt to exorcise the image of Artegall. The cure for her passion, as suggested by Merlin, is activity. Becoming a knight errant offers a persona, with which she may defend her sexuality while searching for her prophesied husband, and a suitable sublimatory channel for her dangerous passion.

Armed with an enchanted spear, Britomart confronts lust for the first time in the Castle Joyous, an experience which prepares her for the more horrific confrontation at the House of Busyrane. The bizarre and nightmarish double-bind rule which governs the Castle Joyous leaves the Knight of Chastity rewarded with the love of the Lady of Delight:

> ... of rare beautie, sauing that askaunce
> Her wanton eyes, ill signes of womanhed,
> Did roll too lightly, and too often glaunce,
> Without regard of grace, or comely amenaunce.
>
> (III.i.41)

The poet connects Malecasta with that aspect of Venus which seduced and ensnared Adonis (III.i.35), deliberately drawing on the earthly, erotic nature of the Goddess of Love. Malecasta, as well, embodies that sensuality:

> For she was giuen all to fleshly lust,
> And poured forth in sensuall delight,
> That all regard of shame she had discust,
> And meet respect of honour put to flight:
> So shamelesse beauty soon becomes a loathly sight.
>
> (III.i.48)

And like Britomart, Malecasta falls in love with "th'only shade and semblant of a knight." She is ignorant of Britomart's sex and loves what she imagines Britomart to be. Unlike Britomart's passive suffering over the image of Artegall, Malecasta openly attempts a seduction. What Britomart encounters in the person of Malecasta, then, are uncontrolled instinctual sexual urges of which she is largely unaware. On one level, Malecasta could be viewed as a personified aspect of Britomart's personality. While the Knight of Chastity appears unconscious of this, the poet is not.

That Malecasta represents or personifies an aspect of Britomart is supported in the following lines with their deliberately ambiguous use of the pronoun "she":

> ... But with faire countenaunce, as beseemed best,
> Her entertaynd; nath'lesse she inly deemd
> Her loue too light, to wooe a wandring guest:
> Which she misconstruing, thereby esteemd
> That from like inward fire that outward smoke had steemd.
>
> Therewith a while she her flit fancy fed,
> Till she mote winne fit time for her desire,
> But yet her wound still inward freshly bled, ...

(III.i.55-6)

The overt lack of name differentiation in the lines quoted here, which could describe the condition of either woman as both suffer from an inner wound, has the affect of running the two characters together, identifying them with each other. Each misconstrues the motivation of the other's passion, and while Britomart does not realize, or refuses to realize, Malecasta's intentions -- "And aye betweene the cups, she did prepare/Way to her loue, and secret darts did throw;/But Britomart would not such guilfull message know" (III.i.51) -- she is still able to sympathize with an outward appearance of passion so like her own for Artegall's reflection:

> Full easie was for her to haue beliefe,
> Who by self-feeling of her feeble sexe,
> And by long triall of the inward griefe,
> Wherewith imperious loue her hart did vexe,
> Could iudge what paines do louing harts perplexe.
> Who meanes no guile, be guiled soonest shall, ...
>
> (III.i.54)

But while the outward appearance of their passion may be similar, their motivations and intentions are not. For the poet, lust is the opposite of the idealized love which Britomart believes in. Malecasta is not presented as dangerously evil, but as the representative of the opposite of love she constitutes a shadow-like figure.

The shadow, defined by Jung, is usually a personified figure which represents the inferior, repressed side of the personality which is projected onto others; what we do not like in others usually constitutes our shadow.[9] Further, the shadow is connected with the personal unconscious. Erich Neumann states in The Origins and History of Consciousness:

> A substantial part of the shadow ... is the result of collective adaptation. It contains all those elements in the personality which the ego condemns as negative values. This selective valuation is collectively determined by the class of values current in the individual's cultural canon. To the degree that his positive values are relative to a particular culture only, the shadow containing his negative values will be equally relative.[10]

The culture depicted in The Faerie Queene stresses temperance above all as a positive value. Balance is all-important; any overwhelming passion is to be controlled. Britomart's major enemy at this point, then, is lust, or overwhelming passion, as contained in Malecasta; later, the enemy becomes jealousy. In Malecasta, lust is the shadow with which Britomart must contend. Even Glauce articulates the fear that Britomart's passion over the image of Artegall may be due to lust: "Of much more vncouth thing I was affrayd;/Of filthy lust, contrarie vnto kind:" (III.ii.40). This fear

may have been the factor triggering Britomart's psychic encounter with Malecasta. Also supporting the idea that Malecasta is a shadow figure of Britomart's is the fact that the Knight of Chastity becomes vulnerable to the advances of lust only when she has removed the armour, the masculine persona, and has fallen asleep. "She soundly slept, and carefull thoughts did quite assoile" (III.i.58). Asleep, without her armour and the control of her reason, the irrational of the dream-world is free to attempt an assault, and Britomart's reaction is physical agression, the reassembly of her persona and escape.

That Britomart finds a solution to her love-created conflict in physical agression is further supported by her encounter with Marinell. As the lover is wont to do, Britomart feeds her mind with idealized images of the beloved. Spenser explains in An Hymne in Honovr of Beavtie,

> But they which loue indeede, looke otherwise,
> With pure regard and spotlesse true intent,
> Drawing out of the obiect of their eyes,
> A more refyned forme, which they present
> Vnto their mind, voide of all blemishment;
> Which it reducing to her first perfection,
> Beholdeth free from fleshes frayle infection.
>
> (11. 211-215)

After successfully avoiding the lust of Malecasta, Britomart reverts to the role of lover, likewise idealizing the image of her beloved:

> ... A thousand thoughts she fashioned in her mind,
> And in her feigning fancie did pourtray
> Him such, as fittest she for loue could find,
> Wise, warlike, personable, curteous, and kind.
>
> With such selfe-pleasing thoughts her wound she fed,
> And thought so to beguile her grieuous smart; ...
>
> (III.iv.5-6)

Britomart again succumbs to suffering, pouring out a complaint about the cruelties of love. Into this complaint rides Marinell, and the Knight of Chastity discovers a means of relieving her pain:

> ... Her former sorrow into suddein wrath,
> Both coosen passions of distroubled spright,
> Conuerting, forth she beates the dustie path;
> Loue and despight attonce her courage kindled hath.
>
> ... So the faire Britomart hauing disclo'st
> Her clowdy care into a wrathfull stowre,
> The mist of griefe dissolu'd, did into vengeance powre.
>
> (III.iv.12-13)

By sublimating her passion in wrath, Britomart discovers a workable defense mechanism. Through vengeance she can alleviate her love-pain and avoid anything remotely resembling lust. Still unable to exercise reason, Britomart's new-found wrath is no less an overwhelming passion than was her sorrow. Her solution is not really a viable one, and Marinell becomes the sacrifice to it, "Like as the sacred Oxe" (III.iv.17). It is not surprising to see Britomart riding over a shore covered with jewels and despising them; she has found a means of dealing with her love without coming to terms with its sexual aspect -- "all was in her powre" (III.iv.18) --and she is prepared to confront Busyrane.

Two questions immediately come to mind when dealing with the House of Busyrane: what exactly is happening there, and why is Britomart the only knight to rescue Amoret? C. S. Lewis interprets this episode as the defeat of Courtly Love, represented by Busyrane, the enemy of married love, by Britomart representative of married love or chastity.[11] True up to a point, this interpretation is inadequate because Britomart does not represent married love at this time. She is not mature enough to handle the responsibilities of married love, and like Amoret, is still struggling with a fear of lust. Kathleen Williams and Thomas P. Roche, Jr. have added

a new dimension to Lewis' interpretation by stating that the events which occur in the House of Busyrane actually take place within the mind of Amoret.

> What has held Amoret in prison is an obsession, a distortion of reality through a misunderstanding of it. But though what she fears is not wholly real, the fear itself is, and so is the torture. This is the most hopeless captivity of all, and one of the most terrible of Spenser's evocations of a state of mind.[12]

Roche views the Masque of Cupid on three levels: as interpreted by Amoret's wedding guests, by Amoret and by Britomart. Amoret "disappears" on her wedding night while watching this masque of love. What she has seen, says Roche, is

> the vengeance of male sexuality on the chastely reticent female. The figure of Cruelty and Despight become for her physical torments of sexual love; the triumphant Cupid is not the allegorical representation of a playful metaphor but a promise of sadism. ...Thus the House of Busyrane -- at least on one level -- is Amoret's mental attitude toward love and marriage.[13]

Both of these interpretations appear somewhat limited when mythic or collective elements of the episode are considered. Roche and Williams deal only with the fear and cruelty experienced by Amoret. The fear may be more fully understood by examining the situation surrounding the actual abduction. Keeping in mind that Amoret has been rudely taken from the Temple of Venus against her will (IV.x.57), she is now facing her first sexual encounter accompanied by a bevy of drunken friends and a masque which appears, to her at any rate, to depict the cruelty of love. She is crowded by drunken men "All bent to mirth before the bride was bedded" (IV.i.3), and by "way of sport", she has been placed in a dangerous position, "as oft in maskes is knowen," (IV.i.3). As a result, she is abducted by Busyrane and kept for seven months because "his sinfull lust she would not serue" (IV.i.4). This kind of atmosphere has more than likely caused Amoret to develop a perhaps not unreal fear of lust in her now unknown husband. More generally, Amoret may fear what she does not know about

marriage, and the fear becomes personified in the Masque of Cupid, which also becomes a kind of initiation ceremony.

Britomart has also experienced this type of fear, although in a milder form, at the Castle Joyous. The repression, through identification with the knight persona, of her potential for lust is further emphasized in this episode by the vehemence of her attack on Busyrane. In one sense, Britomart's experience with Malecasta enables her to play big sister to Amoret, who appears to have become a slave to her fear. In addition, though, since her encounter with Malecasta, Britomart seems to have started a personal vendetta against all representatives of lust. Perhaps fearing the presence of lust in herself, she feels a need to destroy it in others. Her diversion to the House of Busyrane has indirectly resulted from the pursuit of yet another representative of lust, Ollyphant, who "surpassed his sex masculine,/In beastly use ..." (III.x.4). During the chase, Britomart discovers Scudamore bewailing the capture of his lady. After her own experience with suffering, the Knight of Chastity is able to give some "sound" advice.

> Ah gentle knight, whose deepe conceiued griefe
> Well seems t'exceede the powre of patience,
> Yet if that heauenly grace some good reliefe
> You send, submit you to high prouidence,
> And euer in your noble hart prepense,
> That all the sorrow in the world is lesse,
> Then vertues might, and values confidence,
> For who nill bide the burden of distresse,
> Must not here thinke to liue: for life is wretchednesse.
>
> (III.xi.14)

This stanza accurately describes both Britomart's surrender to suffering and her means of dealing with it, as demonstrated in the attack on Marinell. She has rechanneled her pain into "vertues might" and suppressed her femininity through identification with a masculine persona. Thus Britomart is the only knight who can help

Scudamore, since she can identify with his suffering as well as with Amoret's fear.[14]

Britomart is able to pass through the "flaming fire, ymixt with smouldry smoke,/ And stinking Sulphure" (III.xi.27). A rite of passage or initiation ceremony may also be indicated by this image, blocking the entrance to the House of Busyrane. A true symbol, in the collective sense, the fire may denote both erotic passion and purification; it both protects and devours, as Scudamore discovers. The curtain "keeps off all who approach and at the same time symbolizes the fiery longing of the hero for the forbidden goal."[15] In addition, passing through fire may symbolize transcendence of the human condition.[16] Thus, one may burn from a desire for both spiritual and sexual fulfillment. Britomart may pass through the fire for several possible reasons; she has felt a similar passion for Artegall, and is undergoing a kind of purification process as she matures to the eventual role of ruler. Her first experience with passion, if the fire is read as erotic, may be compared to this same fire, mixed with smoke and sulphur, which blocks the entrance to the House of Busyrane.

> ... Sorrow is heaped in thy hollow chest,
> Whence forth it breakes in sighes and anguish rife,
> As smoke and sulphure mingled with confused strife.
>
> (III.ii.32)

In the past, her means of dealing with the fire has been to rechannel rather than directly confront it.

The fire here is of Amoret's making, however, and indicates that she, like Britomart, is suffering, on one level, the pains of a love passion. Her suffering is accompanied by such alterations as fear and hope,[17] joy and sorrow, and displeasure and pleasance. Amoret experiences these and such maladies as care, change, dread, and

> ... So many moe, as there be phantasies
> In wauering wemens wit, that none can tell,
> Or paines in loue, or punishments in hell; ...
>
> (III.xii.26)

These maladies and alterations become personified in Amoret's mind, and only the god of love can cure her of them. While Amoret is tortured with fear, she may be suffering in order, as Spenser tells in An Hymne in Honovr of Love, to become worthy of love:

> ... Thou mayest well trie if they will euer swerue,
> And mayest them make it better to deserue;
> And hauing got it, may it more esteeme.
> For things hard gotten, men more dearely deeme.
>
> (11. 165-168)

Thus, while Amoret had initially feared Scudamore --

> She often prayd, and often me besought,
> Sometime with tender teares to let her goe,
> Sometime with witching smyles: but yet for nought,
> Could she her wished freedome fro me wooe; ...
>
> (IV.x.57)

-- she now loves him: "She much was cheard to heare him mentiond,/Whom of all liuing wights she loued best" (III.xii.41). In one sense, then, Amoret becomes initiated to the state of married love in the House of Busyrane. In addition, through fire and sacrifice, her love becomes purified from lust, and thus her torturer becomes her deliverer.

Britomart, in her masculine identity, would kill the god, but at Amoret's insistence, she merely forces him to undo the pain he had caused. "... For else her paine/ Should be remedilesse, sith none but hee,/Which wrought it, could the same recure againe" (III.xii.34). Amoret is then able to experience the pleasure of love. In the original ending to Book III, Spenser compares Amoret and Scudamore's embrace to a Roman statue of the Hermaphrodite, and

> ... Britomart halfe enuying their blesse,
> Was much empassiond in her gentle spright,
> And to her selfe oft wisht like happinesse,
> In vaine she wisht, that fate n'ould let her yet possesse.[18]

This reference foreshadows the hermaphroditic union of Britomart and Artegall, but

at this point, the Knight of Chastity envies Amoret and Scudamore. She is not yet ready for such a union, still not mature enough to handle the responsibilities of marriage and ruling. From Amoret, however, she has learned that emotions such as love and fear cannot just be destroyed; they must be directly confronted. For Britomart, this does not happen until Isis Church.

Book III, then, deals largely with Britomart's inability to cope with the experience of love. The suffering of love, the fear of lust, and the passion are rechanneled as she avoids her feminine role by partially identifying with a masculine persona. When she actually encounters Artegall in Book IV, he is not exactly her vision in the mirror, but the face to face confrontation with the Savage Knight does force her to play a feminine role. She is unable to maintain the stance of knight.

> When Britomart with sharpe auizefull eye
> Beheld the louely face of Artegall, ...
> Therewith her wrathfull courage gan apall,
> And haughtie spirits meekely to adaw,
> That her enhaunced hand she downe can soft withdraw.
>
> (IV.vi.26)

Suddenly, she is playing the role of beloved, feigning indifference and being wooed with meek service by Artegall.

> ... she her paynd with womanish art
> To hide her wound, that none might it perceiue:
> Vaine is the art that seekes it selfe for to deceiue.
>
> ... At last through many vowes which forth he pour'd,
> And many othes, she yeelded her consent
> To be his loue, and take him for her Lord,
> Till they with marriage meet might finish that accord.
>
> (IV.vi.40-41)

Having relinquished the masculine role of lover enough to accept the more traditional feminine role of beloved, Britomart still reveals a lack of maturity. In the midst of this initial wooing scene, she recounts her loss of Amoret, but rather than search for

her lost charge, she delays by spending time with Artegall. This lack of responsibility, similar to Artegall's lack for Sir Terpine, indicates that Britomart is certainly not ready to be a wife and queen. It is interesting to note, here, that Amoret, who has subsequently been captured by Lust, is rescued by Belphoebe, not by the Knight of Chastity, perhaps implying that once Britomart has agreed to marriage she has begun to relinquish her role as Knight of Chastity, i.e., if by chastity is meant sexual abstinence. At this point, however, Britomart returns to the active life of her knight persona after Artegall has gone.

As long as Britomart remains active, her passions are relatively under control. When she becomes passive once again in Book V, waiting for Artegall to return from his quest, she becomes prey to the second major source of pain in love, jealousy --"of all the passions in the mind thou vilest art" (III.xi.1). She consistently betrays a weakness for making a monster of her mind, for allowing passion to overcome reason. Spenser has already presented a vivid portrayal of the consequences of jealousy in the Malbecco/Hellinore story. Malbecco literally becomes jealousy, "through long anguish, and selfe-murdring thought/ .../Matter of doubt and dread suspitious,/That doth with curelesse care consume the hart," (III.x.57-59). Love's extremity creates jealousy, says Spenser (III.x.22), and this is certainly the cause of Britomart's jealousy, coupled with her propensity for exaggerated emotional displays.

> ... For after that the vtmost date, assynde
> For his returne, she waited had for nought,
> She gan to cast in her misdoubtfull mynde
> A thousand feares, that loue-sicke fancies faine to fynde.
>
> Sometime she feared, least some hard mishap
> Had him misfalne in his aduenturous quest; ...
> But most she did her troubled mynd molest,
> And secretly afflict with iealous feare,
> Least some new loue had him from her possest;
> Yet loth she was, since she no ill did heare,
> To thinke of him so ill: yet could she not forbeare.
>
> (V.vi.3-4)

Britomart seems to have regressed, here, to the same state of mind she experienced after viewing Artegall in Venus' looking glass. In both incidents, she has been relatively inactive. Here, she has been passively awaiting Artegall's return. In both incidents, she is unable to control passions she knows to be destructive, and again experiences fear, an emotion unknown to the Knight of Chastity. She has given way to fancy, doubt, fear, suspicion and grief, all personified passions taking part in the Masque of Cupid. In a sense, Britomart has now become the victim of the Busyrane she had earlier defeated. In addition, she reacts to Talus' news of Artegall's captivity

> Like as a wayward childe, whose sounder sleepe
> Is broken with some fearefull dreames affright,
> With froward will doth set him selfe to weepe;
> Ne can be stild for all his nurses might,
> But kicks, and squals, and shriekes for fell despight: ...
>
> Such was this Ladies fit, in her loues fond accusing.
>
> (V.vi.14)

Once again, Britomart displays the immature behaviour of the possessed lover. Immediately suspecting Artegall of disloyalty, she doesn't even stay to hear the whole of Talus' explanation. When she finally does hear Talus out, Britomart immediately leaves to rescue Artegall. She rides in a state of melancholy, however, "Chawing the cud of griefe and inward paine" (V.vi.19), and because she allows passion full reign -- "Her minde was whole possessed of one thought,/That gaue none other place" (V.vi.21) -- is taken in by Dolon's deceit. The incident with Dolon causes Britomart to draw again on the defense of wrath to cover her vulnerability (V.vi.31). She handles this situation as she had handled the earlier one; Dolon's subterfuge jolts her from her melancholy back into the active life, just as Marinell's presence had.

The bout with jealousy and the Dolon incident mark Britomart's final avoidance of negative aspects of her personality before the important incident at Isis Church.

