



**REPRESENTATIONS OF QUEEN ELIZABETH I IN
EDMUND SPENSER'S PASTORAL POETRY**

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ABSTRACT

This thesis will analyse Edmund Spenser's pastoral poems, *The Shepherd's Calendar* (1579) and *Colin Clout's Come Home Againe* (1595) to uncover allegorical representations of Queen Elizabeth I. The psychoanalytical theories of Jacques Lacan and Julia Kristeva will be appropriated to construct a methodological model termed the 'Lacanian Pastoral'. This model will be used to examine Spenser's poetic unconscious that maps identity, represented by Spenser's poetic persona of Colin Clout, on to a political landscape. Clout is constructed from Spenser's marginalised position outside the Elizabethan court, as a young poet in *The Shepherd's Calendar* and literary exile in Ireland in *Colin Clout's Come Home Againe*. This creates a dichotomy between Spenser and Elizabeth, which is caused by Spenser's twin anxieties over Elizabeth's unmarried and childless state. These anxieties reflect Spenser's desire for patronage, and his fear of a counter-reformation threat posed by Catholicism. They create a poetic identity in which Elizabeth is unconsciously desired as the exotic Other, through a pastoral that maps the Elizabethan court. Spenser constructs this political landscape from a reinterpretation of his Virgilian and Petrarchan pastoral influences. Both these classical poets use allegory to create political tension in their pastorals that, as this thesis will argue, Spenser exacerbates to construct a dystopic pastoral. The dystopic pastoral reflects Spenser's inner turmoil surrounding his own future, and that of Protestantism in England. This thesis will examine the implications of Spenser's destructive outlook on his pastoral, which is reflected on his allegorical representations of the Queen. I believe this argument has failed to receive an in-depth analysis from previous Spenserian critics.

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INTRODUCTION

This thesis will analyse Edmund Spenser's pastoral poems *The Shepherd's Calendar* (1579) and *Colin Clout's Come Home Againe* (1595) to explore the representations of Queen Elizabeth I. This is to investigate whether the panegyrics within the poems express Spenser's desire for patronage from a female King, or contain unconscious critiques of how the Queen governs her personal and political affairs. There is no knowing what Spenser thought of the Queen, beyond the praise a cursory reading of the poems implies. Historical evidence indicates that Spenser lived in a time when speaking one's mind could result in severe punishment. During Elizabeth's courtship of the French Catholic, the Duke of Alençon (from 1578-1582), John Stubbs published his puritan book *Discoverie of a Gaping Gulf Whereinto England Is Like To Be Swallowed By An Other French Marriage* (August 1579). This attack on Elizabeth's courtship resulted in Stubbs, his publisher, William Page, and the printer, Hugh Singleton being tried on 13th October that same year. The verdict was that they were to lose their right hands and be imprisoned. In the event, only Stubbs and Page lost their right hands in a public display. They also had to pledge their renewed allegiance to the Queen. The trial reveals Elizabeth's sensitivity to critical interpretations of how she managed her personal and political affairs.

The trial emphasises that Elizabeth and her court was the centre of English power. In order to receive patronage as a court poet, Spenser's ambitions were focused on the Elizabethan court. His poems were consciously constructed to evoke positive imagery of the Queen. By adopting a psychoanalytical approach, I intend to uncover fantasy constructions of the Queen within Spenser's pastoral poetry. The fact that this thesis is studying the poetic evocation of the subject, rather than studying the archives for Spenser's biographical details (through letters, diary entries and official documents) requires an appreciation of the poetic conventions Spenser was using. In *The Defense of*

Poesy (written in 1579) Sir Philip Sidney writes that poetry 'is an art of imitation', which should 'speak metaphorically' (Sidney 937). One of the reasons Sidney gives for this metaphoric function of poetry is to please the reader. Sigmund Freud appears to paraphrase Sidney when he writes in *Beyond the Pleasure Principle*: 'the artistic play and artistic imitation carried out by adults...do not spare the spectators the most painful experiences and can yet be felt by them as highly enjoyable' (Freud 11). Although Freud discusses the spectacle of plays, the same oxymoron can be applied to readers of poetry. No doubt one of the reasons why poetry affords us this enjoyable experience is because of the way language is used both formally and figuratively to stimulate the reader's imagination, and even their unconscious desires. Jacques Lacan states 'the unconscious is that part of the concrete discourse...that is not at the disposal of the subject in re-establishing the continuity of his conscious discourse' (Lacan 54). The implication is that what is repressed by the subject finds an outlet in the subject's discourse, but escapes conscious signification. This thesis will argue that consciously Spenser's poetry reinforces the ideology of the Elizabethan court, but unconsciously it speaks as an opposing voice. Through analysing Spenser's poetry the tension formed from his resistance to these repressed anxieties and desires can be identified as a separate discourse that represents Spenser's poetic unconscious.

This reading will be mainly based on Lacan's psychoanalytical theories (though this does not imply all of Lacan's concepts are wholly reliable for examining Spenser's poetry). I will be focusing on Lacan's notion of identity devised in his 'Mirror Stage' essay. In particular, I will appropriate his theories of the split subject and narcissistic desire. The split subject emerges from the individual's identification with their animated mirror image that posits their ego within a reflected environment. This identification formulates the subject's narcissistic perception of themselves as 'I', which is an exemplary image Lacan terms the Ideal-I. The subject then looks for a similar but less

perfect identification in the gaze of the 'other' called their imago. The subject's ego then becomes transformed through this association, as the subject desires the qualities (such as working hard or being virtuous) he or she admires in the 'other' and, so, strives to emulate them. This is in order 'to establish a relation between the organism and its reality', which causes a disturbance within the individual (Lacan 4). There is a disparity between the subject's projected ideal image, and what the subject actually experiences. This projected image is a misrecognition that causes the subject to search for their specular image reflected in someone else's eyes. These turbulences result in the alienation of the individual's ideal perception of him/herself that is called the 'I', and the generation of a narcissistic libido.

