THE POEM, THE DREAM AND THE PASTORAL LANDSCAPE: A PROLOGUE TO SPENSER'S RED CROSSE KNIGHTE

by

Stephen L. Karcher

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APPROVAL

NAME: Karcher, Stephen Lawrence

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EXAMINING COMMITTEE:

Chairperson: Professor Michael Steig

Professor Joseph Gallagher
Senior Supervisor
Associate Professor of English, SFU

Professor John Mills
Professor of English, SFU

Professor John Allan
External Examiner
Associate Professor, Faculty of Education, UBC

Date Approved: 16 Nov/83

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The Poem, the Dream and the Pastoral Landscape: A Prologue to Spenser's Red Crosse Knighte

Author:

(signature)

KARCHER, Stephen Lawrence

(name)

Dec 13, 1983

(date)

ABSTRACT

The pastoral mode, the pastoral tradition, has been a major force active in the genesis of poets for the last 2000 years. Within the English tradition Blake, Milton, Shelley, Keats all begin their poetic endeavours within the pastoral mode. But it is the work of Edmund Spenser that marks the true entrance of the form into English poetry, for Spenser was the first poet of depth to take up the pastoral form and can himself be seen as its most acute and sympathetic devotee. The pastoral is far more than a simple literary convention. It posits a world of poetic continuity between inner and outer, and thus an imaginative mode of being, that has the power to totally transform what we might call the world of experience. It becomes the point of entrance of the young poet into the imaginal realm, the place or ground of his birth. The work of Jung, Erich Neumann and, particularly, the radical revisioning of psychology embodied in the work of James Hillman provide a method through which the historic and cultic origins of pastoral in the Idylls of Theocritus (fl. c.280 B.C.) may be seen as an initiation process involving the psychodynamic of dream.

The Idylls, the first manifestation of the pastoral as a literary form in Western Culture, become a dream-series, the evolution of a dream-ego or persona within a pastoral/psychic landscape that, because of its opening to the archetypal dimension, is crucial to the psychological evolution of a culture. This pagan/classical process, centering on the cult figure of the god Dionysos/Hades as the soul's deepest underworld *dominant* and involving the reunion of the split archetype *puer-et-senex* through the constellation and mediation of *anima*, can be compared with the process involved in both the *Shepheardes Calender* (Spenser's first major pastoral poem) and with the evolution of the pastoral landscape in his work as a whole. Within the *Faerie Queene* this tension between the pagan origins of the pastoral form and the poem's overt Christian Cabalist and British nationalist ethos becomes the motivating force behind that poem's extended *nekyia* or night-sea journey. The poem becomes an attempt to incorporate the imaginal immediacy of the pagan/pastoral figures within the moral/spiritual dimension inherent in a Christian mythos, an attempt that is continually darkened by those same pagan figures.

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I

INTRODUCTION

For the last 500 years, since the very inception of English as a modern literary language and tradition, Virgil's advice to the young poet to stay within the pastoral mode until fully fledged and only then to take on the wider forms of epic has echoed through the halls of English poetry. Blake, Milton, Shelley, Keats, to name but a few, all originate themselves within the pastoral mode before passing on to the epic compositions that form the center of their oeuvre. But it is in Spenser that Virgil's advice and the form it posits find their most acute and sympathetic devotee.[1] The pastoral runs like an informing link throughout all of his major poetry. And the continuing evolution of that landscape and its inhabitants within the body of his work (the Shepheardes Calender, Bk VI of the Faerie Queene, the Epithalamion) can be seen as a sort of touchstone of his poetic growth and a reflection of the enormous interest in pastoral that is characteristic of the Elizabethan period, the English Renaissance. So an exploration of the nature of pastoral points not only to a sense of its importance for a series of major poets but to its place in the poetic process itself, and to its critical relation with what is, perhaps, the germinal period in a history of modern English literature, one that succeeding generations have consistently looked to for guidance and inspiration.

But the pastoral itself is a very particular and elusive proposition, one that critics have grappled with in many and varied ways.[2] Faced with its enduring and creative influence it would be all too facile to dismiss the form, and Virgil's advice, as simply do something small before you do something big, a cliché that belies the depth inherent in both the recommendation and the form itself. To reduce pastoral to a longing for rural otium or to see it as merely a phenomenon of literary history, a sort of rhetorical gymnasium, undermines a sense of its essential being, its capacity to serve as an initiation or entrance into a world beyond itself, a central world of epic dimension. For pastoral is much more than a vague wonderland, a simple collection of streams, groves, flocks and shepherds that serve to house the pathetic fallacy or to supply the infant poet with harmless toys on which to cut his teeth. It posits not a literal landscape, however rustic, nostalgic, conventional or allegorical but a state of being, a poetic continuity of inner and outer, experiencing subject and experienced object that leads to the upwelling of song or poem. And it is this connection between man and landscape, between herdsman/musician and flock, a connection felt or sensed rather than thought, that is central to a definition of the form. As Leo Marx states in The Machine in the Garden:

> It is as if the consciousness of the musician shared a principle of order with the landscape and, indeed, with the external universe . . . It evokes that sense of relatedness between man and not-man which lends metaphysical aspect to the mode . . . it is located in a middle ground somewhere between, yet in transcendent relation to the opposing forces of civilization and nature.[3]

I would suggest the pastoral genre represents not a "civilized" literary convention or an instinct for the "natural" but the entrance into an active and ever-present imaginative mode of being, a transcendent middle ground, the realm of the mediatrice, of psyche or soul. Rather than being an emblem for one side of a polar opposition, the natural as opposed to the real, it points to and somehow encompasses a realm in which these opposing forces are united, or rather, transcended, an esse-in-anima or being-in-soul out of which the poem itself and the individual poetic consciousness are born.

But here a critical distinction must be made, a distinction between the pastoral impulse, what Marx calls sentimental pastoralism or "infantile wish fulfillment dreams, a diffuse nostalgia and a naive and anarchic primitivism,"[4] and its complex, literary or symbolic equivalent. Literalized either as art or as action, made into an ethos or seen as a physical need, the pastoral feeling-tone, that longing for a pre-lapsarian state, falls into the same subject-object dichotomy, the same polarization, that the complex or symbolic form seeks to bridge. Literalized, this longing-back leads to hobby-farms, communes and camping trips, back-to-nature movements or to their civilized equivalents--poems like windflowers, conscious archaisms, folksongs, a wandering with the nymphs. For it is only in the hands of a poet of depth that this longing-back is transmuted. It comes to relate not to a literal landscape as such, but to the poetic, soul-full mode of being that landscape, that longing somehow represent. And it is in just this opposition, that of the literal and the creative, the literal and the imaginal[5] that we find the central tension of the pastoral mode as it separates from the pastoral impulse:

> The mythical confronts the logical, assimilating it to the concerns of human existence. The act of imaginative recovery of what was formerly projected . . . separates the created reality of poetry from the presented reality of the objective world.[6]

Pastoral as a poetic initiation proposes a reclamation and transformation of the experience of the world as a chaotic and alienated other. It is central to the awakening of poetic consciousness within the individual poet and opens to an epic realm and an epic journey, to what Jung has called the realm of the archetypes. The radical process or transformation of consciousness that inheres in the form presupposes a rational or literalized awareness cut off from the depths of the soul. And it has been involved with the genesis of poetic consciousness for the last 2000 years. As such, it formed a central concern of both Spenser and of the Elizabethan Renaissance, that period that gave birth to English as a modern literary language. But to examine this process of soul, to give it ground as a creative reality rather than a literary artifact, we must turn first not so much to literary or historical scholarship as to psychology, the science or logos of the soul. For it is only in terms of a psychological perspective that we may consider what Leo Marx calls the "metaphysical aspect" of the mode, which is "located in a middle ground somewhere between yet in transcendent relation to the opposing forces of civilization and nature"[7] as an ever-present process of the objective psyche and, congruently, as a contemporary imaginal experience.

NOTES

1. Spenser it was who, of all English writers, fledged the form most fully, adapting it to various styles, and understanding its versatility--a true inheritor of Theocritus. The sequence of ecologues . . . reproduces the uncluttered Zeitgeist of Greek pastoral like no other work in the language.

   Anthony Holden, Greek Pastoral Poetry, (Harmondsworth: Penguin Books, 1973), pp. 32-3.

2. The list of poets who have creatively responded to the pastoral is virtually endless. Virgil, Spenser, Milton, Blake, Shelley, Keats and, in our own time, Duncan and Spicer and Wallace Stevens are examples. The critics, too, have been numerous and diverse. I would mention: Leo Marx, The Machine in the Garden, (New York: Oxford University Press, 1964); William Empson, Some Versions of Pastoral, (New York: New Directions, 1950); Thomas G. Rosenmeyer, The Green Cabinet: Theocritus and the European Pastoral, (Berkeley: Univ. of California Press, 1969); C. J. Putnam, Virgil's Pastoral Art, (Princeton: Princeton Univ. Press, 1970); Hallet Smith, (in) Elizabethan Poetry, (Cambridge: Cambridge Univ. Press, 1952) pp.1-63. See also Arthur O. Lovejoy et al, A Documentary History of Primitivism and Related Ideas, (Baltimore: Univ. of Baltimore Press, 1935), and Leo Marx' extensive bibliography in The Machine and the Garden.

3. Marx, p. 23.

4. Marx, p. 11.

5. The adjective imaginal comes from the French Islamic scholar Henry Corbin who distinguished it from the derogatory connotation of 'imaginary.' He proposed this term (or alternatively mundus imaginalis) as pointing to an order of reality that is ontologically no less real than physical reality on the one hand, and spiritual or intellectual reality on the other. The characteristic faculty of perception within the mundus imaginalis is imaginative power which noetically or cognitively is on a par with the power of the senses or the intellect.

   Robert Avens, Imagination is Reality, (Dallas: Spring Pub., 1980), p. 8.

6. Northrop Frye, The Critical Path, (Bloomington: Indiana Univ. Press, 1971), p. 98.

7. Marx, p. 23.

II

THE STRUCTURE AND DYNAMICS OF THE PSYCHE

> It seems as if it were only through an experience of symbolic reality that man, vainly seeking his own existence . . . can find his way back to a world in which he is no longer a stranger.
>
> – C. G. Jung,
> The Archetypes and the Collective Unconscious

Abbreviations used in this section are:

CAS – Jolande Jacobi, *Complex/Archetype/Symbol*, Bollingen Series LVII, (Princeton: Princeton Univ. Press, 1974).

ACU – C. G. Jung, *The Archetypes and the Collective Unconscious*, CW 9, pt. I, *Bollingen Series XX*, (Princeton: Princeton Univ. Press, 1980).

SD – C. G. Jung, *The Structure and Dynamics of the Psyche*, CW 8, Bollingen Series XX, (Princeton: Princeton Univ. Press, 1969).

Freud and Jung, the founders and pillars of the modern science of psychology, both grounded the developing science in what Jung would come to call the complex, "emotionally toned groups of representations as specific factors disturbing the normal course of the psychic association process" (CAS, 7). These autonomous clusters of image and affect, perceived by Freud as the neuroses, were observed as a discontinuity in the field of consciousness and provided the first proof of "the existence of an unconscious realm whose manifestations would have to be taken into account in any psychological statement" (CAS, 7). In Jungian theory, the complexes consist "primarily of a nuclear element, a vehicle of meaning which is beyond the realm of the conscious will . . . and secondarily of a number of associations connected with the nuclear element, stemming in part from innate disposition and in part from individual experience" (CAS, 8-9). What we know as the ego, the conscious identity or "I" is, in Jungian thought, one among many of these complexes. It is unique in that it forms the center of our field of conscious awareness, but is mobile or labile, having a fluctuating composition which "can be understood as an image or reflection of all the activities comprehended by it" (SD, 324).

A dynamic model of the total psychic field evolved in which the unknown or unconscious exists in a polar relation to the ego as center of consciousness but, with Jung, containing the inherent implication that other centers may exist that lie outside the ego-awareness. Within this overall field, in Jung's view, the complexes act as both mediating entities and as structural principles, the "innumerable little nodal points" in which "the energy charge of the unconscious psyche is concentrated" (CAS, 24). Acting "in a manner of speaking, as the center of a magnetic field" (CAS, 29), they cluster about them both repressed personal material, often rooted in the emotional matrix of infancy or associated with traumatic experience, and also what Jung came to call archetypal or mythological material, contents of a realm of the unconscious that cannot be reduced to repressed personal experience. It is this archetypal material that, in Jungian theory, "presumably forms the structural dominants of the psyche in general" (CAS, 31).

It is precisely here, in the problem of the nature of the archetypal contents of the complex or the neurosis, that Freud and Jung parted company. For in Freudian analysis and theory, the "complex is inseparably linked with the individual's private life and rooted in the emotional experience of his earliest years." They are "without exception symptomatic of a disturbed instinctual life" (CAS, 21) and, as such, are subject to a reductive analysis, grounded in personal traumata to be overcome by an ego-consciousness which is thereby led to a more successful adaptation to the cultural norm, a process that is the reflection of "the conflict between the primitive sexual urges of man and the moral and social constraints imposed upon him" (CAS, 20). Jung's view of the complex differs considerably from Freud's and it was the development of this attitude that led to their decisive split, the evolution of Jung's later psychology, and the particular relevance of his work for a consideration of psycho-dynamics as an other-than-personal science.

Jung's early work with psychotic and clinically incurable schizophrenic patients at the Burghölzli Clinic, coupled with his classical and philosophical education, led him to make several pertinent observations: first, that the material presented to him in the ravings of his patients was not simply chaotic but contained a sort of inner coherence or order of meaning; second, that this order of meaning was remarkably similar to widely dispersed mythological motifs with which his patients obviously had no conscious contact; third, that this material, observable in both severely deranged patients and in several different mythological systems was also observable in the dreams, fantasies and compulsive behaviour of the normal citizens of contemporary Europe; and, finally, that a dialogue through some sort of image-process with these archaic vestiges, which presented themselves as autonomous personalities, often produced a remarkable alteration in the course of the patient's disease. Thus he was led to infer the existence and the continuity of a realm of the unconscious psyche that exists prior to the ego-identity, its origins most probably co-eval with the origin of humanity itself. This realm, which he came to call the collective unconscious, is referred to in many mythico-religious systems simply as God, a psychological (as opposed to metaphysical or theological) term which denotes highest meaning or significance. Within the collective unconscious, providing its organizing principles, are the archetypes, " . . . factors and motifs that arrange the psychic elements into certain images, characterized as archetypal, but in such a way that they can be recognized only from the effects they produce. They exist preconsciously and presumably they form the structural dominants of the psyche . . . a special psychological instance of the biological 'pattern of behavior' which gives all things their specific qualities" (CAS, 31).

In Jungian theory it is the archetype that lies behind (or above or below) the complex, a highly numinous and attractive force which gives the complex its characteristic form and provides the dynamis or energy that collects and organizes the forms of experience and the personal material that accrue to it. The archetypes operate along a spectrum which Jung often compared to a spectrum of light, with the red end comparable to animal or instinctual behavior and the ultraviolet end to the reflection of instinct as image. He drew a sharp distinction between the archetype as such (an sich) and the archetypal representation, between "the non-perceptible only potentially present archetype and the perceptible actualized, represented archetype or archetypal image" (CAS, 35). It is the complex which presents us with "the image of a psychic situation [with] a powerful inner coherence . . . its own wholeness and, in addition, a relatively high degree of autonomy" (SD, 96). Thus "complexes might be compared to modified instincts" (SD, 123).[1] But the powerful affect of the complexes, their autonomous behaviour and internecine conflicts, also led to the conclusion that on both an individual and a collective level "the psyche is not a homogeneous structure but apparently consists of hereditary units only loosely bound together and therefore it shows a very marked tendency to split into parts" (SD, 121), a situation that can lead, in extreme cases, to the total eclipse of ego-consciousness and a schizophrenic fragmentation of personality. As we have seen, in Freudian theory the unconscious can be emptied, the repressed contents assimilated by the ego. In Jungian practice, however, this reduction of personal material is only one stage in an analytic process that engages the ego in an active dialogue with the archetypal ground of its being, creating an extreme tension of opposites. It is out of this intense dialogue that the transcendent function is born, "the ability to synthesize pairs of opposites in a symbol" (CAS, 99) which Jung saw as the basis of the religious and cultural life of humanity:[2]

> This mediating, bridge-building quality of the symbol may be regarded as one of the most ingenious and significant devices of the psychic economy. For it constitutes the only . . . counterweight to the inherent dissociability of the psyche . . . in transcending the opposites by uniting them in itself . . . the symbol maintains psychic life in a constant flux and carries

> it onward toward its destined goal . . . as an expression of the living movement of the psychic process . . . (CAS, 98).

Jung states that we live immediately only in the world of images, that is, all experience, whether sensory, intellectual, religious, is mediated to us by the psyche and the psychic image. The archetype an sich may be conceived of as a shaping or organizing principle operative both within the psyche and within the biological and physical spheres, as the work of certain modern physicists posits.[3] It is a bridge which connects inner and outer reality and gives to life its innate meaning, direction, or purposiveness. But the archetype is consciously available to us only as image or symbol, an image or symbol that is at once the product of an intense inner dialogue within an individual psyche and at the same time the carrier of a culture's highest meaning, a mediator between god and man. If the image represents the meaning of the instinct[4] and the archetype an sich the dynamic configuration that shapes or creates both inner and outer reality, the archetypal images of an individual or a culture represent the meaning of life itself as perceived by that individual or culture. But the basic law of the psyche is movement. As Heraclitus (often quoted by Jung) states: "The only thing constant is change." It also seems that a basic law of ego-consciousness is stasis, a desire to formalize in time and space, in the modes of linear thought, its enduring position in the cosmos. As the ego differentiates itself from the primordial ground of the archetypes it identifies with and forms images of certain of the archetypal contents which, in a codified form, become the dominant values of the conscious field, form what Jung calls the collective consciousness or cultural canon. As this is necessarily one-sided or selective, the unconscious constellates itself in a compensatory fashion and those contents of the unconscious most opposite to the collective dominants acquire a higher and higher energy charge for, according to Jung, the psyche above all aims at wholeness. As the gulf widens, the unincluded psychic material, which has not necessarily ever before been present in consciousness, bursts through the threshold of consciousness in dreams and visions or, failing to find access to dialogue, as neurotic or compulsive disturbances in the individual and mass movements, wars and social upheavals on the cultural plane. The individual and the culture find themselves embroiled in an intense conflict of opposites out of which the new symbols or carriers of meaning are born. Thus the unconscious processes reveal a purposive aspect that supersedes their causal or irruptive nature, which lies in the assimilation of hitherto unknown contents to consciousness and the creation of a new, more complete, or higher awareness of the totality of the archetypal field.

But the point of focus, the makeweight in this process of psychic change is always the individual psyche and the ego's ability to see itself as the objective content of a greater psychic whole. And it is the dream which is the first angelos or messenger of the new gods or archetypes as they approach the field of consciousness, the stage on which the complexes, those "actors in our dream" (SD, 97) which are the reflections of the archetypal, announce the advent of the unknown.

The dream, for Jung, is "a little hidden door in the innermost and most secret recesses of the soul, opening into that cosmic night which was psyche long before there was any ego consciousness, and which will remain psyche no matter how far our ego consciousness may extend" (CAS, 125). It is a spontaneous self-portrayal, in symbolic form, of the actual situation in the unconscious (SD, 263) and, in the nature of a symbol or symbolic awareness, reaches out, particularly through the figure of the *dream-ego*, to weave both conscious and unconscious together, to re-place the ego in a matrix or field the extent of which is the source of life itself. It would be difficult to over-estimate the depth of understanding of these *angelos* or messengers, originating as they do in a realm in which time and space themselves are purely relative, the realm of psyche or soul:

> If it were possible to personify the unconscious, we might think of it as a collective human being combining the characteristics of both sexes, transcending youth and age, birth and death, and, from having at its command a human experience of one or two million years, practically immortal . . . it would be a dreamer of age-old dreams . . . it would have lived countless times over again the life of the individual, the family, the tribe and the nation, and it would possess a living sense of the rhythm of growth, flowering and decay . . . this being dreams . . . [it] seems to be not a person but something like an unceasing stream or perhaps ocean of images and figures which drift into consciousness in our dreams or in abnormal states of mind (SDP, 350).

Thus it is that the archetypes that create and give form to all of our lives first manifest themselves in dreams or visions. In fact all of our culture might be conceived of as an interaction with the dreaming of that cosmic man, an intimation that goes far towards establishing a common base for poem, philosophy, religion, science, seeing them as having a common origin and a common structure that we contact nightly in dream. The particular conscious work of the dreamer, poet or prophet entails "a translation of the timeless everpresent archetype into the . . . language of the present" (SDP, 204) and the consequent translation of that present language in the direction of the archetypal source. "If this is successful, then the world as we perceive it is re-united with the primordial experience of mankind . . . the historical universal man in us joins hands with the newborn individual man" (SDP, 380).

The phenomenology of this process, which Jung called the individuation process and which culminates in the emergence of the archetype of the Self or Anthropos, occupied all of his later life and centered in his work with the processes and history of alchemy. At the end of his life, in Aion, he came to see these alchemical processes as a grand metaphor for the psychic processes involved in history itself. And though the complexities of the process are beyond the scope of the present discussion, we can gain a sense of the order or hierarchy of archetypes that, in Jungian theory, seem to preside over the various stages of the way.

The predominant archetypal metaphor or motif, one that seems to preside over the entire process, is that of the descent to the underworld, the nekyia or night-sea journey in search of the hidden god or deus absconditus, spirit hidden in the depths of the unconscious, a living spirit unavailable to the highly differentiated ego that is assimilated to its collective norms. It is spirit that has become unconscious, become water, water that "is also the fluid of the instinct-driven body, blood and the flowing of blood, the odor of the beast, carnality heavy with passion" (SD, 19). This descent to the depths seems always to precede an ascent, the creation of a higher awareness or new rebirth of spirit. The dream of a modern theologian, quoted by Jung in Archetypes of the Collective Unconscious, presents the myth in immediate terms:

> . . . I saw on a mountain a kind of Castle of the Grail. I went along a road that seemed to lead straight to the foot of the mountain and up it. But as I drew nearer I discovered to my great disappointment that a chasm separated me from the mountain, a deep darksome gorge with under-

> worldly water rushing along the bottom. A steep path led downwards and toilsomely climbed up again on the otherside. But the prospect looked uninviting and I awoke (ACU, 19).

The differentiation of a conscious ego, its emergence from the unconscious matrix, its identification with and adaptation to collective social norms, is characteristic of what Jung calls the first stage of life, a stage that can be seen as operative with an individual psychology and the psychology of a culture. But as the midpoint is reached and passed, an enantiodromia occurs. The psychic energy that has flowed into the ego reverses direction in what seems to be an attempt to turn the focus of unconsciousness from the outer to the inner, to turn the ego back on itself and relate it to the depths from whence it came. The first archetypal figure that the ego must come to terms with is the shadow, the living part of the personality that seems to contain all that we will not admit about ourselves, all that seems ugly, weak, criminal, petty, maladapted and, from the ego's perspective, evil.[5]

Behind the archetype of the shadow, which is "a tight passage, a narrow door whose painful constriction no one is spared who goes down to the deep well" (ACU, 21) lies the archetype of the anima and "with the archetype of the anima we enter the realm of the gods" (ACU, 28). Anima is soul, "quick-moving," "changeful of hue," "twinkling," "something like a butterfly . . . which reels drunkenly from flower to flower and lives on honey and love . . . being that has soul is living being . . . with her cunning play of illusions the soul lures into life the inertness of matter that does not want to live . . . she is full of snares and traps in order that man should fall, should reach the earth, entangle himself there and stay caught" (ACU, 26). With anima we reach "the world of water, where all life floats in suspension; where . . . the soul of everything living begins; where I am indivisibly this and that; where I experience the other in myself and the other than myself experiences me" (ACU, 21-2).

Anima or soul embraces a range of experience that is well nigh inexhaustible. Her manifestations range from the siren, mermaid or nixie, who infatuates a young man and sucks the life out of him to the figure of Sophia, the Queen of Heaven who instructed Boethius locked in his tower, or the Virgin Mother of Christ. But in Jungian typology the figure of anima does double duty. She is both anima mundi, the soul of the world, the psyche in all her manifestations that is the archetype of life itself and, within a masculine psychology or the psychology of a masculine culture, the contrasexual archetype which has a counterpart in a feminine psychology, the animus. For, as Jung states, "Either sex is inhabited by the opposite sex up to a point . . . biologically speaking. It is simply the greater number of masculine genes that tips the scales in favor of masculinity. The smaller number of feminine genes seems to form a feminine character, which usually remains unconscious because of its subordinate position" (ACU, 28).

If the confrontation with the shadow serves as the apprentice piece in a psychological evolution, the confrontation with anima is the masterwork. It involves a recognition that all the erotic obsessions, the bewildering emotional tangles, the driving compulsions of a man's life originate within himself, in his own deeper (and darker) nature, that the outer world as he experiences it, his loves, his fate, and his death, are inextricably bound up with his own psychic nature. Anima is the personification of soul and her emergence as a personified figure from the feminine matrix of the unconscious, the Great Mother as nourishing and destroying force, is the critical point in a psychological evolution. "We sink into a final depth--Apuleius called it 'a kind of voluntary death' . . . Only when all props and crutches are broken, and no cover from the rear offers even the slightest hope of security, does it become possible for us to experience an archetype that up till then had lain hidden behind the meaningful nonsense played out by the _anima_. This is the _archetype of meaning_, just as the _anima_ is the _archetype of life itself_" (ACU, 32).

The archetype of meaning or spirit, the wise old man, magician or Brother John, is both the goal and the starting point of the process and exists in a highly paradoxical relation to the soul. He, "who symbolizes the pre-existent meaning hidden in the chaos of life" is "the father of the soul and yet the soul, in some miraculous manner, is also his virgin mother, for which reason he was called by the alchemists the 'first son of the mother'" (ACU, 35). These three archetypes, the shadow, _anima_ and wise old man, "are of a kind that can be directly experienced in personified form . . . but the process itself involves another class of archetype which one could call the archetypes of transformation. They are not personalities, but are typical situations, places, ways and means that symbolize the kind of transformation in question" (ACU, 37-8).

To begin to appropriate this psychological discussion to a consideration of pastoral and its relation to poetic process we might observe that it is within a pastoral landscape that, traditionally, the first contact with these archetypal figures occurs. This is imaged in Greek myth by Paris or Anchises on Mt. Ida, by the recurrent prophetic motif of the herdsmen within the Homeric poems and, in Judeo-Christian myth, by the wandering patriarchal herdsmen and the sudden revelations of Yaweh or the shepherds attendant on the birth of Christ. The deus absconditus reveals himself, often suddenly and terrifyingly, to the man withdrawn from the enclosing ethos of his collective norm, a Pan who "glides among the reeds in the haunted noontide hour playing on his pipes and frightening the shepherds" (ACU, 17). And the pastoral landscape itself, particularly in Greek myth, is alive with wood-nymphs, nixies, dryads, spirits of forest, field and stream that are the primitive pre-forms of anima. Thus we might observe two things. First, the pastoral, as place of first contact with the hidden god might be said to be psychologically congruent to dream, the place in which, for modern man, unconscious archetypal contents are first revealed. It is in the pastoral/dream that one encounters those archetypes that can be experienced in personified form. This insight leads us to a place where we might consider pastoral as both a subjective and an objective process, an operative within both an individual psychology and the history of a culture, without a personalistic or reductive analysis of its contents. It also might allow us to apply the tools of dream analysis to the work of art on the basis of a grand analogy between individual and historical psychological processes. Secondly, if pastoral/dream is the landscape in which the archetypes first manifest themselves as they move toward the threshold of consciousness, then, historically, those periods most concerned with pastoral will also evidence a considerable psychic upheaval, a radical shift in the dominants of the collective or cultural canon. In fact, a concern with the pastoral as dream-landscape, an intense creative activity within the pastoral form might be seen as a significator of intense psychic change. To examine this thesis and to gain a clearer picture of the place of the pastoral/dream within the individual and collective artistic gestalt, we turn to the work of a second generation of Jungian theorists, particularly to Erich Neumann who, in Jung's words, "succeeded in constructing a unique history of the evolution of consciousness and at the same time representing the body of myth as the phenomenology of this same evolution."[6] Neumann's lifelong concern with the psychology of the creative or artistic personality in its relation to the historical process and to myth make his work particularly germane to a discussion of the relations between psychology, history and art.

NOTES

1. Also important in this regard is Jung's observation that "the behaviour of new contents that have been constellated in the unconscious but are not yet assimilated to consciousness is similar to that of complexes" (SD, 121), that is, they act as "the architects of dreams and of symptoms" (SD, 101).

2. Most simply, a symbol, as opposed to a sign or allegory which designates in abbreviated fashion a known content, is "an expression for something that cannot be characterized in any other or better way" (CAS, 85), and it acts as "the psychological mechanism that transforms energy" (SD, 45). It is thus a part of the human world of meaning rather than the physical world of being (referent) and it attempts to express something in terms of its meaning or relation to human experience for which no verbal/intellectual concept yet exists. As the Greek root of the word (symballon) suggests, it is something "woven together," hence characteristic of a living entity (CAS, 95) and, as such, it is highly numinous or mysterious. It forms an analogy to that state of awareness that, according to Jung, is the goal of the religious instinct, a coincidenta oppositorum or union of conscious and unconscious processes.

3. See, in this respect, Jung's work in "Synchronicity: An Acausal Connecting Principle," (SD) and M-L von Franz, Number and Time and On Divination and Synchronicity.

4. This is discussed extensively in "Psychological Factors in Human Behaviour" (SD) where Jung considers that "Instinct as an ecto-psychic factor would play the role of a stimulus only, while instinct as a psychic phenomenon would be an assimilation of this stimulus to a pre-existent psychic pattern" (SD, 115). He differentiates five main groups of instinctive factors--hunger, sexuality, activity, reflection and creativity, and sees, in the reflective factor, whereby "the stimulus is more or less wholly transformed into a psychic content, that is, becomes an experience," the "cultural instinct par excellence." Further, there are several modalities through which the instincts operate which may be seen as expressions of human will. The most important of these modalities is the vertical axis, the relation of spirit and matter and, though both are manifested to us in terms of psychic image, "in civilized peoples there seems to exist a sharp division between the two categories." It is within this modality that the creative/reflective instinct and the transcendent function operate in their most developed forms for "it would not be too much to say that the most crucial problems of the individual and of society turn upon the way the psyche functions in regard to spirit and matter" (SD, 120).

5. A concise description of these archetypes as they involve themselves in the therapeutic processes is contained in the introductory chapters to both Aion, CW 9, pt. II and The Psychology of the Transference, CW 16.

6. Erich Neumann, The History and Origins of Consciousness, Bollingen Series XLII, (Princeton: Princeton Univ. Press, 1973), p. xiv.

III

ART AND TIME: THE KAIROS

Precisely because for us the symbol creating collective forces of myth and religion, rites and festivals have lost most of their efficacy . . . the creative principle in art has achieved a unique prominence . . . the creative individual exemplifies the utmost transformation possible in our time . . . the world he creates is the only adequate image of the primordial _one_ reality.

- Erich Neumann,

Art and the Creative Unconscious

Abbreviations used in this section are:

ACrU - Erich Neumann, Art and the Creative Unconscious, Bollingen Series LXI, (Princeton: Princeton Univ. Press, 1974).

PP - James Hillman et al, Puer Papers, (Dallas: Spring Pub. 1979).