There she has the big dream which marks the turning point in her self-realization process. Jolande Jacobi, a student of Jung, defines the big dream as one which "directly discloses a kind of 'world vision,' a profound nucleus of thought, and seems to reveal such a philosophical or cosmic truth as we find in old legends and fairy tales. Basically, it seems more like a vision than a dream."[19] At Isis Church, then, the union with Artegall is foreshadowed, and Britomart's acceptance of the dream indicates the maturity needed to confront the most dangerous component of her personality, embodied in the character of Radigund.[20] Most importantly, at Isis Church, Britomart, in her understanding and acceptance of the dream, is able to ally her emotions and intellect. She comes to realize a greater significance in her feelings of sexual passion. In addition, her sexual acceptance of the crocodile foreshadows her transformation from lover to beloved in a union which will eventually bring peace to Britain in the form of the virgin queen.[21] Through this dream and Britomart's progress, Spenser also seems to affirm sexual feelings as legitimate and worthwhile, when they are tempered by the intellect and directed toward reproduction.[22]

CHAPTER II

Footnotes

[1]Robert Bly, Sleepers Joining Hands (New York: Harper & Row Publishers, 1973), p. 44.

[2]Kathleen Williams, Spenser's Faerie Queene: The World of Glass (London: Routledge & Kegan Paul, 1975), p. 91.

[3]Richard Lanham, "The Literal Britomart," Modern Language Quarterly, 28 (1967), pp. 442 & 445.

[4]Evans, Spenser's Anatomy of Heroism, p. 152.

[5]John Charles Nelson, Renaissance Theory of Love: The Context of Giordano Bruno's Eroici furori (New York: Columbia University Press, 1958), p. 37.

This idea is taken from Dino del Garbo's commentary on Cavalcanti's Canzone d'amore.

[6]Ibid., p. 51

This idea comes from Lorenzo de' Medici's commentary on his own sonnets.

[7]Jung, "The Relations Between the Ego and the Unconscious," p. 209.

[8]Ibid., p. 192.

[9]C. G. Jung, The Collected Works of C. G. Jung, eds. Sir Herbert Reed, et. al., 19 Vols., Bollingen Series XX, Vol. 18: "The Tavistock Lectures: On the Theory and Practice of Analytical Psychology," from The Symbolic Life, trans. R. F. C. Hull Bollingen Paperbacks (Princeton: Princeton University Press, 1950), p. 160.

[10]Erich Neumann, The Origins and History of Consciousness, trans. by R. F. C. Hull, Bollingen Series XLII, 1954; reprint ed. (Princeton: Princeton University Press, 1970) pp. 351-2.

[11]C. S. Lewis, The Allegory of Love: A Study in Medieval Tradition (London: Oxford University Press, 1938), p. 340.

[12]Williams, Spenser's Faerie Queene, p. 108.

[13]Thomas P. Roche, Jr., "The Challenge to Chastity: Britomart at the House of Busyrane," in Essential Articles for the Study of Edmund Spenser, ed. by A. C. Hamilton, The Essential Article Series, gen. ed. Bernard N. Schilling, Archon Books (Springfield: The Shoe String Press, Inc., 1972), pp. 189-91.

[14]Evans, Spenser's Anatomy of Heroism, p. 159.

[15]C. G. Jung, The Collected Works of C. G. Jung, eds. Sir Herbert Reed, et. al., 19 Vols., Bollingen Series XX, Vol. 5: Symbols of Transformation: An Analysis of the Prelude to a Case of Schizophrenia, Part Two, trans. by R. F. C. Hull Bollingen Paperbacks (Princeton: Princeton University Press, 1950), p. 352.

[16]Cirlot, A Dictionary of Symbols, p. 106.

[17]Nelson, Renaissance Theory of Love, p. 37.

[18]Spenser: Poetical Works, eds. J. C. Smith and E. de Selincourt, p. 210.

[19]Jacobi, Complex/Archetype/Symbol, p. 139.

[20]Joseph L. Henderson, "Ancient Myths and Modern Man," in Man and His Symbols, ed. by C. G. Jung, Laurel Edition (New York: Dell Publishing Co., Inc., 1964) p. 146.

The full realization of her self results from the union with Artegall which symbolizes the union of the unconscious and consciousness.

[21]Nelson, Renaissance Theory of Love, p. 91.

This idea is taken from Nelson's commentary on Leone Ebreo's Dialoghi d'amore in which two mutual lovers, in their unity, may be considered either as one or as four, "as each transforms himself into the other and is both lover and beloved."

[22]Ibid., p. 92.

The basis for this statement is taken from Nelson's translation of the Dialoghi d'amore in which the character, Filone, endorses those carnal pleasures, "which are temperate and necessary for human life and progeny; which, although they are carnal pleasures, are honest and are so called, since they are measured and tempered by the intellect, the source of honesty."

The irrational cannot be and must not be extirpated.
The gods cannot and must not die.

—Carl Jung[1]

CHAPTER III

The Isis Church episode is the crucial turning point in Britomart's progress toward her role as earth mother of the Briton race. It is here that she finally accepts her sexuality, where she is, in one sense, symbolically purified for the important union with Artegall.[2] The essential element of this episode is Britomart's dream, and the essential elements of the dream are the crocodile and the goddess, Isis. Pivoting around the actions of the crocodile, the dream may be read on several levels. According to the priest's interpretation, for example, the crocodile is both Artegall and Osiris, "That vnder Isis feete doth sleepe for euer:/To shew that clemence oft in things amis,/Restraines those sterne behests, and cruell doomes of his" (V.vii.22). This explanation seems just a little too pat, as though the priest were only telling Britomart what she really wants to hear, i.e., a reiteration of Merlin's prophecy. His interpretation "suggests only meanings relevant to a Book of order and justice and overlooks the very qualities in the dream which raise 'troublous passion' in Britomart's 'pensiue mind' (vii.19)."[3] Some critics also seem to forget that at the center of the Isis Church incident is a dream, specifically Britomart's dream arising from a state of anxiety over Artegall's captivity and perhaps from her own apprehensions about the future. Critics such as T. K. Dunseath and Eric Nelson tend to limit the significance of the dream to an allegorical representation of the workings of justice and equity. In their

interpretations, the crocodile, as the priests imply, represents justice, while Britomart/Isis represents equity or clemency. That is, her function in union with Artegall will be to temper the harshness of his judgements.[4] These and other critics also tend to ignore or gloss over the sexual implications of the dream. Dunseath and Nelson avoid this aspect altogether. John Erskine Hankins deals to a degree with Britomart/Isis' sexual acceptance of the crocodile, but he views this allegorically, as the perfection of chastity. He seems to feel that she has been militantly chaste and corrects this fault in the dream by fulfilling her duty as a wife:

> ... chastity that looks towards a faithful matrimony should unite with justice within the woman's soul and should not prolong capriciously the period of virginity under the pretence that such a delay is virtuous. The wife or wife-to-be owes a duty to her husband.[5]

For Hankins, as for Lewis, the Knight of Chastity represents married love, but Hankins comes close to reducing Britomart's significance to mere feminine submissiveness. These critics explore only two levels on which this episode may be read. Additional analysis of the mythology and images connected with Isis Church becomes particularly important to the understanding of Britomart's maturation as well as to the hypothesis that she and Artegall represent the severed halves of an hermaphrodite, that symbol of Oneness or totality which Spenser is continually moving towards in The Faerie Queene.

Perhaps the most significant image is the Isis idol itself. In ancient Egyptian mythology, qualified by Plutarch, the goddess Isis evolved a myriad of definitions which eventually included all of the major Greek goddesses, particularly Venus, Diana and Ceres. "Her attributes were so numerous that in the hieroglyphics she is called 'the many-named,' 'the thousand-named,' and in Greek inscriptions 'the myriad-

named.' "[6] She is first and foremost a fertility goddess, connected with nature, the earth, maternity, fecundity and generation.[7] In addition, Isis is considered "goddess of revelatory mysteries,"[8] connected with magic, prophecy and transformation,[9] and finally, she is a goddess of wisdom,[10] worshipped as "the true wife, the tender mother, the beneficent queen of nature, encircled with the nimbus of moral purity, of immemorial and mysterious sanctity."[11] Each of these descriptions fits Britomart at some point in The Faerie Queene. As the Knight of Chastity, she is morally pure; as the mother of a race of sovereigns she is connected with Isis' fertile and maternal aspects. Britomart is associated with magic and prophecy through Glauce and Merlin, and finally, the wisdom she gains through maturation will enable her, like Isis, to rule well in her husband's absence. Most of these descriptions of Isis stem from the most popular myth surrounding her relationship with her brother/husband, Osiris. This myth is also relevant to the story of Britomart and Artegall.

Sir James G. Frazer cites Plutarch's version of the Isis/Osiris myth in The Golden Bough. Osiris is particularly noted as a model Egyptian king who spent much of his time and energy civilizing Egypt, giving his people laws, religion and agriculture. Encouraged by his success, he sets out to civilize the rest of the world, leaving his wife to rule in his absence. On his return, he finds all as it was, Isis having governed wisely and justly. Osiris' fortune is short-lived, however, as his brother, Set, plots against him, eventually trapping him in a coffer which is thrown into the Nile. Isis, in mourning, wanders over Egypt until she finds the body which she then hides in a swamp. From the dead body of her husband, she conceives a son who will, after long battles with Set, rule Egypt. Set, however, finds the body, cuts it into fourteen pieces and scatters them all over Egypt. Isis patiently and methodically searches for and finds all the pieces except the genitals which have been eaten by fishes. Using her

magical skills, she rejoins the retrieved pieces of her husband's body and brings him back to life. Osiris, however, chooses to remain in the underworld, where he "bore the titles of Lord of the Underworld, Lord of Eternity, Ruler of the Dead."[12] As joint rulers of the upper and lower worlds, Isis and Osiris symbolize a wholeness not even hinted at by any of the other gods and goddesses mentioned in The Faerie Queene. Some of the surface connections between the Isis/Osiris myth and the Britomart/Artegall story should have become apparent. For instance, like Osiris, killed at the age of 28,[13] Artegall, as Merlin predicts, will die young, also at the hands of conspirators. Merlin tells Britomart,

> Long time ye both in armes shall beare great sway,
> Till thy wombes burden thee from them do call,
> And his last fate him from thee take away,
> Too rathe cut off by practise criminall
> Of secret foes, that him shall make in mischiefe fall.
>
> (III.iii.28)

Similarly, Isis' revival of Osiris may be construed as analogous to Britomart's rescue of Artegall. On this level, the Knight of Chastity restores him to activity. And like Isis, Britomart will rule wisely and justly in her husband's absence. This is the job she is being prepared for by her experience as the Knight of Chastity. I would like to deal here with the particular relevance of this myth to Britomart's personal development.

Britomart's greatest conflicts take place between her masculine and feminine identifies and are usually solved by siding with the masculine. In Isis Church, she falls asleep, a state particularly dangerous to her (as in the Castle Joyous), and has a dream in which she becomes merged with the goddess, Isis (V.vii.13)[14] That the dream is collective in origin, is supported by the connection between Isis and the archetype of the Great Mother,[15] as well as by its magical, spiritual quality. Up to this point, Britomart has been unable to deal satisfactorily with her conflicts, opting, rather, to

hide behind a masculine persona. This dream seems to come unbidden from the depths of her unconscious, which could explain why she failed to understand it at first. As Jolande Jacobi explains in Complex/Archetype/Symbol, archetypal dreams

> indicate that the psyche of the dreamer has got into a situation where it requires the help of the unfalsified voice of nature as it manifests itself in the archetypal images. ... For -- in the interests of psychic self-regulation --every maladjustment, onesidedness, eccentricity, obstruction, deviation, and disorientation of conscious life is compensated in dreams, often with seismographic accuracy and delicacy. Often the dream represents, as it were, an ingenious attempt to communicate to the psyche in the language of images, an insight which happens to be needed just then, and which serves to establish a new balance.[16]

Thus, Britomart's overemphasis of her masculine traits is compensated for in the dream by the merger with Isis, who is connected with the archetypal Feminine by virtue of her earth mother quality. In addition, Britomart's fear of lust is compensated for in her sexual acceptance of the crocodile. If one accepts the dream as the confrontation and resolution of such primordial opposites as male and female, and matter and spirit, then the dream, on a collective level, points the way to wholeness, the goal of the individuation process.[17] Isis, then, may also represent the self, which "appears in dreams, myths, and fairytales in the figure of the 'supraordinate personality'. ..."[18] In a woman's dreams, this personality may be personified as a priestess, earth mother or goddess of nature or love.[19]

The fusion with Isis, then, may constitute a fusion with the self, representative of the whole and completely balanced personality, and it is in this capacity that Britomart at first beats back and then couples with the crocodile. Prior to the dream, the poet interprets Isis standing with one foot on the crocodile as her ability "to supresse both forged guile,/And open force:" (V.vii.7). This aspect is included in a general iconographical description of the idol. The priest's interpretation of the

dream crocodile, on the other hand, is both mythological and literal. The crocodile, in this case, becomes Osiris, god of justice, and thus represents Artegall (V.vii.22). Isis, according to this interpretation, is clemency subduing Osiris' cruel justice, a literal application of the law.[20] In addition, the priest literally interprets the crocodile devouring the tempest as Artegall assuaging

> ... all the troublous stormes ...
> And raging flames, that many foes shall reare,
> To hinder thee from the iust heritage
> Of thy sires Crowne, and from thy countrey deare.
>
> (V.vii.23)

In other words, as Merlin has predicted, enemies of Britomart will try to usurp her throne, and Artegall will protect her from these attacks. Neither of these interpretations, however, takes into account either the fact that up to this point the Knight of Chastity has certainly not been noted for her clemency -- witness her treatment of Marinell -- nor the fact that Britomart/Isis is also threatened by the dream crocodile. If the crocodile represents justice, then justice threatens to devour clemency, and if it represents Artegall protecting Britomart's crown, then he threatens to devour her as her enemies do. A more complex meaning of the dream emerges, if Britomart's psychic experiences and inner conflicts are incorporated into the interpretation.

In the dream proper, a crocodile "swolne with pride of his owne peerelesse powre" threatens "her likewise to eat" (V.vii.15). Britomart/Isis beats him back with her white rod, "turning all his pride to humblesse meeke," (V.vii.16). Assuming the crocodile represents Artegall, this scene corresponds quite closely to Radigund's humbling of him and indicates two things: first, Artegall, like Britomart, is undergoing a maturation process which will purge him of an hero's hubris and prepare him for eventual marriage and rule, and second, this scene implies a Radigund element within Britomart which could destroy the balance of her intended union. Britomart's

reaction to the dream is one of fear and dismay at so uncouth a sight -- one can only assume she is referring to coupling with a crocodile, although it is not inconceivable that she may be referring to her own acceptance of its advances. In a somewhat confessional atmosphere, she relates the dream to the priest as though purging herself of guilt, or at least, of some "troublous passion" (V.vii.19). The sanction of the priest allows Britomart to accept consciously the sexuality she had unconsciously accepted in the dream. This idea is perhaps more readily understood if viewed in light of the Beauty and the Beast story. A Jungian interpretation of this story reveals that in learning to love Beast, Beauty

> awakens to the power of human love concealed in its animal (and therefore imperfect) but genuinely erotic form. Presumably this represents an awakening of her true function of relatedness, enabling her to accept the erotic component of her original wish, which had to be repressed because of a fear of incest. ...
>
> In this way she redeems herself and her image of the masculine from the forces of repression, bringing to consciousness her capacity to trust her love as something that combines spirit and nature in the best sense of the words.[21]

No evidence exists to suggest that Britomart suffers from a fear of incest, but she may certainly suffer from a fear of her own sexuality, as evidenced by her reaction to Malecasta and more importantly, by her repeated reliance on a masculine persona. Read on this level, Britomart discovers and accepts a love for the bestial, erotic side of Artegall, as illustrated by her acceptance of the crocodile, and again, a vision of wholeness in the synthesis of spirit and nature is foreshadowed. The acquisition of a sense of self also gives Britomart the strength to overcome her sexual fears, and the trust in her love, sanctioned by the priest, gives her the added strength to defeat the Radigund aspect of her personality which would destroy the man altogether. Britomart, like Amoret after her initiation in the House of Busyrane, will now be able

to enter into a fuller relatedness to Artegall, so that the dream also becomes an important emblem foreshadowing their hermaphroditic union.

Finally, the crocodile, among other things, may symbolize rebirth[22] and as such, lends support to the idea that the dream may represent a ritual death and rebirth onto a higher level of understanding. Viewed in this light, the main thrust of the dream becomes Britomart's indorsement of her future feminine role and her attainment of wisdom. Spenser compares the wisdom of Queen Elizabeth to Btitomart's strength early in Book III:

> Of warlike puissaunce in ages spent,
> Be thou faire Britomart, whose prayse I write,
> But of all wisedom be thou precedent,
> O soueraigne Queene, whose prayse I would endite, ...
>
> (III.ii.3)

In Merlin's prophecy, however, the poet implies that Britomart is the original ancestor of Queen Elizabeth and is plainly connected to her through the white rod of Isis. Britomart/Isis subdues the threatening crocodile with this rod (V.vii.15), just as Queen Elizabeth will "Stretch her white rod ouer the Belgicke shore,/And the great Castle smite so sore with all,/That it shall make him shake, and shortly learne to fall" (III.iii.49). Britomart, then, is progressing toward the wisdom of Queene Elizabeth. The trial-run sovereignty provided for Britomart by the poet further supports this idea. She exhibits her new-found wisdom in the treatment of the Amazons after the defeat of Radigund. Here she reigns as Princess, with Artegall she will reign as Queen:

> ... And changing all that forme of common weale,
> The liberty of women did repeale,
> Which they had long vsurpt; and them restoring
> To mens subiection, did true Iustice deale:
> That all they as a Goddesse her adoring,
> Her wisedom did admire, and hearkned to her loring.
>
> (V.vii.42)

Britomart here exhibits a fuller understanding of herself; having defeated the Radigund element of her personality, she recognizes the need to control a feminine liberty which has become destructive and thus she restores order. Britomart also demonstrates a sense of wisdom by moderating her grief and suppressing her "womanish complaints" when Artegall leaves her for a second time (V.vii.44). She had acted like a possessive lover the first time he left her, but this time she fully realizes that his honour is closely bound up with his quest: "Seeing his honor, which she tendred chief,/Consisted much in that aduentures priefe" (V.vii.44). Earlier, she had been extremely displeased and had consented to his first departure only after receiving a thousand vows of his loyalty (IV.vi.43-44). It should be fairly evident, then, that Britomart's experience at Isis Church, particularly her identification with the goddess, marks the significant turning point in her personal development. Here, she gains the most important mental preparation for her roles as wife, mother and sovereign. In addition, when the dream is pared down to its primoridal elements, a universal and eternal drama is revealed, i.e., the fusing of the earthly and the otherworldly, the material and the spiritual, the instinctual and the intellectual, masculine and feminine. All of this is implied in the union of the crocodile and the goddess Isis, and thus the dream best foreshadows the state of wholeness toward which The Faerie Queene is moving. From Isis Church, then, Britomart rides directly to face Radigund.

CHAPTER III

Footnotes

[1]Jung, "On the Psychology of the Unconscious," p. 72.

[2]Clifford Davidson, "The Idol of Isis Church," Studies in Philology, 66, P. 71.

But Davidson argues that Britomart is purified to bring love, and thus mercy, to the political realm of justice (p. 85).

[3]Judith H. Anderson, " 'Nor Man It Is': The Knight of Justice in Book V of Spenser's Faerie Queene," from Essential Articles for the study of Edmund Spenser, p. 460.

[4]T. K. Dunseath, Spenser's Allegory of Justice, p. 176.

See also Eric Nelson, "The Legend of Justice: The Idol and the Crocodile," in Spenser: A Collection of Critical Essays, ed. Harry Berger, Jr., Twentieth Century Views, ed. Maynard Mack (Englewood Cliffs, N.J., 1968), p. 126-7.

[5]John Erskine Hankins, Source and Meaning in Spenser's Allegory: A Study of The Faerie Queene (Oxford: Clarendon Press, 1971), p. 154.