The subject's environment reflects this identification through its neutrality. Roger Caillois argues that a 'specific resemblance' is dependent on the '*reciprocal mapping*' of organisms in their shared environment (Caillois 96). These organisms are effectively absorbed into the environment so that space becomes less threatening. This is not for protection as the noun 'camouflage' implies, but in order for the organism to blend harmoniously with their environment. This analogy can be implied on to the subject's narcissistic desire for their own image, where the subject seeks to mimic their environment. This is in order for the subject to be assimilated into a landscape that reflects their narcissistic desire. In Spenser's poetry, the pastoral landscape is used to evoke mood through the trope of the pathetic fallacy. In *The Shepherd's Calendar*, the lean sheep and bare trees reflect Clout's melancholy while, in *Colin Clout's Come Home Againe*, the wailing woods and fading flowers mirror the shepherds nation's despair caused by Clout's absence. The multiplication of Spenser's emotions throughout the pastoral environment implies an unconscious underpinning of a particular viewpoint. This thesis will argue that this viewpoint relates to a political critique of Elizabeth and her court. The subject's alienation through their narcissistic obsession

with their own image, and how this alienation is reflected on to the landscape will help formulate the methodological model I will call the Lacanian pastoral.

The Lacanian pastoral is derived from Laurence Lerner's concept of a Freudian pastoral described in his book, *The Uses of Nostalgia: Studies in Pastoral Poetry*. Lerner argues that the idealised country landscape represents a courtier's wish to find 'relief from the problems of the sophisticated society' (Lerner 19). The pastoral represents an idyllic retreat from the stresses and strains of the 'civilised' towns and cities. Lerner's concept of wish-fulfilment, however, fails to take into account the pastoral's usefulness as a social critique. This is not simply, as Lerner argues, about contrasting pastoral simplicity with the problems facing a sophisticated court, but is inherent within the pastoral setting itself. Thomas K. Hubbard observes that, traditionally, young poets honed their talents on the pastoral genre. It enabled 'the practice of learned, allusive poetry under the cover of rusticated primitivism' (Hubbard 32). Pastoral simplicity serves as a front for allegorical complexity. The recognisable features of the pastoral evoking shepherds relaxing in a country idyll enabled epebes or young classical poets the opportunity to transform this Arcadian bliss through allusive language. Pastoral simplicity contains within its evocation a critique of the complexities of a civilised society. This reinterpretation is contingent on the historical period in which it is written. Annabel Patterson argues 'that genuine imitation, especially of pastoral, always remakes its object in a new historical context' (Patterson 39). The pastoral poet imitates his forbearers in order to address the contemporary concerns that may be affecting the poet. John D. Bernard enhances this view further when he states 'that beneath his humble mask [of the pastoral poet] the author has the capacity to exercise a certain autonomy' (Bernard 3). The pastoral allows the poet to assert their individualism and challenge the politically powerful from a superficially humble perspective. Through the poet's manipulation of language, arguably, for personal gain

and satisfaction, the pastoral is given a sophisticated political edge. It reflects the poet's skill in denoting pastoral simplicity as a complex political landscape. This appears to reflect William Empson's assertion that the pastoral is dependent 'on a complex in simple formula' (Empson 140). Empson's implication that the pastoral is formulaic fails to consider that the pastoral is effectively reinvented within different historical periods through an intertextual relationship. This intertextuality allows each successive poet to reinterpret the genre within their own political milieu, while allusively acknowledging their influences. Pastoral simplicity is an artificial construct in which complexity becomes its generic feature.

By reinterpreting the pastoral, I am arguing the poet is giving the genre's symbolism different significations that build on previous allegorical assumptions. Helen Cooper writes that the pastoral itself was taken 'further from the countryside and closer to...a political center' (Cooper 4). The pastoral's traditional depiction as a renewed Golden Age in a fallen world was being reinterpreted as increasingly dystopic. The English Renaissance's imitation of the classics meant that reinterpretation enabled poets to be more creative, rather than slavishly following their forbearers. This thesis will examine Spenser's imitation of the Virgilian and Petrarchan pastoral, and how he attempts to reinterpret their evocation of the pastoral landscape. Firstly, a notion of the Virgilian and Petrarchan pastoral, which Spenser arguably reinterprets, needs to be established.

Although they imitate Theocritus, Virgil's *The Eclogues* are even more 'removed from the realities of rural life' (Heath-Stubbs 6). Virgil is more concerned with the realities affecting him and his environment. These concerns become depicted within a self-conscious imaginary landscape, which Virgil uses to challenge the idyllic pastoral life as being a fallacy. Peter Lindenbaum observes that 'suggestions of human suffering are presented and remain fully part of Virgil's fictive pastoral world'

(Lindenbaum 11). Patterson adds that the Virgilian 'pastoral could have both gradations of seriousness and political relevance' (Patterson 6). The Virgilian pastoral is a social critique undermining the pastoral ideal of continual happiness. Virgil lived in a post civil war environment incited by Julius Caesar's murder. The land owned by local farmers was possessed by the victorious soldiers. Virgil's concern was to project these catastrophic events on to a supposed background of pastoral innocence. The insecurities and anxieties of Virgil's shepherds mirror the uncertainty created by these dystopic events.

Petrarchan pastoral is concerned with the idealization and admiration of his beloved, Laura, within a pastoral landscape:

I've seen her [Laura] many times (who will believe me?)
in clearest water, and on greenest grass,
and in the trunks of birches...(*Canz* 129, lines 40-42).