The work of Erich Neumann revolves around three major concerns, all of which complement, extend and consolidate Jung's pioneering endeavours in the field of depth psychology. He interests himself primarily in the congruence between the evolution of consciousness in the individual on the one hand, and the evolution of consciousness within the collective, in humanity as a whole, on the other. He sees the two as analogous processes that may both be described in the same mythic terms, so that the growth of consciousness within the individual is understood as recapitulating the origin and growth of consciousness within humanity as a whole. There is a direct congruence between microcosm and macrocosm and these congruent processes directly affect one another or, in alchemical language, "as above, so below." In addressing the relation of art to these congruent psychological processes, Neumann developed both a distinct psychology of the artistic personality and a psychological view of the artist in relation to his historical milieu which center on the transpersonal archetype of the Feminine, the Great Mother as Sophia or Anima Mundi.[1]

The basic tenet of Neumann's work on the creative processes of the unconscious and their relation to art, time and the individual might most simply be stated as follows:

> . . . the transpersonal can express itself only through the medium of man and takes form in him through creative processes . . . the art and music, dance and poetry of the cult (ACrU, 87).

So from the very first, for Neumann, man is a creator of symbols. The creative function of the unconscious, corresponding to that unknown in nature which engenders the forms of the external world, is continually bringing forth forms of its own " . . . which crystallize into symbolic spiritual figures expressing man's relation to both the archetypal world and to the world in which he lives . . . he constructs his characteristic spiritual-psychic world from the symbols in which he speaks and thinks of the world around him but also from the forms and images which his numinous experience arouses in him" (ACrU, 84-5).

In the original, primitive or primordial state, "man's emotion in the presence of the numinosum leads directly to expression." The creative function of the psyche is accompanied by an automatic reaction of consciousness which seeks "to understand, to interpret, to assimilate the thing by which it is overwhelmed." Through this process there occurs at a very early stage "a relative fixation of expression . . . [and] definite traditions arise . . . which, fixated as myth and cult, become the dogmatic heritage of the group" (ACrU, 84-5). With the progressive differentiation of ego-consciousness and the consequent rise of individuality within the group or collective, "the integral situation in which the creative element in art is one with the life of the group disintegrates." Poets, painters, dancers and musicians all become separate professional classes practicing specific artistic functions and "the majority of the group preserves only a receptive relation if any, to the creative achievement of the artist" (ACrU, 88).

But even though within the individual the unity of psychic functioning disintegrates, the group as a whole remains "an integral psychic field." And, "just as in dreams those structures necessary for the whole of the personality are animated in such a way as to compensate for the one-sidedness of conscious life . . . there exists between members of a group a compensating mechanism which--quite apart from the directives of the cultural authorities--tends to round out the group life" (ACrU, 89). So, within an evolving cultural group or field, two psychic systems arise and are differentiated. One, the collective consciousness or cultural canon which "sets its decisive stamp on the development of the individual," is embodied in a culture's priests, doctors, professors and politicians. Side by side with this is "the collective unconscious in which new developments, transformations, revolutions and renewals are at all times foreshadowed" (ACrU, 89)--the domain of a culture's artists, poets and prophets.

So long as the cultural canon remains in an elastic relation to the collective unconscious, the artist's work seems to be that of growing into a tradition and effecting a gradual change or repersonification of the archetypal images from within the tradition itself. This is what Neumann calls the second stage of art's relation to its time and an example of this process might be the gradual transformation of the image of the Madonna within nearly two thousand years of Christian Art. But, as Jung asserted in "On Psychic Energy" (SD), the libido or energy-charge of the psyche, though tending towards equilibrium, does not operate in man in a continuous stream. In its push towards the establishment and broadening of consciousness, psychic energy seems to manifest through a complex system of opposites, creating a growing tension that leads to progressive differentiation and polarization of those opposites and a quantum-leap or sudden emergence of a new symbol that transforms or reconciles the seemingly irreconcilable conflict on a new or higher level, the tertiam non datur.

It is here that we encounter the third stage of the relation of art to its epoch, what Neumann calls art as "compensation for the cultural canon" as opposed to (first) the primordial unity and (second) the artist's work within the canon. In this stage, "we go back to the immediate presence of the creative numinosum" (ACrU, 95) and art replaces religion or myth as the prime vehicle or carrier of divine revelation:

> The need of his times works inside the artist without his wanting it, seeing it or understanding its true significance. In this sense he is close to the seer, the prophet, the mystic. And it is precisely when he does not represent the existing canon but transforms and overturns it that his function rises to the level of the sacral, for then he gives utterance to the authentic and direct revelation of numinosum (ACrU, 97).

Once the unity of the psychic field is broken and the artist is no longer contained within and supported by the vessel of his culture, "the relation of the creative man to himself involves an enduring and insuperable paradox" (ACrU, 186). His innate receptivity, imaged by the predominance of the Mother archetype within his psychology, turns him away from the collective world of the fathers, the institutional canon, and makes him suffer acutely from his personal complexes. But, because he "always experiences his personal complexes along with their archetypal correspondences" (ACrU, 186) this suffering, from the outset, is more than a private or personal dilemma. It is also a carrying of those fundamental human problems inherent in any archetypal situation. "This fundamental fact constellates the profound personal ambivalence of the creative man . . . as the myth puts it, only a wounded man can be a healer . . . because in his own suffering the creative man experiences the profound wounds of his collectivity and his time, he carries deep within himself a regenerative force capable of bringing forth a cure not only for himself but also for the community" (ACrU, 186).

The contrast between the two states of a civilization or culture, between a balanced culture, in which each of the supreme values of a canon is directly reinforced by a controlling archetype, and a disintegrating culture, in which this equilibrium is lost and the unconscious is thereby activated, is examined in Art and the Creative Unconscious. But, as we have seen, the seat or focal point of this radical shift in values, the place where, in a time of upheaval and change, the new archetypal contents emerge is the psyche of the individual artist or creator separated from his cultural canon.[2] Consequently, "the creative artist whose mission it is to compensate for consciousness and the cultural canon is usually an isolated individual . . . who must destroy the old order (within himself) to make possible the dawn of the new" (ACrU, 94). It is through this psychologizing or seeing-through, through the experience of his own complexes as imaginal realities with a greater than personal ground[3] that the artist becomes a messenger or angelos, a mediator between the conscious and unconscious aspects of his culture in the same way a recollected dream actively mediates between the disparate elements of our individual psyches. He himself takes his place within a greater dream, in Jungian terms the dream of the Self or Anthropos which encompasses all of humanity, and becomes a mouth, the direct expression of a dialogue with "the unconscious man within us who is changing."

The psychic process represented by this interchange between conscious and unconscious contents is, however, anything but smooth and continuous. Inherent in it, at least initially, is that enantiodromian structure that gives rise to transcendent or symbolic reality through an extreme polarization of opposites and a quantum leap, a new, radical and sudden transformation of values. Thus the phenomenology of art as a compensatory factor, where it "rises to the level of the sacral," seems not only bound up with the conflict of the collective canon and the compensating constellation of unconscious contents, but also with the kairos, the critical moment or "opening in the web of fate . . . when the pattern is drawn tighter or broken through . . . this opening in the warp lasts only a limited time and the 'shot' must be made while it is open" (PP, 153).[4]

Jung described the present era as just such a kairos, a critical moment, one that will have far-reaching consequences for the history of mankind:

> We are living in what the Greeks called the Kairos--the right moment--for a metamorphosis of the gods, of the fundamental principles and symbols. This peculiarity of our time, which is certainly not of our conscious choosing, is the expression of the unconscious man within us who is changing. Coming generations will have to take account of this momentous transformation if humanity is not to destroy itself through the might of its own technology and science (PP, 4).

And the form, the literary genre we know as pastoral, was created in another such kairos, the collapse of the Hellenic Civilization that preceded the rise of the Roman Empire-State and, even more centrally, the emergence of the Christ-figure that was to dominate the course of Western Civilization for the next 2000 years. It is, in fact, the only enduring literary genre the Hellenistic era has produced. If we can distinguish three critical moments in the history of Western (literate) Culture, they would certainly seem to center in the collapse of Greek Culture and its assimilation by the emerging Roman Republic; the transformation of the Republic into an Imperial State governed by a god-emperor which made possible the rise of Christianity as a dominant political force;[5] and the phenomenon we call the Renaissance which provides a critical watershed between the Christian Middle Ages and what we now know as a secular modern civilization. The pastoral as an art form is intimately bound up in each of these critical moments. It was originated by Theocritus, who has proven to be the Hellenistic Era's most enduring literary figure, in Alexandria about 280 B.C. It was codified and extended by Virgil, considered by succeeding generations as the single greatest literary figure of classical antiquity, as Augustus came to power and the last vestiges of the Republic fell away, and it was a virtual obsession with many of the key figures of the English Renaissance, forebears of a culture that, through the extended British empire, would dominate the last part of the Christian era.

Thus, we might venture to say that pastoral presents us, on an artistic or poetic level, with the image of a process which somehow embodies a potential for the connection between past and future, between the individual, his culture, and "that unconscious man within us who is changing," that is inherent in the *kairos*. As such it would be presided over by a specific god or archetype and in it there would inhere a specific and a special task:

> To have no real contact with the forces that are shaping the future would be to fail the *kairos* of transition. To come to terms with this *kairos* *would* mean discovering a connection between past *and* future. For us, individuals, makeweights that may tip the scales of history, our task is to discover the *psychic connection* . . . thus the *kairos*, this unique *moment of world* history becomes a *transition* within the microcosm, man, within us each individually as we struggle with the connections between past and future, old and new, expressed archetypally as the polarity of *senex* and *puer* (PP, 4).

The archetype *senex-et-puer*, old man and young man, embodies the spiritual connection for, as Jung said, "the spirit was conceived of as *senex et juvenes simul*--an old man and a youth at once" (ACU, 38).[6] In a critical time of transition this archetype is constellated as a split or polarity, and it is their reunion, the mission of the creative artist, which provides the link through which the spirit of an age is connected to the Eternal Spirit. But this connection is a psychic connection. And the specific task inherent in the *kairos*, and in the pastoral form, involves the creation of a psychic reality. Though the form itself is presided over by *senex-et-puer*, another archetype is constellated by the pastoral process, that of the soul herself or, more properly, soul as anima, the soul's personified image of herself as a transcendent, mediating reality.

This perspective enables us to see pastoral as the place and the process whereby an artist is first opened to the archetypal realm, where his personal complexes are seen through or psychologized, and he engages the archetypal forces at work behind both his personal psychology and the psychology of his culture. It creates in him a sense of his whole culture as a dream, merges him with the psycho-dynamics operative within the entire psychic field of his world. This process is not only critical to his own evolution, but to the evolution of his culture as a whole, for it is only through imaginal or reflected contact with the emerging unconscious forces that a culture in a state of transition can experience these hidden gods as anything other than a disastrous eclipse of all that was formerly held precious. This work with dream, the creation of soul or imaginal awareness may thus be said to be the critical task in the time of the kairos. For when "heaven has become for us the cosmic space of the physicists, and the divine empyrean a fair memory of things that once were . . . a secret unrest gnaws at the root of our being" (ACrU, 24) and the only guides we have are those messengers from the dark wells of eternal night.

So the pastoral form presents us with neither the representation of a literal landscape nor a set of allegorical or conventional figures but with the potential for a certain state of being, a psychologized or imaginal awareness that might best be described as embodying a poetic connection or continuity on the imaginal plane between inner and outer, herdsman and landscape, the focus of which is feeling, i.e., the emotions, intuitions, sensations of the herdsman/poet as opposed to his rational or intellectual awareness.[7] Further, it is associated with critical moments of change, when the accumulating energy charge of the unconscious is ready to manifest as a symbol, and with the archetypes of the deus absconditus, the puer-senex union and the emergence of anima or soul. It presents a manifest analogy to the world of dream and the dream-work critical to psychic change, and provides a sense of the manner in which they are operative within both microcosm and macrocosm, individual and culture, in a congruent and paradoxical way. But to engage the specifics of this analogy, and to root the archetypal background in a specific historical setting, we turn now to the origins of pastoral poetry itself, to the poet and the poems that first give it form within the body of Western Culture.

NOTES

1. . . . here I wish only to stress that the Good (or the Terrible) Mother is among other things a symbol for the determining influence of the archetypal world as a whole . . . in which the phylogenetic development of consciousness and the ego is repeated ontogenetically from out the archetypal world . . . [if] the normal individual is released . . . by his institutional education towards identification with the father archetype and so becomes a well adjusted member of his patriarchal group . . . the creative man stands in conflict with the world of the fathers . . . with his predominant mother archetype [he] . . . must take the exemplary way of the hero, must slay the father, dethrone the traditional canon and seek an unknown directing authority, namely, the self that is so hard to find, the unknown Heavenly Father (ACrU, 184-5).

2. One of the fundamental facts of creative existence is that it produces something objectively significant for culture, but at the same time these achievements always represent subjective phases of an individual development (ACrU, 190).

3. See also in this regard Jung's discussions in "Psychology and Literature" and "On the relation of Analytical Psychology to Poetry" (CW 15).

   I am assuming that the work of art we propose to analyse, as well as being symbolic, has its source not in the personal unconsciousness of the poet, but in a sphere of unconscious mythology whose primordial images are the common heritage of mankind. I have called this sphere the *collective unconscious* to distinguish it from the personal unconscious. The latter I regard as the sum total of all those psychic processes and contents which are capable of becoming conscious and often do, but are then suppressed because of their incompatibility and kept subliminal. Art receives tributaries from this sphere too, but muddy ones; and their predominance, far from making a work of art a symbol, merely turns it into a symptom. We can leave this level of art without injury and without regret to the purgative methods employed by Freud (CW 15, p. 80).

   He further goes on to distinguish two attitudes of the artistic personality toward the "autonomous complex" of the creative work for, "the nascent work in the psyche of the artist [is] as an autonomous complex" (78). The orientation of the artist toward the work may be *introverted*, in which he asserts his own conscious intentions and aims against the demands of the object (73) and identifies himself (his ego/historical consciousness) with the creative process, or *extraverted*, in which the material seems to have a [very refractory] will of its own quite different from his conscious intentions. Jung characterizes the first type by Schiller's plays or Faust I, and the second by Zarathustra or Faust II, and considers that these attitudes result in two very different sorts of poetry, one that "appeals much more to our aesthetic sensibility because it is complete in itself" (*Pope's Rape of the Lock*) and the other which "grips us so intensely . . . it seldom affords us a purely aesthetic enjoyment" (77) (Blake's

Prophetic Poems). But both of these attitudes can not only co-exist within the same poet but, "the same poet can adapt different attitudes toward his work at different times" and "the question, as we now see, is exceedingly complicated . . . the complication grows even worse when we consider the case of the poet who identifies with the creative process. For should it turn out that . . . the manner of composition is a subjective illusion . . . then his work would possess symbolic qualities that are outside the range of his consciousness" (76). But in any case, it is the "impact of the archetype . . . [which] enthralls and overpowers . . . [which] lifts the idea he is seeking to express out of the occasional . . . and evokes in us all those beneficent forces that ever and anon have enabled humanity to find a refuge from every peril and to outlive the longest night." From the point of view of literary criticism this discussion ends in profound confusion.

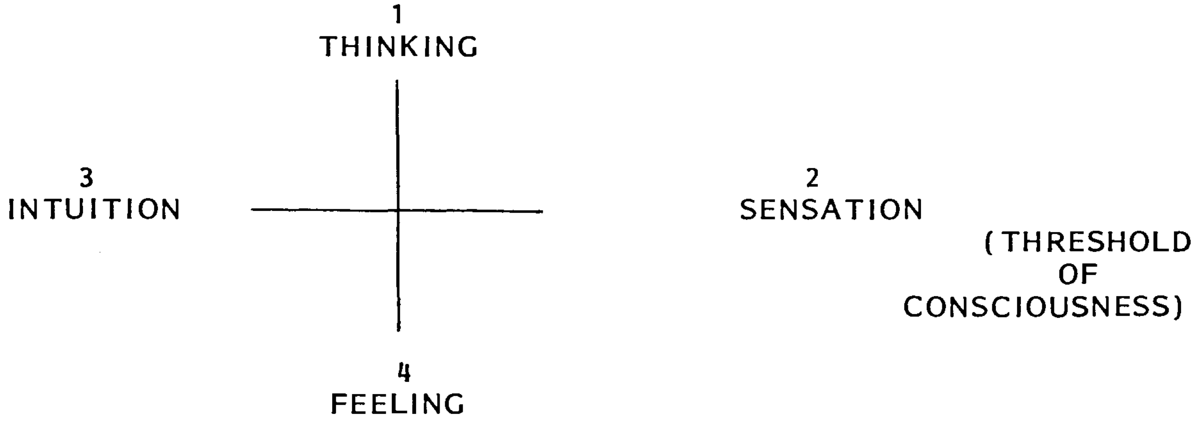
4. I quote here from the works of James Hillman, the prime exemplar of a third generation of neo-Jungian thinkers, whose work I will use extensively later in this essay. His work is particularly relevant because it centers on a phenomenological description of archetypal figures and situations as psycho-active forces operative simultaneously within the individual and the culture. I might also note in passing that Neumann's descriptions of the various stages of art and its relation to history are not to be taken as an only historical reality but may also be simultaneously present in any given historical moment.

5. The worship of the emperor as a god, as the central god to which citizens of Rome owed allegiance transformed the polytheistic base of Roman religion into a monotheistic spiritual structure congruent to the politics of Empire. Without this development, which allowed the assimilation of "Christ" to "god-king" and facilitated the absorption of the Imperial State by the orthodox Christian Bishops (cf. the Donation of Constantine), Christianity would have remained one of many private mysteries without a political base. See in this regard Jung's Aion (CW 9, pt. II).

6. See also Ernst Robert Curtius, European Literature and the Latin Middle Ages, Bollingen Series XXXVI, (New York: Pantheon Press, 1953), pp. 98-101, for the widespread prevalence of this motif in late antiquity.

7. Jung differentiated four functions of consciousness--thinking, feeling, sensation and intuition; and arranged them in two polar groups, the "rational" faculties of thinking and feeling, and the "irrational" faculties of sensation and intuition. Each individual (and each culture) may be characterized by the predominance of one function. Thus the relation of the functions to one another and to the threshold of consciousness might be diagrammed. With the addition of an indication of the primary direction of flow of libido energy, i.e., outward to the object (extraversion) or inward to the subject (introversion), this relation may be said to provide a sort of map of conscious functioning. In the case of an extraverted thinking type, a type

which seems to predominate in Western Civilization (and in Jung's clinical practice) the schema would look like this:


1
THINKING
3
INTUITION
2
SENSATION
(THRESHOLD
OF
CONSCIOUSNESS)
4
FEELING

Those functions that are farthest away from the thinking dominant are engaged by the pastoral and that function most distant from the dominant [feeling] which "marks the highest degree of subjectivation of the object" (SD, 123) and expresses the "truth of the heart, the subterranean dream reality" (ACrU, 144) is pastoral's prime concern. It is interesting in this respect that, in English, the word "feeling" can denote all the faculties of consciousness save for thought.

IV

THE ORIGINS AND CONCEPTION OF PASTORAL

> Now as my men were on their way I said a word to them: You think you are on your way back now to your own beloved country, but Circe has indicated another journey for us, to the house of Hades and of revered Persephone there to consult the soul of Tiresias the Theban.
>
> \- Odyssey X, 561-5
> trans. Richmond Lattimore

Historically, the father of the form and feeling-tone we know as pastoral, the point at which " . . . certain elements, appearing incidentally in the work of predecessors or contemporaries, and responding to some temper of the age, are fused by the alchemy of a particular personality in time and space into a new and typical form,"[1] is Theocritus (fl. c. 280 BC). Virgil's Ecologues, Spenser's Aeglogues, Milton's Lycidas, Shelley's Adonais all pay tribute to his Bucolic Muse.[2] Biographically, not too much is known of Theocritus, though much may be, and is, conjectured.[3] Born about 310 B.C., a native of Syracuse, he studied medicine and poetry under Philetus on the island of Cos, the site of a major shrine of Asclepius and the rural retreat for a significant group of Hellenistic literati, and became a younger member of what was known as the Coan school of poetry, which, as far as scholarship can determine, was "unusual for its expression of wit and feeling in a simple and direct manner."[4] He appealed unsuccessfully to the ascendant Hiero of Syracuse for patronage (280 B.C.), then travelled, albeit somewhat reluctantly, to Alexandria, where he was associated with the court of Ptolemy II (Philadelphius) and with the Library under Callimachus. Although he seems to have enjoyed a considerable though not stellar literary reputation in the metropolis, about 270 B.C. he returned to Cos, travelled to Miletus to visit a boyhood friend who had established a medical practice there, and vanished into the mists of time.

Theocritus must be seen against a specific historical backdrop, that of Hellenistic Greece, Magna Graecia, one generation after the death of Alexander the Great, the division of his world-embracing empire among his leading generals, and the Battle of Ipsus (302 B.C.) which defined the power structure of the emerging states, thus freeing Ptolemy I, the first Egyptian ruler, to set his house in order. Part of doing so, along with the establishment of the most extensive bureaucracy in the ancient world, was the creation of the Great Museum and the Library, an attempt to attract scholars, poets and philosophers to the new regime. The house is quite in order now. Alexandria has become the great metropolis of the new Greek Empire, the oikoumenē, a society in which the individual is no longer defined in terms of membership in a specific polis but is more or less at large in an increasingly cosmopolitan and bureaucratic civilization. A generation of colonial migrations has scattered Greek citizens all over the face of the known world, and the lure of the new and glittering metropolis has engendered a mass exodus of the society's bright young men from traditional centers of culture. Scepticism, which has fully emerged as both a philosophical stance and a popular mindset, and the contact with Oriental and Egyptian elements, have completely changed the nature of religion. Cult figures, orgiastic and otherwise, private mysteries, abound.[5] The public face of religion might best be seen in the deification of political leaders, the dead Alexander and the living Ptolemy Philadelphius who proclaimed himself a god and, in true Egyptian fashion, married his sister Arsinoe whom he also declared divine. The mythos of Hellenic Greece has essentially become scholarship, the systematic study and highly conscious use of formula or rhetorical device, which is reflected in the era's taste for the miniature, the precious and the crafted. Classical oratory has become set declamation. And both are in service of the new god-king, whose Great Museum and Library, with its hundreds of patronized scholars, poets and philosophers, provides a cultural lingua franca. At the time of Theocritus' sojourn in Alexandria it was administered by Callimachus (who also, ex officio, acted as tutor to the Royal Family)--an extremely Horatian figure, learned, quite public in a highly intellectual way, and definitely concerned with the status quo. Poets who criticized the order of things, as Soltades vis à vis Ptolemy's incestuous marriage, met painful and untimely ends. We are presented with the picture of a culture that, though seemingly vital, is massively over-extended and disjointed within itself. There is a tremendous influx of unconscious content in the lowest levels of society (the cults) and a total fixation of the collective canon that is enforced in a brutal and highly effective manner.

Further, historians of religion consider Hellenistic Alexandria to be a great religious melting pot of Western Culture. Out of this tremendous concatenation of cultural and religious elements grew several underground religious manifestations, Alchemy, Gnosticism, the Isis/Osiris Cult, all of which would serve as shadows to the emerging Empire-State and the spiritual empire of Orthodox Christianity. Emphasizing as they do an individual contact with God as expressed through imaginal processes, a vision of deity that includes both good and evil and a multiplicity of psychic centers, they would all be actively persecuted by the emerging monotheistic civilizations.

In the face of all this, "the contemporary cultured Greek, the professional man or bureaucrat caught up in the administrative machinery of one or the other of the Hellenistic kingdoms, could raise his eyes, in imagination at least, to the limitless horizon of mountain and plain, forest and pasture and to the contemplation of lives passed obscurely . . . "[6] and surely this melancholy longing-back strikes a resonant chord in our souls. For it is an impulse that seems always to arise when the collective world that surrounds us is alienated from our subjective center, from the feeling life of our soul. And we may draw fairly precise analogues on this basis between Hellenistic Greece, Renaissance man confronting the total secularization of the Medieval Church, the great Romantic poets facing the terrors of the Industrial Revolution, and the artist today, presented with the grim realities of a monolithic techno-consumer society. But, as we have seen, in the hands of a poet of depth, a creative man in Neumann's sense of the word, this longing, this personal suffering, is transmuted into symbol. A landscape emerges that is not the distant mountains and pastures but their imaginal equivalents, a psychic or imaginal reality that is peopled by psychic or imaginal beings. And though it may present us with the image of the old, it is also the ground and birth-place for the emergence of the new. Thus:

> . . . it would be an error to think that Theocritus' Herdsman-Poet myth and the genre of the Pastoral Idyll which he made into its literary vehicle merely reflected, in microcosmic form, the spirit of the age. If this were so, the Pastoral Idylls could be seen as an entirely typical product of the Alexandrian age, whereas in fact they are in many ways highly *untypical* . . . The pedantic preoccupations of the scholarly poets of his age find little place in the Pastoral Idylls, and Theocritus responded to his age's antiquarian interests in the revival of old forms with the creation of a new and unusual form.[7]

In the myth of the Herdsman-Poet, and the unique and poetic landscape which he inhabits, Theocritus brought together what was highest and lowest in the cultural values of his time and gave birth to a new and vivid symbol that was at the same time a harkening back to the dream of an earlier culture. Thus the "small but complete world of the Pastoral Idylls" actively resists "what, after Leo Marx, we could call the 'counterforce' of the *oikoumenē*, the inhuman scale of its power and organization, the multitude and variety of the peoples who crowded into its shelter and under its banners."[8] Through an organization of what are, in many ways, the most neglected and despised elements of his collective canon, he gives us a specific image of that process of transmutation which results in the emergence of a new myth, a potential healing agent for the sickness of his age.

Theocritus' work, particularly the first seven Idylls which are considered the most truly pastoral[9] and were presumably written on Cos, are both highly traditional and highly original. "There is hardly a single motif or theme in Theocritus' pastoral poetry which does not have its roots in earlier literature, and yet it is equally true that nothing like Theocritus' Pastoral Idylls have ever been written before."[10] These poems, too, in Curtius' words, "of all antique poetic genres . . . had, after the epic, the greatest influence."[11] The primary mythic sources on which Theocritus drew stem from both Homer and Hesiod, but center primarily on the Iliad and the Odyssey. And they reveal a deliberate process of selection. For in choosing out those figures and motifs associated with the life of the herdsman and ignoring the heroic endeavours that seem to form the overt focus of the Homeric Epics, Theocritus is harking back to a pre-patriarchal civilization, to a time when society as we know it was pre-literate and semi-nomadic, dependent on travelling flocks of animals or, even earlier, upon a quasi-mystic identity between the hunter and his prey. If we psychologize or interiorize this notion, we are led into a particular fantasy of Theocritus as a highly literate scholar-poet who is engaging the primordial pre-forms or archiac motifs that lie behind the intellectual systems of his day, just as the Homeric poems lie behind all Hellenic Culture. Jung describes just such a process:

> It always seems to us as if meaning--compared with life--were the younger event, because we assume, with some justification, that we assign it of ourselves, and because we believe, equally right no doubt, that the great world can get along without being interpreted. But how do we assign meaning? From what source, in the last analysis, do we derive meaning? The forms

> we use for assigning meaning are historical categories that reach far back into the mists of time . . . Interpretations make use of certain linguistic matrices that are themselves derived from primordial images. From whatever side we approach this question, everywhere we find ourselves confronted with the history of language, with images and motifs that lead straight back to the primitive wonder-world . . . whose concreteness dates from a time when consciousness did not think but only perceived . . . Thought was essentially revelation, not invented but forced upon us or bringing conviction through its immediacy and actuality. Thinking of this kind precedes the primitive ego-consciousness, and the latter is more its object then its subject . . . so we also have a pre-existent thinking, of which we are not aware so long as we are supported by traditional symbols or, to put it in the language of dreams, so long as the father or the king is not dead.[12]

As Mircea Eliade has shown in A History of Religious Ideas,[13] the culture to which this pre-existent thinking bears witness not only preceded the agricultural and warrior societies of the West, with their emphasis on Logos and patrilinear succession, but was flourishing and stable for a period of up to 350,000 years before the emergence of what we know as history. And the major religious tradition of these cultures is Shamanism, in which an initiate, after a long and painful process of psychic transformation, repeatedly undertakes journeys to the underworld for the health and salvation of his tribe. Gary Snyder, a contemporary poet-anthropologist, also examines these cultures in The Old Ways. He maintains, in what may be a contemporary fantasy of the pastoral, that "the upper paleolithic was the original affluent society . . . they worked an average of 15 hours a week [and] . . . there were no poor people . . . Landless paupers belong to civilization." Further, "in the primal days of that energy flow, language was just 'seed syllables' . . . the sense of the universe as fundamentally sound and song begins poetics . . . out of the healing songs, songs that were obtained by people who got particularly strong power vision songs and went back for more, evolved specialization: . . . the shaman or medicine person as a singer/healer. That comes to us in history as the fellows Plato wanted to kick out . . . The reward of heroism [within these cultures] is not personal glory nor riches. The reward is dreams."[14] This whole imaginal nexus, and the implicit connection of the poet and the shaman, is vividly presented in what is, according to Steven F. Walker, another one of Theocritus' sources, Euripedes' Rhesos, a contemporary work drawing heavily on and radically reinterpreting the Iliad. In this play, the Thracian Shamanic Tradition is explicitly linked to the appearance of herdsmen, and the disaster which overtakes the protagonist Hektor is directly connected to his failure to listen to the truth that "is available, if at all, only to those who listen to darkness when clearer false voices are at hand."[15] A picture emerges of pastoral as a very highly sophisticated presentation of a psychic or imaginal state of being, a symbolic or literary analogue to the dream of an earlier culture.

This conclusion is strengthened when we consider the third major source that Theocritus drew on, after Homer and Euripides, that of the literary mime, " . . . a genre dealing primarily with urban life and low life . . . a sub-literary form of entertainment for the urban masses."[16] These mimes presented specific scenes of everyday life and lower class characters in a mode which Frye has called a dead center of complete realism. But when we also consider that all of Theocritus' pastorals present a "mixed radical of presentation: narrative (the narrative frames), dramatic (the mime elements proper) and lyric (the songs) "[17] we become aware of the fact that these realistic elements appropriated from mime are fused with lyric and mythic material in such a way that they present a dual or paradoxical focus. Thus, "what accounts for the difference between pastoral and nonpastoral mimes is something Northrop Frye considered to be a phenomenon unique to modern western literature . . . the emergence of the myth in the ironic."[18] This consideration supports and completes the analogy between the dream and the pastoral poem for, as we have seen, the dynamic of a dream is an attempt to link (symballon) the unconscious or pre-conscious material, expressed in its own language as image/myth, with the actual state of conscious awareness, an attempt to translate or enlarge that conscious awareness, to give it a sense of the imaginal or archetypal matrix behind the quite mundane events it finds itself engaged in.

But this analogy between pastoral, specifically Theocritan pastoral, as the point of origin or archē of the genre, and an initiation process involving a transformation of consciousness through dream or vision, is supported by more than metaphorical evidence. It is a cliché of modern scholarship to say that the religious experience of a Greek of any period is a vastly different thing than our own. The gods, many rather than one, entwined themselves in daily life to a degree that is, to us, virtually incomprehensible. This is in itself, however, a simplification. W.K.C. Guthrie, in The Greeks and Their Gods, differentiates between the state cults of the Homeric or Olympian deities and a sort of underlayer of cthonic worship that preceded, formed a counterpart to, and emerged from the dominance of the Olympian religion. These cults centered around the figures of Dionysos/Hades and Asklepios, and involved a personal, non-rational contact with a sort of underworld divinity that transformed or initiated the individual through experience of an ecstatic or non-rational state of being. These cultic practices emerged in force during the Hellenistic Era with the fragmentation and overt politicalization of state religion. Theocritus' Idylls are shot full of Dionysian imagery and some contemporary scholarship regards the vineclad cultic grotto of Dionysos and the nymphs as a source of the Theocritan locus amoenus. One poem in fact, Idyll XXVI, directly describes a Dionysian initiation in terms of the death and dismemberment of Pentheus (a direct reference to Euripides' Bacchae) and proclaims:

> I care not for him or anyone
> who is Dionysos enemy--
> Not even if he should suffer
> a worse fate[19]

Further, Theocritus studied medicine at Cos, the major shrine of Asklepios, and was connected all his life with Nikias, a dear friend and practitioner of Asklepian medicine. Asklepios too was a cthonic deity and an Asklepian cure involved much more than herbs or bloodletting. "The method is to put the patient to sleep, to 'lay him down' . . . in the precinct of the temple of Asklepios . . . the cure . . . usually takes place as a result of a vision or dream experienced in sleep."[20]

Theocritus envisioned his pastoral poetry as a "cure for love ":

> There is no remedy for love, Nikias,
> no unguent, no salve--
> except the Muses. That's a gentle
> medicine, and pleasant for mortals,
> but hard to find--as you know well
> being a physician and favored
> by the Nine.[21]

And though the Greeks had many words (eros, agape, phile) to denote the differing experiences of what we in English call love, the love here spoken of is not only erotic but obsessional, a literal loss of soul, a projection of what is most desired (i.e., god, spirit) onto the literal body of another. It is this obsession or projection that is the disease we seek to cure, this physicalization or literalization of desire, as we enter the Asklepian antron, the earth-pit, to incubate our dreams, and there to await the voice of the god that is hidden in our disease.