[6]Sir James G. Frazer, The Golden Bough: A Study in Magic and Religion, Abridged Edition (London: The Macmillan Press Ltd., 1922), p. 503.

[7]Frances A. Yates, Giordano Bruno and the Hermetic Tradition, Vintage Books (New York: Random House, Inc., 1964), pp. 327 & 330.

[8]Williams, The World of Glass, p. 172.

[9]Lucius Apuleius, The Transformations of Lucius: Otherwise Known as The Golden Ass, trans. Robert Graves, Penguin Classics (New York: Penguin Books, 1950), p. 229.

[10]Williams, The World of Glass, p. 175.

[11]Frazer, The Golden Bough, p. 504.

[12]Ibid., pp. 478-483.

The idea that Osiris chooses to remain in the underworld is taken from The New Larousse Encyclopedia of Mythology, ed. Felix Guirand, trans. Richard Aldington and Delano Ames (London: The Hamlyn Publishing Group Ltd., 1959), p. 17.

[13]Frazer, The Golden Bough, p. 478/

[14]Williams, The World of Glass, p. 174.

[15]Neumann, The Great Mother, p. 22.

While the Greeks experienced the gods and goddesses as outside, "real," experiences, we tend to experience them as projections of our unconscious. "Thus the terrifying figure of the Gorgon ... the sight of whom turns men to stone -- is a projection of the Terrible Mother, while Sophia is a projection of the Good Mother. The figure of Isis, however, combining features of the Terrible and of the Good Mother, corresponds to the archetype of the Great Mother and also discloses suggestions of the primordial archetype of the Feminine and of the uroboros."

[16]Jacobi, Complex/Archetype/Symbol, p. 128.

[17]Ibid., p. 141.

"Primal matter and primal spirit clash, locked in the combat of death and birth that has been going on since time immemorial; it is the drama of life eternally dying and eternally reborn. The stage on which this struggle has been enacted since the dawn of history is the 'inner space' of the human psyche, whose different aspects appear as the protagonists in the drama of the psyche."

[18]C. G. Jung, The Collected Works of C. G. Jung, eds. Sir Herbert Read, et. al., 19 Vols., Bollingen Series XX, Vol. VI: "Definitions," from Psychological Types, trans. H. G. Baynes, revised R. F. C. Hull, 2nd ed. (Princeton: Princeton University Press, 1971), p. 460.

[19]M.-L von Franz, "The Process of Individuation," in Man and His Symbols, pp. 207-8.

[20]James E. Phillips, "Renaissance Concepts of Justice in Book V of Spenser's Faerie Queene," from Essential Articles for the study of Edmund Spenser, p. 474.

[21]Henderson, "Ancient Myths and Modern Man," p. 131.

[22]Cirlot, A Dictionary of Symbols, p. 67.

> Of all that the Renaissance gained from the revival of learning and the study of the ancients, probably the most important idea was the conception of the hero and the relationship of the hero to society. ... Theories of education, doctrines of morality, attitudes of nationalistic patriotism, all derived from a central cluster of ideas about the hero.[1]

CHAPTER IV

Many critics agree that Artegall is one of the least likeable personalities in The Faerie Queene. Judith Anderson, in an article entitled, "'Nor Man It Is". The Knight of Justice in The Faerie Queene," puts it succinctly, "Artegall, 'the Champion of true Iustice,' seems the most disappointing and ineffectual hero in the entire poem."[2] Jane Aptekar, in a book entitled, Icons of Justice, additionally accuses Artegall of failing to complete his quest and criticizes Spenser's handling of the end of the legend of justice as anti-climactic:

> It would appear to be petty-minded, to say nothing of inartistic, to round a study of the whole state-sustaining virtue of justice into a defense of a particular unmemorable and rather unsavory man.[3]

Anderson outlines Artegall's major flaw as a division "against himself. ... he has always a choice between Justice, a virtue and an abstraction, and being a knight, a virtuous man and a human being."[4] T. K. Dunseath attempts to justify this type of criticism as being due to Artegall's public position:

> Everything a justiciar does is subject to immediate public appraisal, and actions short of the ideal must be censured simply because society at large bases its immediate and future well-being upon the impartial execution of justice.[5]

Artegall suffers such pervasive criticism percisely because he is a public figure.

Spenser's letter to Sir Walter Raleigh reveals, however, that the split between "a good gouernour and a vertuous man" was apparently intended. In the person of Arthur, whose role, at least in Book V, is analogous to that of Artegall, Spenser admittedly attempts:

> to pourtraict... before he was king, the image of a braue knight, perfected in the twelue priuate morall vertues ... which if I finde to be well accepted, I may be perhaps encoraged, to frame the other part of pollitic̈ke vertues in his person, after that hee came to be king.[6]

This statement, as T. K. Dunseath also indicates, illustrates Spenser's interest in the private man, and his emphasis on Artegall and Arthur's perfection of any inner flaws. Critics, such as Kathleen Williams, tend to reduce justice to its divine or Christian connotations and by extension, deal with Artegall as administrator of God's law.[7] While it follows for Dunseath that a just man is one who has resolved his own inner discords before trying to administer justice to others,[8] he refuses to view the character of Artegall in terms of archetypal projection.[9] This type of investigation not only corroborates Dunseath's on one level, but also lends more substance to the hitherto reductive criticism of the Artegall section of The Faerie Queene. The psychological investigation of Book V will include an examination of Artegall's relatedness to the hero myth, his role as transmitter of cultural heritage, his identification with the sun and Osiris, and perhaps most importantly, his metaphorical death and rebirth at the hands of Radigund, a transformation comparable to the night sea journey of the sun. As the masculine half of the eventual hermaphroditic union with Britomart, Artegall undergoes a maturation process which may be partially viewed in terms of the evolution of the hero.

Joseph L. Henderson describes the hero myth in its most elementary terms in an essay entitled, "Ancient Myths and Modern Man:"

> Over and over again one hears a tale describing a hero's miraculous but humble birth, his early proof of superhuman strength, his rapid rise to prominence or power, his triumphant struggle with the forces of evil, his fallibility to the sin of pride (hubris), and his fall through betrayal or a 'heroic' sacrifice that ends in his death.[10]

Often, the hero figure is accompanied by a god-like figure who tutors him and helps him accomplish his superhuman feats. According to Henderson, the special role of these tutelary gods

> suggests that the essential function of the heroic myth is the development of the individual's ego consciousnes --his awareness of his own strengths and weaknesses--in a manner that will equip him for the arduous tasks with which life confronts him. Once the individual has passed his initial test and can enter the mature phase of life, the hero myth loses its relevance. The hero's symbolic death becomes, as it were, the achievement of that maturity.[11]

This is the key to Spenser's characterization of Artegall. As the Knight of Justice moves through Books III, IV, and V, he becomes more overtly aware of his own strengths and weaknesses and eventually relinquishes the role of hero for that of king. For example, he learns, after abandoning his own, the true value of retaining his shield even under the most adverse conditions (V.xi.55). He progresses from the Savage Knight to Arthur's friend, capable of ignoring the taunts of Envy and Detraction. Prior to the completion of his quest, then, Artegall would appear to fulfill all the necessary requirements for the archetypal hero figure. His humble birth, Astraea's tutoring, his early ability to deal justice among the animals, his struggle with the opponents of justice, his pride and his metaphorical death at the hands of Radigund all attest to his heroic development. The maturity he gains as a result, evidenced in his adventures with Arthur and the completion of his quest, prepares him for the responsibility required to rule at the side of Britomart, a role which will require even greater feats of strength and control.

The circumstances surrounding Artegall's birth are revealed during Britomart's visit to Merlin in Book III. Merlin tells her that Artegall

> ... wonneth in the land of Fayeree,
> Yet is no Fary borne, ne sib at all
> To Elfes, but sprong of seed terrestriall,
> And whilome by false Faries stolne away, ...
>
> (III.iii.26)

Though of "seed terrestriall," Artegall is found and adopted by the goddess, Astraea, who rears him in the way of Justice. As a child, he is taught

> ... to weigh both right and wrong
> In equall ballance with due recompence,
> And equitie to measure out along,
> According to the line of conscience,
> When so it needs with rigour to dispence. ...
>
> (V.i.7)

In short, Astraea attempts to teach Artegall to be a reasonable and temperate judge. Isolation from human contact has forced the child to practice his lessons on the wild animals around him:

> ... Vntill the ripenesse of mans yeares he raught;
> That euen wilde beasts did feare his awfull sight,
> And men admyr'd his ouerruling might;
> Ne any liu'd on ground, that durst withstand
> His dreadfull heast, much lesse him match in fight, ...
>
> (V.i.8)

Thus Artegall proves early his power and prominence; the animals fear him and men admire him. At this point, many critics point out Spenser's reliance on the myth of Hercules. Karl Galinsky states, in The Herakles Theme: "Nor is this an accident. The subject of the book is Justice, and Herakles' most prominent role in the tradition had been that of a bringer and establisher of justice."[13] Although his development does not always parallel the Hercules myth, Artegall may be viewed in part as a Herculean hero. The Renaissance chose to interpret Hercules as

> a moral hero, a champion against tyranny, and a model for any young aristocrat to follow. For the Renaissance stressed, not the twelve labors or the other feats familiar to us, but a legend in which the hero is shown deliberately choosing the kind of life he will lead.[13]

The choice, of course, refers to that made between pleasure and virtue. Viewed in this light, Spenser would seem to deviate from the myth by having Artegall make the wrong choice, i.e., the Knight of Justice chooses to accept Radigund's conditions for battle and falls as a result. But Spenser's method is not simply to depict an already perfected hero for young aristocrats to emulate. Rather, the poet seems to work in a more dialectical fashion: Artegall's progress, or maturity, in The Faerie Queene may be regarded as the gradual resolution of various ambiguities in his character. As such, Eugene M. Waith's description of the puzzling nature of the herculean hero becomes more appropriate for the purposes of this paper. He states, in The Herculean Hero:

> [The hero's] life is imbued with meanings only half understood. His exploits are strange mixtures of beneficience and crime, of fabulous quests and shameful betrayals, of triumph over wicked enemies and insensate slaughter of the innocent, yet the career is always a testimony to the greatness of a man who is almost a god ...[14]

Artegall, too, is accused of the "insensate slaughter" of many an innocent" (V.xii.40), and while his control over the "wilde beasts" could be interpreted allegorically as control over his baser, animal instincts, his first actual appearance in The Faerie Queene would appear to belie this.

An examination of the two Florimell tournaments serves to illustrate Spenser's method of resolving some of Artegall's personal ambiguities. The Knight of Justice appears at the first Florimell tournament in the persona of the Savage Knight, dressed in armour "that seemed fit/For saluage wight" and carrying a shield embossed with the motto, "Saluagesse sans finesse" (IV.iv.39). No explanation is offered as to the purpose

of this "quyent disquise" (IV.iv.39), and this Artegall which Britomart encounters for the first time is hardly the knight she had seen in her father's mirror. This Artegall, while exhibiting great courage in battle, the basis for the Greek and Roman ideal of heroism,[15] also suits the bestial nature of this "brutalizing Tournament of Beauty."[16] T. K. Dunseath outlines Spenser's explicit use of animal imagery to describe the various battles in which the combatants fight like "fierce Buls" (IV.iv.18) and "greedy Wolues" (IV.iv.35). The Savage Knight appears on the scene to defeat Sir Sanglier, whose name signifies "the wild boar," and Artegall, himself, "Far'd like a lyon in his bloodie game" (IV.iv.41).[17] In addition to being bestial in nature, the tournament, as Dunseath again points out, stresses physical as opposed to virtuous beauty: "The course of the individual battles at this contest is indicative of the emphasis upon beauty and strength rather than upon virtue--the beast in man rather than the mind in him which aspires to virture."[18] This idea may be used to explain why the false Florimell is considered the prize of the tournament. Artegall, in his disappointment at losing her to the Knight with the heben spear (IV.v.21), also falls into this more animalistic, or instinctual, category. Britomart unconsciously illuminates this shortcoming in him through her own rejection of the false Florimell.

As victor of the field, Britomart is entitled to the fairest lady, but chooses instead to retain Amoret:

> ... And [Florimell] her selfe adiudged to the Knight,
> That bore the Hebene speare, as wonne in fight.
> But Britomart would not thereto assent,
> Ne her owne Amoret forgoe so light
> For that strange Dame, whose beauties wonderment
> She lesse esteem'd, then th'others vertuous gouernment.
>
> Whom when the rest did see her to refuse,
> They were full glad, in hope themselues to get her:
> Yet at her choice they all did greatly muse.
> But after that the Iudges did arret her
> Vnto the second best, that lou'd her better;

That was the Saluage Knight: but he was gone
In great displeasure, that he could not get her. ...

(IV.v.20-21)

Britomart's choice illustrates a greater degree of maturity. She has been through the Malecasta and Busyrane experiences and thus has her priorities in perspective. Artegall, on the other hand, has conceivably come straight from the woods where he had been raised with and administered justice to wild animals. His reaction at being defeated by Britomart is childish and instinctual and further exhibits his fallibility to pride.[19] The Knight of Chastity had unhorsed him "in middest of his pryde" (IV.iv.44), and this blow to his pride motivates a plan for revenge:

... This other day (sayd he) a stranger knight
Shame and dishonour hath vnto me donne;
On whom I waite to wreake that foule despight, ...

(IV.vi.5)

Piqued at being denied his desire, Artegall plots revenge and blames his defeat on weariness--"And hauing me all wearie earst, downe feld," (IV.vi.6)--a remark vaguely reminiscent of Braggadochio's tone. Furthermore, the Savage Knight displays an irrational cruelty in the actual battle for revenge:

Heaping huge strokes, ...
As if he thought her soule to disentrayle.
Ah cruell hand, and thrise more cruell hart,
That workst such wrecke on her, to whom thou dearest art.

(IV.vi.16)

Artegall does not drop his sword until he sees Britomart's face.

At the second Florimell tournament, which closely parallels the first, Artegall exhibits a greater degree of maturity, albeit he still suffers from pride. In keeping with his discussion of the first Florimell tournament, Dunseath coins this one the Tournament of Virtue. He sees Spenser purposely creating two similar tournaments to

establish "a poetic construct in which the enobling qualities of the pursuit of virtue contrast sharply with the brutalizing character of the pursuit of beauty."[20] While the goal of the first tournament is "that rich girdle of faire Florimell,/The prize of her, which did in beautie most excell" (IV.iv.5), this second tournament is being fought to "chalenge all in right of Florimell,/And to maintaine that she all others did excell" (V.iii.4). With the emphasis on virtue, the second tournament serves as an appropriate backdrop for Artegall's progress toward completeness. Although he has discarded the Savage Knight disguise at this tournament, Artegall still opts to conceal his true identity, indicating only a partial outgrowth of his previous primitive urges. Unlike the first, however, this tournament affords him the opportunity to demonstrate his training in justice, and he appears to assume the reasonable nature of a true justiciar in determining Guyon the owner of the disputed horse. Only when his judgment is questioned does Artegall's continued immaturity become apparent. Dunseath, in his analysis of the Knight of Justice's behaviour at the Tournament of Virtue, also points this out:

> Artegall's temper tantrum here epitomizes his discordant character, since a good judge knows that anger is not answered with anger and that he should never interpose his personal feelings in the deposition of a case. It is ironic that the man who assumed the role of a peacemaker must himself be pacified (V.iii.36.5), an irony which is heightened when Guyon, the patron of temperance, must read him a lecture on the proper performance of his duties.[21]

In addition to allowing his emotions sway over his reason, Artegall exhibits the hero's typical flaw of hubris. His association with Braggadochio bears closer examination in this case.

Braggadochio should perhaps be considered in the same light as Malecasta and Radigund, i.e., as a personified aspect of the character's personality. More specifi-

cally, Braggadochio might be interpreted as a shadow figure carrying the projection of Artegall's existing but denied pride.[22] Pride, then, is the principle shadow with which Artegall must contend and which lies at the root of the other unwanted passions. That Braggadochio would question the judgment of the Knight of Justice causes Artegall to take an irrationally aggressive stance, as the poet suggests:

> ... But the proud boaster gan his doome vpbrayd,
> And him reuil'd, and rated, and disdayned,
> That iudgement so vnjust against him had ordayned.
>
> Much was the knight incenst with his lewd word,
> To haue reuenged that his villeny;
> And thrise did lay his hand vpon his sword,
> To haue him slaine, or dearely doen aby.
> But Guyon did his choler pacify,
> Saying, Sir knight, it would dishonour bee
> To you, that are our iudge of equity,
> To wreake your wrath on such a carle as hee:
> It's punishment enough, that all his shame doe see.
>
> (V.iii.35-36)

Artegall dissolves into wrath and a desire for vengence as he had at the first Florimell tournament and, as Dunseath has already noted, requires the assistance of the Knight of Temperance to bring his emotions back into balance with his reason. That Braggadochio is indeed an element of Artegall's personality is supported by several incidents in this canto. In addition, Spenser has prepared the way for the identification of these two knights at the previous tournament. At that tournament, after Britomart has rejected her and Artegall,who had wanted her, has left ignorant of the fact that she had later been awarded to him, it is Braggadochio who claims and eventually rides off with the false Florimell:

> ... Amongst the rest with boastfull vaine pretense
> Stept Braggadochio forth, and as his thrall
> Her claym'd, by him in battell wonne long sens: ...
>
> (IV.v.23)

If viewed as an extension of Artegall's personality, it is fitting that Braggadochio be the recipient of the false beauty. Having nearly established Braggadochio as the allegorical representative of boastfulness, Spenser has Artegall enter the tilt-yard of the second Florimell tournament in the company of the braggard knight and the snowy lady. Neither this dramatic entrance nor the subsequent exchange of shields is quite so surprising if Braggadochio is considered as an ever present element within Artegall. In the same way that Radigund might be interpreted as a destructive element within Britomart, so, too, Braggadochio may be interpreted as the potential level to which Artegall may sink if his pride goes unchecked. At the second tournament, then, it is Artegall who initiates the exchange of shields:

> ... Sir Artegall into the Tilt-yard came,
> With Braggadochio, whom he lately met
> Vpon the way, with that his snowy Dame.
> Where when he vnderstood by common fame,
> What euill hap to Marinell betid,
> He much was mou'd at so vnworthie shame,
> And streight that boaster prayd, with whom he rid,
> To change his shield with him, to be the better hid.
>
> (V.iii.10)

Artegall's desire for disguise perhaps serves best to identify the two knights.[23] As a symbol, the shield plays an important role in the expression of a knight's identity,[24] and the particular shield which Artegall borrows from Braggadochio "bore the Sunne brode blazed in a golden field" (V.iii.14). The sun emblem is too closely associated with Artegall for the exchange not to be significant as proof that he is uncomfortably similar to Braggadochio.[25] In using Braggadochio's shield, then, Artegall essentially assumes the identity of this "proud boaster" (V.iii.35) in order to rescue Marinell. Although the Knight of Justice strips and banishes the braggard , he does not rid himself of the destructive element which eventually overreaches itself in the boast of overthrowing Radigund. Ultimately, this boast results in the physical death of Sir

Terpin, "full shamefully ... hanged by the hed" (V.v.18),[26] and the metaphorical death of the Knight of Justice.