The above passage demonstrates that Petrarch's exploration of his desire for Laura also reveals its joys and frustrations. It demonstrates Peter Hainsworth's suggestion that Petrarch's poems 'express a response to internal pressures to complain or to celebrate, to release emotion or to plead for help' (Hainsworth 78). These 'internal pressures' reveal a psychological state that threatens the security of an Arcadian bliss, and challenges the artificiality of the pastoral. The parenthesis '(who will believe me?)' indicates the disparity between Petrarch's vision of Laura within the pastoral landscape. This aside effectively calls for the reader to suspend their disbelief, and indulge in Petrarch's conjoined vision of beauty. The idealised pastoral evoked by the verbs 'clearest' and 'greenest' is a metaphor for Laura's beauty transposed on to this fantasy landscape. The synecdochic depiction of Laura's beauty, and her unerring state of her natural perfection that overwhelms the pastoral, is a feature of Petrarchan poetry. The obsessive language reveals Petrarch's uncertainty over the pastoral landscape still being able to symbolise an Arcadian bliss. He discovers his Arcadian retreat within a beautiful

woman, which is also an misogynistic idealisation of Laura as a powerful woman. Sara Maddox-Sturm argues that Petrarch's poetry indicates 'the obsessive preoccupation...with the erotic image...rendered at once both sacred and demonic' (Maddox-Sturm 61). The polarization of Laura's image mirrors Spenser's evocation of Queen Elizabeth. Syrithe Pugh notes that 'both poets [Petrarch and Spenser] see the spheres of love and politics as analogous: each is a site in which power may be abused' (Pugh 5). The implication is of power as a corruptible force. Petrarch's poetry is arguably corrupting Laura as a desirable woman who does not wish to be desired. Her beauty is imposed nostalgically on to the pastoral landscape in order to evoke her presence. Petrarch is alienated in a natural landscape. He saves himself from despair by his identification with Laura as the idealised Other or the exemplary specular image, rather than in the pastoral itself. When Petrarch does focus on the pastoral, it is in order to denote church corruption through the tropes of diseased sheep, predatory wolves and fallen trees that can no longer provide shepherds with shelter.

Both Virgil and Petrarch create a pastoral that is fraught with the dilemmas of human life as a corruptible politicised force. Renato Poggioli further adds that the pastoral is a literary genre 'determined by the fears and desires of the heart' (Poggioli 307). The pastoral represents a psychic repository for human emotion. What is pleasurable and distressful finds an outlet in the natural simplicity of the pastoral landscape. Its affinity with innocence and pleasure associable with the Garden of Eden invites moralistic comparisons with the Fall. Virgil and Petrarch influence Spenser through their refusal to repress their personal experience of the political social and cultural issues of their time. They use the fantasy of an idealised pastoral as the basis for a social and political critique. Richard A. McCabe claims 'the Virgilian canon is lacking in political discontent' (McCabe 3). He argues Spenser modelled his poetry from an Ovidian stance as an Elizabethan 'critic in exile'. This perception of Ovid's influence on

Spenser of adopting a critical stance is also applicable to the Virgilian and Petrarchan pastoral. Both Virgil and Petrarch evoke discontent through unrequited love and through the indication of an opposing political voice. McCabe also observes that 'Spenser's political position was...more difficult than Ovid's' (McCabe 4). It is the extremity of Spenser's political position, and how these anxieties affected Spenser's poetic unconscious through the reinterpretation of Virgil and Petrarch, that is this thesis's main focus. I will argue that Spenser's poetic unconscious reinterprets his pastoral setting as a dystopic landscape.

An examination of this incongruous notion of a dystopic pastoral is possible through the application of the three Lacanian registers of the Imaginary, the Symbolic and the Real. The balance of the three registers normally gives the subject the defence mechanisms of a healthy mind. The Imaginary fluctuates along with the subject's psychic development. The identification with the Other is part of the subject's narcissistic *jouissance*, or a transient transcendental joy stemming from the subject's realisation of wholesomeness. Through the Imaginary register, however, this identification is always a misrecognition. This thesis will argue that Spenser's use of the pastoral to forge a relationship with the Queen in order to attract patronage is also a misrecognition. This process of misrecognition occurs along a signifying chain where, through the persona of Colin Clout, Spenser unconsciously desires the Queen. This unconscious desire is orchestrated through Spenser's imago of Robert Dudley, the Earl of Leicester – a powerful Protestant aristocrat who Spenser wished to imitate. This desire is implied by Spenser claiming a hereditary connection to the aristocratic Spencers of Althorp in order to advance his status within Elizabethan society. Literary evidence also indicates that Elizabeth dominated Spenser's imagination. In the argument for the *April* eclogue of *The Shepherd's Calendar*, E.K. states that it 'is purposely intended to the honour and praise of our most gracious sovereign, Queen

Elizabeth' (Spenser 31). In *Colin Clout's Come Home Againe*, Spenser praises Elizabeth, superficially, as the chaste moon goddess Diane. Both poems contain panegyrics of Elizabeth in order for Spenser to receive recognition and eventual patronage as a court poet. Through an allegorical interpretation even a panegyric can be critical of the Queen.