So we emerge with a definite though complex picture of what the pastoral is as a psychodynamic force operative within both the individual and within an overall pattern of cultural history. Placed in a schema of psychic levels, a Jungian geographical fantasy of soul, it presents an image of the time when man was one with his animal or instinctual nature, in direct communion with the Great Mother who nourishes all of life. It is also a process, an initiatory process founded in dream-incubation that represents and facilitates an imaginal reversion to that primordial state of identity. As such it is the point of first contact with the deus absconditus or hidden god, symbolized by the noon hour sacred to Pan, the divine terror vision falling on man quite separate from his culture's conscious awareness of spirit. It is presided over by that hidden god through the archetype of puer-senex, the dual archetype which represents that spiritual connection of past and future that is imaged in the kairos, the critical point when changes in the unconscious man can manifest as symbol. It becomes the place and the process through which the split in the puer-senex archetype, the disjunction between young and old, tradition and emergent spirit, past and future is healed through the emergence of new psychic contents. This healing is effected through, and in many ways consists of, the constellation and experience of the Mother/Feminine as anima or soul, for "the old sage and the young god (puer-senex) are the archetypal forms in which the masculine is connected to the Great Mother as Sophia"[22] or transcendent/imaginal reality.

Further, the pastoral as initiation represents a critical moment in the evolution of the poet, of the poetic genius or spirit, that is parallel to this cultural process. It involves a withdrawal of projections, a deliteralization of the complexes, in which they are pulled back from the field of literalized awareness and, through image, open to an archetypal depth, nature in-here and nature out-there experienced as a synchronous and imaginal reality. A consciousness is born that experiences these "little nodal points" as images which open to a fearful and wonderful landscape, a consciousness that moves "warily in the wisdom of fear through the empty places of our inscapes . . . never losing touch with the flock of wayward complexes, the small fears and excitations."[23] It is the place where, in the words of James Hillman, a prime exemplar of what we might call the third or contemporary generation of neo-Jungian thinkers, the imagination begins to live us and the central journey, the image of our lives, opens out before us.

Thus pastoral poetry, in its origins and in its dynamics, presents us with a detailed and specific literary analogy to the process of dream-incubation. It both suggests that this process is an initiatory stage in the creation of poetic awareness and indicates that a consideration of the pastoral poem as dream is a procedure based on the ontology and genesis of the form itself. It is in this light that I propose to examine the Idylls of Theocritus as a dream-series and in so doing, using Theocritus as a sort of archē or pre-form of the genre as a whole, hope to throw light on both the specific nature of pastoral as initiation and, given the pagan/classical content of Theocritus' work, on the severe conflicts Spenser will face in attempting a Christian pastoral. It is this conflict that will drive him to embark on the great epic quest of the Faerie Queene, an attempt, in his own words, "to moralize my song," that is, to unite the feeling immediacy of the pagan pastoral with the moral/spiritual dimension inherent in a Christian mythos. And as a deliberate aid in this exploration, I turn to the work of James Hillman, the greatest of the contemporary phenomenologists of the image, not so much for a scientific description of objective fact as for a phenonemological sense of what the psyche might want from us, a sense of what it might be like to enter those dark halls of Hades.

NOTES

1. Anna Rist, Trans., The Poems of Theocritus, (Chapel Hill: Univ. of North Carolina Press, 1978), p. 14.

2. For a detailed discussion of Theocritus' influence on later literature see Thomas G. Rosenmeyer, The Green Cabinet: Theocritus and the European Pastoral Tradition, (Berkeley: Univ. of Cal. Press, 1969), and Steven F. Walker, Theocritus, TWAS 609, (Boston: Twayne Pub. (G. K. Hall), 1980). Also Holden's introductory material in his Greek Pastoral Poetry.

3. Almost all information about Theocritus is culled from events described in the poems themselves. Walker and Holden present the most comprehensive attempts to assemble the information and to present Theocritus as a unique individual in a specific setting. The results are, in many ways, quite different. The information here, and in the following discussion of Hellenistic Civilization summarizes material in their treatments, in Rist's introductory material and in: Loeb Classical Library, Greek Bucolic Poets, (Harvard, 1960); T.B.L. Webster, Hellenistic Poetry and Art, (London: Methuen, 1969); F. A. Wright, A History of Later Greek Literature, (London: Routlege and Kegan Paul, 1951); W. W. Tarn, Hellenistic Civilization, (New York: Meridian Books, New American Library, 1952); and F. W. Walbank, The Hellenistic World, (Cambridge: Harvard Univ. Press, 1982). A fascinating examination of the period, revolutionary in both content and approach, is John Onians, Art and Thought in the Hellenistic Age, (London: Thames and Hudson, 1979).

4. Walker, p. 125.

5. The most important form, however, in which the East contributed at this time to the Hellenistic Culture was in the field not of literature but of cult: the religious Syncretism which was the most decisive fact in the later phase begins to take shape in the first period of the Hellenistic era. Hans Jonas, The Gnostic Religion, (Boston: Beacon Press, 1963), p. 20.

6. Rist, p. 14.

7. Walker, p. 31.

8. Walker, p. 32.

9. See Gilbert Lawall, Theocritus' Coan Pastorals, (Cambridge: Harvard Univ. Press, 1967), and Walker, p. 34 for particulars of this view.

10. Walker, p. 115.

11. Curtius, p. 187.

12. C. G. Jung, The Archetypes and the Collective Unconscious, (CW 9, pt. I), p. 33.

13. Mircea Eliade, A History of Religious Ideas, Trans. Willard R. Trask, (Chicago: Univ. of Chicago Press, 1978), Vol. I, pp. 5-28.

14. Gary Snyder, The Old Ways, (San Francisco: City Lights Books, 1977), pp. 35-7.

15. Richard Emil Braun, Trans., Euripedes' Rhesos, (Oxford: Oxford Univ. Press, 1978), note to 1. 1239.

16. Walker, p. 121.

17. Walker, p. 123.

18. Walker, p. 124.

19. Bariss Mills, Trans., The Idylls of Theocritus, (West Lafayette: Purdue Univ. Press, 1963), p. 104.

    A Note on Translations: The standard text (for readers of Greek) is by A.S.F. Gow. It contains Greek and facing page English prose translations and is, in Walker's words, "Beyond praise" in that it "fulfills the aim of an edition cum translation and commentary which is to make a difficult text thoroughly accessible." The poetic translations of Theocritus are those of the Loeb Classical Library (J. M. Edmonds) which renders him into Elizabethan (and bowdlerized) diction, that of Bariss Mills, that of Anna Rist, and that of Anthony Holden. All line readings cited in this essay will be from Mills' translation. The best way to get at a sense of Theocritus' poetic immediacy is to read Mills and Rist together.

20. W.K.C. Guthrie, The Greeks and Their Gods, (Boston: Beacon Press, 1955), pp. 248-9.

21. Mills, p. 42 (Idyll XI).

22. Neumann, p. 77.

23. James Hillman, Pan and the Nightmare, (Dallas: Spring Pub., 1979), p. 1.

V

THE POEM AS DREAM: PHENOMENOLOGY

> And once the complexity has reached that of the empirical man, his psychology inevitably merges with the psychic process itself . . . psychology actualizes the unconscious urge to consciousness [and] is doomed to cancel itself out as a science . . . therein precisely it reaches its scientific goal.
>
> - C. G. Jung SD, 223

> The soul doesn't want to be understood; the soul wants to be known.
>
> - Robert Kelly

Abbreviations used in this chapter:

RP - James Hillman, *Revisioning Psychology*, (New York: Harper Colophon, 1975).

Heretofore, the formal discipline of psychology and that of literary criticism, what Frye calls the poet's social compliment, have had at best a tenuous relationship. The psychologist tends to appropriate the work of art to an exterior cause or interest, seeing it as either the product of an individual pathology which it seems to explain or as the exemplum of a previously defined universal process. Taken to an extreme, the first approach leads to such ludicrous ventures as an attempt to define Rilke's poetry as "anal-retentive" because he sat on his poems for so long. The second approach, predominant in most Jungian criticism, is more subtle but just as unsatisfactory, for it leads to a definition of the work according to the symbols it contains, symbols that are pre-arranged in an operational value-hierarchy that exists outside the work itself. The critic, however, has a different problem, for he often totally ignores or grapples unsuccessfully with the relation of art to psychic life as a whole, both to dream, that fundamental process of soul embodying a totally imaginative connection[2] with reality (in which we all, somehow, are poets) and with the locus of the peculiar power of art as psychagogia, a leading out of the soul. In the past few years, however, both the aims and, more important for us, the approaches of psychology have been radically redefined in the work of what we might call phenomenologists of the image, principally in the works of James Hillman and the group of psychologists, poets and scholars that have gathered around him.[1] His thought centers itself primarily in classical notions of the soul as a nexus or mediating realm that registers the significant in symbolic or imaginative terms, and in the stories of the gods, in classical myths, as they in-form[2] the modes of our being:[3]

> By soul I mean, first of all, a perspective rather than a substance, a viewpoint towards things rather than a thing itself . . . the word refers to that unknown component which makes meaning possible, turns events into experiences . . . by soul I mean the imaginative possibility in our natures, the experiencing through reflective speculation, dream image and fantasy--that mode which recognizes all realities as primarily symbolic or metaphorical (RP, x).

Hillman follows Jung in considering that the primary data of the psyche is image. "Every single feeling or observation occurs as a psychic event by first forming a fantasy image . . . [it] must go through a psychic organization in order to happen at all" (RP, xi). And he places psychology directly at the service of that image-making faculty of soul:

> Here I am moving toward a psychology of soul that is based in a psychology of image. Here I am suggesting both a poetic basis of mind and a psychology that starts . . . in the processes of imagination (RP, xi).

Inherent in the image is the archetype or, to follow Hillman's personified perspective, the God, as "the deepest patterns of psychic functioning, the roots of the soul governing the perspectives we have of ourselves and the world" (RP, xiii). The individual is always contained within one or a set of these Gods (RP, 192) which are "a manner of existence, an attitude towards existence and a set of ideas" (RP, 130). Archetypal psychology, Hillman's term for the activities he engages in, thus "implies that all knowing may be examined in terms of these psychic premises . . . we would start off by looking at all knowledge as the expression of ideas that have psychic premises in the archetypes" (RP, 132). And crucial to this move is "the insistence on the mythical polytheistic perspective . . . [for] psychic complexity requires all of the Gods, our totality can only be contained by a pantheon" (RP, 222). Thus he turns to Greece, a particular Greece which "refers to a historical and geographical psychic region . . . an inner Greece of the mind" because it provides "a polycentric pattern of the most richly elaborated polytheism of all cultures and so is able to hold the chaos of the secondary personalities and autonomous impulses of a field, a time or an individual" (RP, 29).

Within this personified, polytheistic model of the psychic cosmos human nature itself is seen as "a composite of multiple psychic persons who reflect the persons in myth" and the "I" or experiencer "is also in a myth" (RP, 177). Our emotions, affects, thoughts, behaviours "belong to the archetypes as these affect us through the emotional core of the complexes" (RP, 176). This gives an entirely new cast to the notion of therapy, one that we can wholeheartedly appropriate to the study of literature no matter what God or belief-system is predominant in our own personal critical religion. It is a notion of therapy that is removed from both the banalities of behaviourism and the hypostasis of a particular psychological process, a psychological monotheism:

> Therapy or analysis is not something that analysts do with patients; it is a process that goes on intermittently in our individual soul-searching, our attempts at understanding our complexities, the critical attitudes, prescriptions and encouragements we give ourselves. We are all in therapy all the time insofar as we are involved with soul-making . . . analysis goes on in the soul's imagination and not only in the clinic. And it is this internal sense of therapy that I ask you to bear in mind as we proceed (RP, xii).

Therapy here comes to mean a care for those powers in a soul, those multiple gods or archetypes "that are inhuman or divine" and "to care for these powers is the calling of the therapeutes, a term which originally meant 'one who serves the gods'" (RP, 192). The speciality of the therapeute, which in this sense may certainly be said to include the literary critic, becomes "interiority and the psychic realities that are beyond the body and mind in its narrow human sense." In this perspective the task "was to draw the soul through recognition closer to the Gods, who are not human but to whose inhumanity the soul is inherently and priorly related," for within this model, "the human was unthinkable without its inhuman background . . . to be cut off from personified archetypal reality meant a soul cut off" (RP, 192-3).

So there is a fundamental distinction made between psyche and human that can be said to extend to all realms of knowledge. And if, following Hillman, we conceive "each human being to be defined individually and differently by the soul . . . then our essentially differing human individuality is really not human at all, but more the gift of an inhuman daimon who demands human service" (RP, 175). This bears directly on dream for, in Hillman's words, our dreams are "the best model of the actual (inhuman) psyche, for they show it personified, pathologized and manifold. In them the ego is one among many psychic persons . . . they show the soul apart from life, reflecting it but just as often unconcerned with the life of the human being who dreams them. Their main concern seems to be not with living but with imagining" (RP, 175). If we entertain this description of dream in relation to ego, we see that it easily can be extended to include the poet in relation to a poem, which functions, according to Jung, as a complex, an autonomous factor or God in the psyche with its own demands and desires that are quite similar to this description of dream and quite often independent of or in conflict with the demands and desires of the ego for life. And it also may be said to somehow include our relation to the poem as reader. For the recollection of a dream by ego-consciousness is a poetic act, placing the ego within an imaginal cosmos that it is required to enter. A poet too is required to enter an imaginal world, to place himself in a relation to the poem as he gives it image or creates it in the field of consciousness. This same process and this same independence of the dream/poem/complex may be said to occur as we read the poem, as we image or create it within our own psychic field.[4] Thus we can speak of a mutuality of poem and dream, see them as mutual in both their process or function, their psycho-dynamic vis à vis reading or creating consciousness and as mutual in their origin, in the "poetic basis of mind," the primacy of the imaginal or image making soul, its independence of the human. This position is explicitly approached by Hillman himself as he presents case-material through the images of a D. H. Lawrence novel in order to "exhibit again the connection between psychology and literature and to suggest . . . its interchangeability."[5]

So it is on the basis of Hillman's insistence on and exploration of the primacy of the imaginal, its self-defining and all-encompassing nature and its fundamental root in dream, that we can posit a mutuality between poem and dream that enables us to make use of his radical insights into the nature of psyche-logos to illuminate the transformation of consciousness that occurs as a poet enters, creates himself in the imaginal realm. And, if we remember that "the enemy is the literal and the literal is not the concrete flesh but negligence of the vision that the concrete . . . is a magnificent citadel of metaphors" (RP, 174), we are also in a position to consider pastoral as a process of successive interiorization congruent to the action of a dream on consciousness and to evaluate a given pastoral sequence as successful to the degree to which it reflects or incarnates that interiorization, gives the ego/concrete a home in the soul.

The primary distinction that Hillman makes, one that seems to inform all of his work, distinguishes between the dayworld, the world of literalized thought or action and the nightworld or underworld (cthon), the world of image, the reflection of the psyche of those instinctual energies that are the basis of our lives. These two worlds are simultaneous, their simultaneity being imaged by the fact that Zeus as Zeus cthonios coincides undistinguishably with Hades, King of the Underworld. One brother sees the universe, the flow of experience from above and through the light; one from below and into darkness. Hillman connects the dream and the dream-life directly to the underworld. Hades, in classical mythology, was conceived of as the final end for each soul and thus, for Hillman, becomes the telos, the final end and goal of every soul and every soul process. This is a radical redefinition of the nature of dream, putting it not at the service of the daylife, the Herculean ego, sending messages to guide that ego towards a more successful adaptation to reality, but at the service of Hades or darkness, suggesting a principle active in dream (and if there is a mutual basis of dream and poem in a "poetic basis of mind," active in poems as well) that would wrest the soul out of life, out of the simple world of action. "Everything would become deeper, moving from visible connection to invisible ones, dying out of life."[6] If we grant the mutuality of poem and dream this is a very fruitful insight. It suggests a psychic ground for the fact that the poet/poem are at war with simple reality. The work of art becomes, in alchemical terms, an opus contra naturam.

A second underworld aspect of dream and, given their mutuality, of poem as well, Hillman deals with in the term pathologizing.[7] If the dream/poem is defined in terms of the underworld then this gives a particular importance to images of inverted or aberrant behaviour, death, darkness, wounding and decay, images of cthonic deity. These images become specific places where the collapse of our literal modes of thought, our non-psychologized identification with experience is taking place. This transmogrification, as it were, of our daylight consciousness, a process that "wrests it out of the merely natural"[8] and has refuge in images of death and decay centers in another fundamental principle of soul, that of reversion to archetype. As we have seen, the clearest exposition we have of the archetypal lies in myth. There is a fundamental movement in the soul that utilizes pathological images of dark, death, decay to lead the events of experience back to their ground in the archetypal, the myth. This process reaches out to encompass, to mythologize, all of life, all of the many images that constitute our behaviour, our experience images that are psychic in origin but mistakenly identified with the external world or the human ego. If we view the pastoral as a place where the young poet is born, then its concern with myth, love and death becomes much more than an excuse to indulge in lovelorn flattery or elaborate conceit, a sort of rhetorical gymnasium. The images of experience, through links with the underworld, are pulled back to their archetypal source and a new reality, a psychic reality is opened, one that has, potentially, power to transform the world, bringing "things forth far surpassing her [Nature's] doings, with no small argument to the incredulous of that first accursed fall of Adam."[9]

But the gods, the archetypal figures of myth do not come to us directly. Hillman is very careful to differentiate between the realm of spirit/vision and the realm of psyche/soul or dream, a differentiation that occupies much of his work and that will concern us in the later discussion of the central conflicts of the English Renaissance. These gods come rather through a set of in-between figures, our friends, our parents, that rude drunk on the corner last night. These in-between figures, neither human nor divine, neither personal nor archetypal but both, constitute a world that was once called the metaxy. They, just because of their intermediate status, form the world of the poem or dream, a world that exists in the middle, a link. They are representatives of soul in her classical mediating function. Hillman's radical insight in this area has to do with the nature of the dream-ego[10] as one of those intermediate figures. Just as he redefines the nature of dream, dissolving its dayworld connections, so he makes the dream-ego independent of a day-world or objective identification. The "me" in the dream is not telling the "me" in the world how to handle my latest crisis. Rather, the dream-ego becomes an apprentice in the underworld, learning how to die, how to de-literalize itself, how to see through the events of the world and connect with their depth in the dark halls of Hades. If we follow the connection between dream and poem, the dream-ego becomes the persona, and the entrance of the persona into the poetic world, here the pastoral landscape, its behaviour and evolution within that world is crucial to the transformation that the young poet, dreaming, seeks. Freud once said that dreams are the guardians of sleep. And as we have seen, in an ultimate sense, all of our lives may be said to reflect the dreaming of the Gods, to image those archetypal persons. The poet seeks to enter that dream of the word which is their dream of the world and then to awake within it.

I here entertain a deliberate fantasy, a restatement or re-vision of these poems as we might dream them in order to open a sense of their subjective immediacy, to give them a ground in our experience that is at once personal and archetypal. In this fantasy, as we follow Theocritus through the ritual baths, past the painting of Venus rising from the foam, the statues of Hypnos and Onieros, and on into the central chamber to await the pleasure of the god, we walk at once in the endless vales of psyche, in the world of Hellenistic Greece and in our own subjective depth. And let no one underestimate the power and importance that inheres in this ritual. For we, as he, live in a world dominated by light, reason and force. In so lopsided a cosmos the dark counterforce is growing. We have a choice. We may either experience the reality of the counterforce in dream, in the image, or confront it as an implacable fate.

NOTES

1. Hillman's major titles, published by Harper Colophon, New York, are *The Myth of Analysis* (1978), *Revisioning Psychology* (the major source of the following discussion) (1975), and *The Dream and the Underworld* (1979). Also of interest are *Puer Papers*, (Dallas: Spring Pub., 1979); *Facing the Gods*, (Dallas: Spring Pub., 1980); and *Fathers and Mothers*, *Spring*, 1973: collections of monographs by Hillman and related thinkers that address themselves to the in-sighting of mythic figures as forces active in the soul. He has also published a series of articles on image (*Spring*, 1977-9) and on the phenomenology of alchemical symbolism (*Spring*, 1980-1). Related work in linguistics and language has been done by Paul Kugler, *The Alchemy of Discourse*, (Lewisburg: Bucknell Univ. Press, 1982), and in psychic astrology in the Renaissance by Tom Moore, *The Planets Within*, (Lewisburg: Bucknell Univ. Press, 1982).

2. Hillman's revisioning of psychology is also a revisioning of its language, for he is both the most poetic of psychological writers and actively concerned with the dynamic quality of word as *angelos*. One expression of this concern is a re-seeing of certain key expressions such as in-form, re-vision as a transitive verb, in-sight as a transitive verb. These terms will be used in Hillman's manner throughout the thesis.

3. Though Hillman's work has moved more and more towards a consideration of the archetypal as it manifests in language and what he calls the "physiognomy of the world" ("Anima Mundi," *Spring*, 1982, pp. 71-94), I am primarily concerned here with his pioneering work with myth as psycho-active force because it seems particuarly germane to the consideration of an antique text as an immediate document of the soul.

4. If we entertain this fantasy, the mutual origin and dynamic of the poem and the dream, our contact with either might be described as congruent processes. Thus:

   > In the analytic process, when the patient is asked the meaning of his own dream, the patient's ego becomes the interpretive 'critic' of his own 'text.' It is a form of intrasubjective criticism whereby one complex, the ego, is criticizing the fantasy products of the other unconscious complexes . . . But who is defining whom? Is the ego giving meaning to the soul, or is the soul giving meaning to the ego? . . . the actual polyvalent meaning of the dream (poem) is authored by the soul. Each new interpretation the ego 'sees' in its 'own' dream text is like peeling another layer off the mystic onion. What the ego sees literally in the dream is that part of the personality that it cannot see through metaphorically (Kugler, *The Alchemy of Discourse*, pp. 112-2).

5. James Hillman, "Salt," in Images of the Untouched, (Dallas: Spring Pub., 1982), p. 135.

6. Hillman, Dream and the Underworld, p. 30.

7. Hillman, Dream and the Underworld, pp. 5, 54, 128-30, 153, 146, 158.

8. Hillman, Dream and the Underworld, p. 129.

9. Sir Phillip Sidney, The Defense of Poetry, (ed.) Lewis Soens, (Lincoln, Neb.: Univ. of Nebraska Press, 1970), p. 10.

10. Hillman, Dream and the Underworld, pp. 101-4.

VI

THE IDYLLS

Then Pentheus cried out, "Women what do you mean to do?" Autonoa shouted, "You'll find that out before there's time for an answer."

- Theocritus, Idyll XXVI
trans. Bariss Mills

The preceding discussion of the creative process enables us to view pastoral poetry as an initiation through which the poet is opened to the archetypal dimension. His personal psychology, the configuration of his complexes, is seen through and he engages those archetypal forces or Gods that are in-forming both his personal psychology and the psycho-dynamic of his cultural field as a whole. The artist becomes angelos or messenger (albeit oftimes unwitting or unwilling) for those parts of the psychic field that are farthest removed from the values of his cultural canon or collective consciousness, which might be said to best compensate that canon's particular development. This results, potentially, in a move towards psychic wholeness or re-engagement with the totality of the field in which the culture and the individuals within that culture, microcosm and macrocosm, can be said to exist. I would suggest that this consideration, along with the pastoral's historic relation to the kairos or critical moment in psychic evolution, must inform any discussion of a specific pastoral sequence. In this light I propose to examine two different pastoral sequences that have emerged at two separate critical moments, the Theocritan or Hellenistic kairos in which the form originated, and the Spenserian or Elizabethan kairos that was its renaissance in modern English Literature. Each series will be discussed as that dreaming of the culture that results in the emergence of new psychic contexts, contexts that are both image and perspectives on image. These perspectives, though differing considerably in overt content, will be seen as mutually associated with Hades/Dionysos, the underworld dominant of the deepest mysteries of the soul. Through this discussion I hope to demonstrate the continuity of the pastoral process, its archetypal dimension, and to examine the highly differing responses of those underworld dominants to the activities of the collective consciousness, the Gods taken up by and identified with the ego-awareness of the time.

Within this perspective, the dichotomy between the personal and the collective becomes at best a descriptive or tactical tool rather than a prescriptive or definitive categorization. As Hillman has demonstrated, the individual ego is always within one or another of the archetypal dominants and these Gods are "a manner of existence, an attitude towards existence and a set of ideas."[1] Thus, "all knowledge [is] the expression of ideas that have psychic premises in the archetype."[2] Further, in his re-visioning of the Jungian concern with the symbolic or archetypal content of dream, which has produced volumes of mythological amplification of specific symbols, he concludes that "archetypal here refers to a move one makes rather than a thing that is."[3]

> Rather than pointing *at* something archetypal points *to* something, and this is *value*. By attaching 'archetypal' to an image we enoble or empower the image with the widest, richest and deepest significance. 'Archetypal' as we use it is a word of importance (in Whitehead's sense), a word that *values*.[4]

Archetypal, collective (whether referring to conscious or unconscious) or transpersonal, all refer to a mode of seeing, an imaginal valuation or valuing of the imaginal/inhuman as opposed to a literalization of the personal, an appropriation of archetypal value by ego. It is just this archetypal or imaginal perspective, this seeing through the events of the literally human that is at the center of the pastoral mode as a process of poetic initiation, a process of making soul or creating imaginal awareness.

Literature, as we know it is inseparable from the overall psychic field or process, in fact may be said to constantly image the actions of the psychic totality as a dream does within the (seemingly) microcosmic field of the individual. In this respect we speak of the mutuality of the poem and the dream. And our choice of viewpoint on the dream, opening it to the perspective of the Gods or reducing it to the confines of the personal/human, may also be said to operate in our approach to the poem. We may examine the poem in terms of the conscious/unconscious conflict of an individual artist or we may refer that conflict to the psychic field as a whole, the macrocosm, thus rendering to the Gods the service that those ancient therapeutes provided.

Pastoral, as the dreaming of a culture, is in a specific relation to deus absconditus, the spirit/gods/archetypes most hidden from the one-sided development of the cultural canon or collective consciousness. It is the place where those hidden Gods will first manifest themselves. But the collective consciousness is also presented in the dream/poem as a God or archetypal dominant, as the archetypal dominant of the dream-ego. And, I would suggest, this conscious dominant may no more be referred to the personal psychology of the poet than the underworld or hidden aspects of the dream/poem may be reduced to his infantile sexual fantasies, although in both cases these personal attributes are contained within the archetypal or mythic perspective. The poem/dream becomes the dance of the Gods and the individual ego-consciousness is as much a product of their interaction as is the unconscious force that opposes it. As Jung states, the ego-complex itself "can be understood as an image of all the activities comprehended by it."[5]

An examination of the Theocritan or Hellenistic kairos, however, presents us with a particular problem, for we have little or no biographical information about Theocritus that could amplify his relation to the cultural canon and present us with an image of the poet that is at once personal and archetypal. Theocritus as a personal figure has, from our perspective, merged almost entirely with the myth of the Herdsman-Poet to which his poetry gave birth. But, as the discussion in Chapter IV reveals, we do have several salient facts to consider, facts that emerge from the poems themselves, from a consideration of the civilization as the fantasy of history reveals it to us, and from the possibilities inherent in what biography we have. These facts might be concisely stated as follows: (1) that pastoral originated with Theocritus' Idylls and is thus a very late or sophisticated form, the product of the end of a civilization rather than its beginnings; (2) that Theocritus quite possibly was involved with the cultic practices of dream-incubation and that these practices may be said to inform his poetry; (3) that this poetry is fundamentally different from the majority of the work of his contemporaries and, to an extent far greater than their work, has survived the passage of centuries; (4) that this poetry is intimately associated with a pagan/polytheistic mythos and might be said to act as a vessel for its imaginal survival; and (5) that it is intimately involved with the revision or restatement of Homeric motifs as disconnected from their specific cultural origins. On this basis we can envision the Theocritan Idylls as an archē or origin of the pastoral process as a literary form, see Theocritus as a quite mythic figure at the head of this tradition and view the Hellenistic kairos as the end-point of a culture, a crisis that results in an alchemical sublimation of its gods and values into a totally imaginal conception. This operation gives rise to a view of the poems as seeds or scintillae that act to insure an imaginal survival of the polytheistic persons of the soul in the face of the oncoming deification of a totally centralized nation-state (Rome), a totally centralized notion of spirit (Christ), and a totally centralized ego-structure (the rational-scientific ethos).

Spenser, on the other hand, the Spenserian *kairos*, presents us with a quite different situation. The Renaissance has been characterized as the re-emergence of soul and of a concern with the pagan gods as the manifold persons of the soul after fifteen centuries of Christian domination. The central activity of many of the key figures of the Renaissance (Pico, Ficino, Leonardo and Spenser himself) seems to be involved with the attempt to effect some kind of reconciliation between the overt Christian mythos and the pagan figures inherent in the multiplicity of soul. The Spenserian poems may be seen as the ground of that attempt at reconciliation and offer us a vision of the action of those dark (i.e., hidden or repressed) figures on the dominant Christian mythos. As we will see, this interaction is far from harmonious and, I would suggest, often results in a fracturing or opening of the cultural dominants to a darker reality that they would exclude or destroy. It is, alchemically, a *reductive* process and can be said to center in the confrontation between the underworld values of the pagan mythos and those aspects of the Christian myth that are most opposed to the polytheistic viewpoint: the duality of good and evil or spirit and matter, the heroic or conquering ego, the transcendent nature of deity, and the Christian vision of the end of all time, the death of death itself. Further, the Elizabethan *kairos* may be characterized by the image of Britain poised on the brink of a tremendous colonial expansion, an expansion that, in the next few centuries, will come to incorporate most of the known world. The dark forces emergent in this *kairos* might be seen as opposing the enormous energy mobilized by the heroic ego and we may envision this *kairos* as a midpoint or *enantiodromia* of the heroic ego itself, an omen of the change of expansion into its opposite and an intimation of the secret identity of those opposites in an image of godhead that includes both good and evil.

This view of pastoral as the dream-landscape of a culture, seen at two differing moments of intense psychological change, affords us a sort of shifting critical perspective that, while staying within the specifics of an image, of an individual poem, may open our awareness of the image to the archetypal value, depth and multiplicity of the realms of psyche itself, where what we know as history, art and dream find a mutual origin in the image or the imaginal. We must remember too that within psyche all history is simultaneously present and that the cultural periods we examine are also contemporary states of being. We enter a discussion of the Theocritan *Idylls* as both a deliberate fantasy of history and an ever-present state of the soul. The consequent extension of this historical fantasy in a discussion of the Spenserian *kairos* may also be seen as contemporary, sounding a sort of warning or alternate perspective on the activities of that heroic/encyclopedic ego that is present in both our culture and in the private recesses of each of our individual souls.