In spite of his pride, Artegall does exhibit a capacity for self-control at the second tournament; he allows his passion to be pacified by the Knight of Temperance, a phenomenon which most likely would not have occurred at the first Florimell tournament. At that tournament, the Savage Knight follows through on his primitive impulses until he sees Britomart's face, the factor which causes him to harness his aggression as well as his sexual urge:

> Yet durst he not make loue so suddenly,
> Ne thinke th'affection of her hart to draw
> From one to other so quite contrary:
> Besides her modest countenance he saw
> So goodly graue, and full of princely aw,
> That it his ranging fancie did refraine,
> And looser thoughts to lawfull bounds withdraw;
> Whereby the passion grew more fierce and faine,
> Like to a stubborne steede whom strong hand would restraine.
>
> (IV.vi.33)

This stanza marks the first step in Artegall's progress toward eventual completeness in union with Britomart; he is able to restrain his passion even under the stress of tightened control and begins to experience love as more "divine," or virtuous, than his baser desire for the false Florimell. Glauce implies this in her admonishment:

> ... Ne henceforth be rebellious vnto loue,
> That is the crowne of knighthood, and the band
> Of noble minds deriued from aboue,
> Which being knit with vertue, neuer will remoue.
>
> (IV.vi.31)

This change in priorities is reenforced by Artegall's defense of the true Florimell at the second tournament, and yet, while able to recognize the more desirable nature of love, the fact that he falls in love with Britomart at first sight and worships her presents an added obstacle to their immediate union.

According to Jungian psychology, the presence of the anima is the force causing "a man to fall suddenly in love when he sees a woman for the first time ..."[27] Idealizing Britomart as an angel and a goddess (IV.vi.19 & 22) would thus seem to indicate an anima projection preventing Artegall from fully relating to her, so that what he sees and loves instantly in the Knight of Chastity is actually love for the feminine within himself.[28] In addition, since the anima is initially shaped by the mother,[29] Artegall's projection onto Britomart would indicate a still too strong attachment to his mother, Astraea. Not until he separates the anima from the mother image "can a man achieve his first true capacity for relatedness to women ... freeing the psychic energy attached to the mother-son relationship, in order to achieve a more adult relation to women--and , indeed, to adult society as a whole."[30] Interestingly enough, after the marriage contract has been made, it is suddenly revealed that the Knight of Justice has a quest to fulfill before the ceremony can take place, and the completion of that quest will result in the necessary separation between the anima and the mother image.

The examination of the two Florimell tournaments has revealed Artegall's major heroic flaw, as well as his recognition of virtuous beauty. Up to this point, he has largely been considered as a Herculean hero. As Knight of Justice and representative of certain cultural values, however, he might also be studied in terms of the archetypal father figure. According to Erich Neumann, in The Origins and History of Consciousness, the fathers

> stand for 'heaven,'[31] and they transmit the collective cultural heritage of their day and generation. 'The fathers' are the representatives of law and order, from the earliest taboos to the most modern juridicial systems; they hand down the highest values of civilization, whereas the mothers control the highest, i.e., deepest, values of life and nature. The world of the fathers is thus the world of collective values; it is historical and related to the fluctuating level of conscious and cultural development within the group. The prevailing system of cultural

> values, i.e., the canon of values which gives a culture its peculiar physiognomy and its stability, has its roots in the fathers, the grown men who represent and reinforce the religious, ethical, political, and social structure of the collective.[32]

Through education this system of values is reenforced and, in a stable culture, passed down from father to son. In the case of The Faerie Queene, the values of the culture depicted in this work are fairly well-defined in the form of the six major knights. Artegall, as the Knight of Justice and a public figure, ideally represents the social, ethical, religious, and political virtues of his era. Once again, however, his behaviour at the two Florimell tournaments would appear to contradict this interpretation, as do the Herculean overtones of his actions, causing the essential ambiguities in his character to become apparent. As a creative individual, the hero is of necessity

> a breaker of the old law. He is the enemy of the old ruling system, of the old cultural values and the existing court of conscience, and so he necessarily comes into conflict with the fathers and their spokesman, the personal father.[33]

In the Hercules myth, it is the "father-king" of Greece, Eurystheus, in league with Hera, who imposes the twelve labours on the hero, and, says Neumann:

> It is precisely the persecutions and dangers heaped upon him by the hateful father figure that make him a hero. The obstacles put in his way by the old patriarchal system become inner incentives to heroism, and so far as the killing of the father is concerned, ... 'the heroism lies in overcoming the father, who instigated the hero's exposure and set him the tasks.' It is equally right to say that the hero,' by solving the tasks which the father imposed with intent to destroy him, develops from a dissatisfied son into a socially valuable reformer, a conqueror of man-eating monsters that ravage the countryside, an inventor, a founder of cities, and bringer of culture.'[34]

For Artegall, the overcoming of Grantorto and subsequent reforming of the ways of justice at the court of Irena constitute this type of heroism, but such acts of heroism are the exception rather than the rule in the cases which he tries prior to his capture

by Radigund. In these cases, the father figure within Artegall, who attempts to maintain reasonable judicial values, appears pitted against the hero figure, whose susceptibility to hubris continually causes his reason to become clouded. This would help to explain the flaws in each case which Dunseath notes.

His first case, then, involves a murder with two suspects, the Squire and Sir Sanglier, and carries the heroic overtones of Hercules' capture of the wild boar of Erymanthus, as well as the collective overtones of the father's maintenance of the values of love and honesty.[35] As T. K. Dunseath interprets this case, the Squire's willingness to sacrifice himself to save his lady is self-destructive. Dunseath states: "While we learned at Satyrane's tournament that love of beauty for its own sake is brutalizing, we now see here that excessive love brings death, the woman suffering physical death, the Squire enduring spiritual death."[36] In addition, Dunseath views the rehabilitation through shame of Sanglier, who signifies the passions, pride, and intemperance, as an error in judgment with Artegall mistaking "force for moral suasion, external for internal reform, strength for reason."[37] Kathleen Williams, on the other hand, sees Artegall learning that self-sacrifice "through love for another, must enter into the operation of justice in a world where divine Justice itself chose, for the sake of others, to be unjustly condemned."[38] Both interpretations are applicable. Uncontrolled love, which might better be termed passion, is self-destructive--witness Britomart's initial reaction to the image of Artegall and her later bout with jealousy--but this is not the lesson Artegall is to learn in this case; he was, after all, alert enough to his responsibilities to leave Britomart. Williams' more religious interpretation might also be valid, with Artegall, as the father archetype, upholding the biblical commandments against murder, theft and covetousness. More broadly, this case seems to center around Artegall's new-found value of love.

Both suspects naturally deny responsibility for the headless lady, leaving Artegall

to judge the guilty party and pronounce sentence, a decision he makes more on the basis of intuition than objectivity:

> Well did the Squire perceiue him selfe too weake,
> To aunswere his defiaunce in the field,
> And rather chose his challenge off to breake,
> Then to approue his right with speare and shield.
> And rather guilty chose him selfe to yield.
> But Artegall by signes perceiuing plaine,
> That he it was not, which that Lady kild,
> But that strange Knight, the fairer loue to gaine,
> Did cast about by sleight the truth thereout to straine.
>
> (V.i.24)

Sanglier's mere denial, along with the Squire's willingness to plead guilty rather than defend his claim in battle, seems all the evidence necessary for the Knight of Justice to have come to this conclusion. As Williams states, Artegall relies on "an instinct for the truth ... on his own perception, what he later calls the 'doome of right' within the mind."[39] Having experienced his own love of Britomart, however, a case might be made for his recognition of the same feeling in the Squire. Sir Sanglier's actions, on the other hand, are of the kind which the Savage Knight might have committed. Artegall, having outgrown the Savage Knight, would seem to recognize the need for loyalty in love, a value Sanglier has ignored in exchanging his lady for the "fairer loue," so that the crime here, at least in Artegall's eyes, is not so much murder, as it is disloyalty and the attempted disparagement of love. His use of Soloman's method reflects this. The Knight of Justice plays on the love or lack of it to determine the guilty party. The Squire proves his love, and thus his innocence, through his willingness to adopt Sanglier's guilt and shame, for, as the poet states: "True loue despiseth shame, when life is cald in dread" (V.i.27). Thus the Knight of Justice finds Sanglier guilty of a lack of love:

... And you, Sir Knight, that loue so light esteeme,
As that ye would for little leaue the same,
Take here your owne, that doth you best beseeme,
And with it beare the burden of defame;
Your owne dead Ladies head, to tell abrode your shame.

(V.i.28)

In finding the Squire innocent, then, Artegall directly upholds the values of love and loyalty, and indirectly supports such cultural values as monogamy. In his recognition of the responsibility of love, Artegall exhibits an increased maturity. His mother had taught him right from wrong, but only the experience with Britomart has given him the strength to break, at least partially, the hold of the Savage Knight. Now a somewhat more reasonable and controlled Artegall makes judgments concerning people's lives, while Talus, his iron right hand, takes care of the more physical, or "savage," or perhaps heroic, end of the business.

As Galinsky has noted, then, "Spenser makes us look into Artegall's soul and shows that his hero yet has to overcome the far more important sanglier within."[40] The savagery and fickleness of both characters supports this idea. One can only speculate on Artegall's behaviour had he remained at the first Florimell tournament to collect the snowy lady and then seen Britomart. In the case of Pollente, representative of power, oppression and extortion (V.ii.5), external resemblances exist also linking him to Artegall as a possible shadow figure. Dunseath distinguishes this character as "a most efficient subverter of society. ... Together, Pollente and Munera constitute a symbiosis of evil, a self-perpetuating malignancy in the heart of society, forming together an almost insuperable combination, power and wealth, which presents a dual challenge to Artegall."[41] Aptekar also interprets Pollente as "a rebel against and a usurper of proper authority."[42] More specifically, she sees Artegall as a Machiavellian type, fighting force and fraud with force and fraud. Aptekar supports this

interpretation with the symbolism of the dolphin, a traditional representation of "the guile which the good man employs in order to overcome an equally guileful opponent."[43] The similarities between Pollente and Artegall are significant enough, however, to warrant an examination of the more personal relationship between the two. While the destruction of Pollente restores the original social state, more importantly, Artegall receives a personal lesson. The head of Pollente becomes an example to all "mighty men," which surely includes himself:

> His corps was carried downe along the Lee,
> Whose waters with his filthy bloud it stayned:
> But his blasphemous head, that all might see,
> He pitcht vpon a pole on high ordayned;
> Where many years it afterwards remayned,
> To be a mirrour to all mighty men,
> In whose right hands great power is contayned,
> That none of them the feeble ouerren,
> But alwaies doe their powre within iust compasse pen.
>
> (V.ii.19)

Artegall's right hand not only holds Jove's sword, but also controls the iron man, Talus. In terms of the father archetype, then, the Knight of Justice is seen here upholding the traditional notion that power can corrupt unless held in check. As a wielder of power prone to lapses of self-restraint, as even Dunseath, citing Pollente's decapitation, admits,[44] Artegall must learn to control the power yielded him by his position, just as he must learn to control his baser instincts. Like Braggadochio, and to a lesser extent, Sanglier, Pollente represents a further possibility for Artegall's lack of self-control and responsibility. Spenser would seem to have set up parallels between these two characters to support his idea.

Artegall and Pollente are equally matched opponents compared by the poet to the dolphin and the seal (V.ii.15). Both are well-trained in arms:

> ... very doubtfull was the warres euent,
> Vncertaine whether had the better side:
> For both were skiled in that experiment,
> And both in armes well traind and throughly tride. ...
>
> (V.ii.17)

Both are skillful swimmers (V.ii.16), with the exception that Artegall is "better breath'd" (V.ii.17), giving him the necessary advantage to defeat Pollente if he is to mature beyond this stage of development. The "temperamental similarities of the prospective combatants" is noted by Dunseath.[45] Each gives way in anger to a lack of self-restraint, a reaction which further links Artegall to the hero archetype. Finally, both characters keep powerful grooms. Guizor "pols and pils the poore in piteous wize" (V.ii.6), while Talus takes care of the unruly mobs (V.ii.52). As with Braggadochio's banishment, the mere destruction of Pollente cannot rid Artegall of the potential to use his power oppressively. Both shadow figures, Braggadochio and Pollente, re-emerge indirectly in the character of the giant as well as in the Knight of Justice's decision to accept Radigund's challenge.

Not only does the Pollente episode dramatize a confrontation between Artegall and a shadow figure, it also seems to demonstrate a confrontation between the hero and father archetypes within Artegall. While on the one hand he endeavours to uphold the value that power must not be used corruptly, on the other hand, the Herculean hero defeats this purpose by murdering Pollente out of anger. In obliterating Pollente, the Knight of Justice loses an opportunity to exercise his newly acquired control, exhibits a more serious lack of self-discipline and further, "violates a cardinal rule for the dispensing of justice in allowing his personal feelings to intrude upon the execution of the law."[46] Artegall's eventual reformation of the "euill fashion,/And wicked customes of that bridge" (V.ii.28) occurs almost as an afterthought once the castle and its occupants have been completely "raced,/Euen from the sole of his foundation"

(V.ii.28). Similarly, the pity which Artegall exhibits at the defacement of Munera (V.ii.25) technically foreshadows both his defeat by Radigund as well as the mercy called for on the part of Duessa at the court of Mercilla (V.ix.50). It is Talus, often interpreted as the club of Hercules,[47] who is sent to deal with the woman, who brutally cuts off her hands and feet and throws her into the muddy waters to drown and be purged of "her guilty blood" (V.ii.26-27). Artegall never really deals directly with Munera's bribery, as one critic feels he does, nor is his pity at her plight a "deep-seated weakness,"[48] but rather, a less mature form of the mercy he will experience later at the court of Mercilla.

The confrontation following the defeat of Pollente involves a giant, the communist giant, the egalitarian giant, the demagogic giant or the "mighty Gyant."[49] Interestingly enough, Artegall talks more in this episode than he has in all of Books IV and V. Also, the giant's speech strikes such a modern chord that critics have evidently had difficulty deciding who wins the debate.[50] Finally, Artegall appears simultaneously to exhibit the most restrained and ignoble behaviour he has up to this point. Prior to this encounter, his script has called for physical, sometimes brutal and irrational, action. Here, for the first time, he relies on reason to defeat an opponent, marking a partial departure from the Herculean mold. The argument would almost seem to be internal, as some of the giant's prescriptions fit neatly into the knight's role as hero and justiciar. I do not think Artegall would disagree, for example, with the giant's desire to do away with tyrants (V.ii.38). The Knight of Justice has himself just destroyed Pollente, and his original quest is to free Irena from the tyrant, Grantorto (V.i.3). Artegall would also most likely agree with the giant's assessment of the present state of worldly disorder which caused even Astraea to return to the heavens. The complexity of the experience is reduced by interpretations such as Dunseath's.

For him, the giant, "a monstrous figure of injustice," tries to subvert society, and Artegall wins the debate because he is "an accomplished orator and theologian" whose knowledge of scripture is impressive.[51] While the giant may be "rebellious, usurping and god-defying," as Aptekar suggests, some truth exists in what he says.[52]

The giant's reason for reweighing the elements, that they are encroaching upon each other, may indicate a lack of understanding of the Christian ordering of the universe, but, as he also points out, "realmes and nations" have run awry (V.ii.32), a situation which Artegall himself is attempting to correct. As Maurice Evans states, the giant wishes to stop the change he sees occurring around him by restoring all things to their original state of equality.[53] The poet himself laments this change in the Proem to Book V:

> So oft as I with state of present time,
> The image of the antique world compare,
> When as mans age was in his freshest prime,
> And the first blossome of faire vertue bare,
> Such oddes I finde twixt those, and these which are,
> As that, through long continuance of his course,
> Me seemes the world is runne quite out of square,
> From the first point of his appointed sourse,
> And being once amisse growes daily wourse and wourse.
>
> (V.i)

This lamentation is repeated at the end of The Faerie Queene, in the Mutability Cantos:

> Ne shee the lawes of Nature onely brake,
> But eke of Iustice, and of Policie;
> And wrong of right, and bad of good did make,
> And death for life exchanged foolishlie:
> Since which, all liuing wights haue learn'd to die,
> And all this world is woxen daily worse.
> O pittious worke of MVTABILITIE!
> By which, we all are subiect to that curse,
> And death in stead of life haue sucked from our Nurse.
>
> (VII.6)

As Evans continues, however:

> The equality which the giant wishes to restore is that of the Golden Age, before Mutability moved things from their proper places, and when there were neither rich nor poor, kings nor subjects; ... Inevitably, as the hero, Artegall challenges the false justice of the attempt to return to a prelapsarian state; for him Mutability is inescapable ...[54]

From a Christian standpoint, on the other hand, the giant might be posing a return to the chaos from which God ordered the elements: "... under the guise of reform he promises destruction, arrogating to himself the role of creator; had he but the power, his would be the uncreating word."[55] More to the point, however, an archetypal examination of the episode reveals the heroic aspect of the giant. That is, in advocating equality, democracy, or more broadly, change, Spenser portrays the giant in the heroic stance of "enemy of the old ruling system, of the old cultural value," who of necessity comes into conflict with the fathers as defenders of the status quo. He is not simply a "false Messiah," a diabolical representative of injustice, a disrupter of society or a parody of Artegall as Dunseath suggests.[56] It is also possible to consider the giant as another shadow figure. As such, the encounter with him would signify the most explicit confrontation, up to this point, between the hero and father figures within the character of Artegall.

As a representative of the fathers of his civilization, Artegall defends the historical view of the universe which placed the earth at the center of things and ordered the elements:

> For at the first they all created were
> In goodly measure, by their Makers might,
> And weighed out in ballaunces so nere,
> That not a dram was missing of their right,
> The earth was in the middle centre pight,
> In which it doth immoueable abide,
> Hemd in with waters like a wall in sight;
> And they with aire, that not a drop can slide:
> Al which the heauens containe, and in their courses guide.
>
> (V.ii.35)

The Knight of Justice also voices and reenforces the religious view of his day, which he here states:

> ... All in the powre of their great Maker lie:
> All creatures must obey the voice of the most hie.
>
> ... What euer thing is done, by him is donne,
> Ne any may his mighty will withstand;
> Ne any may his soueraine power shonne,
> Ne loose that he hath bound with stedfast band. ...
>
> (V.ii.40-42)

God has created humankind in its place, and our duty is to know that place and accept unquestionably God's action. In defending the hierarchical order of the universe, Artegall defends and reenforces the stability of his civilization, as he warns the giant:

> Such heauenly iustice doth among them raine,
> That euery one doe know their certaine bound,
> In which they doe these many yeares remaine,
> And mongst them al no change hath yet beene found.
> But if thou now shouldst weigh them new in pound,
> We are not sure they would so long remaine:
> All change is perillous, and all chaunce vnsound.
> Therefore leaue off to weigh them all againe,
> Till we may be assur'd they shall their course retaine.
>
> (V.ii.36)

In debating with the giant, then, Artegall, in a sense, debates with that part of himself which is to be outgrown.

As the Knight of Justice, Artegall has the same power and position to sway people as the giant does. Similarly, the giant, like the Savage Knight, is arrogant and self-righteous. The tone of his speech is idealistic; he seems over-zealous and naive, setting out to right the wrongs of the world as he sees them , but his thinking is the shallow, stubborn thinking of the inexperienced youth, as may be implied from Artegall's own observation: "Of things vnseene how canst thou deeme aright,/ ... Sith thou misdeemst so much of things in sight?" (V.ii.39). Further identifying the two

opponents is their mutual lack of knowledge about their audience. Artegal does not know what to do with them (V.ii.52), and the giant blindly overestimates them. Like Robin Hood, the giant would take from the rich to give to the poor, but the people flock about him "In hope by him great benefits to gaine,/And vncontrolled freedome to obtaine" (V.ii.33). He is "abashed" by Artegall's challenge to follow through on his intention to reweigh the universe (V.ii.44), and once again angered at being proved wrong, would break the scales that have betrayed him rather than change his platform. Playing the father, Artegall attempts to instruct the giant:

> ... Be not vpon thy balance wroken:
> For they doe nought but right or wrong betoken;
> But in the mind the doome of right must bee;
> And so likewise of words, the which be spoken,
> The eare must be the ballance, to decree
> And iudge, whether with truth or falshood they agree.
>
> (V.ii.47)

When the giant ignores the instruction, he is pushed over the wall by Talus, thus resolving the conflict between the hero and the father. Artegall has been able to solidify his values from the confrontation, however, signifying a small gain in maturity. His defense and the destruction of the giant, then, would seem to foreshadow the Knight's eventual relinquishment of the hero role.