Spenser's repressed desire for Elizabeth obstructs his conscious desire to create a panegyric for the Queen. His unconscious appropriation of pastoral symbolism through the Imaginary register creates a break from the Symbolic. These passions, articulated by the Imaginary, reveal the narcissistic pleasure of ideal identification. Even though these egotistical passions hold together the three registers, they lure Spenser/Clout into a trap because these passions can never be fulfilled. This failure to unite with the Ideal-I counters Spenser's/Clout's initial jubilant recognition of the idealised image. The resulting disorder caused by these alienating passions, Lacan associates with the Real. According to Lacan, the Symbolic has formal allegorical properties that harness the Imaginary's continual lure of the gaze. This combination of a formalising Symbolic and an active Imaginary mediates the structure of traditional pastoral poetry. The harmonious balance of the Symbolic and the Imaginary enables the pastoral poet to interrogate then denounce their experience of disorder. The pastoral poet's comprehension of disorder in a coherent Reality relates to the ordering of poetic language. In contrast, Spenser's continual desire for patronage and his unification with the Queen's image or a political body he can identify with is a misrecognition. Spenser's refusal to accept this misrecognition releases tension into his pastoral poetry. This occurs through allegories that polarise the signification of Spenser's panegyrics of the Queen, or misinterprets his attempt to display his consummate poetic skill through an imitation of Virgil's and Petrarch's pastoral poetry.

The breakdown of the three Lacanian registers through Spenser's failure to accept Elizabeth as a misrecognition or the unobtainable Ideal-I, is only one facet of this thesis's unconscious model. Spenser's obsession with the Queen implies a break from Lacan's Name-of-the-Father who mediates the Symbolic law. Although Spenser is imitating Petrarch in order to praise Elizabeth, this thesis will explore the implication that Spenser's Protestant belief in God is under threat because of the Queen's actions. In other words, Elizabeth mediates Spenser's Symbolic law in which the Name-of-the-Father becomes a secondary concern within Spenser's Imaginary register. Spenser not only imitates Petrarch but his livelihood is literally dependent on praise of the Queen. Also, poetic language, itself, is a complex discourse in which these anxieties could be made to reveal themselves through an unconscious poetic discourse. In her book *Revolution in Poetic Language*, Julia Kristeva writes that the signifying process of poetic language is involved dialectically between the semiotic and the symbolic (Kristeva 24). In this context, the semiotic is not a study of the sign with an already posited signifier and signified. It is defined by Kristeva as a pre-signifying object that is articulated through language as a rhythmic pattern. The semiotic precedes the Symbolic that leads to signification. The semiotic and Symbolic are Kristeva's version of Lacan's notion of metonymy and metaphor that structure the unconscious. According to Kristeva, the semiotised subject is attracted towards the maternal body. This view appears logical as the subject originates from the womb. It is reasonable to presume that the subject's experience of the womb will still inhabit their unconscious, and will maintain a link to the maternal body. Kristeva argues that '[s]eparation from the mother's body...act[s] as a permanent negativity that destroys the image and the isolated object even as it facilitates the articulation of the semiotic network' (Kristeva 47). In other words, even though the subject becomes divided by their separation from the mother's body, the subject is still animated by a maternal rhythmic motility that has

signification within a 'system of language' (47). The maternal body becomes the Symbolic law as the *chora* is structured around it whereas the figure of law, for Lacan, is represented by the Name-of-the-Father. According to Lacan, the mother's body maintains an Imaginary function for the individual. Through their development in the womb, the individual forms Imaginary relations that become fragmented by internal divisions. This is Symbolised by the individual's separation from the mother's body through the castration complex. Kristeva terms this relationship between the *chora* and the maternal body the semiotic *chora*. The semiotic *chora* comprises of both the semiotic and the Symbolic within a signifying practice.

The semiotic *chora* is denoted as 'a nonexpressive totality' that is comparable to Lacan's explanation of the Real. Kristeva's semiotic *chora* has no identity and no signification of its own and, like the Real, it is unrepresentable. Anika Lemaire argues 'that language detaches itself from the Real and allows the subject to register himself by distancing himself from the lived Real' (Lemaire 52). Language arguably Symbolises an ordered reality that the subject feels comfortable with, rather than an entropic nothingness that causes neurosis within the subject. Ellie Ragland-Sullivan notes 'the Real is the umbilical cord of the Symbolic, the residue behind all articulation which cannot be eliminated' (Ragland-Sullivan 189). This residue can be identified as what Kristeva terms "empty signifiers". She argues these empty signifiers can be linked to psychosomatic processes through 'a sequence of metaphors and metonymies' (Kristeva 22). In Spenser's pastoral poetry these "empty signifiers" are charged with negativity, which combine to form a neurotic discourse. In other words, these 'negative' signifiers can be interpreted allegorically in Spenser's pastoral poetry as a critique of Queen Elizabeth. Kristeva argues this language is Symbolic 'through narcissistic, specular [and] [I]maginary investment' (Kristeva 49). It articulates Spenser's repressed anxieties and desires. According to Kristeva, this Symbolic language flows from Spenser's

agitated unconscious or negative semiotic impulses. She claims this negativity gives the subject *jouissance* through a repressed desire for destruction. The sublimation of these destructive wishes through neurotic language indicates a unifying discourse that can be interpreted by what this thesis refers to as an unconscious allegory.

An unconscious allegory identifies the negative signifiers or neurotic semiotic impulses within poetic language, even if they are related to superficially positive signifieds of an ordered Symbolic representation. It is dependent on Lacan's notion of a bar between the signifier and signified in order for language to resist signification. He argues the signifier has its own place in reality, and that the signifier/signified relationship does not exist on a simple one to one level of signification. The signifier has the properties of infusing the signified with a multitude of meanings. These meanings are not random, but are appropriate to what Lacan terms 'the essentially localized structure of the signifier' (Lacan 169). In other words, the signifier can be posited within a thematic Symbolic web. These signifiers have their own identity within a poetic discourse, and can have both a positive and negative signification. In order to articulate the signifier's essentially protean nature, Lacan posits a barrier between the signifier and signified. Once a group of signifiers have been identified within a specific Symbolic web, an allegorical interpretation becomes possible. This interpretation is dependent on how an allegory is defined. Is it simply an extended metaphor or does it consist of overlapping levels of intertextual signification? This thesis will consider modern literary criticism on allegory, and incorporate these recent developments within a psychoanalytical reading of Spenser's pastoral poetry.