INITIAL DREAM: SONG OF THE LINOS
(Idylls I and II)

Idyll I of Theocritus opens with a ritual exchange of compliment that may be said to grow out of the "original poetry that is the sound of running water and the wind in the trees."[6]

> Thyrsis: The whispering of that pinetree by the spring
> is sweet music, goatherd, and your piping
> is sweet too. You'll take the second prize
> after Pan . . .
>
> Goatherd: Shepherd, your song is sweeter than the water
> that tumbles and splashes down from the rocks.
> If the Muses get the ewe for their prize,
> you'll win the sucking lamb . . .
> (11. 1-12)

Just after this opening exchange the shepherd Thrysis invites the goatherd to play on his pipes. But the goatherd refuses for "we never pipe at noon, for fear of Pan, who's resting then." He, in turn, asks Thrysis for his celebrated song of Daphnis' death and offers the shepherd an ivy-wood cup and the milking of a she-goat as an inducement and reward for the song. The bulk of the poem is composed of the goatherd's lengthy description of the cup (11. 38-70) and the song of Thrysis, Daphnis' lament (11. 70-150). This Lament describes the events of Daphnis' death, when he was "wasting in love," mourned by his flocks, the wild animals of the hills, and his fellow herdsmen. And though the gods Hermes and Priapus are baffled by his malady, it seems that Aphrodite is somehow responsible. She comes to him "hiding her anger with a crafty smile" and he lashes out at her, calling her "Cruel Kypris, vengeful Kypris, Kypris hated by mortals" and vows to be her enemy even past death--"Even in Haides, Daphnis will be an enemy of Love." And as this beautiful young man dies he utters a prophecy:

> Bear violets, you brambles,
> and you thorns, bear violets.
> Narcissus bloom on juniper,
> and let everything grow askew.
> Let the pinetrees grow pears
> now that Daphnis is dying.
> Let the stag harry the hounds,
> and the owls upon the hills
> outsing the nightingales.

After the lament of Daphnis, which is punctuated by variants of the refrain "Begin the pastoral song, dear Muses, begin the pastoral song" the poem itself ends with the gift of the cup to Thrysis and an image of the goatherd's nannies frisking about, threatening to rouse the old phallic Billy (11. 150-60).

The figure of Daphnis, though mythically elusive,[7] is at the center of this pastoral world. The animals and the other herdsmen and even the gods in a certain sense look to him for recognition. So we may see him as an heroic _puer_ figure, a virginal _puer_, who embodies or states on the level of heroic myth the basic values of an ideal bucolic existence. Two characteristics define this character within the poem: his intimate connection with nature and his stubborn insistence on chastity, a love of the nymphs, those animating spirits of virgin field and stream who are conspicuously absent at his death. These two interdependent qualities place him in a special relation to a specific goddess, Artemis, the goddess par excellence of the untouched, the unspoiled (be it psychic or literal), the goddess of virginal nature. As such, there cluster about him other young _puer_-heroes devoted to this goddess, Actaeon and Hippolytus, who met with similar fates.

Daphnis is in love with Artemisian nature, the realm of the nymphs, the pure, the simple, the unspoiled. In him we might see an ego-dominant of Theocritus' own identity, for they share a common birth-place, Syracuse, and a common nature, a love of the rural landscape and the joys of simple song. For Daphnis is both a herd and a singer: out of the simple harmony in which he lived comes the dulcet sound of his voice, as the epithet "sweet" in conjunction with song resounds throughout this his poem. Theocritus, too, as a young man on Cos, enjoyed this easy harmony and saw it as an analogy to a simpler life and a simpler singing, for the literati on Cos often disguised themselves as herdsmen in their elaborate games and plays. The new pastoral, however, begins here not with Daphnis' life but with his death.

But let us pose a question. Just who is it that sings the lament of Daphnis, who laments him, sees his death as tragic? To whom is the ego of the dreamer so attached? "I am Thyrsis of Aetna, sweet is the voice of Thyrsis." We meet this Thyrsis in the opening lines of the poem as he exchanges compliments with an unnamed goatherd. Both figures stand in the high light of the sun, the noon-light, but it is only Thyrsis who may sing here, unafraid of Pan, at home in the light of Helios/Apollo. The link between Daphnis and Thyrsis is strengthened, for Apollo is Artemis' brother and Daphnē (the laurel), the source of Daphnis' name, is sacred to the god of light. Further, Thyrsis is a shepherd and, as such, is towards the top of the rural pecking order which, in rural Greek society, is fairly rigidly stratified into Cowherd (Daphnis), Shepherd (Thyrsis), and goatherd who, in this poem, does not even have a name. The goatherd, in rural society, was qualitatively different from his confreres, being regarded as superstitious, animalistic and undependable. But it is the goatherd, that lowest and most superstitious of rustics, who offers Thyrsis an ivy-wood cup as an inducement to song and rewards him with the gift of the cup and the milking of a she-goat as the song comes to an end. The goatherd's gift thus acts as both efficient and final cause of the song and, by analogy, of Daphnis' death in image, in the images of the poem. So the images graven on the cup may be seen to contain, hold, explain that death as the image of the cup contains the poem, as the cup itself holds wine. This cup is thus the knot in the dream, that paradoxical place where its meaning is most deeply twisted, least ego-syntonic, the place where the reigning ego-dominant is led furthest into the darkness.

This cup is described in considerable detail in (ll. 28-70). It is newly made of ivy-wood, contains three elaborated images, and is bordered with an intertwining strand of ivy. The images are of a vineyard "loaded with red-ripe clusters" in which a young boy, ostensibly set there to guard the grapes,

> . . . weaves a pretty cricket cage
> of asphodel bound round with rushes,
> and takes more pleasure in his weaving
> than care for his wallet and his vines.

On either side of the boy are two vixens:

> One goes up and down the vine-rows, stealing
> the ripe grapes, while the other concentrates
> all her cunning on the boy's leather bag,
> vowing she'll never let him alone
> till she's made away with his breakfast.

Opposite this figure are "a woman such as the gods might make" and "two handsome long-haired men" who "contend with one another in talking" while "her heart is untouched . . . their eyes are hollow, but in vain." The central image is of a fisherman, an "old fisherman and a jagged rock on which the old man busily gathers his great net for a cast . . . and though he's grey-haired, he has the strength of youth." It is this image-nexus, I would suggest, that may be said to signify the dream's deepest meaning.

In the poem Thyrsis is directly associated with Apollo/Helios. And in the Laws, Plato, whose philosophy may be said to constitute a dominant of the Greek intelligentsia as a class quite separate from the common ground or common man, attempted to create a sort of monotheism of light or State-Church which subsumed all the other deities in "a joint cult of Apollo and the sun-god Helios to which . . . the highest political officers will be attached."[8] Within this view, moral evil is equated with psychological conflict.[9] For in his attachment to "the transcendent rational self, whose perfect unity is the guarantee of immortality,"[10] Plato did not so much ignore the irrational forces of the other, darker deities as subordinate them to the rational Socratic psyche and appropriate their highest functions to that of the rational soul.[11] Thus to Thyrsis, as an avatar of this dominant, the conflict in Daphnis' fate between Artemis/Apollo on the one hand, and Artemis/Aphrodite/Hekate in which her terrible death-dealing side is revealed as "potnia theiron, Lady of the Beasts"[12] on the other, is an unqualified evil, a tragedy. But the goatherd and the cup reveal a shift of perspective, a shift in the ego-dominant that could encompass this tragedy in a complete re-vision. It is a movement of image, in image and through image that seems to indicate, from its own perspective, that the terrible death-dealing side of Mother-Nature, the toils and sufferings of Eros, the conflict of the gods, have an end and a goal in themselves that may transcend or encompass more than the Apollo/Helios perspective can know. It suggests that knowledge is more than just light.

The first and most immediate analogy between events of the poem and images on the cup binds the fate of Daphnis to the image of the young boy in his fanciful nymphic weaving. Both are absorbed in an innocent/virginal realm and both will be ravaged, their innocence ruptured by the forces of

Aphrodite/Eros. It is significant in this regard that the boy weaves asphodels, the only flower in Hades, and that the red-gold foxes are Aphrodite's animals. A link between the two gods inherent in the death is established. Hades is involved in erotic experience. This descent carries us to the second image, that of the beautiful woman "like a goddess" and her two love-slaves, the image of Aphrodite morpho, love in the realm of generation, the world that Daphnis/Apollo and Plato with him would refuse or purge. The third figure, the old fisherman, is outside the torments of Eros. But he is not just age that has passed beyond the sensuous dreaming of youth. He is both young and old, combines the grey hairs of wisdom with the strength of a youth, a fact that has escaped every major commentator on the poem. To amplify this image let us turn to the Pattern-Poems, Hellenistic poetry designed to be inscribed on votive objects quite similar to the ivy-wood cup, which reflect the period's immense interest in the relation of objet d'art and language, an interest in the image that speaks. These poems are definitely known to Theocritus, in fact one of them (The Pipes) is considered to be his work. It contains a reference to Simias, the author of the poem here quoted, an acknowledgement of Theocritus' literary indebtedness and as source of his own nickname and persona, Simichidas. This poem "seems to have been inscribed on the wings of a statue, perhaps a votive statue, representing Love (Eros) as a bearded child ":

> Behold the ruler of the deep-bosomed Earth,
> the turner upside-down of the Son of Acmon
> (Heaven), and have no fear that so little
> a person should have so plentiful a crop of
> beard to his chin. For I was born when
> Necessity bare rule, and all creatures,
> moved they in Air or in Chaos, were kept
> through her dismal government far apart.
> Swift-flying son of Cypris and war-lord
> Ares--I am not that all all; for by no

> force came I into rule, but by gentle willed
> persuasion, and yet all alike, Earth, deep
> Sea, and brazen Heaven, bowed to my behest, and
> I took to myself their olden scepter and
> made me a judge among Gods.[13]

So, from the perspective of the cup, a movement in image through image, the world of Mother-Nature where we are sons of Cypris and Ares, desire and strife, becomes the field in which and through which consciousness may arise, a transforming consciousness imaged by the bearded boy or the fisherman, a union of senex and puer. And if it is not the goal of the process, the experience of the feminine, of eros and strife, death and darkness, demands recognition as the ground of consciousness, a perspective which is much different from that of Daphnis/Apollo/Thyrsis. The female divinities of Artemis/Aphrodite/Hekate can be seen to act as sacrificial agent, nurse and friend to a union of male with male, senex-et-puer,[14] that somehow involves the experience of love and death, the experience of soul, and becomes the soul's redemption through reflection in poem and art.

But what is this new mythic perspective that opens the dominants of consciousness to a new and imaginal awareness of love and soul and death? Quite often in an analysis, which, as we have seen, consists in many ways of an intense dream-incubation, the original dream of an analysand as he enters the vessel or earth-pit gives a paradoxical and succinct image which is both a synopsis of the present condition of things in the psyche and a prognosis of the overall development of the analysis, indicating which gods and which agons will be involved in the cure. Such is the case here. For through the image of the boy on the cup both Thyrsis and Daphnis, as Theocritus' ego-dominant and its cultural substratum, are moved towards a new image-nexus, that of the vine and the vineyard. And surrounding the boy, and all the figures on the cup, are intertwining strands of ivy. Both of these plants are sacred to a god that is seemingly quite inimical to Appollonian consciousness, the god Dionysos, though they present quite different aspects of his nature. The vine, the vineyard, the crushing of the grapes, all present the god as bion or individual consciousness, a life "so warm and intense that one living thing inflicts upon another that irreconcilable opposite of life: death."[15] Thus the lament of Daphnis, Thyrsis' song, is reverted to another archē or origin, one that is profoundly shadowed. This new origin is the song of the linos, the song of lamentation sung at the harvest of the grapes, their treading or crushing which is preparatory to the emergence of the wine, the vintage. The original depiction of this song of the linos is on the shield of Akilleus in the Illiad (XVIII, 561-73), an image upon which Theocritus drew. The cup may be seen as a re-vision of that Homeric image/artifact, the movement from an instrument of war to one of sacrifice and celebration.

The plight of the soul deserted by spirit, by Daphnis' refusal of eros, by the Homeric or Platonic defeat of Aphrodite, is imaged in the second idyll/dream of this series (Idyll II, The Spellbinders) which acts as a dark mirror to the first. In this poem a young woman, Simaitha, and her servant leave the city and go down to a dark harbour. Simaitha is deeply troubled,

> The sea is still and the wind is still,
> but the trouble in my breast
> is never still, and I burn
> for him who made me a shameful thing (11. 34-7).

She makes an incantation to Selene:

> For I'll sing softly to you,
> goddess, and to Hekate underground,
> before whom even the dogs shiver
> as she passes over the graves of the dead
> and for the dark blood of corpses . . . (15-9).

and she turns an *iynx*, a magic wheel, burning barley, bay leaves and husks that are the bones, body and heart of Delphis, "smooth-skinned Delphis," the beautiful young man who has seduced and then deserted her. Her passion for him consumes her and she vows that if she cannot "bind him with my love charms . . . by the Fates, he'll do his knocking on the gates of Haides . . . such evil drugs I keep for him" (11, 158-62).

When the *puer*-spirit refuses psyche or soul and the femininity, suffering and interiority that psyche entails, the soul's viewpoint "appears in the long hollow depression of the valley, the inner and closed dejection . . . we see this soul reacting with anima resentments, jealousy, spite, pettiness . . . attachments to sensations and memories"[16] that culminate in those destructive acts imaged in the *Oresteia*. But we can turn this conflict, see through it in another way that connects the *puer*-spirit to the femininity of image: " . . . to put it another way, the *puer* takes its drive and its goal literally unless . . . the soul can contain, nourish and elaborate in fantasy the *puer* impulse."[17]

From a Dionysian perspective the death of Daphnis is seen as the death of the *linos*, the treading or crushing of the grapes. On Archaic vase paintings the instruments of this treading were superhuman sileni or satyrs, but in Hellenistic times these figures were replaced by erotes or cupids, minions of Aphrodite,[18] which leads us to infer a growing awareness of the mythic role of erotic experience in the opening of the spirit to the dark and the feminine, to the experiences of love, fate and death. The Dionysian perspective attracts the feminine "drawing it forth like the sap in plants, the wine, the milk that flows at his birth"[19] as opposed to the Apollonic that is continually chasing fleeing maidens. Dionysos does not establish borders and definitions but "in him borders join that which we usually believe to be separated by borders . . . so that we cannot tell whether he is mad or sane, sexual or psychic, male or female, conscious or unconscious."[20] Dionysos reincorporates all those aspects of experience that were thrown out of Plato's Republic. But most centrally, through his bisexuality, he "combines not only male and female, active and passive [but] . . . also brings together life and death."[21] The central meaning of Dionysos is his relationship to the underworld of the soul: Dionysos, Lord of Souls.[22] Through him the horror and obscenity, the irrational pathology of living find a psychic ground, are no longer shrieking exiles in a sunlit world. This horror and suffering are "for the sake of the soul, whose subconscious dominants are Hades and Dionysos and Persephone."[23] We move from the vine to the vintage, an image of spirit that is the product of intense underground fermentation, and that aspect of the god that inheres in the ivy:

> A special aspect of life is here disclosed, its least warm, almost uncanny aspect, also presented in the snake. Such is zoe (infinite life) reduced to itself yet forever reproducing itself.[24]

Daphnis dies and with him dies the virginal _puer_-ego, the simple retreat to the hills or the purity of a single vision. But in the emergent world of the dream and the poem a cold underworld surrounds this death, is found or created through it, an animal eros of image at a cold and inhuman depth. Dionysos and Hades are one, says Heraclitus, and Hades above all is the cold psychic world of the _eidola_, the image. With the gods death as _bion_ or _linos_ the doors to the underworld open:

> The images in Hades are also Dionysian--not fertile in the natural sense, but in the psychic sense, imaginatively fertile. There is an imagination below the earth that abounds in animal forms, that revels and makes music. There is a dance in death.[25]

It is to this realm that Daphnis descends while his prophecy of a nature completely transformed, a nature in which everything grows askew, where what is bitter bears fruit and the night birds sing, lingers on behind him.

And if the dream has a message as well as a prognosis, we may imagine it in relation to a certain consciousness, that of a young and gentle man, very learned, involved with a highly intellectual and quietistic philosophy. On the one hand he is eager for preferment on the basis of his gifts, and on the other holding back from the maelstrom of experience. The dreams might simply say: There is too much sun, too much consciousness. You do violence to your soul and your shadow. There is a life and a music that opens before you which you must see as a gift of that god who dwells in the darks you ignore.

THE CENTRAL DREAMS: KOMOS
(Idylls III-VI)

In Idyll III, The Goatherd's Serenade, we meet a further elaboration of the figure introduced in Idyll I, here at a "seemingly more realistic level . . . the amorous poet-goatherd . . . takes on the tinge of fantasy which was to make it for later years so captivating a Hellenistic motif, epitomized in the visual arts by the satyr-figures, those demons of the Arcadian landscape, human in their art and goatish in their instincts, to whom Theocritus' goatherds bear particular affinity."[26]

Our current goatherd, leaving his flocks grazing on the mountainside, is off to serenade his sweetheart Amaryllis:

> I go to sing to Amaryllis
> while my she-goats graze on the hill
> and Tityros herds them (11. 1-3).

He is caught in the toils of Eros, "his fire burns me, eating to the bone," linking him to the love-sick figures in the central panel of the ivy-wood cup. However, he also connects with Daphnis, for his love is a "dark-eyebrowed nymph," not a human, and as such he suggests a sort of transition. Further he is a social grotesque, a country bumpkin of the lowest class who, in presenting this serenade, is aping a city custom called the Komos and its song the paraklausithyron "whereby late revellers made their way to their mistress' door to demand admittance first with music and song and, that failing, with assaults on the door or, alternatively, leaving the suitor to lie at the door to impress on the lady the earnestness of the suit."[27]

The goatherd here figured is certainly no erotic hero. He is awkward, superstitious, totally unsubtle and obviously no great shakes as a lover. He languishes in front of his sweetheart's cave, separated from her by only an ivy-fern screen, threatens to tear up his ivy wreath and "strip off my coat and leap into the waves from the place where Olpis the fisherman watches for tunny" (11. 33-5) and, finally, launches into his song:

> Now my right eye's twitching
> Does that mean I'll see her?
> I'll lean against this pinetree
> and sing. Maybe she'll look out,
> if her heart isn't all stone (11. 49-52).

But behind the city custom he is unsuccessfully emulating, a part of the sophisticated machinery of an urban Eros, lies another custom, its mythic root so to speak, that of the Komos as a Dionysian procession, a carrying of the god and a phallos that connects to the rustic Dionysia, the emergence of the god among men that is the origin of Attic New Comedy. There is also an intricate verbal interplay connecting the name of this procession (Komos) with the name Komatus (Koma-atos, comatose, deep sleep) which figures prominently in Idyll V and Idyll VII, and also points at Daphnis, deep in sleep's brother, death.

So there is a deepening implied here that leads beyond the simply ludicrous, a deepening that would lead the archetypal significance of the death of Daphnis to register in a personal awareness that can see through the events of its life. But let us again consider our goatherd. In lines 10-11 he describes himself as "snub-nosed, stub-bearded," a description that etymologically connects him directly to both Theocritus, his nickname Simichidas, and to the Hellenistic satyr-figures, the consorts of Dionysos/Pan. This character is the beginning of a persona or dream ego under a new archetypical configuration and as such represents the poet's first entrance into the world of bucolic art, the world as dream or psyche. But the dream-ego enters this world with a load of unconscious exteriorizations, customs/images that though taken up in their city forms have their origins in his own psychic reality. They carry profound overtones of deepening of which he is unaware but which are acting on him nevertheless, creating the incidents of his life. So our goatherd is a bridge, an entrance, the bringing back or reversion of the exteriorized/urban forms of what was originally a rustic/psychic phenomenon.

And when, in his serenade (11. 52-74), he compares himself to Hippomenes, Adonis, Endymion, and Jason (all of whom are heroic figures whose experiences with the feminine ended in tragedy) and he threatens to "sing no more, but lie here where I've fallen and let the wolves eat me" there is a strangely ambiguous sense to the comparisons, one that both mocks at the dream-ego's seriousness and, at the same time, creates an uneasy awareness of the depth to which these experiences open:

> Like Hermes with Hercules, we take the dream-ego [persona] as an apprentice, learning to familiarize itself with the underworld by learning how to dream and learning how to die. It would still cling to the physical . . . reacting literally to what is visible as if it were corporeal . . . and cannot see through the other figures . . . Again, in the language of Heraclitus (fr. 21, Kirk): 'what we see when asleep is sleep' . . . The first task . . . is to protect that sleep, where protection means seeing in the sleep, waking the dream-ego [persona] within its dream.[28]

This circling of the archetypal back toward the personal and the subsequent creation of awareness in dream of the shifting of the dominant gods that lie behind the personal is characteristic of the extended dream series and also may be said to characterize the awareness of the world as a poem, as the dreaming of gods rather than an expression of the orders of meaning of the rational Apollonic ego. This process is carried further in Idyll IV, Battus, which presents us with the conversation between Battus, a goatherd, and Corydon, a cowherd, and centers on a wound that Battus receives when his foot is pierced by a thorn. But even in the names there is a striking incongruity. Corydon, whose name means "Lark" and as a cowherd is at the top of the rural pecking order, is throughout the poem completely literal-minded. Battus, on the other hand, whose name means "Stammerer" and connects him to Simichidas and the other goatherd/satyr figures, exhibits throughout, as Rist states, "an agile mind and tongue" and an "imaginative character." [29]

This conversation opens with Battus' question of Corydon. For it seems Corydon is tending the herd for an absent herdsman who has gone off to compete in the wrestling at Olympia, a "match for Herakles in might and main."

Battus: Tell me, Corydon, whose cows are those? Philondas'?
Corydon: No, they're Aigon's. He gave them to me to graze . . .
Battus: And the cowherd himself--where has he disappeared to?
Corydon: Haven't you heard? Milon took him to the Alphos.
Battus: When did he ever set eyes on wrestler's oil?
Corydon: They say he's like Herakles in strength and toughness.
Battus: And I'm a better man than Polydeukes, mother says.

(11. 1-9)

The herd, meanwhile, is wasting away and immediately calls to mind the animals left mourning at Daphnis' death and his equally Herculean refusal of Eros, of the animal eros of image. Daphnis died to spite Eros. Battus, on the other hand, has not refused Aphrodite's call. He has loved Amaryllis, a very human Amaryllis, and her death has left him in considerable pain:

Lovely Amaryllis, we'll never forget you,
even in death. You alone were as dear to me
as my goats, when you died. A bad spirit rules my fate (11. 38-40).

This pain is associated in the poem with both a wound and with Battus' sensitivity to animal sensation and the world of feeling it connotes. Let us examine the literal occasion of Battus' wounding, the incident in the poem that physicalizes his pain. Corydon's mention of Amaryllis, Battus' lost love, sets off a strain of melancholy reflection. Corydon responds to this melancholy with a string of cheerful platitudes,

Console yourself, dear Battus. Things may be better
tomorrow. While there's life there's hope. Only
    the dead
have none. It's god's will, whether we have sun or rain
(11. 41-3)

but Battus fends him off and sends him chasing after a group of calves that are gnawing olive shoots in a nearby orchard. Battus has earlier stated that his loved one was "dear to me as my she-goats", and as he follows Corydon up the hill he is "gawking at a heifer." The movement of animal eros that connected him to his goats and his girlfriend is duplicated in image. As he reflects on his pain, at just that moment the wound occurs, his bare foot is pierced by a thorn:

> Look here, Corydon! By heaven, a thorn's got me
> here under the ankle. How long these spikethorns are!
> Curse that heifer. It pricked me when I was gaping
> after her. Do you see it? . . .
> What a tiny
> wound, to stop a grown man!
> (11.49-53)

Foot wounds and feet, the place of contact with the earth world, are a basic puer/spirit motif and say something basic about his condition. The puer's "stance, his position is marked in such a way that his connection with res extensia is hindered . . . This consciousness cannot walk and thus extend itself step by step."[30] The wound, connected as it is here with the psychic reflection of animal energies, constellates the anima and provides the puer spirit with entrance to her world of psychic containment through the awareness of the emergent dream-ego. Daphnis refused this world, as did Ageon with his Herculean physicality that Corydon echoes. Battus, however, neither refuses the pain nor dies from it--rather he is mastered by it. There begins a process of reflection and containment that affects a profound alteration in this consciousness. So far we have been presented with various dream-egos/personae that share one characteristic: they are single-focused or monotheistic. Daphnis is obsessed with purity/Artemis, Corydon and Aegon with action/Heracles and the bumpkin goatherd with chasing his lover/Aphrodite. All may be characterized by their single focus and will to action and thus reflect a masculine-dominated hero-consciousness, a cerebralized ego. The image of the wound opens another alternative, one that Hillman examines in his work with this archetype:

> The wound which is so necessary to initiation ceremonies ends the state of innocence as it opens [the personality] in a new way . . . [the wound] refers to the decomposition or decentralization of consciousness into primordial regions of organs, complexes, erogenous zones . . . just this is constellated by the wound which *joins in one the psyche and the libidinal body* . . . Dionysos was *Zoe*, the divided-undivided life force, what we today call libido . . . Woundedness is initiatory to meeting Dionysos. It starts us in to the subtle body.[31]

Battus celebrates this amina-l nature , which is created in him by reflection on the point at which love and death intersect. And he will continue to be wounded by it. At the close of Idyll IV he asks Corydon if the old man (Ageon's father) is "still after that black-eyebrowed darling." Corydon answers with an emphatic affirmative. "Good work old lecher," Battus responds, "you come of the satyr-kind and can hold your own with the rough-legged Pans" (11. 56-61). In doing so he affirms both the serpentine flow of *zoe* and its continual anima-tion or reflection as image. This points to another figure, a central figure in the Homeric mythos that the dream-series seeks to re-vision, a young-old man who is connected to the libidinous depths. And it points another sort of wound-image, an image of continual wounding and healing, the image of Odysseus' scar that is central to Hillman's discussion of the *puer-senex* archetype:

> A singular difference between Ulysses and the other wounded heroic figures we have mentioned is that Ulysses does not die from the goring . . . On the one hand is is *puer*--always leaving for another place, nostalgic and longing, loved by the women he refuses, opportunistic and tricky, forever in danger of drowning. On the other hand he is father, husband, captain, with all the *senex* qualities of survival . . . I would suggest that *his* multiple relations with anima, implied by the scar and suffering that lie in his name, is the secret of his epithet *polytropos*, 'of many turns,' or

> 'turned in many ways' . . . He is not innocent because of his inherent wound which is also the symbolic incorporation of female fecundity.[32]

So it is through the wound, the continual wounding and reflection that constellates anima, that the dream-ego, the nascent poetic awareness, is led towards a contact with the Dark Father, Dionysos as Zoe or Hades, and is involved in that god's conflict and suffering as absconditus, his division in consciousness into puer and senex. Within this dream-series that conflict and its healing now emerge in the figure of Odysseus, who comes to the fore in the next two poems. It is the confrontation with this figure as a puer-senex union that seems to present the dream-ego's mission and the poet's birth. For of all the Homeric heroes it is Odysseus who endured the underworld journey, consulted with blind Tiresias and was reunited with his son and his wife after his arduous twenty year journey.

Idyll V, Lacon and Komatus presents for the first time in the dream-series an obvious confrontation between a young and an old man, and it results in an initial form of their union, the puer (Lacon the shepherd) forced to give over to the senex (Komatus the goatherd) in a singing contest, a contest of images. It is the most polarized of the Idylls and it begins with a harsh and abrupt exchange of accusation:

> Komatus: Goats, stay away from that shepherd, Lakon
> of Sybaris. He stole my goatskin yesterday.
> Lakon: Here, lambs. Away from that spring. Don't you see
> that Komatus who stole my pan-pipe recently?
> Komatus: What pipe was that? Where did you, Sybyrtas' slave
> ever get a pipe? And why aren't you satisfied
> to play a straw flute anymore, like Korydon?
> Lakon: The pipe Lykon gave me, Mister Free. But what skin
> did Lakon ever steal from you? Tell me, Komatus.
> Your master, Eumaras, never slept on one.
> Komatus: The dappled skin Krokylos gave me, the day
> he sacrificed to the nymphs. And you, thief,
> burned with envy then, and now you've stripped
> me naked (11.1-13).

The eventual union (Komatus' victory) echoes on an imaginal plane the first initiation that Lakon suffered at Komatus' hands (and other parts of his anatomy) and the whole tone of the poem resounds with the violence of that first initiation, being harsh, abrupt and derisive :

> Komatus: I'm in no hurry, but it vexes me that you
> dare to look me in the face--you that I taught
> when you were a child. See what kindness comes to!
> Raise wolf-cubs, or puppies rather, to devour you.
> Lakon: What good thing did I ever learn, or hear
> from you, you envious nasty little fellow?
> Komatus: When I made you squeal with pain, and the she-goats
> bleated, and the he-goat leaped upon them.
> Lakon: May your grave be no deeper than that thrust,
> you hunchback. But come here. Sing your last song.
> (11. 35-44)

It also reflects the bound or compulsive state of both figures, for both are revealed as slaves and on the day a man becomes a slave Zeus takes away half of his psyche, i.e., he is bound to the literal world.

The entire poem, from the first contact and initial wrangling over the location of the contest, in which Lakon and Komatus try to tempt each other into their respective bowers (11. 44-62), to the contest itself which is an exchange of topping couplets (11. 80-140), is a constant interplay of insult and innuendo that contrasts the nexus of image and allusion which surrounds each character. The old man, Komatus, conjures up oaks, two springs of cool water, bees, honey and birds. Lakon identifies himself with Apollo, Daphnis, lambs and nymphs. Komatus is the Muse, goats, and loved by a girl while Lakon is Apollo, sheep, and much devoted to boys. Komatus is rosebeds, acorns and doves, and he offers to his loved one a beautiful bowl by Praxitiles while Lakon offers his boy-love a dog to hunt beasts and the sacrifice of a black ewe. Finally Komatus, who throughout the poem has exhibited a very tricky, crafty nature, enrages Lakon to the point where he fails in his singing, reduced to sexual insult. The judge awards the prize to Komatus (1. 138-40) and he exults in his victory:

> Komatus: Now, all my flock of goats,
> snort for joy. See what a good laugh I'll have
> against Lakon the Shepherd, for I've won the lamb
> at last. I'll leap sky-high for you. Be merry
> my horned goats. I'll take you all tomorrow
> for a dip in Sybaris pond. You there,
> you white billy-goat, I'll geld you if you dare
> mount one of my shes, before I've sacrificed
> the lamb to the nymphs. There he goes again!
> If I don't castrate you, let them call me
> Melanthios instead of Komatus (11. 141-8).

So initially we may say that the poem stems from the senex viewpoint, a consideration that is strengthened by the fact that Komatus (coma-atose or deep sleep) seems to connect directly to the main-line of the dream-series' evolution. He is goatherd, crafty-singer, collects about him many images related to Dionysos (bees, honey) and is related to Odysseus (the puer-senex union) through the Melanthios analogy and his evocation of "two springs of cool water," an echo of the springs on Phaiakia, the source of Odysseus' journey home.

But Komatus is without his skin, and:

> What is important in this context [that of the puer-senex] is that the experimental fantasy binds together electricity and the skin, suggesting it is the crackling current in the complexes which appear on the skin . . . a 'sparkling over' of mind to body . . . Is this not the story of Icarus, who fell into the ocean because the sun burned his wings? If so, then perhaps it is the Icarus-winged spirit, the puer aeturnus who lives in a special relation to the skin.[33]

Without Lacon/puer, Komatus is without his skin, without his own futurity, the crackling current of the spirit. This is only offered by connection with the puer and it is imaged in the poem in a special way, through Lacon's association with the black ewe, the cthonic sacrifice. This, along with Komatus' dual identification with both Melanthios (the traitor-goatherd), or goatherd as traitor) and with Odysseus, is the central knot or twist in the dream that involves them both with the hidden god, with Dionysos as Hades.