The Knight of Justice's reaction to the mob created by the giant's death is ironic, however, in the face of the mature manner in which he had handled the giant:

> ... He much was troubled, ne wist what to doo.
> For loth he was his noble hands t'embrew
> In the base blood of such a rascall crew;
> And otherwise, if that he should retire,
> He fear'd least they with shame would him pursew. ...
>
> (V.ii.52)

Artegall has placed himself in a double-bind situation in which his pride will neither allow him to follow his own advice--"Ill can he rule the great, that cannot reach the small" (V.iii.43)--nor to escape from a problem he is unable to manage. Dunseath is quite right to point out Artegall's pride and irresponsibility. Talus, out of control, once again solves the dilemma by destroying it: "He like a swarme of flyes them ouerthrew;" (V.ii.53). Such behaviour emphasizes Artegall's continued unpreparedness for the responsibilities of King. He has grown from the experience, though; Spenser portrays him practicing at least part of what he had preached in the next case of Amidas and Bracidas. There, he utilizes the idea that the earth is not lessened by the encroachment of the sea, but merely relocated (V.ii.39), to fairly divide the possessions disputed by the warring brothers. Immediately following this example of his progress, Artegall encounters Terpin and succumbs to Radigund's challenge marking a turning point in his development.

Since the experience with Radigund warrants a chapter of its own, an examination of Talus is in order at this point. Not only does he figure prominently in many of Artegall's cases, but more importantly, he embodies Spenser's conception of Artegall's handling of the phsycial side of his nature. T. K. Dunseath sees Talus functioning as "a retributive force."[57] Aptekar similarly interprets the iron man as a representative of power in the sense of "armed and terrible force." She stresses the social difference between the two characters, however, with Talus doing the work "Artegall is too noble to do himself ... His difference from Artegall is largely one of degree: each of them performs the forceful acts suitable to his station."[58] In the portrayal of Talus, however, Spenser would seem to have intended more than a policeman or servant. G. Karl Galinsky comes closer to the significance of Talus when he states:

> Spenser's method is not unlike Euripides' as he splits up his Herakles type into two different characters. Talus takes care of the externals of the fight. It is he rather than Artegall who bodily overcomes the opponent.[59]

It would seem that Spenser has Artegall move up a type of Diotiman ladder. The baser aspect of the knight's personality is split off into the character of Talus, thus these instincts objectifying and enabling Artegall a greater degree of control over them. Control becomes more pervasive after the encounter with Radigund. This theory is corroborated in the summary of the knight's historical background by the fact that although Astraea has left her groom behind to do as her "son" bids him (V.i.12), Talus is neither mentioned in Merlin's account to Britomart, nor seen accompanying the Knight of Justice until after the first Florimell tournament. The iron man does not take a significant part in Artegall's experiences until the Savage Knight persona has been dropped, or, in other words, until the knight has matured beyond this primitive stage of development. Peripherally, the groom serves a compensatory function, performing those feats of which Artegall is physically incapable. More to the point, however, Talus takes care of the distastefully physical aspects of the knight's experiences. Artegall is nobly, as Aptekar would put it, capable of defeating the evenly matched Pollente, but Talus is as indifferently capable of mutilating Munera as he is of dispersing the giant's mob and seems to assume these tasks of his own accord.

Astraea had willed the "Immoueable, resistlesse, without end" iron man to accompany Artegall "And do what euer thing he did intend" (V.i.12). The ambiguous pronoun, "he," is perhaps not unintentionally used here, because while Talus apprehends Sanglier as ordered (V.i.20), he is not commanded to deface Munera, destroy the giant or scourge Braggadochio; he seems to do these things on his own initiative.

When, for example, Artegall merely asks Talus to discover a means of entering Pollente's castle, and the iron man, after perfunctorily resisting Munera's charms, supplications and bribes, drags her by the hair from under a heap of gold "... and fowly did array,/Withouten pitty of her goodly hew,/That Artegall him selfe her seemelesse plight did rew" (V.ii.25). More bystander than master, the Knight of Justice observes, as though unable to interfere with Talus' relentless purpose:

> Yet for no pitty would he change the course
> Of Iustice, which in Talus hand did lye;
> Who rudely hayld her forth without remorse. ...
>
> (V.ii.26)

At this point, Artegall has relinquished his position as justiciar. Only after Talus has amputated Munera's hands and feet, thrown her over the castle wall to drown, burned her treasure and demolished her castle does the Knight of Justice resume his title:

> ...All which when Talus throughly had perfourmed,
> Sir Artegall vndid the euill fashion,
> And wicked customes of that Bridge refourmed.
> Which done, vnto his former iourney he retourned.
>
> (V.ii.28)

It is the father in Artegall who restores the bridge to its former "civilized" stability. As for the giant, after the Knight of Justice has neatly defeated him with logical reasoning, and the giant has refused to be swayed by the argument, Talus once again takes the opponent's destruction upon himself:

> ...[The Gyant] when so lewdly minded Talus found,
> Approching nigh vnto him cheeke by cheeke,
> He shouldered him from off the higher ground,
> And down the rock him throwing, in the sea him dround.
>
> (V.ii.49)

The same mindless violence occurs in the iron man's dealings with the mob created by the giant's death and the Amazons about to hang Terpin (V.iv.24). Artegall sends him

to inquire "The cause of their array, and truce for to desire," but Talus, even though able to withstand their blows, attacks rather than talks and "like a swarme of flyes them ouerthrew;" (V.ii.52-53). The groom further exhibits his independence at the second Florimell tournament by inflicting a more brutal punishment than the Knight of Justice had prescribed for Braggacochio:

> So did [Guyon] mitigate Sir Artegall,
> But Talus by the backe the boaster hent,
> And drawing him out of the open hall,
> Vpon him did inflict this punishment. ...
>
> (V.iii.37)

He strips Braggadochio of his beard and armour, "And all his face deform'd with infamie,/And out of court him scourged openly," (V.iii.38). The above instances would seem to suggest that Talus, if considered a figure from Artegall's unconscious, performs those deeds which the Knight of Justice would like but cannot bring himself to perform. Talus, then, is aggression and brute force out of control. To develop this idea a bit further, the brutally physical aspect of the iron man, coupled with the poet's propensity to describe him in animal imagery--"swift as a swallow," "strong as Lyon" (V.vi.20), "like a limehound" (V.ii.25), "As when a Faulcon hath with nimble flight/Flowne at a flush of Ducks" (V.ii.54)[60]--and to infuse his character with Herculean symbolism would seem to indicate that Talus belongs to the heroic stage of Artegall's development and as such , would constitute an aspect to be controlled and eventually outgrown.

As part of the Herculean symbolism used to define Artegall's character, Talus may also be read, as Galinsky, Aptekar and Dunseath do, as an embodiment or personification of Hercules' club. Dunseath states:

> Just as the club of Hercules is an instrument of his power and an emblem of his virtues, so Talus is an acutal and metaphorical extension of the forces of justice. ... By

> adding Talus to the armory of justice, Spenser has fully accoutred Artegall, the new Hercules, in his quest for peace.[61]

The club itself, while expressing punishment, also denotes overwhelming force, the utter destruction of an enemy, rather than victory.[62] Yet blows, or flagellation, may also signify purification, so that while Talus is certainly destructive, his actions may also be interpreted as purifying the justice which Artegall represents. This idea is supported in the encounter with Munera by the fact that he nails her severed hands and feet to the wall to set an example to all who seek "vnrighteousnesse" and barter justice (V.ii.26). Finally, that Talus, in his connection with Hercules and the knight's more primitive instincts, serves primarily in the heroic stage of Artegall's development is supported by his decreased significance after the confrontation with Radigund.

After his rescue, Artegall exhibits a greater degree of control over Talus and a correspondingly greater degree of self-restraint. He tends to use Talus only when physically necessary, as in the case of Malengin. When once again faced with a crowd of threatening people, Artegall and Talus either deal with the problem together, or Artegall dispenses with it himself, as he does with Adicia's men:

> Then Artegall himselfe discouering plaine,
> Did issue forth gainst all that warlike rout
> Of knights and armed men, which did maintaine
> That Ladies part, and to the Souldan lout:
> All which he did assault with courage stout,
> All were they nigh an hundred knights of name, ...
> So that with finall force them all he ouercame.
>
> (V.viii.50)

Talus has been left, during this fray, to back up Arthur in the battle against Soldan. Furthermore, the iron man is not even mentioned in the later sojourn to the court of Mercilla. That Artegall has indeed developed greater control over his more instinctual groom is also supported in the episode of Burbon and Fleurdelis, in which

Grantorto has sent a "troupe of villians" to recapture the lady (V.xi.51). Even after Burbon has been rescued and Fleurdelis chastised and returned to him, Talus continues to pursue and drive the rout into the sea. At this point, the Knight of Justice steps in:

> ... But Artegall seeing his cruell deed,
> Commaunded him from slaughter to recoyle,
> And to his voyage gan againe proceed:
> For that the terme approching fast, required speed.
>
> (V.xi.65)

For the first time, Artegall stops Talus' senseless slaughter. He does so again, when on meeting Grantorto's troops, Talus "sternely did vpon them set,/And brusht, and battred them without remorse" (V.xii.7). Artegall sends a herald to tell Grantorto "that not for such slaughters sake/He thether came, but for to trie the right/Of fayre Irenaes cause with him in single fight" (V.xii.8). This behaviour is far-removed from that on the eve of the battle with Radigund. Perhaps the most significant example of Artegall's newly-acquired authority appears at the end of Book V, where in the face of numerous accusations and insults, it is the knight who remains aloof, while Talus:

> ... hearing her so lewdly raile,
> And speake so ill of him, that well-deserued,
> Would her haue chastiz'd with his yron flaile,
> If her Sir Artegall had not preserued,
> And him forbidden, who his heast obserued. ...
>
> (V.xii.43)

In light of this last example, Talus protrudes as the more irrational and immature of the two. In the first half of Book V, he had seemed in charge of doling out the justice, but now, Artegall exhibits full command of his position, as well as a more secure regulation of his instincts. As the above argument shows, Artegall's development through Book V may be measured in part by his behaviour toward Talus. If the iron man

is viewed as a personified inner aspect of Artegall, his assimiliation is marked by his gradually decreasing significance. Finally, since Talus is an integral part of the Herculean imagery informing the character of the Knight of Justice, his eventual insignificance coupled with the knight's more overt fatherly behaviour would support the theory that the heroic stage in the development of masculine consciousness is something to be outgrown. Artegall's friendship with Arthur, succeeding his experience with Radigund, seems to become the most important influence at the next stage of development.

The friendship with Arthur occupies a prominent place in Artegall's development because, as an ideal figure, Arthur may also be read on an archetypal level. Not only does he set the example for the Knight of Justice's subsequent actions, but Arthur, as somewhat of a given, at least in Book V, also constitutes a two-dimensional character, a control group of one against which Artegall's progress may be measured. T. K. Dunseath goes to great lengths to support the idea that Spenser has created "an Artegall who is equal to the Briton Prince in strength, courtesy, and purpose."[63] This does not explain, however, the lack of purpose which has caused Irena to fall into Grantorto's hands (V.xi.40). Aptekar also sees Arthur doubling for Artegall,[64] but while the two knights do appear similar in many respects, e.g., their mutual struggle against tyrants and their defense of the oppressed, Spenser's portrayal of Arthur and the relationship between the two knights sublty precludes any complete identification. Aptekar, herself, is more willing to describe Arthur as "an embodiment, throughout The Faerie Queene, of the glories of magnificence, or magnanimity, and of England" than she is Artegall.[65] Evans variously labels Arthur "a figure of ideal and more than human virtue, [playing] the role of the human hero of holiness, ... the symbol of the Christ within."[66] In no way does Evans equate the two

knights. Rather, he states: "Arthur provides the touchstone of virtue throughout the poem, but the heroes of the separate books start in imperfection and in discovering the true nature of virtue as they proceed on their quests, educate both themselves and their readers."[67] As an ideal figure, the Briton Prince may also be viewed, on one level, as another aspect of Artegall's developing consciousness. Once again, the similarities between the two knights support the idea that Arthur is a figure of the collective unconscious. In the same way that Sanglier and Pollente, as shadow figures, portray Artegall's lower potential, so Arthur, if read as a mana figure, may represent the ideal to which the Knight of Justice aspires.

In Jungian theory, the mana-personality is a figure from the collective unconscious, "the well-known archetype of the mighty man in the form of hero, chief, magician, medicine man, saint, the ruler of men and spirits, the friend of God."[68] Insofar as Arthur may also be interpreted as a Herculean hero--in fact, Evans feels that Arthur "plays the truly Herculean role" while Artegall's "most strictly Herculean exploit is to wear women's clothes as Hercules did for Omphale"[69]--and a friend of God, so might he be considered a mana figure. In the process of individuation, the dissolution of the mana-personality is achieved by the conscious assimilation of its contents.[70] According to this directive, Artegall should exhibit behaviour similar to that of Arthur. Comparing the encounter with Soldan and Adicia against that with Pollente and Munera illustrates such a similarity. Both episodes contain a male oppressor supported by a female accomplice. Pollente uses his power to extort money from all who cross his bridge, and Soldan expends most of his energy attempting to subvert the court of Mercilla. Munera hoards the wealth amassed by her father, while Adicia provokes her husband to "cruell tyranny" and "counsels him through confidence of might,/To breake all bonds of law, and rules of right" (V.viii.20). The major

difference between the two episodes is the manner in which the opponents are dealt with. Artegall and Pollente are evenly matched and confident of their might, but Arthur, by virtue of the "griesly wound" inflicted in his side (V.viii.34), and Soldan's flying chariot, appears to be at a distinct disadvantage. Yet, while Artegall and Pollente try "the maysterdome of each by force to gaine" (V.ii.15), and Artegall wins merely because he is better breathed, Arthur is assured of victory because he believes his cause is right.

The poet introduces the latter battle and his moral:

> Thus goe they both together to their geare,
> With like fierce minds, but meanings different:
> For the proud Souldan with presumpteous cheare,
> And countenance sublime and insolent,
> Sought onely slaughter and auengement:
> But the braue Prince for honour and for right,
> Gainst tortious powre and lawlesse regiment,
> In the behalfe of wronged weake did fight:
> More in his causes truth he trusted then in might.
>
> (V.viii.30)

By a short stretch of the imagination, this stanza might also be describing Artegall and Arthur. Artegall, at least until his defeat by Radigund, has acted almost solely on the basis of physical strength, including his use of Talus who had committed such slaughter. Evidence that Artegall has assimilated Arthur's belief in the truth of his cause may be found in his challenge to Grantorto:

> ... And tell Grantorto that not for such slaughters sake
> He thether came, but for to trie the right
> Of fayre Irenaes cause with him in single fight.
>
> (V.xii.8)

Similar evidence may also be found in Artegall's lecture to Burbon: "Knights ought be true, for truth is one in all:/Of all things to dissemble fouly may befall" (V.xi.56). Thus, when Artegall defeats Grantorto, it will be alone, with physical strength

controlled by reason and confidence in the truth of his cause.

In addition, Artegall's friendship with Arthur indicates a continuing development. Spenser places a great deal of importance on the higher nature of friendship. In Book IV, he discusses three types of love and designates friendship the highest, in the neoplatonic sense, of the three:

> Hard is the doubt, and difficult to deeme,
> When all three kinds of loue together meet,
> And doe dispart the hart with powre extreme,
> Whether shall weigh the balance downe; to weet
> The deare affection vnto kindred sweet,
> Or raging fire of loue to woman kind,
> Or zeale of friends combynd with vertues meet.
> But of them all the band of vertuous mind
> Me seemes the gentle hart should most assured bind.
>
> For naturall affection soone doth cesse,
> And quenched is with Cupids greater flame:
> But faithfull friendship doth them both suppresse,
> And them with maystring discipline doth tame,
> Through thoughts aspyring to eternall fame.
> For as the soule doth rule the earthly masse,
> And all the seruice of the bodie frame,
> So loue of soule doth loue of bodie passe,
> No lesse then perfect gold surmounts the meanest brasse.
>
> (IV.ix.1-2)

Once again the Diotiman ladder comes to mind. Artegall's friendship with Arthur denotes a recognition and love of the soul behind the face and indicates his upward progress. An examination of his two very different responses to opponents' faces supports this idea. When Radigund's face is revealed in combat, Artegall is arrested by her physical beauty:

> ... He saw his senses straunge astonishment,
> A miracle of natures goodly grace,
> In her faire visage voide of ornament,
> But bath'd in bloud and sweat together ment;
> Which in the rudenesse of that euill plight,
> Bewrayd the signes of feature excellent: ...
>
> (V.v.12)

This stanza centers on the face. Artegall is crippled here by an inability to look beyond the physical surface. In the fight with Arthur, on the other hand, the face merely leads to the inner beauty of the soul:

> ... Eftsoones they gan their wrothfull hands to hold,
> And Ventailes reare, each other to behold.
> Tho when as Artegall did Arthure vew,
> So faire a creature, and so wondrous bold,
> He much admired both his heart and hew,
> And touched with intire affection, nigh him drew.
>
> (V.viii.12)

Whereas Artegall's arm is frozen in pity against killing Radigund, and he curses "his hand that had that visage mard" (V.v.13), here he appears able to see past the face to the heart, and thence, to the soul. Although the circumstances are quite different in the later confrontation, he is touched with affection and humbly begs Arthur's pardon (V.viii.13). The two knights swear allegiance to each other, "Neuer thenceforth to nourish enmity,/But either others cause to maintaine mutually" (V.viii.14). The significance of this action for Artegall is not fully realized until later, when he scolds Fleurdelis for taking love so lightly as to be swayed by Grantorto's presents into betraying Buron. In his lecture to her, Artegall reveals the extent to which he now values loyalty in love:

> Sayd Artegall; What foule disgrace is this,
> To so faire Ladie, as ye seeme in sight,
> To blot your beautie, that vnblemisht is,
> With so foule blame, as breach of faith once plight,
> Or change of loue for any worlds delight? ...
>
> Why then will ye, fond Dame, attempted bee
> Vnto a strangers loue so lightly placed,
> For guiftes of gold, or any worldly glee
> To leaue the loue, that ye before embraced,
> And let your fame with falshood be defaced?
> Fie on the pelfe, for which good name is sold,
> And honour with indignitie debased:
> Dearer is loue then life, and fame then gold;
> But dearer then them both, your faith once plighted hold.
>
> (V.xi.62-63)

Not only has Artegall learned that surface beauty does not necessarily indicate beauty of soul, but he has also come to realize and accept, as a mature adult, the responsibility of a commitment freely made. Having plighted their faith in friendship, Arthur and Artegall defeat the team of Doldan and Adicia and destroy Malengin together. When they part, it is to perform similar rescue missions, Arthur to free Belge from Geryoneo and Artegall to complete his original quest of freeing Irena from Grantorto.

On beginning his quest in earnest, Artegall encounters Sir Sergis, an aged knight of Irena's. Sergis' news reveals that the Knight of Justice's negligence and lack of purpose have led to her thralldom. He is conscious of this himself:

> ... Now sure and by my life,
> Too much am I to blame for that faire Maide,
> That haue her drawne to all this troublous strife,
> Through promise to afford her timely aide,
> Which by default I haue not yet defraide. ...
>
> (V.xi.41)

The poet also leaves no doubt about who is to blame:

> Gainst [Grantorto] Sir Artegall, long hauing since
> Taken in hand th'exploit, being theretoo
> Appointed by that mightie Faerie Prince,
> Great Gloriane, that Tyrant to fordoo,
> Through other great aduentures hethertoo
> Had it forslackt. ...
>
> (V.xii.3)

Artegall has neglected his pledge to Irena by involving himself in too many other adventures. That he would have been able to complete his quest successfully, without the experience of these other encounters is doubtful, however. The extrication of Burbon, although another time-consuming diversion, reveals the extent of the progress that has been necessary to defeat Grantorto. Not only has Artegall assimilated Arthur's love of truth (V.xi.50) and acquired a greater degree of control

over his more irrational impulses (V.xi.65), he has also become more aware of the seriousness of faith, and this growth allows him to complete his quest.