A traditional allegory, Maureen Quilligan asserts, reveals the limitations of what is possible in language (Quilligan 15). Quilligan argues that allegory does not work on levels of unveiling a 'truth' behind a text's literal reading. An allegory accrues through the reading process where words offer multiple significations according to how they are

read. Allegorical interpretations are dependent on social and cultural practices connected to subjective experience, whether Symbolic or Imaginary. The poet's Symbolic evocation of the Real orders the positive and negative signifiers, which reconstructs their environment. The Imaginary represents the poet's personalised response to their environment that generates a positive or negative outlook. In other words, as Quilligan asserts, 'allegory generates narrative action' (Quilligan 33). An unconscious allegory reveals narrative action motivated by the poet's anxieties and desires. This is in order to re-evaluate the poem's overall signification as a reappraisal of history – albeit, through the poet's Symbolic and Imaginary perception.

An unconscious allegory, however, is best defined through what Deborah L. Madsen observes as 'the generic mark of allegory' (Madsen 91). She explains that this allegoric mark is identifiable through 'the unfolding of an interpretative utopia [that] is deferred by the mediation of dystopian hermeneutic possibilities and implications' (91). In other words, the allegoric mark is detected by interpreting a poetic text through the polarization of its positive and negative signifieds. This indicates two levels of meaning where one is underpinned by an opposing signification. Spenser's anxieties over Elizabeth and her court are identifiable as the allegoric mark, which is set against the social and cultural constraints that formulate the Symbolic register of Spenser's panegyrics. This dichotomy is analysed through how identities and their relation to the poetic landscape are represented. Edwin Honig perceives in allegorical texts a process he names 'dialectic transfer' (Honig 138). He argues that a character denotes the possibility of an allegory by being, at the beginning of the text, a static idealised figure to become someone, through the unfolding narrative, who is more active and significant to the text. This identification is revealed through the character's desires. These are arguably a displacement of the poet's repressed desires and are the key to an unconscious allegorical reading of the text.

The subject's 'lack' of being a unified individual results in a fragmented identity that constitutes the subject's aggressive fantasies. Within poetic language, this aggressiveness can reveal itself through a contradictory phrase, an ambivalent description or an intertextual disparity that implies a subversive signification. In this context, the poetic devices of metaphor and metonymy are especially useful. Lacan argues the analysis of a subject's vocal communication through metaphor and metonymy is a link to the subject's unconscious. In Spenser's pastoral poetry, the multiple transformations of signification through metaphor and metonymy can be linked through the signifieds of allegorical desire. The gap between historic reality and fiction is arguably bridged by allegory. An unconscious allegory can provide additional bridges, which can give renewed signification or a more convincing evaluation of previous allegorical assumptions within their historical context. In *The Shepherd's Calendar*, Paul E. McClane and Pugh assume that Rosalind represents Queen Elizabeth. They argue how Rosalind's rejection of Colin Clout implies Spenser's critique of the Alençon affair, and that the Queen should not marry the French Catholic. This thesis will argue that Rosalind's rejection criticises Elizabeth for not marrying Clout, the local shepherd, who represents Leicester through a metaphoric chain of identity. This briefly illustrates how the historic context of *The Shepherd's Calendar* can change through the application of the Lacanian pastoral.

How Spenser posits himself as Clout within the pastoral is dependent on his identification with the Queen. Elizabeth is evoked not only through identity but through social and cultural associations that are projected on to the pastoral landscape. These associations lead to a complete definition of the Lacanian pastoral. In other words, as a methodological model, the Lacanian pastoral examines the unconscious mapping of identity on to a political landscape. Spenser's marginalised position outside the Elizabethan court, as a young poet in *The Shepherd's Calendar* and literary exile in

Ireland in *Colin Clout's Come Home Againe*, creates a dichotomy between Spenser and Elizabeth. The Spenserian pastoral can be perceived as a mapping of the Elizabethan court, in which Elizabeth is unconsciously desired as the exotic Other. This concept of 'poetic geography' was, as John Gillies describes, originally 'formulated by the eighteenth-century philosopher, Giambattista Vico' (Gillies 5). Vico examined the classical Greek notion of geography, as the Greeks attempted to represent a world that had expanded through exploration. They defined this new geographic space by projecting their image and landscape on to it. What was unknown beyond their geographic boundaries became antithetical to their civilisation. The other was represented as being outlandish, barbaric and strange. They were immediately excluded from the dominant Greek society whose maps projected this authority, within a fictional representation of the world. Gillies simplifies this notion of 'poetic geography' by stating it is 'paradigmatic for any geography which differentiates between an "us" and a "them" [mentality]' (Gillies 6-7). 'Poetic geography' can be interpreted as a narcissistic dialectic with the negative other. The defining subject posits themselves within a geographic map that is a projection of their image. The other is negated as a geographic entity. They are pushed to the edges of the map so that the subject can be unified with their projected image. The subject represents themselves as being at the centre of the world even as their boundaries expand. Gillies argues that 'for habitation to take place, such spaces [need] to be [firstly] imaginatively possessed, which is to say moralised and mythologised' (Gillies 36). With his pastoral poetry, Spenser reverses this moralising process through a critique of Elizabethan society.

This thesis will argue that Spenser's perception of Queen Elizabeth, and the Elizabethan court, reinterprets the pastoral into a dystopic landscape as a form of political critique. Spenser evokes Elizabeth through the Symbolic register that introduces negativity into his panegyrics. This Symbolisation posits Spenser's continual

separation from the Queen towards the destructive properties of the Real. Spenser's Queen becomes a fantasy construction that reflects his narcissistic desires. The result is a breakdown of the three registers where Spenser as Clout withdraws into the Imaginary. This narcissistic withdrawal reveals the absence of the Symbolic law through Spenser's failure to unify with his Ideal-I represented by Elizabeth.