The lineup of image in the poem, apart from the black ewe, seems quite predictable. Senex/Komatus is associated with oaks (Zeus' tree), cultivated rosebeds, crafted gifts, and the puer/Lacon with boys, lambs, nymphs and Daphnis/Apollo. This latter association reveals that he, Lacon, is under the same archetypal dominant as Thyrsis, that the puer aspect of the dreamer is dominated by the Apollonic, a perspective which, as we have seen, refuses the reality of the image and darkness, the animal eros of soul. Thus a very important difference between the two figures lies in the nature of their sexuality, the extent of its literalization. Komatus, though originally Lacon's lover, is now devoted to women, as Lacon is to boys. He has somehow incorporated, in the senex viewpoint, the anima-ted eros of Battus. Yet at the same time it is Komatus who is driven to achieve a reconciliation with Lacon, one that Lacon would spurn. And he achieves this victory, not over Lacon but over Lacon's literalization of desire, through his craft, his wit and his penetrating force.

From the senex point of view, which has here incorporated anima and is associated with Dionysos, Lacon's high-flown (and Apollonic) pursuit of boys is an ostentatious literalization, a pursuit which, given his social status, takes him much above himself, makes him prideful and puffed-up and blind to his intrinsic nature:

> Greek pederasty, according to George Devereaux, was "a kind of luxury product, perpetuated by being assigned an over-inflated value. Greek homosexual courtship was 'conspicuous display' in Veblen's sense. It was highly stylized; it was ostentatious and elaborately chivalrous. It was thus in one sense analagous

> to the later European fashion of courtly love--that is, it was more a matter of public posture than of private sexual orientation; it was an elaborate game whose rewards were more social than sexual.[34]

The *puer*'s loss, identified as he is with Daphnis/Apollo, is the loss of the Pan-pipes, not only a loss of the ability to sing spontaneously with the voice of tradition behind him (a tradition of myth and craft inherent in *senex*/Komatus/Odysseus) but also a loss of his relation to dream, for it is Dionysos/Pan who is the bringer of the great (and often terrifying) visions which connect the light and the darkness. So behind Lacon's literalized homo-eros is an imaginal sense, a desire for intercourse with the spirit, a spirit that in many ways has moved on, abandoning both the Homeric tradition (which Komatus is enslaved by) and the Platonic/Apollonic vision of light which dominates Lacon. The conjunction of Lacon with the black ewe or cthonic sacrifice is central here, the *puer*'s assimilation to the new god, who is a god of light and darkness, a god of Hades or image. If we, and Komatus, miss this aspect of Lacon's nature:

> therewith we have missed the spiritual significance implied by Dionysos *puer*, and we have misappreciated the wine, the theatrical and its tragedy, the style of madness and phallicism, and other aspects of his nature and cult . . . the culture, inspiration and irrational excitement of the *puer*.[35]

Within this dream both figures are slaves, bound to an external reality, but it is Komatus who forces this realization on Lacon. It is he who is both lusty and anima-ted and, at the same time, well aware that he must forestall the onward-flowing of the phallic force, of its literalization, if his victory in image is not to rebound on himself, if he himself is not to be castrated and come to be called Melanthios. He too must give over in image, must give back the pipes to the *puer* if he is to be released from bondage, a bondage to that rampant acquisitive Homeric libido imaged by Odysseus' relation to the Cyclops who, antagonized by the hero's pride and acquisitiveness, called down the vengeance of Poseidon/Father upon him, the vengeance of the untamed sea.

But, further, this poem-dream, much more than all the others, seems to grow directly out of language. It stems from the conflict in words between Lacon and Komatus rather than an emerging pictorial image. As such it could be said to grow out of the _puer_ and _senex_ dimensions of language itself. Paul Kugler states in _The Alchemy of Discourse_ that the Greek phonetic word-complex that reveals the archetypal presence of the god Dionysos resounds with all his distinctive characteristics: "(1) the future coming one (elusomai), (2) fertility (elentherios), (3) futurity (grammatical future tense: elentherios), (4) female sexuality and androgeny (Eleuthera), and (5) loosening or freeing (eleutheros)," this last specially used as an opposite of slave. And it also connects, in a curious way, free and wine and book.[36] As we have seen, Dionysos Lord of Souls can see through life into death and "approximation to the hermaphrodite is a death experience; the movement into death proceeds through bisexuality. Death and bisexual consciousness are what Dionysos involves."[37] Lacon's assimilation to image, to the underworld experience, his union with the cthonic sacrifice, releases his imaginal force. It releases Komatus/_senex_/Odysseus from his literal bondage to the antique text, his literal presence in book. Language itself comes alive, is released from the shades of the past. Through the shift in dominants of the _puer-senex_ union, there is a "shift in the linguistic mode which opens the personality to its interior archetypal thesaurus, a psychic dictionary which imaginally binds together the incongruous medley of meanings attached to similar phonetic patterns."[38] Language itself is freed from the monotheistic or Apollonic, from the grammarian of the mind.

So if the *puer*/Lacon is brought home in image, united to *senex* and *anima*, the *senex*/Komatus now must give over the victory, sacrifice his prize (the lamb) to the Nymphs and bathe his flock in Sybaris' pool which is owned by Lacon's master. Lacon's theatricality, his phallicism, his excitement become image, an imaginal/aesthetic excitement. We are called to enter that part of the dream that is farthest away from the dominant *senex*, the fading presence of Lacon/*puer* which is the theme of Idyll VI.

Idyll VI is a beautiful poem, a distinct contrast to Idyll V, and it acts as a mirror to Idyll V in the same way that the *Spellbinders* mirrored Thyrsis' song. The singers in the poem are Daphnis and Damoitas, two young men, though one is slightly older than the other:

> Damoitas and Daphnis the cowherd
> once gathered their herds together
> in one place, Aratos. The chin
> of one was golden with down,
> the other's beard was half grown.
> And beside a spring they sat down
> together in the summer noon
> and sang. And Daphnis began,
> for he first proposed the match (11. 1-9).

The two young men sit together beside a spring in the summer noon and sing interlocking songs. They describe the love of Galatea, a sea-nymph, and Polyphemos the cyclops, looking down on the two as if looking into a pool of crystal water. But underneath the whole poem is a sense of hovering danger, evidenced not only in the lurking fate of the mature Polyphemos, who is here portrayed as a young man, but even more in the strange contrast between the beauty of these figures, the gentleness and the humor, and the strange and eerie violence of the *archē* from which they stem, their Homeric background.

Daphnis takes Galatea's part, she who is a sea-nymph associated with both milk (gala) and the milk-white foam of the sea. She is both the nourishment of milk[39] and that cunning play of illusion that is Cypris, who was born from the foam and froth, Venus Anadyomene. Galatea is calling to Polyphemos, pelting his flocks with apples both a love-gift and a symbol of life, and "she dances in the bright waves that spash gently," flirting "lightly as a thistledown in fine summer weather." Daphnis takes her part as she chides Polyphemos as "a backward lover and silly goatherd." But Damoitas gives Polyphemos' answer: he resists her in order to tease her, to lure her onto the land, to force her to "make me with her own hands a bed on this fair island." He looks in the sea and sees himself as beautiful, dismisses the prophesies of Telamos, and spits three times on his breast to ward off an evil fate. Daphnis and Damoitas kiss, exchange gifts and sing with all their animals skipping around them. Neither wins. Both are unbeatable.

All around this beautiful poem hover the shadows of fate and death--Polyphemos' fate as described in the Odyssey, his brutal nature there, and the strange air of unreality that surrounds the courtship, which is the eternal conflict of male and female, poet and Muse, that Yeats called the bobbins on which all time is bound and wound. This hovering air of beauty that is shadowed by loss and death seems the gift of the Dionysos puer as he emerges from Hades, and it is the gift of a new kind of poetry that offers to the senex (the Homeric figures and traditions) a new sort of existence. It is a poetry that sees these myths as interior, ever-changing figures expressing that constant interplay between male phallus and teasing muse, disconnected from cultural icons, heroic figures or the patronized praise of a self-divinized prince. And it is a poetry hitherto unknown in

Greek culture, where all art is intimately tied to a specific tribe or city-state or ruler, a poetry that celebrates the emergence of psyche herself as an individually experienced being. It is a poetry at once archetypal and personal in a beautiful, mysterious way, at once humble and humorous yet powerful enough to last for the next 2000 years. The poem is, in its deceptively light and insignificant way, an influx of spirit in a world dominated by the material and clutching at the past, a potential for redemption of the natural world envisioned by Daphnis' prophecy and the puer's acceptance of the small, the personal, his acceptance of soul and of death. And it contains a prophecy about the entire Homeric/Greek Pantheon: they are shadowed by an oncoming fate and will emerge through this fate as timeless figures, unconnected to a literalized enactment, the timeless beings of the ever-present imaginal soul and the language it creates.

IDYLL VII: THE HARVEST HOME

(Culminating Vision)

Idyll VII, The Harvest Home, is singular in many ways. It is " . . . a revelation of the author precisely qua poet, made through the medium of the bucolic art which was his own, and of which it stands as perhaps the most highly wrought and significant example."[40] The poem relates what seems to be a specific incident in Theocritus' life, a journey he made with two friends to a Harvest Home, a rite sacred to Demeter, at a friend's farm on the island of Cos. The path they took from the City of Cos to the outlying farm may still be traced, but "the bulk of the poem is concerned with a goatherd who, after greeting Theocritus as Simichidas (his poetic nickname), pronounces on contemporary literary controversy and, being invited, sings an impassioned and exquisite song to which the traveller matches one from his own repertory."[41] Theocritus and his friends, who fade from sight during this encounter, then continue on toward Phrasidamus' farm and arrive at the Harvest Home, though a significant alteration in our perception of that rite occurs through this visitation.

The identification of Lycidas, the strange figure who appears in the center of the poem, has generated an enormous amount of scholarly controversy. While the other figures in the poem can be identified with a degree of certainty, this one seems to actively resist being concretely linked. He is and has been called a man, demi-god, a satyr, a goatherd, a living statue. The ambiguity is highly significant and indicates a psychic force at work that reaches out to encompass and frustrate any literal form of thought that it encounters. It is this figure that is at the center of the new Theocritan pastoral, a re-vision of the ancient Homeric wanderer:

> . . . the Theocritan myth of the herdsman-Poet celebrated and justified the break which the Greeks of the Oikoumenē had made with the local conditions and culture of the polis, and encouraged them to meet the challenge of their new rootlessness. It is as if Theocritus had said something to this effect to his contemporaries: You are sophisticated Universal Men of the oikoumenē, and yet you belong to the timeless pastoral landscape which surrounds the rootless cities in which you live. Make the best of it; and, if you can, make music.[42]

But what is this timeless landscape, the ground which Lycidas inhabits? When he greets Theocritus as Simichidas, his evolving dream-ego or persona, Lycidas asks him where he is going, mocks his haste, and laughingly asks if he is speeding off to some merchant's "wine-press gates." Simichidas replies that he "travels to a Harvest Home" to honor "fair-robed Demeter."

Let us compare this image of Demeter "who has heaped their floor with a rollicking measure of barley" with the Demeter who closes the poem, who appears "with sheaves and poppies in both her hands ":

> Poppy heads appear among the symbols pointing to the Eleusinian Mysteries . . . evoking the image of the queen of the underworld.[43]

It is through this evocation, that of Demeter as Persephone, that she too links with Hades and gives to Mother Nature an entirely different meaning. She becomes a "terre pur, below and beyond and maybe prior to the ground we touch."[44] This change in her image, from Demeter of the fertile fields to Demeter as Persephone or cthon suggests the re-creation of the entire earth as psychic ground. The change both frames and results from the central section of the poem, the songs of Lycidas and Simichidas. It is their raison d'etre, their whole psychic thrust.

Lycidas sings first (ll. 144-199). He sings a love-song, but one with a peculiar twist. Lycidas wishes "fair sail" to Agenanax, his lover, in his journey to Mytelene on Lesbos, that magical island of Sappho, of love and love-poetry. He shall have this fair sail "when the wet sou'wester chases the waves to where the Kids set in the evening and Orion in the morning plants his feet on the ocean floor." Both the Kids and Orion the Hunter are constellations and images associated with Dionysos in his sacrificial aspect, processes of the god congruent to the wine press, the treading of the grapes, that lie behind the sufferings as we see here, of both gods and men, of an individual and a culture:

> Fair sail shall Agenanax have to
> Mytelene,
> so he save Lycidas
> from Aphrodite's oven,
> for the love of him is the hot
> blast that consumes me.

Through his song Lycidas transforms this "hot blast" into the image of the halcyons, mythical sea-birds sacred to Aphrodite, and through this reversion the "hot blast" becomes a spell that calms the sea, the raging of psychic storms, and assures the loved one, Agenanax, of a safe voyage to his haven on that magical island of love-poetry, the loved-one-as-poem. Lycidas celebrates this arrival, surrounded by images of flowering, "pledging to mind his name, Agenanax, in every cup." On that day, that eternal moment of celebration, "Two shepherds shall pipe to me . . . and Tityrus nearby will sing." Tityrus sings of Daphnis' death, of how he loved a human girl, then "wasted like the snows." But he reveals behind that death and its virginal tragedy another perspective. "He shall sing of the goatherd, Komatus, enclosed in a great coffer, alive." The death of Daphnis, the rending and sorrow that Eros produces, opens to an image of Komatus alive but sealed in a coffin and "the Muse had honied nectar spilt on his lips." Lycidas would gladly serve this figure who reflects the futurity of the culture itself. He ends his song with a paen to him, wishing that he might "herd your fine goats on the hillsides and listen to your voice as you lay and warbled sweetly under the oaks or pines, divine Komatus." Thus behind Lycidas, who as god and as father bestows the greater initiation on Simichidas, there lies Komatus, the death-in-life which transforms Daphnis' simple world into a rich and honied singing that echoes down the corridor of centuries.

Simichidas responds (ll. 144-199), but his song is completely different in character. It is realistic, urbane, physical, and unsublimated. The subject of his song, however, is not Simichidas himself, who "loves his girl Myrto as goats love the spring," but Aratus who "harbors in his breast the sting of desire for a boy." Thus he takes up the same theme that Lycidas addressed, the love of older man for younger, but sees Lycidas' plight through the figure of Aratus, a personal friend, the "dearest of men to me." He begins his song with a call on the "noblest of gentlemen, Aristus, whom Apollo himself would not begrudge to stand with his lyre and sing beside the Delphian tripods." At Delphi, Apollo, to whom "all the divisions of song are directed,"[45] connects directly to Dionysos, to his ivy-respect, for it was "Dionysos who first sat on the tripod, performing the role of the oracle-giving Themis."[46]

So when Simichidas calls on Aristus to "witness how Aratus burns to the marrow for love of a boy," he is invoking the transformational power of poetry, song in relation to zoe, through the figure of a particular friend. He sees that archetypal quality in an event of his own life and thus incarnates it in the metaxy, the mediating realm of the individual psyche. Further, he places this power in relation to the young-old man eros that his friend Aratus suffers from in a projected or unpsychologized way, a reflection of Lycidas' plight caught in the hot blasts of Aphrodite's oven.

Simichidas then calls on Pan to deliver the boy "unsued into my friends' hands, whether it be Philinus or whether another," and threatens Pan with a series of very unpleasant physical torments if he fails to come through: "be bitten all over your hide, and scratch yourself with your nails, your bed be of nettles." Pan is a peculiar deity. He is both the god of rustic song, the inspirer of goatherds, and a union between Dionysos (the goat-sacrifice) and Hermes (who rules Arcadia and invented the pan-pipes), the guide of souls in the underworld and the bringer of dreams. Pan is to deliver the boy-love but is free to change his shape, in fact is invoked here to pull the boy down to the underworld and to deliver his simacrulum, his dream-form, the image of desire. If he fails to do so, he will be caught in the same sort of exteriorization that torments Aratus.

Finally, Simichidas calls on the "Loves" to "strike me with your bows the langorous Philenus, the wretch who no-wise pities my friend." And it works: "he's already riper than a pear and the women cry, Alas! your youthful flower fades, Philenus." The image of the boy separates from the literal boy who, ripe as a pear, is ready to fall, decay, release his concrete reality into its psychic equivalent.

Lycidas with a laugh bestows his olive-wood staff on Simichidas, and Theocritus and his friends continue on to the Harvest Home (ll. 205-239) where "all things smelt of a rich harvest and fruiting." They break a cask of wine with the "four-year seal on its head" and the wine mixes with water from the holy spring on Apollo's mountain. It calls up a rich image of human passion intermingled with the indestructible life of zoe, life without end, infinite life. It is in this interfused dimension that the poem rests[47] and the profound imaginative transformation inherent in what we call pastoral finds its goal. The poem itself is a path to that goal, a process that centers in the love and reunion between young man and old in the futurity of a purely imaginal realm. Lycidas, an archetypal god-father, points the way with his own suffering and the incarnation of it in the world of art. Simichidas reflects that fruitful struggle in his own poetry, seeing through the events of his daily life to the divine ground beneath them in such a way that the world around him becomes a metaxy, a mediating realm and interfusion, a truly animated creation. The love between Lycidas and Simichidas is expressed in Lycidas' gift of his olive-wood staff to Simichidas and his subsequent incarnation into the higher world of bucolic art. Simichidas returns that love, returns it in his own poetry. For the gods need humans, human mouths, to die through and to change. And the last lines of the poem echo the final return of that great wanderer Odysseus who was enjoined by Tiresias to travel until someone took the oar on his shoulder for a winnowing fan. There he was to plant the oar and sacrifice to all the gods as a sign of his final homecoming while the goddess herself stands and smiles "with wheat-sheaves and poppies in her hands."

NOTES

1. Hillman, Revisioning Psychology, p. 130.

2. Hillman, Revisioning Psychology, p. 132.

3. Hillman, "An Inquiry into Image," in Spring 1977, p. 83.

4. Hillman, "An Inquiry into Image," p. 82.

5. Jung, Structure and Dynamics of the Psyche, p. 324.

6. Snyder, p. 36.

7. See Lawall, Theocritus Coan Pastorals, pp. 24-8, for a discussion of the heroic dimensions of this figure as an idealization of pastoral values; and Gow, Theocritus, pp. 1-3, for the classic consideration of sources.

8. E. R. Dodds, The Greeks and the Irrational, (Berkeley: Univ. of Calif. Press, 1951), p. 221.

9. Dodds, p. 231.

10. Dodds, p. 213.

11. Dodds, p. 216.

12. Tom Moore, "Artemis and the Puer," in Puer Papers, p. 174. Moore examines several puer deaths in light of an Artemis-Dionysos collaboration.

13. Greek Bucolic Poets, Loeb Classical Library, (Cambridge: Harvard Univ. Press, 1977), pp. 491-3.

14. For a detailed discussion of this double archetype (puer-et-senex) and its relation to Mother and to Hero, see Hillman, "Senex and Puer," in Puer Papers, pp. 3-53; and "The Great Mother, her Son, her Hero, and the Puer," in Fathers and Mothers, pp. 75-127.

15. Carl Kerenyi, Dionysos: Archetypal Image of Indestructible Life, Bollingen Series LXV.2, (Princeton: Princeton Univ. Press, 1976), p. 64. See also W. F. Otto, Dionysos: Myth and Cult, (Dallas: Spring Pub., 1981), p. 153-6, for an extended examination of the nature of these two Dionysian siblings.

16. Hillman, Puer Papers, p. 62.

17. Hillman, Puer Papers, p. 67.

18. Kerenyi, Dionysos, p. 66-7, on the wine-press, the linos and the erotes.

19. Hillman, Myth of Analysis, p. 287.

20. Hillman, Myth of Analysis, p. 275.

21. Hillman, Myth of Analysis, p. 280.

22. Hillman, Myth of Analysis, p. 277.

23. Hillman, Myth of Analysis, p. 278.

24. Kerenyi, Dionysos, p. 64.

25. Hillman, Dream and the Underworld, p. 45.

26. Rist, p. 46.

27. Rist, p. 46

28. Hillman, Dream and the Underworld, p. 117.

29. Rist, p. 52-3, for a very cogent discussion of this poem.

30. Hillman, Puer Papers, p. 102.

31. Hillman, Puer Papers, pp. 116-8.

32. Hillman, Puer Papers, p. 102.

33. Randolph Severson, "Puer's Wounded Wing," in Puer Papers, p. 133.

34. Walker, pp. 106-7.

35. Hillman, "Great Mother and the Puer," p. 43.

36. Paul Kugler, The Alchemy of Discourse: Studies in Jungian Thought, Lewisburg: Bucknell Univ. Press, 1982), pp. 84-8.

37. Kugler, p. 88.

38. Kugler, p. 89.

39. See Hillman, Puer Papers, pp. 38-43, on this aspect of anima that "expresses the dependency of the ego on the anima for its life." The image in the Idyll links, in a paradoxical fashion, the nourishing milk and the play of illusions.

40. Rist, p. 81.

41. Rist, p. 81.

42. Walker, p. 30.

43. Kerenyi, p. 37.

44. Hillman, Dream and the Underworld, p. 37.

45. "Hymn to Delian Apollo," in Homeric Hymns, trans. Charles Boer, (Dallas: Spring Pub., 1979), p. 150.

46. Kerenyi, p. 211.

47. A description/evocation of a very similar Dionysian ground is found in Euripides' The Bacchae:

> The ground there flows with milk and
> Flows with wine and flows with
> Honey from the bees.
> Fragrant as Syrian frankincense
> the pine fumes . . .

Three Plays of Euripides. (trans.) Paul Roche, (New York: W. W. Norton, 1944), p. 83.

VII

THE SIMPLE SHEPHERDS' BOY

Vocatus atque non vocatus
Deus aderit.

The literary form that Theocritus created, the form we now know as pastoral, proposes a connection of the individual poet to the archetypal ground, the ghost and god voices, that is both grounded in dream and finds its focus in a complete metamorphosis of what we might call experience. It was created in a particular *kairos*, or critical moment, when the manifest persons of the soul active in the maintenance of a culture draw back into darkness to seek rebirth in a totally imaginal conception. This new birth is brought about by the uniting love of young and old man (*puer-et-senex*) and it redeems the time, recreating the mythic ground. The process is mediated by *anima* or soul and it involves contact with, and in many ways assimilation to, the soul's deepest underworld dominants, Dionysos, Hades and Persephone. In this sense the form moves in two directions, as an initiation process that involves contact with death and the fecund underworld of Dionysos/Hades, and as what Hillman calls archetypal therapy, therapy of an archetype. For it is the constellation of the *puer-senex* archetype as a split that is of crucial importance to a transitional generation, be it Hellenistic, Elizabethan or contemporary, and it also seems to be of crucial importance to the spirit ground itself, the god as *absconditus*:

> . . . we know that the historical disorders of the day are not merely outside and that we are not merely passive sufferers caught in the case of world history . . . Behind it all is the archetypal split between *puer* and *senex*, beginning and end, temporality and eternity. Therefore, our concern must be with archetypal therapy or therapy of an archetype . . . regarding the splits going on around us and in which we are caught as manifestations of an archetypal split that can best be approached within our individual souls.[1]

This double view of pastoral poetry, particularly in view of its relation to dream, emphasizes the reciprocal relation between divine and human seen in the Harvest Home and throws into sharp relief the nature of this poetry as process, as psychic or imaginal encounter and healing. In this sense, through our participation in the work of art and in the dream-life it engenders, we are not only dreamers and artists, but become a sort of shaman. "Thus we are makeweights in the historical transition and what we do with our life is of historical import . . . it is the way history itself may be washed and healed."[2]

The Spenserian kairos and the Spenserian pastoral, however, involve us with quite a different vision. Edmund Spenser was the first English Christian poet of any depth to take up the pastoral form and he wrote at a time when the Reformation, the ensuing religious persecutions and the rise of English nationalism opened a great and hostile gulf between his own generation and a sense of continuity with the past. Religious and moral values are highly polarized along both Christian and British Nationalist lines, and the combination of these values expresses itself as a sense of historical mission, a mission that involves the arrangement of, among other things, the pagan/polytheistic mythos around certain cultural dominants, the dominants of the evolving British Empire. The underworld, so central to Theocritan pastoral, is thoroughly contaminated with shadow, both the shadow of Christianity which sees Hades as Hell and the shadow of Elizabeth/Gloriana who sees opposition as evil. The underworld itself is barely present in Spenser's early pastorals and in the Faerie Queene it acts in direct opposition to the poem's conscious purpose, informing the failure of the heroic quest that is central to its imaginal method. This is an enantiodromia of the heroic ego itself, a character structure inherent in both the Christian religion and in its political reflection, the emergent British Imperial State.

This *kairos* involves the re-emergence of soul and of soul values after fifteen centuries of Christian domination and it is reflected in a reductive operation on those ruling cultural dominants.

A sense of conscious national purpose or mission was very great in Spenser, as his work with the developing English poetic language, his concern with the religious problems of his day, and his deep interest in fusing Classical and British traditions reveal. Very early in his work he involves himself with the *puer-senex* archetype, bringing together a young and an old man, Cuddie/*puer* and Thenot/*senex* of the *February* Aeglogue, in his first major poem, the pastoral sequence of the *Shepheardes Calender*. But Cuddie, who later laments his lack of inspiration, remains resolutely hostile while Thenot subsides into a welter of platitudinous ministration.

The *February* Aeglogue is what we might call a dream within a dream. The *Calender* opens, in *January*, with Colin Clout's lament for his lost love, Rosalind, one in which he, a shepherd's *boy*, compares himself to the winter landscape that surrounds him. Thus Colin, in whom, as E. K. states, "the author's selfe is shadowed," is a withered youth, a *puer senilis*, old before his time and in a state of profound conflict. *February* opens that state of being. Colin falls apart into *puer* and *senex* and the conflict between them is explored:

> *Cuddie*: Ah, for pittie, will rank winter's rage
> these bitter blasts nere gin tasswage?
>
> *Thenot*: Lewdly complainest thou lasie ladde
> of Winter's wracke, for making thee sadde (11. 1-10).[3]

Cuddie and Thenot banter and bicker, exchanging image and insult much as did Lacon and Komatus. Cuddie (as *puer*) is: the bull (rontes), the erect taile (perke as peacock), flowering, the budding branch, the "greene," the successful lover, the "smirke," the "smoothe," the "lythe." Thenot (as senex) is: "soveraigne of seas," chill, cold, crooked, "wrye," the "reeme winter's chamfered browes . . . which cruddles the blood and puckers the heart." The antagonism between them develops and soon centers on the theme of love, of erotic experience, that is Colin's problem in January and, as in Theocritus, is both the disease which pastoral seeks to cure and the method by which that cure is effected:

> Cuddie: Ah, foolish old man, I scorn they skill
> that wouldest me my springing youth to spill . . .
>
> Thenot: Thou are a fon, of thy love to boste,
> All that is lent to love, wyll be loste (ll. 51-70).

Cuddie then issues a direct challenge, comparing his herd, so "smoothe," so "smirke," to Thenot's animals which are "So lustlesse they, so weak, so wan / clothed with cold and hoary with frost." He continues this accusation on a personal level, equating sheep and shepherd: "The rather Lambes have been starved with cold / All for their Maister is lustlesse and old."

Thenot dismisses this charge (and Cuddie) as "a bubble blown up with breath", but he is obviously quite rankled. He responds with a moral fable, the Fable of the Oake and the Brere which, as he informs us, was once told by Tityrus, a hallowed name that evokes both Chaucer and Virgil and who for Cuddie (the puer aspect of Colin) is "that good old man," the positive or nourishing senex. But Thenot appropriates the tale to his own purpose and it is at this point that the negative senex takes over:

> The framework of the fable portrays, with a comedy of age's pat aphorisms and youth's rigid denials, the healthy rite of spring; but the fable portrays a tragic and wasteful perversion of the healthy contest of youth

> and age. Like Colin's wintry mind . . . the fable . . . reveals the tragic distortion of true, valid accommodation.[4]

Thenot, as Colin's senex aspect, his "wintry mind," tells the story of the (goodly) Oake and the (foolish, prideful) Brere. The goodly tree is aged but is "mightely pight, throughly rooted and of wondrous height." Now, however, he is "beaten with stormes," "wasted with wormes" and "grey mosse marred his rine." By his side grows the bragging Brere, "embellisht with blossoms fayre" to whom the shepherd's daughters come to "peint their girlonds." All this attention, of course, makes the Brere "wexe so bold" that he "snebbes" the good Oake and, just as Cuddie railing on Thenot as seen through Thenot's eyes, arrogantly compares his "sinamon smell" with the "mouldie moss" of the Oake. The Oake, humble and shamefast, submits in silence. He, as Thenot, again seen through his own eyes, "gently takes that ongently came." A cloying atmosphere of guilt and self-righteousness rises from the fable as the Brere/Cuddie is forced into the position of villain. What is natural and multidimensional has effectively become moral and static. What is sweet, fragrant, evocative of rising eros has effectively become lewd, lazy, proud:

> We have let the basic dualism of the structure force us into taking a stand, the familiar ego stance of a positive or negative position. It is this division itself and not what we judge to be positive or negative that puts into senex consciousness . . . . Whenever we use these reasonings, whenever we take a position that is anti-psychological or anti-eros it is the senex speaking. Saturn is never in favor with woman or wife. He prevents the connection between eros and psyche . . . forgetting that psychic reality is primary and that primary in psychic reality are the fantasies, feelings and values of eros.[5]

Finally, there comes a day when the Husbandman walks by. The Brere in all his flowering glory "causeless complained and lowdly cried," launching into a long complaint against the adjacent Oake, that so inflames the Husbandman that "in a furious heate he lays the old tree lowe." When the Brere, however, confronts the cold snows of winter "nowe, no succore was seen him neere." He repents, too late, his grievous sin and "trodde in the dust," meets his richly deserved fate for scorning eld, an eld that in itself is holy:

> For it is the *senex* too who creates the generation problem and the generation gap. The *senex* conceives in terms of time, succession and the patriarchal vision of fathers and sons. When we use this language we are again under *senex* domination. Despite the blessings it offers of patronage and patrimony, castration is inherent in the generational model; Kronos who castrated his father has castrated his fatherhood.[6]

We encounter in Thenot as *senex*, as "Colin's wintry mind," a consciousness that thrives on negation. It "builds ego by keeping the opposites in extreme tension . . . through its rules and laws that maintain borders, categories, walls."[7]

It is obvious by this point that the whole tale is told from Thenot's point of view. He seeks to draw Cuddie (as Colin's *puer* aspect) into his system, to define him within it and to occupy in Cuddie's sensibility the place that Tityrus does. Of Tityrus Cuddie states: "They bene so well thewed, and so wise / What ever that good old man bespake." But Cuddie will have none of it. He rejects this model of the world and Thenot along with it: "So long have I listened to thy speche / that graffed to the ground is my breche . . . But little ease of thy lewd tale I tasted / Hye thee home shepherd, the day is nigh wasted." In doing so he moves us to the crux of the problem. In rejecting the tale, the implicit identification with the Brere and the stultifying moral allegory it represents he also rejects the *senex* in himself, the possibility of union. Cuddie is hostile to winter, as spring always is, the hostility of a contrary state in which, as Blake says "Opposition is true Friendship." But as the negative *senex* comes to equate spring with sin, as the interplay and secret identity of the opposites is subsumed into a moral duality Cuddie must, in order to survive at all, reject not only winter but the entire *senex* complex, his skill, his endurance, and the deepening implied by the "sicknesse" of the Oake, his "canker wormes" and "woundes wyde." Presented in such moral/negative terms there is no chance for a rapprochement with the *senex*, a union, and this bodes disaster for young man and old man alike:

> However we conceive the tasks of youth, or the beginning of things, they cannot be accomplished without the spiritual connection. Initiation into reality is not to take away the initiant's relation with the primordial origins . . . it is not a de-mythologizing into hard reality . . . [it] softens reality by filling in its background with layers of mythological perspective . . . Traditional initiation of the *puer* by the positive *senex* confirms this relation . . . stating that he, the myth, so easily wounded, easily slain yet always reborn is the seminal substratum of all enterprize. Some substitutes for initiation instead sever this relation . . . [this] reflects a *senex* personality . . . that is threatened by its own child, its own phallus, its own poetry.[8]

Thus the obstacles to the *puer-senex* union, the initiation of the *puer* by the positive *senex*, lie within the *senex* role of the archetype. This is in distinct contrast to Theocritus' vision in Idyll V (Lacon and Komatus) where it was the *puer* who was caught up in an ostentatiously literal reality. In fact, the whole nature of the *senex* in the two divergent visions is strikingly dissimilar. Where Komatus was lusty, anima-ted, driven toward reconciliation, attempting to draw the *puer*-spirit into his psychologized vision, here it works in reverse. Thenot, Colin's *senex* pole, is totally un-erotic, austere, crabbed and concerned mainly with the rigid enforcement of his moralistic will, creating around him a world singularly lacking in soul, anima, the feminine. Yet at the same time, as with Lacon and his cthonic sacrifice, union with the senex seems to represent the only possibility of redemption from an only literal reality:

> For it had been an auncient tree,
> Sacred with many a mysteree,
> And often crost with the priestes crewe,
> And often hallowed with holy water dew.
> But sike fancies weren foolerie
> And brought the oake to this miserie (11. 207-12).