The confrontation with Grantorto is the last of the Knight of Justice's great battles. When next he fights, it will be as king, defending Britomart's crown. All his previous experiences are brought to bear in the meeting with his greatest opponent. As other critics have noted, this time Artegall wisely chooses to entertain no guests on the eve of the combat.[71] The gain in wisdom is further reflected in the knight's new-found respect for his opponent (V.xii.21), as well as in his restrained method of fighting:

> Yet when as fit aduantage he did spy,
> The whiles the cursed felon high did reare
> His cruell hand, to smite him mortally,
> Vnder his stroke he to him stepping neare,
> Right in the flanke him strooke with deadly dreare, ...
>
> (V.xii.20)

He waits for an advantage instead of fighting in an uncontrollable rage as he had done with Pollente, humbly stoops "oft his head from shame to shield" (V.xii.19), and when Grantorto's axe becomes embedded in his shield, Artegall prudently forgoes it in order to strengthen his attack (V.xii.22). The tyrant's defeat is fairly straightforward, then, as is the restoration of Irena, a scene reminiscent of Belge's restoration by Arthur:

> There he with Belge did a while remaine,
> Making great feast and ioyous merriment,
> Vntill he had her settled in her raine,
> With safe assuraunce and establishment. ...
>
> (V.xi.35)

Similarly, Artegall accompanies Irena to her palace and restores her to her "kingdomes seat" (V.xii.25). Here the similarity ends, however. Arthur remains with Belge to rest and celebrate, but Artegall stays with Irena for another reason:

During which time, that he did there remaine,
His studie was true Iustice how to deale,
And day and night employ'd his busie paine
How to reforme that ragged common-weale:
And that same yron man which could reueale
All hidden crimes, through all that realme he sent,
To search out those, that vsd to rob and steale,
Or did rebell gainst lawfull gouernment;
On whom he did inflict most grieuous punishment.

(V.xii.26)

This work Artegall has set himself to do leads Dunseath and Aptekar to interpret the quest as the restoration of the Peace which reigned during the Golden Age.[72] While the hero certainly restores peace by quelling the tyrant, his reestablishment of the aristocracy falls more in line with the disciplinary role of the father. Artegall's trial-run kingship, analogous to Britomart's reformation of the Amazons, prepares him for the patriarchal role of king. On another level, the defeat of the "monster" enables him to move onto the next developmental stage.-

In The Origins and History of Consciousness, Erich Neumann discusses the psychological implications of the mythical dragon fight, here analogous to the contest with Grantorto. Its goal is "the virgin, the captive, or, more generally, the 'treasure hard to attain'."[73] From this standpoint, the captive may be regarded as an interior quality, the soul, and the consequences to the hero of her symbolical release include "a change in his relation to the female."[74] The hero usually marries the freed captive, an offshoot of the old fertility rituals: "The overcoming of monsters and enemies is the condition of the young hero king's triumphal union with the Earth Goddess which magically restores the fertility of the year."[75] In Jungian terminology, the release of the captive would signal the liberation of the anima from the mother archetype.[76] Such an action would free Britomart from the projection of Artegall's anima, allowing him to relate to her more as an individual. At this stage in the development of

masculine consciousness, the man is psychologically mature enough to combine with a woman of his own age and "kind." Neumann continues: "... like a father he assumes the care and responsibility for his offspring, and having established a permanent relationship with a woman, founds the family as the nucleus of all patriarchal culture, and beyond that the dynasty and the state."[77] If viewed in the light of this theory, the battle with Grantorto takes on mythical proportions and is enriched by an interpretation on an added level.

Grantorto might be considered as the synthesis of Artegall's previous shadow opponents. This "huge and hideous" monster (V.xii.15) exhibits the uncontrolled wrath and oppressive power of Pollente, the ficklenes, as reflected in Fleurdelis, of Sanglier, as well as the pride and arrogance of both Braggadochio and the giant. As such, Grantorto might be read as the forces of the unconsious against which the knight must fight in order to free his soul and thereby gain the maturity necessary for marriage with Britomart. While Artegall does not marry Irena, as by Neumann's account he would, he is called back to the Faery Court where he will ostensibly marry the Knight of Chastity. With her he will found and defend an ancestral line uniting Britons and Saxons and culminating in the reign of Elizabeth I (III.iii.48-49).

Armed with the added experience, although unfinished, of re-educating and disciplining Irena's subjects, a task he would have been unable to perform at the start of Book V, Artegall demonstrates his newly-achieved maturity in his cool indifference to the attacks of Envy, Detraction and the Blatant Beast:

> And still among most bitter wordes they spake,
> Most shamefull, most vnrighteous, most vntrew,
> That they the mildest man aliue would make
> Forget his patience, and yeeld vengeaunce dew
> To her, that so false sclaunders at him threw.
> And more to make them pierce and wound more deepe,
> She with the sting, which in her vile tongue grew,
> Did sharpen them, and in fresh poyson steepe:
> Yet he past on, and seem'd of them to take no keepe.
>
> (V.xii.42)

In addition, he exhibits a gain of self-control illustrated in his restraint of Talus, who would Detraction have "chastiz'd with his yron flaile/If her Sir Artegall had not preserued,/And him forbidden who his heast obserued" (V.xii.43). Artegall has faith that his cause was right, and therefore, the slanders of these three have no affect on him. His experience has matured him, , and whether or not he has failed in his quest is thus irrelevant. Both Aptekar and Williams feel that Artegall has failed finally, Aptekar because man's condition in the fallen world is such that "human justice cannot be finally successful."[78] Similarly, Williams feels that while Artegall has failed, his failure "is only part his own. ... It is also the failure of government, and of the monarch whose instrument he is. ... Artegall, far from being justice itself is a man working for justice in a world where it no longer clearly manifests itself."[79] Dunseath, on the other hand, feels that Artegall, instructed by Astraea, "taugt by bitter experience, confirmed in love for Britomart, and illumined by Mercilla, ... becomes an exemplary justiciar. At the end of his quest, Artegall is ... the living, breathing law and true reflection of the divine."[80] Both interpretations have some basis in truth, but The Faerie Queene is unfinished, and Artegall is left returning to Faery Court to marry Britomart. We never see him as king; only Merlin's prophecy gives any idea of his actions as Britomart's consort. All that may be implied, then, is his steady maturation through the course of Books IV and V. On the psychological level, Artegall has battled and overcome several shadow figures, assimilating their contents as he does. The defeat of Sanglier has taught him the value of loyalty in love, that of Pollente has taught him the importance of controlled power for the right ends, and so on. From Arthur, the Knight of Justice has learned that the truth of one's cause is more important than physical prowess. From his interaction with Arthur, Artegall has also discovered the beauty of the soul. At the court of Mercilla, the knight has been given

an exmaple of ideal mercy which does not have to impede the workings of justice. One can only hope that as a ruler, he, too, will utilize this example. In addition, while the heroic aspect of his personality has been battling the shadow figures, the fatherly aspect has been accumulating the cultural and ethical values he will pass on to his son. In keeping with this type of reading, then, Irena would become the "'new' element" which makes further development possible.[81] Artegall is now ready to move on to the stage of man in union with woman. In marriage his solar and Osirian qualities take on more significance, and he may be interpreted as the masculine half of the hieros gamos. The marriage could not take place, however, until the quest had been completed, and the quest could not have been completed without Artegall's rescue from Radigund.

CHAPTER IV

Footnotes

[1]Hallet Smith, Elizabethan Poetry: A Study in Conventions, Meaning, and Expression (Cambridge: Harvard University Press, 1966), p. 290.

[2]Anderson, "The Knight of Justice," p. 447.

[3]Aptekar, Icons of Justice, p. 213.

Williams, The World of Glass, p. 153, also sees Artegall as failing to complete his quest.

[4]Anderson, "The Knight of Justice," p. 448.

See also Evans, Spenser's Anatomy of Heroism, p. 199. He also cites the ambiguous nature of justice as a cause of Book V's unpopularity. Justice "is at once the most splendid and the most heartbreaking of virtues, the most 'heroic' to enact yet the least satisfactory in its results."

[5]Dunseath, Spenser's Allegory of Justice, pp. 12-13.

[6]Spenser, "A Letter of the Authors," p. 407.

[7]Williams, The World of Glass, p. 188.

[8]Dunseath, Spenser's Allegory of Justice, p. 61.

[9]Ibid., p. 230.

[10]Henderson, "Ancient Myths and Modern Man," p. 101.

[11]Ibid., pp. 101-103.

[12]G. Karl Galinsky, The Herakles Theme: The Adaptation of the Hero in Literature from Homer to the Twentieth Century (Oxford: Basil Blackwell, 1972), p. 208.

See also Dunseath, Spenser's Allegory of Justice, p. 49; Williams, The World of Glass, p. 157; Aptekar, Icons of Justice, p. 164; and Smith, Elizabethan Poetry, p. 298.

[13]Smith, Elizabethan Poetry, p. 293.

[14]Eugene M. Waith, The Herculean Hero in Marlowe, Chapman, Shakespeare and Dryden (New York: Columbia University Press, 1962), p. 16.

[15]Ibid.

[16]Dunseath, Spenser's Allegory of Justice, p. 35.

[17]Ibid., pp. 32-36.

Dunseath includes a more detailed discussion of the animal imagery in this canto.

[18]Ibid., p. 33.

[19]Ibid., p. 38.

Dunseath views pride as one of Artegall's chief flaws: "In Artegall's brief appearance at the Tournament of Beauty, Spenser has laid bare the principle flaws in his character--concupisence, wrath and pride."

[20]Ibid., p. 113.

[21]Ibid., p. 120.

[22]See above, pp. 24-25, for a definition of the shadow figure and a discussion of its significance to the character of Britomart.

[23]Aptekar, Icons of Justice., p. 77.

She notes the ambiguous use of the pronoun, "his," which serves to identify the two characters, just as the ambiguous use of pronouns in the Malecasta episode serves to identify Malecasta and Britomart.

[24]Cirlot, A Dictionary of Symbols, p. 294.

[25]Artegall's association with the sun is more fully discussed in chapter six of this thesis.

[26]Davidson, "The Idol of Isis Church," p. 84.

Davidson argues that Sir Terpin's execution is "the result of Artegall's intellectual and moral failure." Artegall has made a wrong, i.e., unjust, choice where Terpin is concerned.

[27]M.-L. von Franz, "The Process of Individuation," p. 191.

[28]See above, pp. 20-21, for a definition of the anima figure.

[29]M. L. von Franz, "The Process of Individuation," p. 186.

[30]Henderson, "Ancient Myths and Modern Man," pp. 117-118.

[31]Neumann, The Origins and History of Consciousness, p. 142.

Neumann qualifies his use of the term, "heaven," as follows: " 'Heaven in this sense is not the abode of a deity, or a celestial locality; it simply denotes the spiritual pneuma principle which, in masculine cultures, gives birth not only to the patriarchal God, but to scientific philosophy as well."

The masculine culture he is referring to takes place after the differentiation of the masculine and feminine elements from the original uroboros, and after the initial matriarchal culture has given way to the later patriarchy.

[32]Ibid., pp. 172-173.

[33]Ibid., p. 174.

[34]Ibid., p. 176.

[35]Galinsky, The Herakles Theme, pp. 209-210.

Galinsky notes the similarity to the Hercules myth and interprets this episode allegorically as the quelling of intemperance.

Dunseath, Spenser's Allegory of Justice, pp. 72-83, also notes the connection and interprets Sanglier, whose name signifies boar, as the "symbolical embodiment of Artegall's problems of pride, wrath, and concupiscence."

[36]Dunseath, Ibid., p. 69.

[37]Ibid., p. 83.

[38]Williams, The World of Glass, p. 161.

[39]Ibid.

[40]Galinsky, The Herakles Theme, p. 209.

[41]Dunseath, Spenser's Allegory of Justice, p. 88.

[42]Aptekar, Icons of Justice, p. 33.

[43]Ibid., p. 127.

[44]Dunseath, Spenser's Allegory of Justice, p. 90.

[45]Ibid., p. 89.

[46]Ibid., p. 90.

[47]Galinsky, The Herakles Theme, p. 209.

See also Aptekar, Icons of Justice, p. 47, and Dunseath, Spenser's Allegory of Justice, p. 67.

[48]Dunseath, Ibid., pp. 91-92.

[49]Aptekar, Icons of Justice, p. 35, citing The Works of Edmund Spenser: a Variorum Edition, Vol. V, p. 345; M. Pauline Parker, The Allegory of The Faerie Queene, p. 205; Leo Kirschbaum, Edmund Spenser: Selected Poetry, p. xxxi; Graham Hough, A Preface to The Faerie Queene, p. 195.

Aptekar criticizes such distinguishing adjectives on the grounds that Spenser is "mainly depicting those giants who attempted to overthrow Jove," therefore, he is merely a mighty giant.

See also, Williams, The World of Glass, p. 181, and Evans, Spenser's Anatomy of Heroism, p. 203.

[50]Dunseath, Spenser's Allegory of Justice, pp. 95-96.

[51]Ibid., pp. 96 and 109.

Also see pp. 100-107, for Dunseath's discussion of the parallels between Artegall's argument and the rules of forensic oratory.

[52]Aptekar, Icons of Justice, p. 35.

See also Williams, The World of Glass, p. 182, who discusses the giant's presumption to godhead, and Dunseath, Spenser's Allegory of Justice, p. 103, who interprets the giant as an anti-christ.

[53]Evans, Spenser's Anatomy of Heroism, p. 198.

[54]Ibid.

[55]Dunseath, Spenser's Alleogry of Justice, p. 103.

[56]Ibid., pp. 94-98.

[57]Ibid., p. 67.

[58]Aptekar, Icons of Justice, pp. 41-42 and p. 46.

[59]Galinsky, The Herakles Theme, p. 209.

[60]Aptekar, Icons of Justice, p. 46.

Aptekar more specifically discusses Spenser's connection of Talus with wolf imagery.

[61]Dunseath, Spenser's Allegory of Justice, p. 67.

See also, Galinsky, The Herakles Theme, p. 209, and Aptekar, Icons of Justice, p. 47.

[62]Cirlot, A Dictionary of Symbols, pp. 372, 145, 195, 369, and 109.

[63]Dunseath, Spenser's Allegory of Justice, p. 187.

[64]Aptekar, Icons of Justice, pp. 79-80.

[65]Ibid., p. 20.

[66]Evans, Spenser's Anatomy of Heroism, pp. 28-29.

[67]Ibid., pp. 13-14.

[68]Jung, "The Relations Between the Ego and the Unconscious," pp. 228-233.

See also Neumann, The Origins and History of Consciousness, p. 407.

[69]Evans, Spenser's Anatomy of Heroism, p. 200.

See also Aptekar, Icons of Justice, pp. 155-157.

[70]Jung, "The Relations Between the Ego and the Unconscious," p. 237.

[71]Dunseath, Spenser's Allegory of Justice, p. 224.

See also Aptekar, Icons of Justice, p. 188.

[72]Dunseath, Spenser's Allegory of Justice, pp. 63-65.

See also Aptekar, Icons of Justice, p. 20.

[73]Neumann, The Origins and History of Consciousness, p. 195.

[74]Ibid., p. 198.

[75]Ibid.

For a more detailed examination of the psychological implications of the hero and the dragon fight, see The Origins and History of Consciousness, pp. 195-219.

[76]Ibid., p. 213.

[77]Ibid., pp. 198-199.

[78]Aptekar, Icons of Justice, p. 212.

[79]Williams, The World of Glass, p. 156.

[80]Dunseath, Spenser's Allegory of Justice, p. 216.

[81]Neumann, The Origins and History of Consciousness, p. 205.

> Come to thy house, come to thy house, thou pillar! Come to thy house, beautiful bull, Lord of men, Beloved, Lord of women.
>
> —Maneros Lament[1]

CHAPTER V

For its significance to the development of both Britomart and Artegall, the Radigund episode may be read on many different levels. Jane Aptekar emphasizes the sexual perspective of the confrontation with the Amazon. From this standpoint, Artegall is enslaved for having chosen lust. In keeping with the Herculean motif, he has chosen pleasure at the crossroad of pleasure and virtue and remains with Radigund as Hercules had remained with Omphale; in effect, for Aptekar, Artegall has committed adultery. Britomart, then, as Pallas, as virtue and wisdom, "rescues him from the consequences of his wrong choice."[2] For Artegall, the "distaff clearly shows him to be like the Hercules who abdicated his manhood for a masterful mistress."[3] Dunseath, on the other hand, emphasizes the educational aspect of the episode. Artegall falls through ignorance, "more precisely, an ignorance of self."[4] For this reason, Spenser has deliberately "pitted his hero against someone embodying the very qualities of character which have hindered him in his quest for Irena;" Radigund suffers from pride, irascibility, and concupiscense.[5] In comparing Britomart to Penelope, Dunseath feels the poet is also displaying her increasing self-knowledge; in defeating Radigund, she possesses "in actuality, those qualities of constancy, trust, and understanding which Merlin had foretold were potentially hers. ... so has the wisdom commonly attributed to Ulysses come to Artegall."[6] Maurice Evans takes a different approach, a perhaps historically chauvinistic approach. Artegall's

predicament, in Evans' eyes, is caused by misplaced mercy. In allowing himself to become enslaved, "Artegall commits an act of injustice and an offence against the natural hierarchy of the sexes."[7] Britomart, then, is forced "to assume once more the part of the male warrior and balance Artegall's feminine role by her own equally unfitting masculine one. She becomes the figure of Hercules conquering the Amazon queen while he descends to the level of Hercules at his most unheroic."[8] Each of these readings is partially valid on its own level. Mistakes are made, and wisdom is gained as a result; masculine and feminine roles are reversed but not necessarily unnaturally so. Artegall's enthrallment and Britomart's defeat of Radigund in battle do not seem so inappropriate if taken in the context of developing human consciousness.

In confronting Radigund, Britomart confronts perhaps the most devastating aspect of her personality, the element which destroys men. Aptekar's assessment of Radigund as lust is at least partially accurate, but the Amazon is not merely an allegorical representation of lust; Malengin fits that role more exactly. On one level, then, in battling Radigund, the Knight of Chastity fights her own sexual nature as she had fought Busyrane.[9] In addition, she appears to be struggling with her own masculine identity taken to its logical extreme. Victory will mean the establishment of the balance implied in the dream at Isis Church. That Radigund is indeed an element of Britomart is supported by several factors. First, many critics have noted the similarity in Artegall's behaviour in separate battles with the two women, the sight of whose faces causes him to stop fighting. The circumstances surrounding the two separate combats are different -- the battle with Britomart results in his betrothal -- but the mechanics of these two scenes are too similar to be purely coincidental. In both, as Artegall is about to deliver the final blow, the faces of the opponents are revealed. He hits Britomart so fiercely that the front of her helmet is

sheared away, and the subsequent sight of her face causes his sword to drop from his hand:

> And as his hand he vp againe did reare,
> Thinking to worke on her his vtmost wracke,
> His powrelesse arme benumd with secret feare
> From his reuengefull purpose shronke abacke,
> And cruell sword out of his fingers slacke
> Fell down to ground, as if the steele had sence, ...
>
> (IV.vi.21)

Similarly, Artegall is about to kill Radigund when he sees her face, the sight of which causes him to abandon the battle:

> At sight thereof his cruell minded hart
> Empierced was with pittifull regard,
> That his sharpe sword he threw from him apart,
> Cursing his hand that had that visage mard:
> No hand so cruell, nor no hart so hard,
> But ruth of beautie will it mollifie. ...
>
> (V.v.13)

Both Britomart and Radigund have the power to immobilize the Knight of Justice with their beauty and to subject him to their wills. Artegall makes a religion of his wonder at Britomart's beauty, "Weening some heauenly goddesse he did see" (IV.vi.22), and becomes Radigund's thrall. Radigund thus appears to represent the extreme of behaviour previously exhibited by Britomart.