Spenser's fictional creation of a dystopic political milieu, whether proleptic (with *The Shepherd's Calendar*) or analeptic (with *Colin Clout's Come Home Againe*), results in Spenser, within his poetry, becoming a split subject. The separation of the signifier and the signified is maintained by the fragmentation of Spenser's projected identity represented by the pastoral Symbolism of the shepherds, shepherdesses, sheep, birds, trees and flowers. The attempted unification of Spenser's fragmented identity is indicated by the poetic trope of the pathetic fallacy. Inherent within this pastoral Symbolism that yearns for an Arcadian bliss is its dystopic antithesis. Spenser's narcissistic Imaginary relation becomes eclipsed by the Symbolic relation of the mother and child associable with the practice between Queen and courtier in the Elizabethan court. The gap between pastoral fantasy and political reality realises the prematuration of Spenser's unconscious. This gap alienates Spenser from his specular image and reveals his repressed anxieties that become projected on to a dystopic landscape.

In order to explore this Chapter One – *Spenser's Pastoral Identities* will examine the poetic identities in the *January* and *April* eclogues of *The Shepherd's Calendar*. Initially, I will consider the importance of Immeritô and Colin Clout as Spenser's personas. This is in order to analyse how Spenser maintains a link to the poem through a metaphoric chain of identification. Each identity in the metaphoric chain is, for Spenser, a misrecognition. This is in order to imply a close allegorical association with Queen Elizabeth as each successive identity becomes more closely related to Elizabeth. In the *January* eclogue, I will argue that Rosalind's rejection of

Clout criticises Elizabeth for not marrying someone who Spenser perceived would make an ideal King of England. I will argue that the Earl of Leicester represents this ideal King. As Clout, Leicester is also Spenser's unconscious allegorical identity, or an imago he wishes to imitate. This reveals Spenser's unconscious desire for Elizabeth through his desire to return to the maternal body. I will then examine the *April* eclogue to argue that Elizabeth is presented as a desirable virgin who should not be too promiscuous. The chapter will address the overall implication that the Queen's unmarried and childless state reflects Spenser's anxieties over the succession.

In Chapter Two – *A Dystopic Pastoral*, I will address the concerns expressed through an poetic unconscious in *Colin Clout's Come Home Againe* over the Queen's old age. This indicates Elizabeth is no longer suitable to rule. More importantly, she poses an inherent danger to England's political future. When the poem was written in 1591, Elizabeth was still unmarried and childless. I will examine the poem to reveal a criticism of the Queen having wasted her womb, and that she should retire from government. This will be in conjunction with Clout/Spenser being an exile of the Cynthian/Elizabethan court. The tension between Clout's identification with a permanent home and a respectable governing body results in an irresolvable contradiction within the poem.

Both poems represent anxiety and desire through the evocation of a dystopic pastoral. The importance of this psychological landscape on an interpretation of the poems will be assessed through an unconscious allegory. This is not an allegory of the unconscious, if such an interpretation is possible, but an analysis of what may be perceived as the effects of Spenser's poetic unconscious, manifested through language, on the pastoral. This methodological concept will be called a Lacanian pastoral. It will be used to analyse *The Shepherd's Calendar* and *Colin Clout's Come Home Againe* in

order to re-evaluate the poems' political, social, cultural and historic context, which reflects Spenser's importance as an Elizabethan poet.

CHAPTER ONE – SPENSER’S PASTORAL IDENTITIES

The aim of this chapter is to discover how and why Spenser reinterprets the pastoral in *The Shepherd’s Calendar*. The argument will involve a close reading of key passages from the *January* and *April* eclogues. This is in order to assert that Spenser (through a poetic unconscious represented by the Clout persona) invokes the political instability of Elizabeth’s unmarried and childless state. These two eclogues are pertinent because of their specific reinterpretations of Virgil’s *Eclogues* that, I will argue, Spenser links to representations of Elizabeth. I will examine the implication that these perceptions are a severe critique of the Queen, and how this critique is reflected on to the pastoral environment.

Spenser published his début poem *The Shepherd’s Calendar* in 1579. His desire for patronage leads him to praise the Queen by adopting the Petrarchan trope of idealizing the desirable woman. Through Clout, Spenser’s evocation of the admiring suitor and the scorned lover also conceal his narcissistic desire to secure his own future through patronage, and also that of his Protestant religion. The coincidence of the poem’s publication in 1579 with the height of the scandal over Elizabeth’s courtship with the French Catholic, the Duke of Alençon, has undermined Spenser’s complex representations of the Queen. Edwin Greenlaw claims *The Shepherd’s Calendar* is a stark warning to the Queen. Her courtship of Alençon ‘would lead to Catholic supremacy and perhaps the overthrow of Elizabeth’ (Greenlaw 133). This is despite there being no factual evidence linking the poem to the Alençon controversy. I will argue that *The Shepherd’s Calendar* evokes Spenser’s anxieties over Elizabeth’s unmarried and childless state. The poem does not, as Greenlaw implies, simply replicate a dominant Protestant outlook but also reflects Spenser’s narcissistic desires. Other critics of the poem, like Greenlaw, follow similar

generic views. Hubbard observes that *The Shepherd's Calendar* contains 'major elements of pastoral romance' (Hubbard 268). He recognizes how the poem escapes the previous rigidity of the pastoral form by combining different genres. However, *The Shepherd's Calendar* can be perceived as an anti-romance as the poem's romantic motif never blossoms. Despite this, Bernard reads the poem as a 'pastoralized community in which love and poetry thrive' (Bernard 72). He perceives Clout's alienation from the pastoral world as a personal issue rather than attempting to assert a political influence on the Elizabethan court (72). Spenser not only desired patronage from the Queen, but also from powerful Protestants such as the Earl of Leicester and Sir Philip Sidney who were members of the Privy Council.