Without a connection to whatever it is that lies beneath all the moralizing and neglect, the literal history and rejection of Roman Catholicism implied by the "priestes crewe," without the real nature of the "holy water dewe," the young man and the old man fall apart. We are trapped in the negative tincture, the sterile lucubrations of the negative senex and "everywhere the ceremony of innocence is drowned."

To get a clearer idea of just what the ancient mystery is that lies at the heart of the matter, we turn from February and Cuddie as puer to October and Cuddie as senex. In the words of E. K., who introduces the poem:

> In Cuddie is set out the perfecte pattern of the
> Poete, which finding no maintenance of his state
> And his studies, complayeth of the contempte of
> Poetrie and the causes thereof.

Pierce, the foil for Cuddie in this Aeglogue, opens with an accusation:

> Cuddie, for shame, hold up thy heavy heade
> . . . Whilome thou wont the shepherds lads to leade
> In rymes, in riddles and in bidding base,
> Now they in thee and thee in sleepe art dead (11. 1-6).

Cuddie, the perfect pattern of the poet, the poet's spiritual function, is in sleep, his head is heavy and weighed down. According to R. B. Onians, "the spirit in the head was the genius [and] there is further reason to believe that what survives death, what goes to the nether gods is the genius."[9] Thus Cuddie's genius or psyche (head) moves toward death and he himself is heavy, burdened, depressed. His "rymes and riddles" are dead in him and he in sleep is dead. But of what, then, does Cuddie dream? Simply put, it is sustenance, nourishment, endurance, a deep inspiration and sustaining breath:

> Cuddie: Piers, I have piped erst so long with payne,
> That all mine oaten reeds bene rent and wore.
> And my poor Muse has spent her spared store,
> Yet little good has got, and much less gayne (11. 7-10).

Piers has several suggestions to cheer Cuddie up. The first is honor but with a specific twist. It is the honor of acting as agent of the same repression that he himself was threatened with as puer/youth/spring:

> Piers: Cuddie, the prayse is better than the price
> The glory much greater than the gayne
> O what an honor it is to restraine
> The lust of lawless youth with good advice (11. 19-22).

This dubious honor Cuddie dismisses: "Sike prayse is like smoke." Such honor did not answer him earlier and it does not serve now. So Piers tries again:

> Abandon then the base and vile clowne,
> Lift up thy selfe out of the lowly dust
> And sing of bloody Mars, of war and quests,
> Turn thee to those, that wield the awful crowne (11. 37-40).

Cuddie's answer is quite simple and it "speaks to his condition." To sing of greater things is impossible when all the great deeds and all the great men exist only in the past and in death:

> But ah Mencoenas is yclad in claye
> And great Augustus long ago is dead;
> All the worthies biggen wrapt in lead,
> That matter made for Poets on to play (ll. 61-64).

The contemporary world, the world around him, is "nought worth a pease" for everything of worth exists in the past. Cuddie here suffers the fate of the Brere. He has no shelter in the past, in tradition, no living connection. But he reveals a subtle but very important characteristic, one that he shares with Thenot. That characteristic is literalism. He confuses or conflates the past and death so that death itself, the entrance to the Halls of Hades, becomes an only literal or only temporal reality, a historical hypostasis. And this leads to the very core of the problem:

> Cuddie: Whoever casts to compasse wieghtye prise,
> And thinks to throw out thondering words of threate,
> Let power in lavish cups and thrifte bits of meat,
> For Bacchus fruit is friend to Pheobus wise.
>
> Thou kenst not Percie, how the ryme would rage.
> O, if my temples were distained with wine,
> And girt in girlonds of Yvie twine,
> How I could reare the Muse on stately stage (ll. 103-10).

Cuddie laments the lack of a specifically Dionysian inspiration, one that, surrounding his genius (temples), links the vine and the ivy. Phoebus and Bacchus, puer and senex. He is unable to connect with this underworld figure because he is unable to experience death as anything other than a literal reality. He remains caught in an identification with the literal year, a senex without a puer in October and a puer without a senex in February.

As we have seen, the imagery that brings about the re-union in Theocritus all centers around the cult figure of the god Dionysos. As in the Homeric Hymn:

> we, the poets
> begin
> and end our singing
> through you--
> and its impossible without you
> without remembering you
> we can't remember our sacred song.[10]

Dionysos, a puer-senex union which transforms,[11] is invoked particularly in his senex aspect as Lord of Souls, King of the Underworld. "One aspect of life is riven in order that another, the psychic and called death, can reach awareness."[12] Cuddie, in February, was unable to connect with his senex partner because that figure inhabited, created around him, a specifically dualistic, moral, and unpsychological landscape. Here Cuddie, as genus or typos of the species poet, is unable to connect with his genius or daimon because he himself has become senex in the same sort of landscape. The genius of Cuddie, who presents to us the genus poet is no other than Colin Clout, "For it is Colin fittes such famous flight to scanne," and there is a distinct barrier between them. In fact, one might say, they inhabit two completely different worlds :

> The pastoral tradition Spenser inherited was divided in vision. To pastoral had gravitated many of the crucial and unresolved conflicts of Renaissance thinking: nature and art, otherworldliness and secularism, Christianity and Paganism, reason and emotion. Not only was pastoral a vehicle for these divisions in thinking, it was itself marked by that division. This division in pastoral is, I believe, the proper starting point for any analysis of the Calender.[13]

The Renaissance pastoral tradition as Spenser inherited it was riven by the conflict between "Mantuanesque" and "Arcadian" pastoral. Briefly, the Mantuanesque "takes as its ideal the Judeo-Christian pastor bonus, the shepherd unwaveringly committed to his flock and to the requirements for eternal salvation."[14] Further, "as an instrument of Christian polemics, pastoral's sense of multivalence . . . is transmuted into a simplistic Christian conflict of good and evil."[15] This allegorization gives rise to the expression of specific attitudes towards the world and towards love and femininity:

> The same _contemptus mundi_ which colors Mantuanesque pastoral's perspective on the city and the court colors as well its perspective on love . . . Underlying the Mantuanesque attitude toward love is the fear that love, since it involves a loss of _reason_, is an instrument of the devil, seducing man through Woman-Eve into error and sin.[16]

Arcadian pastoral on the other hand "exists in praise of woman and the joys of satisfied love."[17] It thus centers itself in the necessity of erotic and irrational experience and takes as its ideal the _pastor felix_. Unlike the Mantuanesque which "perceives the world as an unceasing combat between virtue and vice, _mens_ and _sensus_ . . . [it] attempts to create a world in which man's instincts and desire for _otium_ can be satisfied."[18] If we keep in mind the distinction Leo Marx makes between simple/naive and complex/literary pastoral and its resonance in the division between literal and imaginal realities, the Arcadian landscape becomes the entrance to or embodiment of the world of dream or psyche. Colin Clout exists only in this world, in what E. K. calls the Plaintive Aeglogues: I, VI, XI, XII. The others, Recreative and Moral, containing a Mantuanesque admixture of allegory and moralizing, surround him on all sides. If, however, Colin as _genius_ exists in an Arcadian landscape that evokes the world as dream, here it is a very bad dream, a recurring sense of loss, of mourning, of heaviness, sorrow and desolation. It images the plight of the poetic genius lost in the Christian world, another major concern of Hillman's work with _anima_ and the _puer-senex_ archetype:

> Long ago and far away from California and its action, its concern, its engagement, there took place in Byzantium, in the city of Constantinople in the year 869, a Council of the Principals of the Holy Catholic Church, and because of their session then and another one of their sessions a hundred years prior (Nicaea, 787), we are all in this room tonight.
>
> Because at that Council in Constantinople, the soul lost its dominion. Our anthropology, our idea of human nature, devolved from a tripartite cosmos . . . to a dualism of spirit (or mind) . . . and matter. And this because at that other Council, the one in Nicaea in 787, images were deprived of their inherent authenticity.
>
> We are in this room this evening because we are moderns in search of a soul . . . We are still in search of that third place; that intermediate realm of psyche--which is also the realm of images and the power of imagination--from which we were exiled by theological spiritual men more than a thousand years ago.[19]

The move from a Classical to a Christian cosmos was the move from a tripartite cosmos of spirit, soul, and body to a duality, a dichotomy of spirit (which is identified with mind) and matter. The mediating realm, the realm of psyche or soul was put at the service of a disembodied spirit. But in spite of Tertullian's insistence to the contrary, the soul is not naturally Christian. She carries a deep backlog of darker images of spirit and rebirth. And it seems that just here we contact what is both the central conflict in the Shepherdes Calender and the central meaning of what we call the Renaissance for, according to Hillman, Renaissance, "unlike some other period terms . . . touches the soul in its rebirth fantasy . . . the Renaissance idea is a fantasy rooted archetypally in the psyche . . . It is not a historian's invention: Renaissance is a word used by the very people of that time about themselves."[20] The people of that time loved "classical poetry, moral essays, history and biography and Platonic philosophy. But if we psychologize their love, we will see that within the overt subject matter was a latent and powerful psychological content: the pagan myths . . . from the very beginning in Petrarch the inner content of the materials was the mythical persons and ideas from a pre-Christian polytheistic world."[21]

Nowhere is the contrast and hostility between these two cosmoses more apparent than in the _August_ Aeglogue, a poem modelled on two Theocritan topoi. If we in-sight the poem through the image of the ivy-wood bowl of Idyll I and the singing-match of Idyll V, one that specifically involves a _senex-puer_ reunion a striking contrast emerges, one that puts an entirely different perspective on the apparently harmonious resolution of the poem. Simply put, the triple image of the ivy-wood cup contains death, suffering and loss of innocence and, through the young-old eros it evokes, relates them to the Dionysian ivy, the opening of the underworld or realm of soul. The poetic equivalent in _August_, however, the "mazer wrought of maple warre" is of an entirely different order. Here there is no opening to a greater realm but only what Blake would call a negation. The image on the mazer shows:

> Thereby is a Lambe in the Wolves jawes
> But see, how fast runneth the shepherd swayne
> To save the innocent from the beastes power
> And here with his shephooke hath him slayne (11. 31-4).

The world is divided into Good (sheep, shepherd) and Evil (Wolfe, death). The shepherd/Good then slays death, leaving only the Good as a real ontological principle. Willie and Perigot's singing match furthers the same motif, collapsing the Theocritan _puer-senex_ conflict into a facile identity, the seriousness or grave nature of Perigot's love-encounter into a shimmering verbal surface, and any sense of multivalence at all into the jovial awarding of prizes to both singers. As in _February_ there is no fecund conflict because there is no acknowledgement of the Other, the

Dark Adversary. The necessity, reality, the very existence of dark, death, erotic suffering is denied, and along with it the entrance to the imaginal realm or underworld. The end of August points this out. Colin, the dream-ego or persona that is a potential for the puer-senex union and the forlorn champion of an Arcadian or dream-landscape, is represented by a song. It is a lament for death, a longing for entrance to death's kingdom:

> Here I will dwell apart
> In gastful grove therefore, til my last sleepe
> Doe close mine eyes . . .
>
> Helpe me, ye banefull byrds, whose shrieking sound
> Is sign of dreery death, my deadly cryes
> Most ruthfully to tune (11. 168-174).

There is a particular reason for Colin's longing for and inability to enter the realm of death, of Hades, and it is of crucial importance for, according to Hillman, "this movement of rebirth from natural existence to psychological existence requires a preceding or simultaneous dying . . . the God of the Renaissance and of all psychological renascences [is] Hades, archetypal principle of the deepest aspect of the soul."[22] The Christian perspective, however, with its moral dualism, its equation of god and light, and its literal and apocalyptic vision makes this descent impossible. For it has already been accomplished once and forever in the person of Christ himself:

> A third reason for our difficulty with the underworld is our Western Christian perspective. Between us and the underworld stands the figure of Christ as he was presented by the early Church fathers . . . Let us compare: Orpheus and Dionysos went down to redeem close personal loves . . . Hercules had tasks to learn . . . But Christ's mission to the underworld was to annul it through his resurrected victory over death. Because of his mission all Christians were forever exempted from the descent . . . We shall all rise. The eternal life is not in the underworld but in its destruction.[23]

Colin Clout, his songs, his dilemma, his promise, run throughout the Shepheardes Calender like a haunting, recurring dream. Though he makes only four personal appearances, he is constantly alluded to as a model, a potential savior, a paragon of pastoral song who can put the world in order. Cuddie's praise of him in October is echoed by Hobinnol in April and June, by Perigot in August and by Thenot in November. Colin's presence in the series never changes; he is always the same melancholy mourning figure, lovesick and yearning for death. He opens the series in January as a shepherd's boy who is synonymous with the drear winter landscape. In June he is of a "rype age, ravaged by time in passing weares . . . which wexen old." In November he is Winter itself, and in December he compares himself to a ravaged Tree, the very symbol Thenot used to denote the negative senex. He thus haunts the series as a puer senilis, "both older than his age . . . and struggling against his oldness . . . He has not only his own problems but he has by historical necessity the collective problem . . . it is a reflection of the transition and, as Jung says, not of our conscious choosing. It reflects the unconscious man within who is changing."[24]

Colin's historical mission might best be seen in terms of the resurrection of that ancient mystery that lies at the center of the Oake, the transformation of and union with the senex through contact with the underworld. It is this that becomes the quest of the Red Crosse Knighte, who seeks his Father's wisdom, the gift of Holinesse, and it requires a venture into uncharted ground, a dark and sudden landscape that is impossible within an overtly Christian cosmos. Christ harrowed Hell, proclaimed an end to death and darkness. An aspect of Dionysos, however, lives forever in the darkness and as zoe forever enweaves the individual consciousness with its cold slithering depths and its limitless expanse of energy. It is the absence of just this energy, this inspiring force and depth-memoria, that creates the winter-world of Colin Clout and surrounds the quest of the Red Crosse Knighte, a quest for a direct experience of the divine unmediated by a traditional theology. For it is in the figure of Dionysos that we are presented with " . . . the renewal of the High God through his most physical yet psychological son, at the center of whose cult from the earliest times is . . . the mystery of nursing and of psychological rebirth through underworld depths."[25]

The world of the poet is the imaginal world, the realm of image, psyche, soul or dream. In the _Shepheardes Calender_ that realm is laden with theology, with spiritual truth unassimilated to image and with literal or rational reduction. The image or dream has lost its potency, its ability to transform or transmute experience in favor of its function as significator or sign:

> Now at Nicaea a subtle and devastating differentiation was made . . . between the _adoration_ of images and the free formulation of them on the one hand and the _veneration_ of images and the authorized control over them on the other . . . between the image as such, its power, its full divine or archetypal reality, and what the image represents, points to, means. Thus images became allegories . . . one's spontaneous imagery is spurious, demonic, devilish . . . no longer presences of the divine power.[26]

This is seen most clearly and crucially in the _Calender_ in the devaluation of Pan, the very god of herds and herdsmen, half goat and half human and bringer of dreams. E. K., in the commentary on April, summarizes this emptying of image in favour of rational signification or meaning:

> But here by Pan and Syrinx is not to be thoughte that the shepherde meant those Poetical Gods . . . by Pan is here meant the most famous and victorious King, her highnesse Father, late of worthy memory, K. Henry the eyght. And by that name, oftymes (as hereafter appeareth) be noted kings and mighty potentates: And in some places Christ himself, who is the very Pan and god of Shepherdes.

Pan, throughout the series, appears in many allegorical guises but never as himself, as the sort of luminous natural force that hovers, inspiring and frightening, around all of Theocritus' goatherds and is incarnate in the figure of Lycidas. He has become a marker, a sign, an allegory at best for the highest conscious value in any given personal cosmos. With this death of Pan one thing is announced: "What had soul lost it; or lost was the psychic connection."[27] For it is Pan, a member of the Dionysian procession, who "carried the shield of Dionysos on the march to India"[28] who was at all times "considered to be the initiator of all kinds of dreams and visions and especially the instigator of sudden and violent terror."[29] He was a "mantic god and the teacher of Apollo in the art of divination."[30] As Ephialtes, the demon or evil spirit of nightmares, he sent a dream so potent that "even on waking we find it impossible not to believe them real . . . the vividness of the nightmare experience has given rise to the belief in personified Gods or demons: the nightmare is the experiential base of religion."[31] An Old Testament parallel to this dream motif would be the battle of Jacob with the Angel (Gen. 32: 22-32), and the withered thigh that Jacob came away with becomes a sign of the wound or laming that opens the personality to the imminent power of the non-literal world. The second sort of dream that Pan brings, which may be seen to relate to or proceed out of the first, is the healing or incubation dream in which "the god, demon or hero appears to the dreamer and cures him either by personal intervention or by telling him the therapy."[32] This sort of dream or vision connects the archetypal/divine and the human/personal in a continuous interchange. It is exemplified by the exchange between Lycidas and Simichidas just as the nightmare is by Daphnis' death. A further parallel would be the dream of Jacob in the wilderness where "he dreamed, and beheld a ladder set up on the earth and the top of it reached to heaven, and beheld the angels of God ascending and descending on it" (Gen. 28:12).[33] But because of his association with darkness and death, the Christian cosmos of the Shepheardes Calender cannot include the reality of the god Pan. Consequently, it rejects both the reality of dream or image and the inherent possibility therein of a personally experienced contact with the divine, one that leads to a rejuvenation of the image of senex or Father. This tension between the moral or Mantuanesque stream, the Christian cosmos, and the need of Colin Clout in his Arcadian landscape to enter the realm of death, creates a tension which vibrates the series of poems apart. Spenser, in the persona of the Red Crosse Knighte, must move farther into the darkness in search of the puer-senex union.

If we view the Calender as an attempt at a dream-series or initiation rite roughly congruent to Theocritus' Idylls, several striking contrasts emerge. First, the figures of puer and senex remain resolutely divided. This is seen not only in Cuddie and Thenot, but in Colin himself who images this connection in a negative form, as withered youth or puer senilis. Secondly, the experience of death that begins the Theocritan ritual is only possible here at the end of the series, as Colin in December gives himself up to "dreery, timely death." It is this death, the rupture of the virginal ego, that marks the true beginning of the entrance to the pastoral or imaginal landscape. For here a third and crucial contrast emerges. The deep poetic joy that Theocritus evinces in the Harvest Home does not come to Spenser until after the epic journeys of the Faerie Queene, in the vision of Colin piping to the Muses of Book VI, which returns us to the pastoral landscape, or in the Epithalamion with its rich interfusion of pagan and Christian imagery that "seems to bring the whole cosmos within the range of a poet's marriage."[34]

Thus, there is a direct continuity between Colin Clout and his extension into the world of Faerylande or soul in the dream-ego/persona of the Red Crosse Knighte. At the center of their likeness is their melancholy temper, Colin's constant mourning and pining being echoed in the R.C.K. who is "of his cheere . . . too solemne sad" (I, i, 2). Both are plagued with a Saturnian nature that indicates the presence of the negative *senex* and involves them with a problem of the Father. Both, too, are concerned with the missing feminine, the missing *anima* or soul, for Colin in his lovesickness may be characterized as an *affect-ego*, an ego under the strong pull or compulsion of the *anima* archetype. This possession can be seen in those of his songs that attempt to image a transcendent or imaginal feminine figure (*April* and *November*) and might be compared with Idyll VI and the image of Galatea. But the figures in both songs exist outside of the pastoral landscape, one being identified with Elizabeth (and a literal reality) and one with Dido (an historical past). Colin, as dream-ego, can connect with neither. The R.C.K. too is wedded to this task, a direction that is imaged in his pledge to Gloriana: " . . . her grace to have which of all things he most did crave" (I, i, 3) and in his mission itself, his attempt to restore the kingdom of Una, that "lovely ladie" that "rode him faire beside" (I, i, 4). Both are encircled, in their attempts, by the same rational/allegorical aspect of *senex* mentality. Colin is surrounded by the Mantuanesque landscape that denies the existence of love and death, and the R.C.K. is encased in just that sort of moralism, the full armor of a Christian knight, which he wears but has yet to prove (I, i,1). His armor, in the course of the Book, is stripped from him and it is only after this has occurred that he is given, on Mt. Contemplation, an image of Spiritual Truth, the dream of Jacob's Ladder.

The analogy between the R.C.K. and Colin may be carried one step further, into a comparison that links their besetting sin, that of Price. R.C.K.'s greatest trials and his ultimate humbling and defeat come at the hands of Pride, through his sojourn in her House and his capture by Orgoglio that "gyant Proud" who was "growen great through arrogant delight" (I, vii, 10). Colin, too, traces his plight to this source, not to love itself but to the pride that calls up unrequited love as a counter. This Pride is a refusal of Pan or of dream. In December he states:

> But ah such pryde at length was ill repayde,
> The shepherds God (perdie God was he none)
> My hurtlesse pleasaune did me all upbraide,
> My freedom lorne, my life he left to mone.
> Love they him called, that gave me checkmate (11. 45-53).

Colin's pride in his singing, his intellectual talents that endear him to the "wiser Muses," is echoed in R.C.K.'s price in the strength of his strong right arm and self-vaunted ability to see, unaided, what is moral or virtuous in any situation, to unerringly choose the right way, the way of light and virtue:

> Ah ladie (said he) shame were to revoke,
> The forward footing for an hidden shade.
> Virtue gives herselfe light, through darknesse
> for to wade (I, i, 12).

But R.C.K., a proud virgin who "no untruth he knew" (I, i, 53) is parted from his lady Una, and his mission, by a dream. It is this dream that inaugurates the whole action of Book I:

> The God obayde, and calling forth straight way
> A diverse dreame out of his prison darke
> Delivered it to him, and down did lay
> His heavie head . . . (I, i, 49).

The dreams and evil sprites stream up from the underworld through the ivory gate, the one "faire framed of burnished ivory" (I, i, 40), traditionally the source of false or misleading images, and call up an allusion to the false dream that led Agamemnon to his disastrous plunge into battle before the gates of Troy. But Onians connects this ivory directly to the tusk of a wild boar and sees the function of these dreams as not "to deceive . . . [but] to inflict injury, chaos or havoc."[35] As such they pathologize consciousness, serve not primarily to lead one astray but to open the too-literal, too-arrogant ego to the reality of death and decay. Ultimately, this leads to the archetypal ground behind that ego's overly rational and self-enclosed consciousness, and to a shift in the dominants of a culture, the emergence of a new god or gods.

This would certainly seem to be borne out in the R.C.K.'s later progress. The chain of actions set off by this dream separates him from Una and leads him to confrontation with Orgoglio, and imprisonment in Orgoglio's dungeon which leaves him "a ruefull spectacle of death and ghostly dreere" (I, vii, 40), totally dependent on the aid of a divine force beyond himself, the intervention of Arthur. The whole episode is thus a direct exposure to the nightmare aspect of Pan, the terror and wounding that opens the being to a realm beyond itself. This is not, however, a theological experience, not something conceived in the mind:

> This reality cannot be borne home in abstract concepts . . . we must be paralysed and suffocated by this reality as if there were something in consciousness that is always in flight from 'the horror' . . . its numinous power requires a commensurately overwhelming idea: through nightmare the reality of the natural god is revealed.[36]

Through this experience, the archetypal and the personal come into communion, a directly experienced communion that is a result of the opening to death and to dream. And from this point of view, the whole of the _Faerie Queene_ may be imagined as the slow circling back to image of the world of mind or experience, a process that culminates in Book VI with the return to pastoral and the final exhaustion of allegory and history, of the _senex_ preserve of thought, measure, border, rule:

> In the Book of Courtesy, Spenser takes us into that part of the psyche that is a source of both allegories and judgements, a 'primitive' place self-haunted by mighty forms that move slowly through the mind in daydream and nightmare.[37]

Or, as Hillman would put it:

> _Senex_ consciousness is finally at rest in the imaginal realm . . . [it] drives us to where we can think no further . . . These are the borderlands, a borderline condition [where] . . . the opposites present themselves as indistinguishable . . . Images are merely themselves . . . there is nothing to affirm or deny.[38]

It is at this borderline, in the world of image, that we encounter Dionysos as Lord of Souls and the realms of song that come with him. "He rules the borderlands of our psychic geography. There the Dionysian dance takes place: neither this nor that, an ambivalence."[39] His is a profoundly wounded consciousness but one that leads, as in the _Harvest-Home_, to a rich and honied singing. It is a transmutation of our daily experience, a greeting of the gods, in a truly ensouled creation, the world of the greater pastoral:

> Now al is done, bring home the bride agayne
> Bring home the triumph of our victory
> Bring home with you the glory of her gaine,
> With joyaunce bring her and with jollity.

> Never had man more joyfull day than this,
> Whome heaven would heape with blis.
> Make feast therefore now all this live long day,
> This day for ever to me holy is,
> Pour out the wine without restraint or stay,
> Pour out not by cups, but by the belly full
> Pour out to all that will,
> And sprinkle all the postes and wals with wine,
> That they may sweat and drunken be withall.
> Crowne ye Bacchus with a coronall,
> And Hymen also crowne with wreathes of vine,
> And let the Graces dance unto the rest;
> For they can do it best:
> The whiles the maydens doe theyr carroll sing,
> To which the woods shal answer and theyr eccho ring
> (Epithalamion, ll, 241-60).

If we view the Shepheardes Calender, Spenser's first major work, as a failed pastoral, as an initiation or dream-series that did not cohere, that failure centers in Colin's lovesick and unredeemed mourning and (as Colin's puer aspect) in Cuddie's alienation from a specifically Dionysian inspiration. Both grow directly out of the Christian/Mantuanesque landscape that surrounds them and its refusal of death and dream as does the very structure of the Shepheardes Calender in which the underworld or unconscious components of the culture are, at best, merely suggested. With the Faerie Queene, however, Spenser fully engages those unconscious forces. The poem, though it is initially informed by the paradigm of the heroic quest, journeys into an underworld realm from which it never really emerges. The split between conscious and unconscious components of the culture is fully present in the poem, though it is only admitted in the concluding stanzas that the underworld or unconscious forces cannot be reduced to a moral/spiritual definition. The Faerie Queene itself, from this viewpoint, becomes an extended dream-series or night-sea journey that parallels the process set out in the central Theocritan Idylls. It is a vessel that provides an encounter with the archetypal ground, the underworld, an encounter that slowly returns to and transforms the individual/collective ego-consciousness through a re-appropriation of spirit by the image making powers of the soul. This process is imaged by the rejuvenation of the pastoral landscape in Bk. VI and moves toward a world that holds in one, if only for a fleeting moment, the feeling immediacy of the pagan pastoral and the moral/spiritual dimension inherent in a Christian mythos, the married world or metaxy of the _Epithalamion_. It is also imaged in the transformation of the structure of the _Faerie Queene_ itself, from the heroic/encyclopedic endeavour described in Spenser's introduction, a monumental compendium of all the moral/_senex_ virtues, to the incomplete and open form of the poem as he left it, a poem that has gaping wounds and, particularly in Book VI, will admit of no fixed interpretation.

For centuries poets and critics alike have remarked on the dream-like qualities of the _Faerie Queene_ but, I would suggest, it would be a mistake to attribute these qualities to the poem's conscious purpose. It is rather the intense conflict between conscious and unconscious components of the poem that gives rise to its peculiar and elusive quality. And though an examination of the interaction of the conscious/unconscious poles of such an extended and complex work must of necessity be incomplete and sketchy, this may be said to be true of any consideration of such a monumental, confusing and seminal work. Further, I would suggest, it is just here, in the conflict of conscious and unconscious forces, that we encounter the central knot or dramatic focus of the poem. A consideration of the poem's conscious/unconscious bifurcation and the action of the unconscious or underworld components on the dominants of its collective canon is essential to an understanding of both the psychic totality of the poem and its place in what we have been considering as the greater pastoral tradition.

NOTES

1. Hillman, *Puer Papers*, p. 9.

2. Hillman, *Puer Papers*, p. 8.

3. Edmund Spenser, *Poetical Works*, ed. J. C. Smith and E. de Selincourt, rev. ed. (Oxford: Oxford Univ. Press, 1979), p. 424. All further references to this work appear in the text.

4. Patrick Cullen, *Spenser, Marvell and the Renaissance Pastoral*, (Cambridge: Harvard Univ. Press, 1970), p. 26.

5. James Hillman, "The Negative *Senex* and a Renaissance Solution," in *Spring*, 1975. p. 82.

6. Hillman, "Negative *Senex*," p. 83.

7. Hillman, "Negative *Senex*," p. 90.

8. Hillman, *Puer Papers*, p. 29.

9. R. B. Onians, *The Origins of European Thought*, (Cambridge: Cambridge Univ. Press, 1954), p. 132.

10. "The Hymn to Dionysos (III)," in *Homeric Hymns*, p. 7.