On another level, Britomart/Isis' humbling of the Artegall/crocodile closely resembles Radigund's humbling of the Knight of Justice. Perhaps the most notable connection between Britomart and the Amazon takes place on an archetypal level, however, and involves their association with the moon. Like Britomart (whose lunar characteristics are more fully discussed below), Radigund is often characterized by lunar images and qualities. Her clothes contain silver, the lunar metal (V.v.2) and the metal woven into the garments of Isis' priests who also wore "rich Mitres shaped like

the Moone,/To shew that Isis doth the Moone portend;" (V.vii.4). Britomart's identification with Isis also constitutes an identification with the moon and would further link her to Radigund. In addition, Radigund's shield is described as being embossed with stones which are compared to the moon:

> ... And on her shoulder hung her shield, bedeckt
> Vppon the bosse with stones, that shined wide,
> As the faire Moone in her most full aspect,
> That to the Moone it mote be like in each respect.
>
> (V.v.3)

And when her face is disclosed by her lifted umbriere, like Britomart's (III.i.43), it is described in terms of the moon:

> ... A miracle of natures goodly grace,
> In her faire visage voide of ornament,
> But bath'd in bloud and sweat together ment;
> Which in the rudenesse of that euill plight,
> Bewrayd the signes of feature excellent:
> Like as the Moone in foggie winters night,
> Doth seem to be her selfe, though darkned be her light.
>
> (V.v.12)

Unlike Britomart, however, Radigund displays the negative qualities of the moon, and as such, like Malecasta, she may be read as a shadow figure.

The Amazon is related to the full moon, traditionally associated with lunacy, and her light is "darkned," unlike the bright silver beams of Britomart (III.i.43). When Sir Terpin reveals that Radigund's vendetta against knights has resulted from Bellodant's rejection of her wooing (V.iv.30), the question arises as to how Britomart would react if rejected by Artegall. Although Britomart, in accepting her procreative quest at Isis Church, must confront the Radigund-shadow within her, Radigund nevertheless represents Britomart's potential for destroying her relationship with Artegall. Evans, however, places the responsibility for the threat to their relationship on Artegall. Due to the knight's misplaced mercy, "Britomart is forced to endanger her own sexual

nature and deny her own procreative quest: the battle in defence of her lover is one of such monstrous violence that it threatens the very nature of love."[10] Evans bases this conclusion on the following passage:

> The Trumpets sound, and they together run
> With greedy rage, and with their faulchins smot;
> Ne either sought the others strokes to shun,
> But through great fury both their skill forgot,
> And practicke vse in armes: ne spared not
> Their dainty parts, which nature had created
> So faire and tender, without staine or spot,
> For other vses, then they them translated;
> Which they now hackt and hewd, as if such vse they hated.
>
> (V.vii.29)

This passage also illustrates the conflict within Britomart between lust and what Evans calls "the true, fruitful purpose of sex."[11] After coming to terms with the dream at Isis Church, Britomart, with the added motivations of jealousy and Artegall's freedom, is perhaps best considered as defending rather than destroying her love as she attempts to overcome the doubts created by lust and jealousy. In addition, if Radigund is read as a shadow figure, then her defeat and the reinstatement of Artegall enable Britomart to transcend the terrible nature of the feminine. Artegall's misplaced mercy has not created this conflict. For the Knight of Chastity, the final significance of the Radigund episode is the liberation of her love from lust, jealousy, and oppressive power, a liberation which marks a greater degree of self-development.[12] After releasing Artegall, she remains in Radegone to reform the Amazon's subjects, just as Artegall will attempt to reform Irena's subjects:

> So there a while they afterwards remained,
> Him to refresh, and her late wounds to heale:
> During which space she there as Princess rained,
> And changing all that forme of common weale,
> The liberty of women did repeale,
> Which they had long vsurpt; and them restoring
> To mens subiection, did true Iustice deale:
> That all they as a Goddesse her adoring,
> Her wisedome did admire, and hearkned to her loring.
>
> (V.vii.42)

Britomart receives a trial-run Queenship which illustrates her increased maturity, supported by the relinquishment of the masculine persona. She is able to temper her grief at Artegall's second leaving:

> Full sad and sorrowfull was Britomart
> For his departure, her new cause of griefe;
> Yet wisely moderated her owne smart,
> Seeing his honor, which she tendred chiefe,
> Consisted much in that aduentures priefe.
> The care whereof, and hope of his successe
> Gaue vnto her great comfort and reliefe,
> That womanish complaints she did represse,
> And tempred for the time her present heauinesse.
>
> (V.vii.44)

She releases Artegall to complete his quest alone.

While Britomart matures through this experience with Radigund, the turning point in her development occurs at Isis Church. For Artegall, however, this encounter with Radigund marks the decisive point in his development. On an archetypal level, the Knight of Justice may be said to undergoe a ritual death and rebirth at the hands of Radigund which could account for the notable change in his personality after he is rescued. His battle with and enslavement by the Amazon call up visions of the transformation myths and have affinities with the night sea journey of the sun. When viewed on this level, Radigund's character seems to fit the description of the Terrible Mother archetype. Erich Neumann speaks of:

> the spiritual aspect of the feminine transformative character, which leads through suffering and death, sacrifice and annihilation, to renewal, rebirth, and immortality. But such transformation is possible only when what is to be transformed enters wholly into the Feminine principle; that is to say, dies in returning to the Mother Vessel, whether this be earth, water, underworld, ... In other words, rebirth can occur through sleep in the nocturnal cave, through a descent to the underworld realm of the spirits and ancestors, through a journey over the night sea, or through a stupor induced by whatever means--but in every case, renewal is possible only through the death of the old personality.[13]

When Artegall enters the "long large chamber" (V.v.21), is clothed in "womans weedes" (V.v.20), has his sword broken (V.v.21) and is handed the distaff (V.v.23), his old personality has, for all intents and purposes, died. Although Clarinda's words are suspect, she also refers to the Knight of Justice's subjection in terms of death:

> ... I rew that thus thy better dayes are drowned
> In sad despaire, and all thy senses swowned
> In stupid sorow, sith thy iuster merit
> Might else haue with felicitie bene crowned:
> Looke vp at last, and wake thy dulled spirit,
> To thinke how this long death thou mightest disinherit.
>
> (V.v.36)

Artegall has, of course, accepted the consequences of agreement to Radigund's conditions, and Terpin is provided as the perfect foil to this decision, for he "rather chose to die in liues despight,/Then lead that shamefull life, vnworthy of a knight" (V.iv.32). The disgrace of Terpin's death, due to Artegall's boast (V.iv.34), not only illuminates the magnitude of the Knight of Justice's hubris, but enhances by contrast the enormous change which Artegall undergoes as a result of his captivity.

Radigund, as captor, may be compared in this reading with the figure of the Terrible Mother. According to the legend of the night sea journey, the sun or hero sinks into the west, "where it dies and enters into the womb of the underworld that devours it."[14] When Artegall enters Radegone's gates, symbol once again of the Great Mother,[15] he metaphorically enters the feminine womb from which he will be reborn into "a new and higher existence."[16] The devouring aspect of the womb is the dark side of the Great Mother, i.e., the Terrible Mother, with which Radigund has affinities. As Neumann states, "... the Great Mother in her function of fixation and not releasing is dangerous. ... captivity ... indicates that the individual who is no longer in the original and natural situation of childlike containment experiences the attitude of the Feminine as restricting and hostile." Furthermore, captivity symbolism

"belongs to the witch character of the negative mother. ... The victims of this constellation have always acquired some element of independence which is endangered ..."[17] Thus Radigund, starving her captive knights out of rebellion (V.iv.31), may be said to represent those unconscious forces which attempt to impede the development of consciousness. Even after Artegall has conceded the original battle, she continues to strike him until "he to her delivered had his shield" (V.v.16). In giving up his shield, the Knight of Justice relinquishes the symbol of his identity and "honours stille" (V.xi.55); in essence, he relinquishes the fame or independence he has so far gained.[18] Radigund then strikes him with the flat of her sword, "In signe of true subiection to her powre,/And as her vassall him to thraldome tooke" (V.v.18).

In addition to endangering independence, "the Terrible Goddess rules over desire and over the seduction that leads to sin and destruction."[19] This is precisely what Radigund attempts to do. Artegall chooses to remain her thrall, thereby upholding his pledge:

> Thus there long while continu'd Artegall,
> Seruing proud Radigund with true subiection;
> How euer it his noble heart did gall,
> T'obay a womans tyrannous direction,
> That might haue had of life or death election:
> But hauing chosen, now he might not chaunge.
> During which time, the warlike Amazon,
> Whose wandring fancie after lust did raunge,
> Gan cast a secret liking to this captiue straunge.
>
> (V.v.26)

To keep him a permanent captive, Radigund attempts to seduce him with an offer of freedom. She confesses to Clarinda:

> ... Therefore I cast, how I may him vnbind,
> And by his freedome get his free goodwill;
> Yet so, as bound to me he may continue still.
>
> Bound vnto me, but not with such hard bands
> Of strong compulsion, and streight violence,

> As now in miserable state he stands;
> But with sweet loue and sure beneuolence,
> Voide of malitious mind, or foule offence. ...
>
> (V.v.32-33)

The Amazon would have him stay of his own free will and sends Clarinda to entice him with whatever means she can (V.v.34).[20] When he rejects her, she starves Artegall to break his will. Thus begins the mental struggle against the machinations of the Amazon and her maid, and in struggling, he grows.

Dunseath also notes Artegall's growth in captivity, as he states:

> Spenser is going to pivot the myth of Hercules--Omphale neatly about and make it reveal his inner strength instead of emphasizing his weaknesses. ... The moment he is forced upon his inner resources he begins a process of discovery, a growing self-awareness that leads to wisdom.[21]

First, having pledged himself to follow Radigund's conditions, Artegall nobly lives up to his promise:

> ... So hard it is to be a womans slaue.
> Yet he it tooke in his owne selfes despight,
> And thereto did himselfe right well behaue,
> Her to obay, sith he his faith had plight,
> Her vassall to become, if she him wonne in fight.
>
> (V.v.23)

Likewise , he remains loyal to Britomart even in the face of Clarinda's "subtill nets" (V.v.52):

> So daily he faire semblant did her shew,
> Yet neuer meant he in his noble mind,
> To his owne absent loue to be vntrew: ...
>
> (V.v.56)

More importantly, the poet implies Artegall's progress in the struggle against the Amazons:

> Yet in the streightnesse of that captiue state,
> This gentle knight himselfe so well behaued,

That not withstanding all the subtill bait,
With which those Amazons his loue still craued,
To his owne loue his loialtie he saued:
Whose character in th'Adamantine mould
Of his true hart so firmely was engraued,
That no new loues impression euer could
Bereaue it thence: such blot his honour blemish should.

(V.vi.2)

That Artegall will eventually fulfill the purpose intended for him by Spenser is further supported in the ambiguity of the symbols which inform his captive state. If the sword is accepted as a symbol of "liberty and strength,"[22] then the broken sword may be taken to mean enslavement and weakness, a metaphorical castration.[23] The counterpoint of the sword is the distaff, "the feminine symbol of the continuity of life." Taken together, then, the sword and distaff become, respectively, symbols of death and fertility.[24] In addition, in terms of the night sea journey, the sun always rises in new magnificence the morning after its dissolution in the womb of night. Thus Artegall's struggle in captivity, against the devouring aspect of the Terrible Mother, ensures his liberation and eventual kingship.

Only Britomart can effect this liberation, not Arthur as perhaps might be expected. If one accepts the postulate that Radigund is a shadow figure, then naturally, only Britomart can do battle with her. The implications in the identification between the Knight of Chastity and Isis supports this idea. Again relying on Neumann's research, the Gorgon is cited as a projection of the Terrible Mother and Sophia as a projection of the Good Mother. "The figure of Isis, however, combining features of the Terrible and the Good Mother, corresponds to the archetype of the Great Mother ..."[25] Radigund may then be said to correspond to the terrible aspect of Isis and thus, to the devouring, oppressive, death-dealing side of Britomart. Britomart is the one who must subdue the very aspect within herself which would

destroy her love relationship with Artegall. In so doing, she accomplishes an exploration and subsequent assimilation of the terrible side of her nature and comes closer, as had been previously stated, to discovering the true and fruitful purpose of sex. Artegall has also gained from the experience in Radegone. He has been cured of his former hubris[26] and has acquired a knowledge of his beloved's inner world. More importantly, however, as the victim of Radigund's subjection, he has "learned a lesson in humility by experiencing a rite of death and rebirth that marks his passage from youth to maturity."[27] In other words, the Knight of Justice's experience in Radegone may be read as an initiation into adulthood.[28] On completion of his quest, he will return to Faery Court to be united with Britomart in marriage. In essence, then, the Radigund encounter becomes a reaffirmation of the procreative goal of these two knights. The marriage becomes significant on several levels.

Politically, the marriage has been foreshadowed throughout Books III, IV and V as the factor which will unite the Britons and Saxons in the peaceful reign of Elizabeth I:

> Thenceforth eternall vnion shall be made
> Betweene the nations different afore,
> And sacred Peace shall louingly perswade
> The warlike minds, to learne her goodly lore,
> And ciuile armes to exercise no more:
> Then shall a royall virgin raine, ...
>
> (III.iii.49)

On a symbolic level, the marriage has affinities with the old fertility rituals celebrating the changing of the seasons. "Hero and princess, ego and anima, man and woman pair off and form the personal center which ... constitutes the proper human sphere of action." In the old mythologies, the marriage would generally be "consummated at the New Year festival immediately after the defeat of the dragon, the hero is the embodiment of the 'heaven' and father archetype, just as the fruitful side of the mother archetype is embodied in the rejuvenated and humanized figure of

the rescued virgin."[29] Furthermore, in terms of the Isis/Osiris myth, Britomart restores Artegall after his defeat by Radigund, just as Isis has restored the body of her dismembered husband. Isis was able to conceive a son from Osiris' corpse, signaling the returned fertility of the spring, and so Britomart will conceive a son, signaling the restoration of the Trojan line and ensuring the fulfillment of Merlin's prophecy. Finally, the marriage, symbolizing an achieved state of perfection and wholeness, may be considered in terms of the archetypal image of the hermaphrodite, an idea which is strongly supported by Britomart's lunar and Artegall's solar associations.

CHAPTER V

Footnotes

[1]"Maneros Lament," from Hermann Kees, Der Götterglauge im aten, quoted by Erich Neumann, The Origins and History of Consciousness, p. 222.

[2]Jane Aptekar, Icons of Justice, pp. 172-3.

[3]Ibid.

[4]T. K. Dunseath, Spenser's Allegory of Justice, p. 133.

[5]Ibid., p. 129.

[6]Ibid., pp. 179-180.

[7]Maurice Evans, Spenser's Anatomy of Heroism, pp. 201-204.

[8]Ibid., p. 204.

[9]Ibid., p. 160.
Evans states specifically, that in fighting Busyrane, "Britomart is facing and mastering the fears which surround her own newly born physical instinct. It is these which, by inhibiting the proper and desired fulfillment of the sexual instinct, turn it into a source of torment, and Britomart has to dispel them before she is ready to seek a husband."

[10]Ibid., p. 205.

[11]Ibid., p. 152.

[12]Dunseath, Spenser's Allegory of Justice, p. 178.
Dunseath claims that Britomart's shame at the sight of Artegall's humility "initiates a ruthless self-searching which reveals Britomart's new perspective. ... the first time she shows compassion for her betrothed ... affirms Britomart's newly achieved maturity in her love for Artegall.

[13]Erich Neumann, The Great Mother, pp. 291-292.

[14]Ibid., p. 158.

Artegall's solar qualifications are examined in greater detail in the final chapter of this paper, where he is read as the masculine half of the hermaphrodite.

[15]Ibid.

[16]Ibid., p. 157.

[17]Ibid., pp. 65-66.

[18]See above, p. 55, for the symbolic significance of the shield.

[19]Ibid., p. 172.

[20]Neumann, The Origins and History of Consciousness, p. 156.
"The aggressive and destructive elements in the Great Mother can also appear symbolically and ritually as separate figures detached from her, in the form of attendants, priests, animals, etc."

[21]Dunseath, Spenser's Allegory of justice, pp. 135-136.

[22]J. E. Cirlot, A Dictionary of Symbols, p. 323.

[23]See Neumann, The Origins and History of Consciousness, for a more detailed discussion of the place of symbolical castration in the fertility myths of the Great Mother, p. 53n and pp. 58-63, and in the hero myths, pp. 159-160.

[24]Cirlot, A Dictionary of Symbols, p. 323.

[25]Neumann, The Great Mother, p. 22.

[26]T. K. Dunseath, Spenser's Allegory of Justice, p. 140.
Dunseath argues that Artegall's humility at the hands of Radigund brings him wisdom.

[27]Henderson, "Ancient Myths and Modern Man," p. 125.

[28]Ibid., p. 156.

[29]Neumann, The Origins and History of Consciousness, p. 213.

There was something formless yet complete,
That existed before heaven and earth;
Without sound, without substance,
Dependent on nothing, unchanging,
All pervading, unfailing.
One may think of it as the mother of all things under heaven.

—Lao tzu[1]

CHAPTER VI

The hermaphrodite is not new to The Faerie Queene. The Venus idol in the Temple of Venus, and Nature in the Mutability Cantos are both described in hermaphroditic terms. Scudamore describes Venus as covered with a veil because

... they say, she hath both kinds in one,
Both male and female, both vnder one name:
She syre and mother is her selfe alone,
Begets and eke conceiues, ne needeth other none.

(IV.x.41)

Of Nature, the narrator says, "Yet certes by her face and physnomy,/Whether she man or woman inly were/That could not any creature well descry:" (VII.vii.5). Both these deities are responsible in some way for the creation of the world. Venus is noted for implanting in all things the desire for procreation (IV.x.46-7), while Nature is more generally considered the mother of all creatures (VII.vii.14). The hermaphrodite, as a symbol synthesizing masculine and feminine elements, is above all a god of procreation,[2] as are Venus and Nature. The hermaphrodite also signals a return to the primordial state of the universe in which all opposites were undifferentiated. As a symbol of wholeness, for Jung, it also becomes a symbol of the self, ideally, the goal of the individuation process.[3] The final vision of Nature, who rules even Mutability,

would seem to indicate the poet's desire to return to a state where all opposites are at peace. He states in the final stanza of The Faerie Queene:

> Then gin I thinke on that which Nature sayd,
> Of that same time when no more Change shall be,
> But stedfast rest of all things firmely stayd
> Vpon the pillours of Eternity,
> That is contrayr to Mutabilitie:
> For, all that moueth, doth in Change delight:
> But thence-forth all shall rest eternally
> With Him that is the God of Sabbaoth hight:
> O that great Sabbaoth God, graunt me that Sabbaoths sight.
>
> (XII.viii.2)

As stated so often before, Artegall and Britomart's destiny is to conceive a line of rulers who will eventually unite the Britons and Saxons. On an archetypal level, the hermaphroditic nature of their union is best supported by their respective associations with the sun and moon. If the progress of Artegall and Britomart is read in terms of the individuation process, this connection with alchemy does not seem inconsistent. Neumann makes this connection in The Origins and History of Consciousness:

> As in alchemy, the initial hermaphroditic state of the prima materia is sublimated through successive transformations until it reaches the final, and once more hermaphroditic, state of the philosopher's stone, so the path of individuation leads through successive transformations to a higher synthesis of ego, consciousness and the unconscious.[4]

In alchemy, the chymical marriage of the sun and moon is always considered an hermaphroditic union.[5]

> The alchemical operation consisted essentially in separating the prima materia, the so-called chaos, into the active principle, the soul, and the passive principle, the body, which were then reunited in personified form in the coniuntio or 'chymical marriage.' In other words, the coniuntio was allegorized as the hieros gamos, the ritual cohabitation of Sol and Luna.[6]

Artegall, as the Knight of Justice, corresponds, for the most part, with the traditionally active masculine principle, and Britomart eventually accepts and thus corresponds with the traditionally passive feminine principle.[7] Furthermore, their marriage is most expressly associated with their respective identifications with Osiris, signifying the sun, and Isis, portending the moon (V.vii.4).