More pertinent is Pugh's argument that 'the *Calendar* is constructed to evoke...both Ovid's exile and the ideological distance from the centre of power' (Pugh 2). Pugh recognizes Spenser's criticism of Elizabeth through a distinctly Ovidian influence¹. She explains that Spenser's reinterpretation of the Virgilian pastoral is through his attempt to create a new *Fasti*. Pugh's Ovidian reading of Spenser as a political exile containing subversive and satirical elements fails to convey how dystopic Spenser's pastoral has become (Pugh 27). Louis Montrose asserts that Elizabeth, herself, used the pastoral to forge social relationships with her courtiers and subjects. He argues that the pastoral enabled the Queen to foster 'the illusion that she was approachable and knowable, lovable and loving, to lords and peasants, courtiers and citizens alike' (Montrose 180). This social relation was not possible for Spenser if Elizabeth married the wrong person, or remained childless. Spenser perceived these twin anxieties as a potential counter-reformation threat to

¹ The critically proven Virgilian and Petrarchan influence on Spenser is sufficient for this thesis' argument. A consideration of an Ovidian influence, that may or may not be pertinent to the poem, is beyond the scope of this thesis.

Protestantism. Firstly, Spenser's adoption of a succession of projected poetic identities that lead to these criticisms of *The Shepherd's Calendar* will be analyzed.

The influential Renaissance critic, Gary Waller, states that *The Shepherd's Calendar* announces Spenser's desire to attain a high level of poetic achievement (Waller 72). This statement appears to be verified by E.K.'s letter to Spenser's friend Gabriel Harvey prefacing *The Shepherd's Calendar*. E.K. introduces the author, Immeritô (Spenser's persona), as 'following the example of the best and most ancient poets' (Spenser 6). E.K.'s letter to Harvey reveals a poet's fantasy of becoming an influential literary figure. This fantasy is displaced on to the fictitious author Immeritô who is a misrecognition. He allegorically represents Spenser's narcissistic desire to become both a consummate poet, and a favoured Elizabethan courtier. These desires are important for the maturation of Spenser's identity. The identity Spenser wishes to assume appears to be represented by the 'ancient' poets Theocritus, Virgil, Petrarch and Boccaccio. The narcissistic fantasy is further developed by the metaphoric description of Immeritô as a young bird. Through the publication of *The Shepherd's Calendar*, Immeritô has 'finally flieth' and will 'in time...be able to keep wing with the best' (Spenser 6). This is a temporal narrative that perceives Immeritô as embarking on a literary journey whose future publications (revealed by the synecdoche 'wing'), will chart a similar exemplary progression ('the best' being a metonymy for the aforementioned poets). Spenser's wish to imitate these 'ancient' poets is a feature of the Renaissance period that means a rebirth of the classical period. However, Spenser's listing of all his influences invokes a metonymic desire in which Spenser posits himself along a signifying chain of identification. This chain accumulates in Spenser becoming a representative of these poetic identities. Hubbard observes that *The Shepherd's*

Calendar 'exists as an artifact already "read"' (Hubbard 270). In other words, as Immeritô Spenser has projected himself into poetic history. He adopts an identity that continues the metonymic chain of pastoral poets Spenser wishes to emulate. Through the identity of Immeritô Spenser has already emulated these influential poets. His ambitions become displaced on to rewards more pertinent to his contemporary society. Richard Rambuss points out Spenser is 'looking beyond pastoral both to a loftier genre and to courtly prominence' (Rambuss 98). Rambuss implies Spenser is oscillating between two identities. One is as the humble pastoral poet, the other as the more socially important prospective courtier. A more accurate perception is that Spenser disassociates himself from his pastoral début by becoming a split subject. Immeritô represents a conglomeration of all the 'ancient' poets. He is a misrecognition because Spenser is engaging in a Virgilian pastoral tradition that reflects the poet's 'own cultural environment' (Patterson 40). This evidence implies that Spenser recognizes *The Shepherd's Calendar* must reflect his own cultural concerns. Immeritô is an imago reflecting Spenser's pastoral knowledge in order to advertise his learning to a prospective patron. Spenser's poetic persona represented by the character, Clout, has the same purpose in promoting Spenser's poetic ambitions. Clout is identified as a late sixteenth century Tityrus – who was Virgil's self-conscious poetic identity. Clout can also be interpreted as an imago who engages with political issues affecting the Elizabethan court. This results in a radical departure from Spenser's Virgilian pastoral model. The implication is that Spenser reinterprets the pastoral. It reveals what can be perceived as the extremity of the political situation within the Elizabethan court at the time. The validity of this argument will now be assessed through an analysis of the *January* and *April* eclogues.

In the *January* eclogue Clout's melancholy is caused because he is 'enamoured' with 'a country lass called Rosalind' (Spenser 13). While Clout's identity is declared as

representing the author, Immeritô, Rosalind's remains a mystery. E.K.'s gloss for the eclogue reveals that:

Rosalind is also a feigned name, which, being well ordered, will bewray the very name of his love and mistress, whom by that name he coloureth (Spenser 16).