11. Hillman, *Puer Papers*, p. 31.

12. Hillman, *Puer Papers*, p. 31.

13. Cullen, p. 26.

14. Cullen, p. 3.

15. Cullen, p. 19.

16. Cullen, pp. 22-23.

17. Cullen, p. 25.

18. Cullen, p. 60.

19. Hillman, *Puer Papers*, p. 54.

20. Hillman, *Revisioning Psychology*, p. 194.

21. Hillman, *Revisioning Psychology*, p. 194.

22. Hillman, *Revisioning Psychology* , p. 206.

23. Hillman, *Dream and the Underworld*, p. 85.

24. Hillman, Puer Papers, pp. 10-11.

25. Hillman, Myth of Analysis, p. 274.

26. Hillman, Puer Papers, p. 56.

27. Hillman, Pan, p. xxii.

28. Hillman, Pan, p. xix.

29. Hillman, Pan, p. 60.

30. Hillman, Pan, p. 60.

31. Hillman, Pan, p. lxii.

32. Hillman, Pan, p. 43.

33. See also Dodds, The Greeks and the Irrational, pp. 102-35.

34. Humphrey Tonkin, Spenser's Courteous Pastoral, (Oxford: Clarendon Press, 1972), p. 14.

35. Onians, p. 242 (note).

36. Hillman, Pan, p. lxiii.

37. Isabel McCaffrey, Spenser's Allegory, (Princeton: Princeton Univ. Press, 1976), p. 415.

38. Hillman, "The Negative Senex," p. 275.

39. Hillman, The Myth of Analysis, p. 275.

VIII

THE FAERIE QUEENE AS ALCHEMICAL VESSEL

> . . . it indeed is nought but forgerie
> Fashion'd to please the eies of them that pas,
> Which see not perfect things but in a glas:
> Yet is that glas so gay, that it can blind
> The wisest sight, to think that gold is bras.
>
> VI, intro., 5

The Faerie Queene is an encyclopedic poem with a pronounced moral/didactic purpose. Any psychological consideration of the poem must, therefore, first confront the question of the poem's conscious philosophy or religious symbology. Frances Yates, in The Occult Philosophy in Elizabethan England, considers this conscious philosophy or system of belief to be a specific sort of Neoplatonism, "an intensified Cabalist Neoplatonism or Cabalist Neopythagorianism with its emphasis on number of which John Dee was a leading exponent . . . [it was] the thought of a 'more powerful philosophy' leading to a world wide reforming movement with Queen Elizabeth I in the leading role . . . ."[1]

This white magic or Christian Cabalist Neoplatonism is amply described in Yates' work and, I would suggest, may be said to form the collective canon or conscious purpose of the poem. It is a mode of spiritual incorporation that was seen as possessing the ability to unite all the divergent strains of occult philosophy, myth and religious teaching in a mystic proof of the truth of the Christian revelation. It was highly ascensionist, concerned with the realms of the angelic hierarchy and the heavenly One; highly evangelical, seeking to assimilate all other magico-religious traditions to the Christian myth; profoundly informed by the Christian definition of evil, seeing the problem of evil as stemming from a human misuse of divine gifts; and, particularly in the work of John Dee, profoundly involved with the messianic role and sacred moral destiny of Britain. Yates maintains that "Dee was the true philosopher of the Elizabethan Age and Spenser, as its epic poet, reflected that philosophy."[2] And she describes Spenser's epic composition as "a great magical Renaissance poem, infused with the whitest of white magic, Christian Cabalist and Neoplatonic, haunted by a good magician and scientist . . . and profoundly opposed to bad magicians and necromancers and bad religion . . . the white magic of the pure imperial reform is opposed to the bad necromancy of its enemies."[3]

Overtly the enemies of the Elizabethan reform are Catholicism, superstition and those national governments that oppose the extension of the sacred destiny of the British Imperial State. These, overtly, are the bad necromancers espousing a bad religion. But these bad necromancers or black magicians, behind their contamination with shadow, reveal an important unconscious content that might be approached through a consideration of another contemporary tradition, that of alchemy. Though Yates briefly discusses alchemical material, she sees it mainly as one more element that was fused into the developing Cabalist/Hermetic philosophy of which the Faerie Queene is a reflection. This approach, however, does a profound injustice to the alchemical perspective and, though it serves to elucidate what we might consider the poem's conscious purpose, completely frustrates an acknowledgement of the psychic totality of the work. Alchemy originates in the "streamings of the Nile," the pre-Christian melting-pot of Hellenistic Alexandria, for all of the original alchemical treatises were in Greek and may be directly traced to the Hellenistic Era.[4] Of the manuscripts that contained a later redaction of these originals, "part went to the Byzantine Empire, via Constantinople, and the rest to the Orient and returned to Europe via the Arabs."[5] They re-entered the European tradition "via Southern France and Sicily from the 10th Century onwards when Europe became connected with the Orient by the Crusades."[6] This material provoked an enormous intellectual activity among Christian scholars that offers a parallel to the later Cabalist efforts at incorporation and, I would suggest, is also paralleled by the sort of critical approach that Yates' work embodies.

Jung, at the end of several decades of work with the alchemical material, a work that in its earlier phases was also an attempt to equate Christ and the lapis, examines these "attempts to equate the alchemical ideas to the Christian"[7] and concludes that there is a psychic element in alchemy that profoundly resists this assimilation. His conclusions, I would suggest, are of crucial importance to what we might consider the unconscious pole or thrust of the Faerie Queene:

> Although alchemy was undoubtedly influenced by such comparisons, the stone [the lapis or goal of the alchemical process] cannot be traced to Christ despite all the analogies. It was the mystical property of alchemy, this 'stone that was no stone,' or the 'stone that hath a spirit' and is found in the 'streamings of Nile.' It is a symbol that cannot be explained away as yet another superogatory attempt to obscure the Christian mystery . . . clear attempts were made . . . to assimilate the alchemical ideas to the Christian, though, as Elezear's text shows, there was an unbridgeable gulf between them. The reason for this is that the symbol of the stone, despite the analogy with Christ, contains an element that cannot be reconciled with the purely spiritual assumptions of Christianity. The very concept of the stone indicates the peculiar nature of this symbol. Stone is the essence of everything solid and earthly. It represents feminine matter and this concept intrudes into the sphere of spirit and its symbolism. The Church's hermeneutic allegories . . . were not the source of the lapis symbol but were used by the alchemists in order to justify it . . . the stone was more than an incarnation of God, it was a concretization, a materialization that reached down into the darkness of the inorganic realm or even arose from it, from that part of the Deity which put itself in opposition to the Creator . . . [it] included regions, like that of hellfire, which were the dominion of the devil . . . we may suppose that in alchemy an attempt was made at a symbolic integration of evil . . . an extension of redemption beyond man to matter . . . .[8]

This discussion is highly important because it reveals that alchemy, the alchemical vision in which "the unconscious psyche and matter are not differentiated," works "without any conscious religious or scientific program."

This is an approach that is "common to both alchemy and analytic psychology"[9] and, as Jung states, might be seen as arising "from that part of the Deity which put itself in opposition to the Creator." It is the one element in the Cabalist-Neoplatonist amalgam that resolutely resists the architectural, numerological, white magic inherent in its Christian spiritual vision. Alchemical imagination, imagination as alchemical, is from this perspective in a very precise relation to soul and the viewpoint of soul as Hillman envisions it, the long hollow depressions that the soul feels when it is deserted by spirit. For not only does alchemy have an intimate connection with darkness, matter and evil, but this connection reveals its underworld root. It is a baptism in the underworld, an underworld vision, and, as such, it provides the only real connection, within the Christian Cabalist context, with that Hades/Dionysos, the Lord of Souls, who is the key to the dilemma of Colin Clout in the Shepheardes Calender.

So we may consider these texts as representing an imaginal seed or vessel for the survival of a pre-Christian mode of psychic functioning that is quite congruent with our previous discussion of the Theocritan Idylls and that may best be approached through the work of the depth psychologists. And a consideration of the contemporary history of alchemy strengthens this analogy between alchemical operatio and the psychic perspective, for the rediscovery of alchemy in our time was effected by Jung, virtually single-handedly, and his later work refers to it constantly as the most apt metaphor for the operations of the objective psyche. Hillman's later work is also profoundly informed by the alchemical vision and he brings this vision into conjunction with not only the psychological but also the artistic-literary process as we have been considering it. In alchemy, according to Hillman, the spirit:

> . . . seems differently imagined . . . in the hero myths the psyche moves mainly by means of the will into an enlargement of rational order. In alchemy, it seems to be an enlargement of imagination, a freeing of fantasy from various imprisoning literalizations. When Jung shifted the main analogy for the individuation process from the hero myths in Symbols of Transformation (in German, 1911) to Psychology and Alchemy (in German, Eranos Lectures 1936 and 1937), one result was also a shift from the rational and voluntary faculties of the soul to its third faculty, the imagination or memoria . . . even the fight with the dragon in Jung's alchemical account of it (CW 12, p. 437) differs from St. George's behaviour. The alchemical hero is devoured by the dragon, or, as we would say, imagination takes over . . . the alchemical way . . . is the discipline of fantasy . . . .[10]

So alchemy offers not a symbol-system, a hierarchy of value, but an imaginal viewpoint, concerned with underworld and soul that, in a Christian context, be it overtly Catholic or Christian Cabalist, might be considered as the great repressed. It operates through image as process and opposes the centralizing spiritual monotheism that, as we have seen in the previous discussion of the Council of Nicaea, puts the image-making powers of soul at the mercy of the rational-spiritual faculty. A prime concern of that rational-spiritual viewpoint is the duality of spirit and matter and the transcendent nature of spirit. Alchemy, however, is immanent and, as Jung states, is concerned with the integration of evil. And both these systems of belief have a characteristic mode of psychological operation which throws their contrasting natures into sharp relief.

The Occult Tradition, as Yates defines it in her consideration of Cabalist activity in Elizabethan England, has a particular concern with melancholy. Inherent in this body of thought is a preoccupation with the Saturnian, the humour melancholicus, as a means of psychic ascension. She quotes from Panofsky's study of melancholy:

> The humour melancholicus, when it takes fire and glows, generates the frenzy (furor) that leads us to wisdom and revelation . . . this occurs in three different forms corresponding to the threefold capacity of the soul, namely the imagination (imaginato), the rational (ratio) and the mental (mens) . . . when the soul soars completely to the intellect it becomes the home of the higher demons from whom it learns the secret of divine matters, as for instance the law of God, the angelic hierarchy . . . just as the Sybil prophesied Jesus Christ long before he appeared.[11]

This value system (imagination to reason to intellect) and the ascensionist nature of its spiritual viewpoint is given image in the Faerie Queene in the house of Alma (II, ix, 49-58). The most interesting aspect of the image is the totally subordinate role played by Phantastes, who corresponds to the *imaginatio*, the imaginal powers of the soul:

> And all the chamber filled was with flies,
> Which buzzed all about, and made such sound,
> That they encombered all men's ears and eyes,
> Like many swarmes of Bees assembled round,
> After their hives of honey do abound,
> All these were idle thoughts and fantasies
> Shews, visions, sooth-sayes and prophecies;
> And all that fained is, as leasings, tales and lies (II, ix, 51).

This is in direct opposition to the alchemical fantasy as Hillman discusses it, "a shift from the rational and voluntary faculties of soul to its third faculty, the imagination," where the concern is with the "spontaneous fantasies of the psyche as expressed in alchemical formulations about redemption."[12] I would suggest, in this respect, that the poem itself is highly bifurcated and that, in the widest sense, the drama of the poem is inherent in the alchemical operations of the villains of the piece, such as Archimago, on the heroic figures who are, in essence, *puer*-heroes identified with the cult of Elizabeth, a "heroic mother-son battle for which St. George and the Dragon has become the major Western paradigm."[13]

The Faerie Queene moves out from a pastoral landscape in Book I and returns to that landscape in Book VI. But the return is not the triumphant procession of the successful hero-son, rather quite its opposite. The Blatant Beast escapes from Calidore's clutches and:

> . . . raungth through the world againe,
> And rageth sore in each degree and state;
> Ne any is, that may him now restraine,
> He is growen so great and strong . . . (VI, xii, 40).

I would suggest that this failure of the epic quest is directly informed by a specific alchemical operation, the putrifactio, and that the pagan contents of the poem are acting in an alchemical manner on the heroic-Christian ego dominants of the Collective Consciousness. This return to pastoral is thus a return to dream, fantasy, the aberrant and pathological or underworld nature of the wanderings of psyche. The alchemical viewpoint with its unbridgeable gulf between pagan and Christian becomes the prime unconscious content or new symbol of the dream-series. It acts on the dominant (conscious) configuration of the dream-ego in the same way that the Dionysos/Hades configuration acted upon the dream figures in the central Theocritan Idylls.

If we view the pastoral landscape as the landscape of soul as dream, where the vast reaches of the imaginal psyche interface with the individual through the complexes, we can posit a progression within Spenser's work from the Calender through the Faerie Queene to the Epithalamion that parallels the Theocritan Idylls and offers us a unique perspective on the Faerie Queene itself. It becomes a vast alchemical retort in which the ruling cultural dominants, as evinced in the heroic dream-egos, are opened, through a confrontation with the most neglected aspects of the total psychic field, to contact with the Dark Father, Dionysos as Hades or Lord of Souls.

The Shepheardes Calender might be said to be congruent to Idyll I, the Death of Daphnis, and the Epithalamion to Idyll VII, the incarnation of spirit within a metaxy, an interfused realm in which the archetypal is present in the events of daily life, where life itself is imaginal. The events of the Faerie Queene itself might be said to offer an analogy to the central Theocritan Idylls in which the puer-senex split is approached through a shift in the dream-ego's awareness. This, tentatively, provides the puer, the futurity of the spirit, with access to an anima-ted consciousness and contact with a senex figure that draws out the feminine and incorporates it in such a way that "feminine patterns can weave together puer and senex rather than divide them further through the penchant . . . for heroics."[14]

Though there are many protagonists in the monumental structure of the Faerie Queene, all may be characterized by one dominant feature, their heroic stance, just as the conscious overview or manifest purpose of the poem may be seen to reside in its architectural, hierarchical form and its heroic purpose: "to fashion a gentleman or noble person in virtuous and gentle discipline . . . ; In which I have followed all the antique Poets historicall, first Homere, who in the Persons of Agamemnon and Ulysses both ensampled a good governor and a virtuous man."[15] This perfect noble gentleman is to be imagined in Arthur and his construction accomplished by the creation of a total of twenty-four Books, setting out the "Aristotelian virtues," twelve private and twelve public. The Faerie Queene herself is expressly identified with Elizabeth in the introductory letter to Raleigh, the dedication to the poem itself, and in each of the introductory passages preceding the individual cantos. Of this monumental edifice we have six books and fragments of a seventh, fragments of a book quite fittingly called by Spenser the Book of Constancie. The fragmented state of the poem is itself a metaphor for the overall action of the dream or unconscious thrust of the material: an attempt to fracture, open, fragment the heroic and architectural vision of the Elizabethan ego with its literalized idealization of Elizabeth the queen at the center of a hierarchy which is constantly threatened by the dark forces of decay, chaos and bestial evil. The hero and his enemy, the uroboric serpent, is thus "the paradigm for the kernel structure in our personal and collective consciousness,"[16] for, it must be insisted, the rational/hierarchical and heroic ego is manifestly still with us:

> Were we to be interviewed by an aboriginal anthropologist from Australia for our 'dream,' our 'Gods' and our 'cosmology,' this would be the story we would tell. We would tell of the struggle each day brings to Ego who must rise and do battle with Depression and Seduction and Entanglement, so as to keep the world safe from Chaos and Evil and Regression, which coil around it like a Swallowing Serpent . . . our civilization's excessive activism is all to keep back the night of the Serpent, requiring a monotheistic singlemindedness, a cyclops' dynamism . . . this is the sustaining myth we must tell to account for our strange ways: why we are always at war, why we have eaten up the world, why we have so little imaginative power, and why we have only one God and He so far away.[17]

As we have noted earlier, the overall movement of the Faerie Queene is towards exhaustion of the heroic and, congruently, of the realms of allegorical/rational representation that come with it. And, as we have seen, in a Christian context the heroic quest involves a tremendous imaginal violence, a violence to the imaginal, seen in the difference between Christ's descent to the underworld of image, a mission of destruction, and those of the pagan heroes who descended to learn or redeem a personal love. But the pagan myths continue to exist within the Faerie Queene, and those "manifest persons of the soul" seem to provide both a recurring impetus and a shadowing of the heroic spiritual mission that seems time and again to frustrate, fracture, or fragment the establishment of a perfect world order. I would suggest that it is just this dynamis that provides a central model of the poem in its psychic totality and goes far towards explaining the sometimes confusing and frustrating nature of its imaginal interactions.

To elucidate this, let us turn to a brief consideration of the poem's overt psychological method:

> Lo, I the man whose Muse whilom did maske,
> As time her taught, in lowly shepherdes weeds,
> Am now enforst a far unfitter taske,
> For trumpets sterne to chaunge mine oaten weeds . . .
> Fierce wars and unfaithful loves shall moralize
> my song (I, intro., 1.)

The first act of the poet is to put on a moral dimension, a moral thrust towards achievement. The ego as hero is mobilized. The field in which this heroic achievement is to be accomplished is then called up:

> Help then, O holy Virgin chiefe of nine,
> Thy weaker novice to performe thy will,
> Lay forth out of thine everlasting scryne,
> The antique rolls, which there lie hidden still (I, intro., 2).

The world of Faerie opens, the antique rolls of the soul which contain its vast, potent and manifold processions of image:

> And with them eke, O Goddesse heavenly bright,
> Mirror of Grace and Majestie divine,
> Great Lady of the greatest Isle, whose light
> Like Phoebus lampe throughout the world doth shine,
> Shed thy fair beames into my feeble eyne (I, intro., 4).

We are presented with an archetypal configuration or cluster of symbols which includes the shepherd (Colin) of the Calender become a moral knight-hero, the landscape of the soul in which this heroic quest is to be achieved by a moral reduction, and the Great Goddess identified with Elizabeth and

Apollo, the great or nourishing Mother as Light and Power. The implicit enemy of course is the snake, Hades as daimonion, the cthonic power of the feminine, and all that the heroic ego deems immoral. But there is a secret twist here that, at the outset, informs the mission's failure. All of the knight/heroes of the Faerie Queene may be seen as puer figures, for all, at the outset, are young, inexperienced, seeking to win fame, glory, approval, an approval conferred not by the Father but by the Mother, great Gloriana Elizabeth, she of light:

> Hero, puer and son are in one basic respect all the same: youth. Youth carries the significance of becoming, of self-correcting growth, of being beyond itself (ideals) since its reals are in status nascendi. So it is decisive how we envision this youth . . . since this youth is the emergence of spirit within the psyche.[18]

In contrast to the Calender, we have here a dream-ego activated by the puer-spirit rather than kept apart from it. Colin and Cuddie are fused and no longer under the domination of the negative senex or Thenot perspective. Colin/puer has become a hero, forsaken his oaten weeds and here is seen as functioning under the aegis of the Mother. The puer is identified with the hero-son of the Great Mother who in turn is identified with only her light side, as the all-bountiful Elizabeth. Here we come to the central knot of the Faerie Queene, an attempt to shift the puer-consciousness from identification with the Mother-Son configuration into a union with senex as Dionysos or Hades. For "the young dominant of rising consciousness that rules the style of the ego can be determined by either the puer (and senex) or by the son and hero (and Goddess)."[19]

When the puer-spirit is identified with the mother a particular sort of consciousness and activism occurs:

> We are so used to assuming that the son of the great Mother appears as a beautiful ineffectual who has laid his testicles on her altar and nourishes her soul with his blood, and we are so used to believing that the hero-pattern leads away from her, that we have lost sight of the role of the Great Goddess in that which is closest to us: our ego formation. The adapted ego of reality is in her 'yoke,' a meaning of Hera, just as the words Hera and hero are taken by many scholars to be cognate . . . If in traditional Christian heroics the knife slays the evil, in Greek mythic thought the knife is the evil . . . Let us once look closer at the knife (which animals don't have) and interiorize, psychologize aggression in terms of our very definition of consciousness: the logos sword of discrimination in the hands of the heroic ego in his mission to clean up the mother-benighted world. What we have taken for consciousness, this too has been determined by the Mother. To be conscious has meant and continues to mean: to kill.[20]

The movement involved in the progression from Shepheardes Calender through Faerie Queene to Epithalamion is quite a bit more complex than in the Theocritan Idylls, for in a Greek or pre-Christian cosmos woundedness itself is directly initiatory to meeting the Dark God. The Hellenistic cosmos of the Idylls seems to be uninvolved with the tremendous energy of the heroic ego which must here be allowed to exhaust itself before the puer-senex union can occur. This may be explained by the very nature of the senex pole in a Greek cosmos, in Komatus' very nature. But whatever the case, here the puer proceeds from a pastoral landscape dominated by the Mantuanesque/Thenot vision through an identification with the Great Mother and the heroic quest towards the puer-senex union. In the course of this the hero himself becomes the prime victim:

> In the mixture of the three components--man, mother, snake,--the snake loses its life, the man loses his snake, but the mother has her hero . . . by losing cthonic consciousness, which means his psychoid daimon root that trails into the ancestors in Hades, [the hero] loses his root in death, becoming the real victim of the 'Battle

> for Deliverance' . . . because the heroic way goes against the snake, it is secretly a self-destruction.[21]

Whatever the psychic necessities involved in the creation of hero-consciousness and its extreme development within the Christian mythos, the Faerie Queene presents us with its enantiodromia or defeat: the failure of Calidore's mission to chain the Blatant Beast, a principle of evil that is inherent in language itself; the exhaustion of allegory in Book VI; and the very fragmented state of the poem itself, its woundedness, incompleteness, that may be said to image a victory of that God who in himself is most discontinuous.[22] The pagan gods participate in this process from the beginning, for as soon as the terms of battle are announced in the opening stanzas "angry Jove an hideous storme of raine / did pour into his Leman's lap so fast / that every wight to shroude it did constrain" (I, i, 6), and the first of the heroic egos is driven into the wandering wood of psyche to meet with his first monster.

The encounter of the R.C.K. with the foul monster of Error, "halfe like a serpent horribly displaide / but th'other half did woman's shape retain" (I, i, 14), is, in a way, a sort of introductory paradigm for the action of the pagan myths throughout the poem. And the metaphor of water runs through the first Canto, the storm released by Jove sinking into the depths of Hades, into the house of Morpheus (I, i, 39-40) to rouse up those false dreams that part the R.C.K. from true Una and supply the impetus for the entire action of Book I. It is as if this angry storm is like the "flood of the Nile" in stanzas 21-22, which produces "ten thousand kinds of creatures partly male / and partly female of his fruitful seed / Such ugly monstrous shapes elsewhere may no man reade" (I, 1, 21).

But of course there is a paradoxical relation between the R.C.K. and the monsters he perceives, for it is only in light of his own consciousness that the creatures of the imaginal psyche become monstrous. This relation is succinctly expressed in the ambivalence of language describing his first entry into the unconscious, his encounter with Error:

> But forth into the darksome hole he went,
> And looked in: his glistring armor made
> A little glooming light, much like a shade,
> By which he saw the ugly monster plaine (I, 1, 14).

This secret identity nags at us, creates an amorphous unease just as the contrast between the allegorical description of the monster as "Error" and her vivid, immediate imaginal presence nags at us. We may do away with this "horror" by labelling it, but a part of us is somehow attracted as:

> Therewith she spewed out of her filthy maw
> A flood of poyson horrible and blacke,
> Full of great lumps of flesh and gobbets raw,
> Which stunck so vilely that it forst him slacke
> His grasping hold, and from her turn him backe:
> Her vomit full of bookes and papers was,
> With loathly frogs and toades which eye did lacke,
> And creeping sought way in the weedy gras (I, 1, 20).

Just as the horror and vileness of the image draws the knight further and further into battle, the rational or architectural consciousness is led further and further into psyche in an attempt to bring order to all this vile imaginal confusion. And we as readers are left with a strange unease quite similar to the description of this scene, the R.C.K.'s battles with Error, as reflected in a pastoral landscape, where,

> A cloud of combrous gnattes do him molest,
> All striving to infixe their feeble stings,
> That from their noyance he no where can rest (I, 1, 23).

I would suggest that it is just this sense of unease that is the poem's unconscious purpose, an unease that returns us again and again to the image as separate from its allegorical definition and frustrates our rational ability to dismiss or deny the phenomena of the imaginal psyche. We are led, as Tonkin described the progression into Book VI, "into that part of the psyche that is a source of both allegories and judgements, a 'primitive' place self haunted by mighty forms that move slowly through the mind in daydream and nightmare."[23] And I would suggest, from this viewpoint, that the real hero or, rather, anti-hero of the Book is Archimago who, in league with Pluto, Morpheus and Proserpine, calls up those dreams that lead to the R.C.K.'s demise, his exhaustion, and his admission of defeat. In fact, I would suggest that it is Archimago as senex, as Dark Father, who informs the progress of the Faerie Queene as a whole. He is a senex figure very congruent to the Old Oak, for Archimago is in league with those dark powers that send image and also, just as the oak, is "crost with the priestes crewe," identified with Catholicism and magic. But at his core he is that dark spirit which reveals itself in a dream, a spirit most opposite to the ruling conscious hierarchy.

Book I of the Faerie Queene is generally considered to provide the poem's vertical axis, the heights and the depths of its vision. It "provides the context for all the other books of the Faerie Queene . . . has the longest reach, the deepest resonance, the most highly generalized structure . . . the history of the Red Crosse Knighte in the poem traces a pattern more inclusive than that enacted by any other of the heroes; it exemplifies the imitatio Christi, that retrospective typology made available by the New Covenant."[24] So in Book I we can see most clearly the polarization inherent in the poem's overt conscious purpose.

This polarization is most apparent in the two versions of light that inform the entire book, a contrast that is brought to a climax in the R.C.K.'s fight with the Dragon that is the book's concluding episode. Isabel McCaffrey maintains that:

> Spenser's images in Canto XI are not only recapitulative in terms of the tradition but in terms of his own allegory. Not only is this dragon the archetype and summation of its three analogies--Error; the 'dreadful dragon with an hideous train under Lucifera's feet' iv, 10; and Duessa's monstrous beast--but the lengthy description of him assimilates many of the other key images of Bk. I. The ominous shadow is here ('made wide shadow under his huge wast') and the hollow glade in which the dragon's eyes are set is the original of the 'hollow cave' of Error (I, 11) and the dwelling of Despair (IX, 33) . . . the initial simile makes the Dragon an instance of the false heroic, alluding to Arthur's shield with its 'blazing brightness' and 'flashing beames.' The actual shield partakes of the true Sun's nature, the Dragon's eyes of the power of the false suns . . . " 25

The light that informs the high end of the conscious/unconscious axis of the Faerie Queene is the brilliant light of Arthur's shield. This shield was:

> all of diamond perfect pure and cleene
> It framed was, one massie entire mould,
> Hewn out of adamant rocke with engines keene (I, vii, 33).

When his shield is unveiled, "the light whereof . . . such blazing brightness through the aier threw, that eye might not the same endure" (vii,19). It is a proof and specific against all "magicke arts" and "bloudie words of bold Enchanters" (vii, 35). This image is of a perfect, pure and geometrical (diamond-faceted) monotheism that is associated with the rise of a national hero. In face of this light the figures of the underworld vanish. And in the shadow of this great light, I would suggest, the underworld itself becomes evil, a profoundly Blakean specter of evil. What is opposed or opposite is contaminated by shadow, by the evil or inferiority that an individual or a nation refuses to admit about itself. In a psychological fashion, this goes a certain way towards explaining the extreme bifurcation of the poem.

But it would be unfair to the conscious vision of the poem to maintain that the underworld (here equated with evil) is totally destroyed. The Underworld too has a moral purpose, an approximation to the Christian paradox of the parable of the fortunate fall. This sort of perspective is at the heart of the religious instruction that the R.C.K. receives at the hands of Fidelia on the Holy Mt. of Contemplation (I, x, 12), where her "sunny beames" which "round about her head did shine like heaven's light" illuminate a book "wherein darke things are writ, hard to understand." The sort of illuminatio she practices may be seen in the Holy Hermit's later conflation of "the highest mount, such a one, as that mighty man of God . . . dwelt forty days upon" with the "sacred hill adorned with fruitful olives" and that "pleasant mount, that is for ay, through famous poets verse each where renowned" (I, x, 53-54). A Jewish and a Pagan symbol are equated with a Christian symbol and the Christian myth becomes the revealed truth against which the others are measured. Isabel McCaffrey examines this tendency of Spenser to allegorize or pass moral judgement on the figures of the Underworld in terms of Arthur's battle with Orgoglio, the Giant of Pride who is the conjunction of earth and air:

> Again, when Arthur fights Orgoglio in Canto viii, the giant directs a misaimed blow at him and buries his own club in the ground. For this stroke Spenser devises another stanza long simile, comparing it to Joves' thunderbolt hurled 'in wrathful mood, to wreake the guilt of mortal sins.' But Orgoglio is a mortal sin; how then can his hurtling club be 'like' the bolt directed against sinful humanity? . . . Spenser wants us to see the self destructive character of sin, the way it can be used by God against itself . . . .[26]

I would suggest that the salient point in this discussion is its sympathy with the conscious moral vision of the poem itself. Virtually every critical discussion of the Faerie Queene is in this sort of conscious collusion with the poem's overt purpose, which serves to reinforce a moral judgement on the pathology inherent in soul and to enclose soul phenomena within a monotheistic or structuralist model. But this ignores the presence of the poem as we have it, a pathologized, incomplete and wounded entity, wounded through the intervention of the dark forces as fate. This in itself is a judgement, for it is a psychological truism that any psychic force not given access to dialogue, not given significance in its own right, will be confronted in the exterior world as fate.

We have been considering the Faerie Queene as part of a pastoral sequence, with a perspective on pastoral as a process rooted in dream, in the underworld, which is congruently operative on both a cultural and an individual level. The operation of the archetypal dominants of the Elizabethan cultural consciousness can be seen as imaged in the spiritual evolution of the heroic figures in the poem and the monotheistic, centralizing and hierarchical process they imply. But the most significant features of a dream are those images and perspectives that are farthest away from the dominants of the dream ego, which might be said to best compensate the conscious canon. It is the alchemical perspective that is of critical importance here, a perspective that, according to Jung and Hillman, is the most apt metaphor we have for the working of the objective or imaginal psyche. It is a perspective that, according to Jung, "cannot be reconciled with the purely spiritual assumptions of Christianity,"[27] and, as such, it may be seen as representing the perspective of the soul and its underworld dominants within the conscious field of a predominantly spiritual civilization. But it is a perspective that, since the Council of Nicaea, has been consistently approximated to the rational-spiritual faculty. When image becomes icon the fantasies of the soul are seen as representations of ideas or spiritual-transcendent truth. So the presence within the poem of specific alchemical figures, figures taken up from alchemical treatises is, ultimately, irrelevant to an understanding of this mode's true significance as the unconscious pole of the poem. From the perspective of the conscious dominant they become one more icon, pagan images to be subsumed and successfully relegated to a subordinate place in the ruling Christian hierarchy. The key here is the concept of the alchemical _operatio_ as a way of entering the unconscious aspects of the poem, a viewpoint that takes us back to Jung's original idea of the symbol as process or linking rather than as overt content. It is a way of seeing that proceeds from the unconscious or underworld, a baptism in the underworld that is a constant underworld vision. And it operates in a light far different from the hard gemlike flame of Arthur, "a dubious, indeed a sulphurous light"[28] that is "in many respects equal to the _lumen naturae_. This was the real source of illumination in alchemy"[29] and, as Mercurius, "must signify the unconscious itself . . . so much did the alchemist sense the duality of his unconscious assumptions that in the face of all astronomical evidence he equipped the sun with a shadow."[30] It is operation with the shadow sun, the Sol Niger, that in-forms alchemical procedure, a light which grows from the "darksome hole" of Error, the "deep darknesse dred" of Archimago, the "hollow cave . . . dark, doleful, dreare" of Despair, and it gives quite another perspective on the fight of St. George and the Dragon that is Book I's central conscious paradigm:

> In alchemy the dragon is also creative Mercury and is also a figuration or prefiguration of the puer. Killing the dragon in the hero myth means nothing less than killing the imagination, the very spirit that is the way and the goal. The dragon, let us remember, is not a snake at all, it is a fictitious animal, an imaginal instinct, and thus the instinct of imagination or the imagination as a vital instinctive force.[31]

But how does this process or perspective operate within the narrative structure of the Faerie Queene? We first encounter it in the figure of Archimago, that "bold bad man" who:

> choosing out few words most horrible . . .
> And he bad awake blacke Plutoes griestly Dame,
> And cursed heaven and spoke reproachful shame
> Of highest God, the Lord of life and light;
> A bold bad man that dar'd to call by name
> Great Gorgon, prince of darknesse and dread night (I, i, 37).