As the solar half of the hermaphroditic union, Artegall is characterized by images and qualities of the sun. In Britomart's initial vision, for example, his face is described as looking forth like "Phoebus out of the east" (III.ii.24). In addition, he exhibits the traditionally patriarchal and solar qualities of activity, reason and objectivity, in opposition to Britomart's lunar qualities of passivity, imagination and magic.[8] The Redcrosse Knight first describes Artegall as being of "noble courage" and "prowesse" (III.ii.10-13). To this description Merlin adds "mighty puissaunce" and a reputation for "warlike feates (III.iii.27-8). These traits are typical of the active life of a knight, and similar terms are used to describe Britomart when she is assuming the persona of the Knight of Chastity (III.ii.3). As the ward of Astraea, Artegall further exhibits the solar qualities of reason and objectivity. That she teaches him to weigh right and wrong in equal balance (V.i.7) partially explains Artegall's use of reason, or at least his attempt to reasonably distribute justice. In the incident of the headless lady, for example, he utilizes the logic of Solomon to settle the case (V.i.26), and an attempt at reasonable logic is made when he argues with the Gyant for the maintenance of the status quo (V.ii.34-36). Britomart, on the other hand, seldom exhibits the ability to argue logically and objectively, so that Artegall complements her tendency toward fantasy. In addition to reason and objectivity, Astraea leaves Artegall with Chrysaor, the sword used by Jove to quell the Titans. The sword in general, and particularly this sword, encrusted with solar gold (V.i.10), is an emblem of monarchy and thus

associated with the sun.[9] As a potential monarch and the possessor of this sword, Artegall is also clearly associated with the sun. As Jane Aptekar argues in Icons of Justice, "Renaissance associations between, on the one hand, justice, monarch, and sun, and, on the other, justice, Osiris, and sun, provide a rationale for the way in which Artegall, too, at some points, is identified with the sun."[10]

The most direct connection between Artegall and the sun, then, lies in his heroic role and identification with Osiris, coined by Spenser as "the iustest man aliue" (V.ii.2).[11] Osiris is probably more noted, however, for his role in the underworld, where

> in the great Hall of Two truths, ... he presided as judge at the trial of the souls of the departed, who made their solemn confession before him and, their heart having been weighed in the balance of justice, received the reward of virtue in a life eternal or the appropriate punishment of their sins.[12]

As judge of the underworld, Osiris is also associated with "the archetypal nocturnal sea voyage of the sun or the hero."[13] It was believed at one time, that the sun dies as it sets in the west and enters "the womb of the underworld that devours it",[14] only to be reborn in the east in the morning. As Jung puts it, "The sun sails over the sea like an immortal god who every evening is immersed in the maternal waters and is born anew in the morning."[15] The pattern of death and rebirth may also be seen in the Isis/Osiris myth in which Osiris is reborn through the magic of Isis. As a dispenser of justice and ward of Astraea, Artegall is thus associated with the sun through his connection with Osiris, who, the poet states, also "signifies the Sunne" (V.vii.4). In the dream at Isis Church, the priest interprets the Osiris/crocodile as Artegall, thus strengthening the association between the Knight of Justice and the sun, just as he strengthens the association between the Knight of Chastity and the moon by interpreting the Isis idol as Britomart.

In Spenser and the Numbers of Time, Alastair Fowler points out that Isis is characterized by the crescent moon, "the moon in conjunction with the sun. The conjunction itself, out of which the new mensal cycle is perpetually born, is symbolized in the generative dream of Britomart."[16] Fowler's observation lends credence to the idea that the marriage, or conjunction, of the sun and moon alludes to the hermaphroditic union of Artegall and Britomart. As expected, then, Britomart should and does exhibit qualities attributed to a lunar personality and is often described in terms of the moon. The traditional connection between the moon and chastity, and hence Britomart and the moon, is immediately established in the Proem to Book III, in which Cynthia is invoked as a fitting subject for poets' verses. More specifically, Cynthia is related to both the governing power of Gloriana and the chastity of Belphoebe:

> ... Ne let his fairest Cynthia refuse,
> In mirrours more then one her selfe to see,
> But either Gloriana let her chuse,
> Or in Belphoebe fashioned to bee:
> In th'one her rule, in th'other her rare chastitee.
>
> (III.5)

A quotation from Frances A. Yates' book, Astraea, supports a connection between Gloriana and moon symbolism: "The goddess of the moon under various names -- Diana, Cynthia, Belphoebe -- is the most popular of all the figures employed by Elizabeth's adorers ..."[17] Through the network of images and names, Britomart, as ancestress of Queen Elizabeth, as Knight of Chastity and as heir to her father's throne, fulfills both chaste and ruling aspects of the moon. The connection between the moon's cycles, the menstrual cycle of women and the moon's control over the tides, for example, is the impetus for giving the two feminine rulers, Britomart and Elizabeth, lunar personalities. In addition, as Fowler notes, "Britomart is clearly derived from

Britomartis, a surname of Diana."[18] One notable example of the lunar imagery surrounding Britomart occurs when she lifts her umbriere in the Castle Joyeous. The poet compares the view of her face with the moon suddenly appearing from behind a cloud:

> As when faire Cynthia, in darkesome night,
> Is in a noyous cloud enueloped,
> Where she may find the substaunce thin and light,
> Breakes forth her siluer beames, and her bright hed
> Discouers to the world discomfited;
> Of the poore traueller, that went astray,
> With thousand blessings she is heried;
> Such was the beautie and the shining ray,
> With which faire Britomart gaue light vnto the day.
>
> (III.i.43)

Not only does this stanza describe the physical aspect of Britomart's face, but it also looks forward to her ruling function, e.g., the rehabilitation of the Amazons.

The light of the moon, which is the reflected light of the sun, gives rise to another lunar image closely related to Britomart -- Venus' looking glass. The mirror signifies the imaginative aspect of the moon, as well as its passive quality, in that the mirror "receives images as the moon receives the light of the sun" and reflects those images as the moon reflects the sun's light.[19] This aspect is particularly relevant to Britomart's relationship with Artegall. When she looks into the mirror, she receives the light of his solar personality and reflects that light and the image of her beloved in all her knightly activities. The passive quality of the moon and mirror is reflected in Britomart's periods of waiting, periods during which she also experiences such fluctuating emotions as jealousy, anger and guilt. She might also be said, then, to exhibit the moon's changeful aspect (VII.vii.50). Finally the mirror connects Britomart with the magic of Merlin, creator of the mirror, and indirectly, with the "good" magic of Isis. The moon's association with imagination and the occult[20] is

perhaps most significant to Britomart's personality.

Britomart is surrounded by some form of magic throughout The Faerie Queene. She gets the first glimpse of her destiny in a looking glass manufactured by Merlin, and the love-sickness she experiences is unsuccessfully exorcised by Glauce, the lady's maid practicing the same type of home-grown magic which causes Apuleius to be turned into an ass.[21] The Knight of Chastity then comes into contact with the prophet/magician, Merlin, who explains the ramifications of her destined marriage to Artegall. Like Glauce's magic, Merlin's is somewhat tainted due to his love for the false Ladie of the Lake, a love which causes him to be "buried vnder beare" (III.iii.11). Not until Book V does Britomart come into contact with the magic of Isis, the same magic, untainted by either amateurism or illicit love, which retransforms Apulieus into a man. Under the influence of this magic, Britomart becomes transformed into the goddess, resulting in the acceptance of her sexual nature and the development of a more balanced personality. Here, Britomart is mentally prepared for a healthy and fulfilling relationship with Artegall, the kind of relationship which Isis enjoys with her husband, Osiris. The imaginative aspect of the moon is also an important ingredient in Britomart's personality. Imagination may be associated with her tendency toward fantasy. Judith Anderson states, "Britomart embodies the inner principle that complements the outer, ..." and as such, she plays an integral part in the psychic or dream element of The Faerie Queene.[22] The Malecasta and Busyrane episodes are two examples of such dramatized, dreamlike inner conflicts experienced by Britomart. In fact, nearly all the episodes in which she has discarded the knight persona are characterized by some inner quality, e.g., the conflict with passion after the initial vision in the looking glass, the dreamlike quality of the Masque of Cupid, the bout with jealousy in Book V and the actual dream at Isis Church.

In addition to these direct lunar references, the portrayal of Britomart is interwoven with aspects of the night, archetypally considered as "maternal, enveloping, unconscious and ambivalent because it is both protective and dangerous.[23] It is during the night when she is approached by Malecasta and attacked by Dolon, when she views the bizarre Masque of Cupid and experiences the significant dream at Isis Church. During the day, she reflects the light of Artegall as she performs the active duties of a knight. Allowing for the ambiguous nature of night, however, Britomart also poses a threat to Artegall as her close association with Radigund attests. Britomart's connection with Radigund hinges on their similar associations with the moon. Since Radigund exhibits the negative aspects of the moon and night, she might be understood as a dangerous or destructive element within Britomart's personality.

Britomart's lunar qualities are given their fullest expression in Isis Church. There she is confronted with the mystical cult of Isis, has her most significant psychic experience of transformation and, like Radigund, she beats the Artegall/crocodile into submision. More importantly, Britomart accepts her feminine connection with the moon at Isis Church. The dream-union with the crocodile foreshadows the chymical marriage for which Spenser has prepared the way by consistently portraying Artegall and Britomart as solar and lunar personalities.

The portrayal of Artegall and Britomart as oppostie halves of a disunited whole is significant as a theme which supports and reflects The Faerie Queene's overall vision of order and balance. They may be said to constitute a microcosmic image of a larger universal order. Artegall and Britomart, in their role as king and queen

> compromise the perfect image of the hieros gamos, of the union of heaven and earth, sun and moon, gold and silver, sulphur and mercury; and -- according to Jung -- they also signify the spiritual "conjunction" that takes place when

> the process of individuation is complete, with the harmonious union of the unconscious and consciousness.[24]

This harmonious union may be symbolized by the hermaphrodite. On one level, then, Spenser appears to analyse the psychological route to becoming an ideal monarch who fuses mind and nature, intellect and emotion, in short, a monarch with a balanced, harmonious personality. On a personal level, this balance and harmony might be intended as a goal for war-torn Ireland, where Spenser was stationed during the writing of The Faerie Queene. Or, finally, on a macrocosmic level, the poet may be calling for and suggesting a reordering of the universe.

This paper has attempted to illuminate Spenser's methodology by dealing largely with the separate development and foreshadowed union of Britomart and Artegall, using, for the most part, Jungian terminology and theory coupled with the later and more detailed research of Erich Neumann on the development of consciousness. In his two knights, the poet has created three-dimensional dramatic characters capable of self-growth. Through the course of Books III, IV, and V, they undergoe a maturation process which prepares them for a ruling function and which involves learning by experience and confrontation with various aspects of their personalities. These figures from the collective unconsious are personified in such characters as Malecasta, Radigund, Braggadochio, and Arthur. Their presence in The Faerie Queene, as shadow figures, mana figures, mother figures, etc., illustrates Spenser's exploration of the human psyche's positive and negative attributes. For example, Britomart's destiny will have extremely far-reaching affects for Britain, and yet she is subject to fits of jealousy. Artegall, ward of Astraea and exemplar of justice, dissolves in a fit of wrath when his judgment is questioned by Braggadochio. In addition, the Knight of Chastity battles with a largely unconscious propensity for lust. That is, while she is busy separating her love for Artegall from its earthly nature,

enobling or idealizing it, unbidden messages from her unconscious are forcing her to an awareness of its physical quality, a fact she eventually accepts at Isis Church. Meanwhile, Artegall, on his way to free Irena, allows himself, out of pride, to accept Radigund's ignoble conditions and is subsequently defeated by a weakness for feminine beauty. He suffers a metaphorical death as her thrall, only to be reborn onto a higher level of existence as a result of the experience.

Spenser also laces the portrayals of Britomart and Artegall with more numinous images,[25] perhaps the most important of which are the moon and sun. References to these images serve to open the knights' respective personalities out onto the archetypal or primordial level, linking them in marriage to the hieros gamos and thus, to the alchemical goal of perfection as well as the psychological goal of the self. The utilization of Jung's theories on the nature and development of the human psyche inevitably leads to an investigation of the alchemical components almost certainly used throughout The Faerie Queene. That Spenser studied alchemy cannot be proved definitively, but his connection with such figures as Philip Sidney, linked through Giordano Bruno, for example, to the Italian hermetic tradition, would, at the very least, indicate an interest in those theories. In addition, the portrayal of Isis and the use of transformation motifs like the night sea journey of the sun and the death/rebirth of Osiris clearly indicate a vein of alchemical images. On this level, Spenser has Britomart and Artegall undergo successive purifications culminating in an hermaphroditic union of perfection. The poet's description of the hermaphroditic Venus particualrly alludes to the alchemical hermaphrodite, Mercurius, able to conceive and beget within itself. An investigation of the alchemical tenets used in The Faerie Queene is certainly beyond the scope of this paper, but such an investigation is important. That Jung's later work on individuation is so firmly

grounded in alchemical theory necessitates an investigation of Spenser's use of alchemy for a fuller understanding of the poet's investigation of the human psyche. Utilizing alchemical terminology to explain Spenser's methodology would leave less room for the criticism that twentieth century psychological terminoloy has been invalidly applied to a Renaissance work. Britomart may also be said to embody the feminine aspect of Spenser's later portrayal of Nature, with Artegall as the ideal justice which Nature utilizes in her dealings with Mutability.

It is fitting, based on this paper's reading of Artegall and Britomart as illustrative of the individuation process, that The Faerie Queene end with its particular characterization of Nature. In the portrayal of these three figures, the hermaphrodite may be considered as a uniting symbol. As Neumann explains, this type of symbol resolves the tension between the unconscious and consciousness and is therefore

> a direct manifestation of centroversion, of the individual's wholeness. ... The uniting symbol is the highest form of synthesis, the most perfect product of the psyche's innate striving for wholeness and self-healing, which not only 'makes whole' all conflict--provided that it is taken seriously and suffered to the end--by turning it into a creative process, but also makes it the point of departure for a new expansion of the total personality.[26]

This theory accepted, it lends support to the notion that The Faerie Queene is finished as it stands. That is, having come to the figure of Nature, Spenser had no need to expand the work any further. This final symbol of wholeness made it possible to leave The Faerie Queene as it stood, and indeed, the fragment of the seventh book is among the last pieces ever written by the poet. Ultimately, then, the relevance of the work depends, in part, on understanding, and in that sense experiencing, the maturation and union of Britomart and Artegall on a psychological level. While the political allusions, e.g., Artegall's recall from Irena as Grey's recall from Ireland, and the Renaissance philosophical allusions, for example, to the great chain of being or the earth as the

center of the universe, may fall away, the psychic level, with which this paper has dealt, remains as valid today as it must have been to the Renaissance mind. Through confronting and assimilating the opposites inherent in our personalities, a total and individual person may be formed, culminating in a sense of self. For Jung, this self is usually symbolized by the circle, a symbol comparabele to the hermaphrodite and philosophical World Egg, which Neumann describes as "the perfect state in which the opposites are united--the perfect beginning because the opposites have not yet flown apart and the world has not yet begun, the perfect end because in it the opposites have come together again in a synthesis and the world is once more at rest."[27] It is this type of vision which is implied in the figure of Nature, who rules even change, and it is this vision of eternal rest, "when no more Change shall be," (VII.viii.2), which Spenser finally desires.

CHAPTER VI

Footnotes

[1]Lao-tzu, Tao Teh Ching, No. XXV; trans. Arthur Waley, from The Way and Its Power, quoted by Neumann, The Origins and History of Consciousness, p. 9.

[2]Cirlot, A Dictionary of Symbols, p. 146.

[3]Ibid., p. 168.

[4]Neumann, The Origins and History of Consciousness, p. 146.

[5]C. G. Jung, The Collected Works of C. G. Jung, eds. Sir Herbert Read, et. al., 19 Vols., Bollingen Series XX, Vol. XIII: "Paracelsus as a Spiritual Phenomenon," from Alchemical Studies, trans. R. F. C. Hull, 2nd ed. (Princeton: Princeton University Press, 1967), p. 136n.

For Jung, the analogy between alchemy and individuation became a major concern in the majority of his later works.

[6]Ibid., pp. 122-3.

[7]Cirlot, A Dictionary of Symbols, p. 215.

This delineation has to do with the establishment of the patriarchy. Cirlot states: "When patriarchy superseded matriarchy, a feminine character came to be attributed to the moon and a masculine to the sun."

[8]Ibid., p. 218.

See Alastair Fowler, Spenser and the Numbers of Time (New York: Barnes & Noble, Inc., 1964), pp. 208-221, for a more detailed discussion of the connection between Artegall/Osiris/Sun and Britomart/Isis/Moon. Both Fowler and Jane Aptekar (Icons of Justice, p. 76) argue Artegall's association with Jove through their respective solar connections.

[9]Cirlot, Ibid., p. 324, and Aptekar, Icons of Justice, p. 32.

[10]Aptekar, Ibid., p. 77.

[11]See above, pp. 55-62, for a discussion of the association between Artegall and the myth of the night sea journey of the sun or hero.

See also Frazer, The Golden Bough, pp. 505-507, for the opposing view that Osiris should rather be connected with the annual death of vegetation.

[12]Frazer, Ibid., p. 483.

[13]Neumann, The Great Mother, p. 157.

[14]Ibid., p. 158.

[15]Jung, Symbols of Transformation, Part Two, p. 209.

[16]Fowler, Spenser and the Numbers of Time, p. 218.

[17]Frances A. Yates, Astraea: The Imperial Theme in the Sixteenth Century (London: Routledge & Kegan Paul, 1975), p. 76.

Fowler, Spenser and the Numbers of Time, p. 84, also notes this connection.

[18]Fowler, Ibid., p. 132.

[19]Cirlot, A Dictionary of Symbols, p. 211.

[20]Ibid., p. 218.

[21]Apuleius, The Golden Ass, pp. 75-77.

Lucius is not retransformed until he encounters the good magic of Isis, to whom he then devotes the rest of his life as a priest (pp. 229-30).

Davidson, "The Idol of Isis Church," p. 77, also notes The Golden Ass quality of the dream at Isis Church, stressing, however, the goddess' power to prophesy.

[22]Anderson, "The Knight of Justice," p. 458.

[23]Cirlot, A Dictionary of Symbols, p. 216.

[24]Ibid., p. 168.

[25]Neumann, The Great Mother, p. 5.

By "numinous," Neumann means "the action of beings and forces that the consciousness of primitive man experienced as fascinating, terrible, overpowering, and that it therefore attributed to an indefinite transpersonal and divine source."

[26]Neumann, The Origins and History of Consciousness, pp. 413-414.

[27]Ibid., p. 8.

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