His evil nature and, consequently, the nature of evil, is allegorically revealed to us from the conscious viewpoint through his identification with Catholicism and black magic, and also through his "Pleasing words" that "could file his tongue as smooth as glass" (I, i, 35). This aspect of his nature reveals that he is congruent with the Blatant Beast of Book IV, a principle of evil that is inherent in language, a destructive or decentralizing tendency that, according to Jung's early work with the psychic association process and Kugler's extension of that work in archetypal linguistics, is a mode of unconscious or soul functioning. Taken into therapy, this approach becomes an attempt to "open the ego to the language of the imaginal, to loosen the grammar and syntax which restrict the person's clinical picture to one meaning . . . founded on the primacy of the imaginal and its inherent polysemy [it] works instead to free the soul's plurivocal discourse by preserving the multiplicity of archetypal image meanings through a calculated ambiguity."[32]

Within the overall allegory or iconology of the Faerie Queene, its conscious lexicon, Archimago is seen as a necessary part of the R.C.K.'s training, part of that discipline that enables him ultimately to distinguish truth from error, to refer both image and language to the revealed truth of a spiritual system. He is referred to the Christian icon of the parable of the fortunate fall, and acquires a single meaning. But alchemically this operation is quite different:

> Sol is rightly named the first after God, and father and begetter of all, because in him 'the seminal and formal virtue of all things whatsoever lies hid.' This power is called sulphur. It is a hot demonic principle of life, having the closest affinities with the sun in the earth, the central fire or ignis ghennalis (fire of hell). Hence there is also a Sol Niger, a black sun which coincides with the nigredo and putrifactio, the stench of death. Like Mercurius, Sol in alchemy is ambivalent. [33]

The key word here is ambivalent. Alchemy is a puer-senex vision with roots in the darkness, the underworld, the unconscious, that which the Christian dominant sees as evil. From this perspective the R.C.K. and Archimago are two parts of a whole, the day-sun or puer with which the R.C.K. is expressly identified and the senex as Sol Niger. Together they are a puer-senex union that is rooted in the underworld or unconscious, the limitless depth of soul. But the R.C.K. as Lucifer or light bringer (puer), in his identification with hero-son cult of Elizabeth, rejects the underworld senex. In fact in his battle with the dragon he goes on to attempt the destruction of the entire House of Hades, his own imaginal instinct. So the alchemical operation inherent in Archimago's "choosing out few words most horrible," which "bad awaken black Plutoes griestly dame," his curses which "Spoke reproachful shame of highest God, the Lord of life and light" and "dared to call by name great Gorgon, prince of darknesse and dread night" may be seen as an attempt to fracture that spiritual perfection that would relegate all soul phenomena to a subordinate place in a conscious lexicon, a spiritually monotheistic philosophy. It is an attempt to introduce just that sort of calculated ambiguity that would "open the ego to the language of the imaginal . . . and its inherent polysemy . . . by preserving the multiplicity of archetypal image meanings." And,

> Above all it burns and consumes. The little power of sulphur [which we may regard as the volatile quality of language] is sufficient to consume a strong body. That the strong body is the sun [which we may see as the conscious lexicon] is clear from the saying 'Sulphur blackens the sun and consumes it.' There it causes or signifies the putrifactio . . . its putrifying effect is also understood as its ability to corrupt. Sulphur is the cause of imperfection in all metals, the corruptor of perfection, causing blackness in every operation.[34]

This alchemical operation images fairly precisely the effect of Archimago's initial machinations on the R.C.K. The dream images he calls up from Hades,

> coming where the knight in slomber lay,
> The one upon his hardy head him plast,
> And made him dream of loves and lustful play,
> That nigh his manly heart did melt away (I, i, 47).

The R.C.K., become liquid in this "great passion of unwonted lust . . . started up as if seeming to mistrust some secret ill," (I, i, 49), and he confronts a false Una who attempts to inflame him further. This makes an inroad into his shining moral armour, b lackens it with doubt and mistrust: "her doubtfull words made that redoubted knight suspect her truth" (I, i, 53). And it ends, in his final encounter with Archimago's images the next morning, by inflaming him in such a way that he is driven to the House of Pride and his fateful encounter with Orgoglio which corresponds to the *nigredo* or death.

But this alchemical operation cannot be reduced to a completely iconographic interpretation. Seen only as icon it becomes a metaphor for that parable of the fortunate fall that results in the achievement of a higher Christian vision. This operation is a baptism, and the Cabalist interpreters of alchemical texts constantly compared it to the death of the old Adam and his resurrection in Christ. But it is a baptism in the underworld that is an underworld vision, the constant presence of blackness, the imperfectibility and femininity of matter, the presence of Death/Hades as an imaginal root of the soul that is expressed in those "doubtful workds" which create ambiguity, ambivalence, shadow and uncertainty. It can thus be seen as a mode of operation within language that is continuously involved with the failure of the heroic quest to erect a complete spiritual vision in the kingdoms of the soul. The only counterpart to the luminous role of sulphur, the _puer_ aspect of the R.C.K., is the dark _senex_, Archimago as Hades. It is only this connection that can prevent the literalization of the _puer_'s hot impulsive drives and the violence that ensues when the _puer_ is in an unconscious identification with the hero-son of the great Mother. It surrounds, shadows, relativizes the thrust toward heroic achievement through ambivalence, ambiguity and horror, and also through beauty, for the sulphur is:

> praised as the artificer of a thousand things, as the heart of all things, as that which endows living things with understanding, as the begetter of every flower on herb or tree and, finally, as the painter of all colours.[35]

As such it might be seen as that flowering of language so evident in the _Faerie Queene_ that in many cases acts in opposition to the moral thrust of the allegory. This ambiguity, whether it opens to horror or beauty, both so necessary to the soul, continually makes inroads, on the level of language, on the moral-spiritual premises of the cultural ego dominants. It might best be imaged as that doubt or unease that besets Phantastes, or as the cloud of gnats that surrounds the shepherd in I, 1, 23, the reflection in a pastoral-dream landscape of R.C.K.'s enounter with the dragon of Error. It is an activation of that part of the soul, the _imaginatio_ or _memoria_, which leads to a dissatisfaction, unease, unrest with the higher powers in control. It impugns their perfection, corrodes or blackens it in a continual and highly subtle manner. And it would lead the _puer_-ego to a specific realization:

> . . . there he learnes through a voice which later turns out to be Saturn's that sulphur is held a prisoner at the command of his own mother . . . he was imprisoned because in the view of the alchemists he had shown himself too obliging to his mother.[36]

So the action of the _senex_-Archimago as _Sol Niger_ on the R.C.K. as _puer_ is congruent to the action of Komatus on Lacon in the Theocritan _Idylls_. It is an attempt to dissolve the overt dominant of the _puer_ figure (Lacon with Apollo, the R.C.K. with Elizabeth/mother/Apollo) and a movement towards a _puer-senex_ union that can release the Dionysian or purely imaginal perspectives within language itself. And a direct expression of this process, the alchemical _putrifactio_, may be seen in the wounding of certainty in the reader of the poem, in the continual opening of counter-perspective and imaginal unrest.

This sort of ambivalence, which leads us to return again and again to the image as opposed to its allegorical significance, is directly operative in what is, in many ways, one of the most frustrating passages of the _Faerie Queene_, the destruction of the Bower of Blis by Guyon and the Palmer in Bk. II, Canto xii, which is imaginally informed by the conflict between seeming and being, pagan image and Christian icon. The vivid nature of language in the passage, and its contrast with the moral allegory, has been much discussed (and much rationalized). But this ambivalence exists also in terms of content. The Canto opens with the passage between the narrow straits of the Gulf of Greedinesse and the Rock of Vile Reproach which offers an express analogy to Scylla and Charibdis in the Odyssey. In fact, the entire canto is modelled on the Odyssey with the Sirens and, above all, Circe's island being the prime archetypes for topoi. But again, it is these very topoi, their presence, that makes us wonder. For the Palmer, Guyon and the Boteman passe the Gulfe and the Rock unscathed, the Palmer giving them appropriate names for Guyon's edification in passing, while in the Odyssey the infamous Scylla let no ship pass without exacting her toll of human flesh. That terror and its imaginal immediacy lead us to question the easy passage just as the incredibly beautiful language with which Spenser figures the Bower leaves us with such a strange sense of unease at its destruction. Yes, we can rationally understand this violence for it has been allegorically well prepared. But the beauty and the language haunt us, return us again and again to the image itself, just as critics return again and again to this passage. We are caught within the imaginal, within its profound ambivalence or ambiguity and this, I would again suggest, is the unconscious thrust of the poem. And a final consideration might be the contrast between Circe's island and Acrasia's bower, an analogy which is specifically made, even down to the parallel between Odysseus' contact with Hermes and the Hermetic nature of the Palmer's staff (II, xii, 41). When the Palmer releases those held under Acrasia's sway, they become men again, are returned from animal form to human, but "yet being men they did unmanly looke" (II, xii, 86). In the Odyssey, however, the men that are released from Circe's spell are larger, more handsome and more vigorous than before. This gives a different perspective on Grille, whom the Palmer sees as "the mind of beastly man." And the contrast leads us to wonder, a wondering that in itself dissolves the rational opposition.

The hero-son model of the ego is, as we have seen, a model whereby the puer is assimilated to the Great Mother, and it provides an enormous impetus to the ego to do battle for the light mother (Elizabeth) against the Dark Mother as dragon, serpent, or Mary Queen of Scots. In any case, it is an appropriation of puer/spirit to a "civilization ruled by the mother or by the senex whose snakes have gone into the sewers." This leaves the spirit "without wisdom, without cthonic depths, vital imagination or phallic consciousness."[37] Further,

> Whenever we are sons of this Great Feminine, the feminine is experienced as 'great.' Woman is idealized . . . We look to the wonderful woman to be our salvation, which then constellates the other side, betrayal and destruction.[38]

The feminine is "magnified into a magna mater whom one succumbs to, worships or battles, but with whom one never simply pairs as equal though different."[39] Dominating the Faerie Queene, providing its initial impetus and overt guiding light is the divinized figure of Elizabeth. But Book VI provides us with another model of the feminine, a pastoral vision in which all the immense mythological significances are drawn out of the world and out of the heavens and a different sort of woman is presented:

> She was to weete that jolly shepherdes lasse,
> Which piped there into that merry rout,
> That jolly shepherd which there piped was
> Poor Colin Clout . . .
> Pipe jolly shepherd, pipe thou now apace
> Unto thy love, that made thee low to lout:
> Thy love is present there with thee in place,
> Thy love is there advaunst to be another Grace (VI, x, 16).

But let us once again place the movement of the poem--the exhaustion of the heroic, the shadowing of the hierarchical/Christian by the chaotic/pagan, the defeat of the rational and allegorical in favour of image, the movement from a deified to a personally experienced feminine--within a historical context, one that may account for both the tremendous energy potential of the heroic ego and for the corresponding mobilization of the forces of the imaginal psyche, a perspective which might give us a better sense of the particular Elizabethan kairos. When Spenser composed the Faerie Queene Britain was on the verge of a tremendous colonial expansion. The defeat of the Armada and British domination of the seaways through privateers such as Drake and Raleigh had cleared the way for the emergence of the British Empire. Raleigh had established the first colonial feelers in Virginia, and the Reformation and establishment of a state church with the monarch as its head gave rise to a national religion, a religious nationalism, that would expand the canon of British culture until it came to encompass most of the globe, claiming nation after nation and culture after culture until Britain, from a poor island country, a sort of poor relation to European culture, became the monarch of the globe, at the head of an Empire on which the sun never set. Her first real colonial experiments were being conducted, in Spenser's time, in Ireland, a landscape which, to this day, remains her major sore point or stumbling block. Spenser's biography offers a fairly precise analogy to this historic state of affairs.

Just as the country he lived in, Spenser began life as a poor cousin. Not much is known of his birth and early childhood save that he most probably came of poor parents, was educated at the Merchant Taylors School and at Cambridge as a sizar, or poor scholar, and that he consistently sought affiliation with noble houses on the basis of his scholastic achievement.

He was accounted a scholar by his contemporaries, read Greek, Latin and Romance Languages, and was deeply involved with ecclesiastical controversy, aligning himself with some of the more radical Protestant elements. Very early on he saw the potential relation of psychomachia, the manipulation of psychic image, to these religious and national ideals, as is evidenced by his work as a translator of van der Noodt's "Theatre of the World." He was also deeply involved with Neo-Platonic Philosophy, having read Bembo, Ficino and Pico's commentaries on the Platonic texts as well as the texts themselves, and with the history and mythic background of his own country as evidenced by a wide reading of Chaucer and the Ancient Briton Chronicles. He had a very high idea of what poetry might be and of its place in a national culture and deliberately set out to create a British Epic, on the lines of the Roman or Italian epics, that would fuse all these disparate streams and put them at the service of the moral education of the British aristocracy, to help in the creation of a group of knightly courtiers who would be the extensions of the power of the Queen/Mother. Thus this synthesis of antique materials from vastly differing sources and cultures offers an imaginal parallel to what would be the British Colonial Empire, in which African, Indian, scores of native or primitive cultures were hierarchically subordinated to Queen, God and the British Flag.

But Spenser's desire for court position was frustrated. At the time of the composition of the Shepheardes Calender he was eagerly awaiting a preferment to court. When that preferment came, it was a posting to Ireland as Lord Gray's secretary, an Ireland that came to in-form more and more of the poet's landscape, becoming the literal scene of the final books of the Faerie Queene. It was of all possible things, the most inimical to the dominants ruling his collective consciousness:

> For Renaissance Europe interested in the great variety of man the Irish and their way of life were a fascinating case. Travellers came from as far as Bohemia and wrote descriptions of land and people . . . Two main views were current in Spenser's time. Either they were seen as living in primal innocence . . . or, where experienced as hostile, they were cruel, licentious and idol-worshiping degenerate man . . . however viewed both kinds of people were ripe for reformation and their lands for occupation and colonization . . . they were arch-enemies, traitors, forces for unrest and champions of chaos.[40]

Spenser's departure for Ireland, a landscape remarkably congruent to the aged oak, combining a vast antiquity and the work of the Druids and "priestes crewe," may be seen as foreshadowed in Colin's acceptance of "dreery death." The puer figure emerges from the shadow of the negative senex and, under the aegis of the Queen/Mother, proceeds to clean-up the dragon-ridden landscape as R.C.K. or, as Lord Grey, to deal a final blow to those mother-cursed rebels. And for Spenser, as poet, this Ireland provided the imaginal landscape and figures of his greatest poetry, his greatest personal happiness (his marriage), and his greatest tragedy, when his desire to establish a noble house, a hierarchy of enduring value, foundered with the destruction of Kilcolman in an Irish uprising. It is truly unfortunate that this interplay of events, given imaginal form in the Faerie Queene, was not perceived by his contemporaries. For we might have been spared 400 years of brutal colonization and literal violence that has brought us to a profound ecological and psychological crisis:

> At a recent symposium on the 'Theology of Survival' it was generally agreed that the traditional Christian attitudes--rejection of the pagan belief in the divinity of nature and the designation of man as the center with all nature subservient to him, have contributed to overpopulation, air and water pollution, and other ecological threats. For several centuries traditional theology has tended to create an absolute gulf between man and nature . . . [and though] traditional religion as an outward form

> of worship has come to be meaningless for many people . . . the basic convictions and premises upon which a culture is built are not only derived from but identical with religious conviction . . . modern rationally minded man may be shocked to realize that his own attitude towards nature and survival are the expression of religious values.[41]

The puer figure represents the futurity of spirit, the spirit of the future, just as the senex represents the spirit of the past. In the Faerie Queene the puer is identified with the hero-son of the Great Mother and is so tied to an enactment of a continual battle for supremacy over the dragon which is both self-defeating and results in considerable compulsive violence. The world around us bears witness to that violence, a violence of epic dimension. In fact, the hero and the epic are inextricably intertwined. But expressed as dream, rather than as literal reality, a sort of hidden purpose is revealed. Harry Wilmer, a Jungian psychologist, has observed a special genre of dream that emerges when the ego of the dreamer is dominated by the hero archetype. This sort of dream-series is unusual and "seems to be a phenomenon in individuals who believe they have to leave messages for the world in art, writing, teaching or spiritual guidance."[42] Such would certainly characterize the Elizabethan ego. He then observes that:

> The psychology of the heroic ego seems to underlie the heroic psychology of the epic dream series. The myth of the hero must be allowed to play out its own enormous energy . . . the grandiose style of these 'epic' productions . . . belongs to the rhetoric of the archetype of the heroic ago.[43]

As the Faerie Queene progresses, the reader and the knights-errant are drawn farther and farther into the landscape of Faeryland and this landscape becomes more and more congruent with that of Ireland,[44] an imaginal

Ireland that comes to dominate Spenser's imagination just as the literal landscape came to play a greater and greater part in his personal life. Also, as the poem proceeds, we note that the narrative structure begins to loosen, the self-contained units of Books I and II open to the sprawling tableau of III and IV and the feminine, in the person of Britomart, assumes a more active and personal character. But Book IV closes with an attempt to bind Proteus himself (IV, xii, 28-35), the Protean force of change. And this polarizes the situation in such a way that the forces of darkness, the savages of Books V and VI, are placed in extreme contrast to Talus and Artegall, the most violent of the heroic ego-figures:

> So profound was the antipathy of culture to culture that comment, by traveler from afar or by antiquarian scholar resident there, is almost all of the same pattern. These men are savages, their marriage customs and acknowledgement of bastards are heinous. Their assemblies for law-giving must be proscribed: their mode of settling blood-feud by blood-money encourages murder. The bards must be put down, their eloquent exhortation silenced. The great forests must be cut through by rides, fords destroyed and bridges built, for bridges are defensible. Roads must be cleared of those of itinerant habit, be they learned men or craftsmen plying their skills, strong vagabonds, dispossessed unfortunates, loose women or wandering minstrels. The glibb and mantle must be forbidden. How to effect all this was the problem.[45]

Wilmer stated in his observations on the epic dream series that the heroic ego must be allowed to play out its enormous energies, and it is the landscape of Faery, the imaginal Ireland, that provides a stage on which and in which this may occur so that its literal enactment becomes unnecessary. The heroic ego energy is exhausted, limited, transferred, given a sense of its own limitations and a hint of its mistaken aims just as the R.C.K. was effectively destroyed through a confrontation with his own Pride, a mirror or image that the landscape provides him. This landscape, the Ireland of soul, generates enemy after enemy in a truly Protean fashion, always changing its scope and dimension. And in so doing, it exhausts the efforts of R.C.K., Guyon, Artegall and Calidore by simply absorbing their violence and returning it to them in image just as a Tai Chi master returns the force of an attack to the attacker. For the many enemies of the hero-knights are always bestial, monstrous or feminine, and some element of them always escapes in one or another fashion--thus Duessa though stripped and seen in her true form as Lady Death; thus Grille at the end of Book II, that small part of human nature that chooses to remain bestial; thus the Blatant Beast at the end of Books V and VI, a quality of evil inherent in language itself that might be re-visioned as an unconscious or Dionysian mode of association that frees the word from its orthodox grammatical or lexical definition. If we consider all the arch-fiends, evil sorceresses, dragons and monsters in the rambling tapestry of the Faerie Queene from a viewpoint opposed to the ruling conscious dominant, we realize that it is their presence that energizes and motivates the entire dream-series. The fact that they are seen as evil and must be destroyed is the single lure that energizes the heroic ego. Thus the presence of evil becomes directly responsible for the erection of the vast edifice of the poem and, paradoxically, for its failure; for these figures are eternally recreating themselves and eternally remain just out of reach of all the lances, swords and flails of the heroes. They are the voice of the Devil in an age of the god-chosen hero and their message might be stated thus:

> All Bibles or sacred codes have been the causes of the following errors:
>
> 1. That man has two existing principles, vis, a body and a soul.
>
> 2. That energy called evil is alone from the body and that Reason called good is alone from the Soul.

> 3. That God will torment man in Eternity for following his energies.
>
> But the following contraries to these are true:
>
> 1. That man has no Body distinct from his Soul for that called Body is a portion of Soul discerned by the five Senses, the chief inlets of Soul in this Age.
>
> 2. Energy is the only life and is from the Body and Reason is the bound or outward circumference of Energy.
>
> 3. Energy is Eternal Delight.[46]

The landscape of Ireland, an imaginal Ireland, contains the energies of the heroic ego just as the landscape of dream contains our dayworld fantasies of action and pathologizes them, exhausting the ego-energy in endless complication or, as with the R.C.K., and the false Una, misdirecting them and embroiling us in repeated obsessional encounters until an awareness is forced on us, an awareness that involves, as Jung states, a moral defeat of the ego. And, in so doing, a new awareness is created, one that shifts the puer-hero identification to new imaginal ground. The defeat of the hero-ego brings reflection and this constellates the feminine as anima rather than as Great Mother, as field rather than enemy, genetrice or dragon. It brings the feminine close to the personal, as in Colin's version of the fourth Grace as his personal love, and establishes that,

> Virtues seat is deepe within the mynd,
> And not in outward shows, but inward thoughts
> defined (VI, intro., 5).

This transformation is inherent in the figure of Archimago, the image associated with Hades/dream/Persephone that opens the action of the entire poem and, I would suggest, provides the unconscious or underworld determinant of the entire edifice, a Hades-figure that is at the root of the rebirth fantasy of the soul. This is an alchemical vision for, as Jung states, the alchemical fantasy is the shadow of the Christian dominant. It emerges from the shadow of the heroic Christian myth when that heroic energy exhausts itself. The alchemical vision results in "a shift from the rational and voluntary faculties of the soul to its third faculty, the imagination or memoria."[47] The crucial difference between the hero-myth which is exhausted in the Faerie Queene and the alchemical fantasy that, I would suggest, in-forms that exhaustion, is that:

> The process is rather male to male to hermaphrodite and only takes place within the female as material and vessel. There seems a subtle yet crucial difference between the alchemical conception of the movement of spirit (puer) and this same movement in hero myths and fairy tales. There the hero is unthinkable without his opposition to a Great Goddess . . . .[48]

Alchemy, the shadow of Christianity, which operates through dream, fantasy, imaginal operations on matter and is imaged in the Archimago figure, is a puer-senex vision. "The tradition of alchemy pairs the puer figures mainly with senex (as young and old Mercury, as Christ puer-et-senex, as King and King's son); not with the mother."[49] And, if we stand within the shadow rather than the rational/encyclopedic light of the Faerie Queene, a shadow that is ultimately victorious, this alchemical fantasy becomes the prime symbolic content of the dream, its knot, congruent with the ivy-wood cup of the Theocritan dream-series. The poem becomes a vast enactment of a specific alchemical operation, the putrifactio, a perspective that enables us to make sense of the poem as we have it, to see through the incompleteness, the overt moralisms and unease they create, the exhaustion of the heroic, all the critical complexities that revolve around its sundry and various use of symbols, to a mode of operation that is inherent in this very mode of being, one that is crucial to the Elizabethan kairos as it is to ours:

> Getting rid of and giving up this complexity through any formula for overcoming opposites, or dropping out, or curing misses psychic reality . . . [this] is less an overcoming and a getting rid than it is a decay, a decomposing of the way in which we are composed. This the alchemists called the putrifactio, the slow time process of transformation through affliction, wastage and moral horror. Both heroic getting-rid and passive giving-up attempt to speed decay and have done with it . . . but the cure is the decay.[50]

So we may attribute the peculiarities of the poem/dream directly to the mode of its alchemical operation, the putrifactio, and see through the rhetoric of the poem in the same way. For if the putrifactio is the exhaustion of the heroic, and the heroic idiom may be said to stem from the puer's identification with the hero-son of the Great Mother, then the rhetoric of the puer, the hilaria and tristia, the heights and the depths, will form the overt style of the imaginal edifice. And if we compare the Faerie Queene with the central Theocritan Idylls we see both a congruence, the central importance of the shift in dominant of the puer-figure from Apollonic/literal to Dionysian/imaginal, and a striking contrast, the vast extent of the psychic mobilization necessary for the wounding of the heroic ego.

The pastoral landscape, the pastoral mode, is a central feature in Spenser's work. It in-forms the Shepheardes Calender, emerges at the end of the Faerie Queene as both the landscape of image as removed from rational/hierarchical consciousness or allegory and as the site of Colin's vision of the fourth Grace, and it is the landscape of the Epithalamion, which is a personal world, an individual vision or metaxy that, without transcendent inflation, is the home of all the manifold gods, the manifest persons of soul. I would suggest that the central vision or new symbol of the Faerie Queene is thus the alchemical vision of the putrifactio which offers an immediate analogy to the psychic operations of Idylls III-V, the creation of an underworld awareness in dream and the shift of the *puer*-spirit from a literal to an imaginal viewpoint. And if this dream-series has an overt message, it may be as relevant to us in our dependence on a rational-scientific cosmos as it was to the Elizabethan heroic-ego poised on the brink of world conquest. For to "anyone in this culture at this time the battle with the mother and the heroic stance of the 'first half' cannot be but archetypally wrong."[51] A very important warning emerges from this alchemical operation, a warning we too may take to heart in the *kairos* of the twentieth century:

> Just as the gods can redress ego hybris in the psyche with neurosis or psychosis, so can they work their ways in the archetypal field of matter to compensate for man's impious attitude toward nature. Human awareness, attitudes and actions may be of great significance in the evolution of the cosmic organism as well as in the shaping of the responses of the 'world soul'--whether it constructively cooperates with man or destructively sabotages, inducing world psychosis and destruction.[52]

NOTES

1. Frances A. Yates, The Occult Philosophy in the Elizabethan Age, (London: Routlege and Kegan Paul, 1979), p. 95.

2. Yates, p. 104.

3. Yates, p. 107.

4. Marie-Louise von Franz, Alchemy, (Toronto: Inner City Books, 1980), p. 43.

5. von Franz, Alchemy, p. 41.

6. von Franz, Alchemy, p. 41.

7. C. G. Jung. Mysterium Conjunctionis, Bollingen Series XX, (Princeton: Princeton University Press, 1977), (CW 14), p. 450.

8. Jung, Mysterium Conjunctionis, p. 451.

9. von Franz, Alchemy, pp. 39-40.

10. Hillman, "Great Mother and Puer," p. 79.

11. Yates, p. 53.

12. Hillman, Great Mother and Puer," pp. 78-9.

13. Hillman, "Great Mother and Puer," pp. 78-9.

14. Hillman, "Great Mother and Puer," p. 115.

15. "Letter to Raleigh," in Spenser, Poetical Works, p. 407.

16. Hillman, "Great Mother and Puer," p. 111.

17. Hillman, "Great Mother and Puer," p. 111.

18. Hillman, "Great Mother and Puer," pp. 101-2.

19. Hillman, "Great Mother and Puer," p. 76.

20. Hillman, "Great Mother and Puer," pp. 106-7.

21. Hillman, "Great Mother and Puer," p. 113.

22. Dionysos, they say, has several mothers . . . the relationship between his mothers is discontinuous . . . an interruption in the relation between mother and child . . . another archetype is activated to which the son also belongs and this other archetype is as

signal to his fate as is the mother from whom he is separated. Hillman, "Great Mother and Puer," p. 94.

23. Humphrey Tonkin, _Spenser's Courteous Pastoral_ (Oxford: Clarendon Press, 1972), p. 14.

24. McCaffery, p. 133.

25. McCaffrey, p. 192.

26. McCaffrey, p. 193.

27. Jung, _Mysterium Conjunctionis_, p. 451.

28. Jung, _Mysterium Conjunctionis_, p. 99.

29. Jung, _Mysterium Conjjunctionis_, p. 96.

30. Jung, _Mysterium Conjunctionis_, p. 97.

31. Hillman, "Great Mother and Puer," p. 79.

32. Kugler, p. 91.

33. Jung, _Mysterium Conjunctionis_, pp. 94-95.

34. Jung, _Mysterium Conjunctionis_, p. 114.

35. Jung, _Mysterium Conjunctionis_, p. 114.

36. Jung, _Mysterium Conjunctionis_, p. 114.

37. Hillman, "Great Mother and Puer," p. 114.

38. Hillman, "Great Mother and Puer," p. 113.

39. Hillman, "Great Mother and Puer," p. 114.

40. Helena Shire, _A Preface to Spenser_, (New York: Longman Group, 1978), pp. 56-7.

41. Edward C. Whitmont, _Psyche and Substance_, (Richmond, Calif.: North Atlantic Books, 1980), p. 49.

42. Harry A. Wilmer, "Epic Dreams and Heroic Ego," in _Spring_, 1977, p. 48.

43. Wilmer, p. 48.

44. "The presence of Ireland in Spenser's poetry is now actual, now of exemplary force. _Epithalamion_ celebrates his actual wedding in Munster at midsummer . . . in Canto IX, Book II it appears by name in the torments of the gnats in the Bog of Allen . . . it has moreover been suggested that the topography of Guyon's voyage, devised in symbolic terms and designed to bring to mind the voyaging of classical

hero towards his objective, bears also a curious resemblance to the approach by sea to Smerwick Harbour . . . Grantorto, the great wrong of rebellion whom Artegall then fights in single combat, wears the armour of an Irish galloglas . . . in the last book as we have it the landscape is expressly Ireland" Shire, pp. 62-3.

45. Shire, p. 57.

46. William Blake, "The Marriage of Heaven and Hell," in Complete Poetry and Prose of William Blake, ed. David V. Erdman (New York: Anchor Books, 1982), p. 39.

47. Hillman, "Great Mother and Puer," p. 78.

48. Hillman, "Great Mother and Puer," p. 78.

49. Hillman, "Great Mother and Puer," p. 78.

50. Hillman, "Great Mother and Puer," p. 91.

51. Hillman, "Great Mother and Puer," p. 115.

52. Whitmont, p. 63.

IX

CONCLUSION

If the conventional pastoral is dead in form, it is because its qualities of soul survive, as a necessary adjunct to an art more and more conditioned by the split in society from which pastoral was born. We need more than ever to sing of Galatea now that her beach is being tarmacked over as an international airport. And as the modern artist-critic applies contemporary techniques of analysis to works of every age and veins of pastoral are struck like gold in the most unlikely quarries, we have conclusive proof that the pastoral ethic is a constituent of the air by which poetry breathes.

- Anthony Holden,
Greek Pastoral Poetry
p. ix

The Shepherd, goatherd or cowherd, the man isolate and driven back on himself in the uncultivate realms of nature has been a major source of inspiration and vitalization for Western Culture since its beginning. We have only to think of Abraham and Isaac, of Hesiod, of Paris or Anchises on Mt. Ida, to rekindle the dream in our hearts. The process of successive interiorization is laid out over the procession of millenia. Its nearest kin might be found in the only poetic statement of one of the most profound thinkers of the Twentieth Century, C. G. Jung:

> Whereupon the dead were silent
> and ascended like the smoke
> above the herdsman's fire, who
> through the night kept watch
> over his flock.[1]

The pastoral ethos has been, for myriad centuries of an overly extroverted Western mind, a way back to that glorious, terrible and infinitely fertile soul/mind that precedes the ego's minute existence. And though the literal hills, groves, shepherds have passed, there confronts us nightly the limitless expanse of their reverberate and endless kingdoms.

It is within these kingdoms that we contact the archetypes, what Marie-Louise von Franz describes as, ". . . engines, so to speak, to produce higher energy loads. As Jung expressed it, the archetype is a phenomena that produces energy, and is, therefore negentropic . . . which really creates the higher states of energy."[2] The reversal of entropy that comes about through this dreaming-back is quite congruent to the "leaping," the sense of water flowing up-stream that characterizes one of the earliest manifestations of the Dionysos/Zeus cult in Crete, a practice described by both Jane Harrison and Carl Kerenyi.[3] In this ceremonial dance, the Kouretes (young men or puer figures) dance before the All-Father at his birth with clashing of spear and shield. They beg him to "leap for us," to turn the ever-downward course of simple nature back on itself, to bridge the unspeakable gulf between death and rebirth. With Theocritus' poetry this cultic invocation enters the realms of Western literate tradition and every major English poet since and including Spenser has gone to the endless well of pastoral to be born. The entrance is strange and eerie--no one who sets foot into the unknown woods remains the same:

> Modern man has put his trust in domesticated language, the tame jargon, the hounds of introspection . . . These, too, at the overpowering will of the Goddess of inner nature, have come to dog him . . . any true entry into the unknown interior, the forest of the psyche, entails a breaking up of the mentality that entered the woods . . . We who start out as skillful hunters . . . become . . . as mysterious and untamed as that we sought to overcome.[4]

It is here that the true nature of the pastoral beckons, from the groves, grottoes, streams, of psyche or soul. And its endless fertility, time and again, leads us on, to dream.

NOTES

1. C. G. Jung, VII Sermones ad Mortuos, (trans) H. G. Baynes, (London: Robinson and Watkins, 1967), p. 34.

2. Marie-Louise von Franz, On Divination and Synchronicity, (Toronto: Inner City Books, 1980), p. 105.

3. Kerenyi, p. 226 ff.

4. Tom Moore, "Artemis and the Puer," p. 175.

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