The clue that the 'well ordered' letters that 'coloureth' the name led McLane to assert that Rosalind is Queen Elizabeth because Rosa Linda is Italian or Spanish for 'beautiful rose', and Elizabeth was known as the rose of England (McLane 32). Andrew Hadfield argues that Spenser's ambitions to be a great poet like Virgil mirror the Petrarchan 'courtly game of flattery' (Hadfield 177). Hadfield maintains this is consistent with 'the relationship between...queen and...suitor' that leads the learned reader to the possibility of Rosalind being Elizabeth (177). Pugh argues that Rosalind is Elizabeth because 'her failure to requite Colin's love' equates as 'a failure of patronage' (Pugh 190). It is equally valid that if Clout is Spenser, then Rosalind could represent an ex-mistress of Spenser's. McLane's, Hadfield's and Pugh's literal and analogical evidence is not necessary, as the eclogue can be interpreted as an allegory of Spenser's unconscious feelings towards the Queen at the time:

She deigns not my good will, but doth reprove,
And of my rural music holdeth scorn.
Shepherd's device she hateth as the snake,
And laughs the songs that Colin Clout doth make (*Jan*, lines 63-66).

Rosalind's contempt towards Clout as though he is a child, indicates his role as the humble shepherd representing pastoral simplicity. Poggioli observes that adolescence is important to the pastoral tradition as it coincides 'with the mating seasons of human life' (Poggioli 57). Clout's mating ritual through his 'rural music' and 'Shepherd's device' (his pipe) only exacerbate Rosalind's feelings toward him. In particular, the vehement 'Shepherd's device she hateth as the snake' describes Clout's advances and his pipe on par with the satanic

trickery that had Eve eating the apple. Within Clout's hyperbolic description of his rejection a tension develops between a pastoral and anti-pastoral attitude. The critics Montrose and Hubbard argue that the Renaissance pastoral does not represent a paradise like the Garden of Eden, but it incorporates a social critique of the Elizabethan court. Lindenbaum clarifies the argument by stating that 'the easy conflation or confusion of Eden with the Golden Age and of both with Arcadia' helps 'explain the escapism that English Renaissance authors frequently saw as implicit in pastoral writing' (Lindenbaum 16). I am arguing that Clout's attitude does not hover between the pastoral and anti-pastoral. Through the *January* eclogue's reinterpretation of its Virgilian pastoral model, I am arguing Arcadia becomes a dystopian landscape.

This reinterpretation can be argued as occurring in two stages that are represented by the Symbolic and then the Imaginary register. I am arguing that the woodcut for the *January* eclogue constitutes the first stage. Within a Lacanian analysis, the woodcut denotes a Virgilian mirror reflecting Clout's desire to be a unifying subject. It is a Symbolic representation of Clout's dilemma that does not fully reflect the destructiveness of his inner conflict, or his withdrawal into the Imaginary.

The woodcut (fig.1) shows a town in the distance that signifies Clout's desire for Rosalind, because it mirrors Clout's alienating destination. His attempt to become unified with the town is Symbolized, in the woodcut, by the presence of the broken bagpipe at the foot of the tree. Clout's rough positioning in the middle of the woodcut also shows the traditional division between the opposing environments of the civilized town, and pastoral simplicity. The woodcut reflects a Symbolic Virgilian landscape, in particular Virgil's tenth



Fig. 1 Woodcut for January Eclogue

http://www.worldbooklibrary.com/eBooks/Renascence_Editions/januarye.html,
25/05/2005.

eclogue. Clout's isolated figure, his broken pipe and bare trees evokes Gallus' despair: 'Of watery winter and endured Sithonian snows/Nor if, when dying bark shrivels on the lofty elm' (*Eclogues*, X, lines 66-67). The alliterating 'watery winter' and 'Sithonian snows' represents Gallus' feelings of unrequited love. This Imaginary reaction signifies a dystopic landscape that resists unification with the Other. The narcissistic loss reveals Gallus' fear of castration. The line 'when dying bark shrivels on the lofty elm' highlights this fear. The phallic connotation of the harsh weather causing the bark to shrivel and die is a signifier of temporary absence. The implications are the weather will improve and new bark will grow on the 'lofty elm'. The verb 'endured' verifies the narcissistic dialectic of absence and return. The tautology of 'Love conquers all: we also must submit to Love' (line 69) is a Symbolic justification of Gallus' Imaginary reaction. It balances the reactionary dystopic elements Gallus has projected on to the pastoral landscape. The line also implies Gallus's recognition of his narcissistic desire. The repetition of the epithet 'Love' signifies that Gallus is both a desiring and desirable subject. The metaphor 'Love conquers all' denotes a sacrifice Gallus is happy to undertake. The implied end result is a harmonious life within an environment balanced through the three Lacanian registers.

Both the woodcut and Gallus represent the pastoral as mirroring a shepherd's insecurities. This is only a temporary dialectic in contrast to Spenser's evocation of the pastoral in the *January* eclogue:

You naked trees, whose shady leaves are lost,
Wherein the birds were wont to build their bower,
And now are clothed with moss and hoary frost,
Instead of bloosmes, wherewith your buds did flower:
I see your tears that from your boughs do rain,
Whose drops in dreary icicles remain (*Jan*, lines 31-36).

The trees signify Clout's psychic landscape. Their nakedness is a narcissistic projection of Clout's aggressiveness. It is a negative transference of Clout's humiliation of being rejected

by Rosalind. Clout's identity is denied unity with his Symbolic Other. As a result the trees are stripped of their unifying signifieds of the leaves, birds and blossoming flowers. The 'moss and hoary frost' and the 'dreary icicles' have metaphorically replaced them. They reflect Clout's obsession with his own suffering as a masochistic desire. He perceives himself as a fragmented body torn apart by unrequited love. The pathetic fallacy appears to indicate that Clout unconsciously revels in his despair. This signifies a disintegration of the Symbolic order of the traditional pastoral that the woodcut fails to convey. The single tree is not covered in frost, nor does it have icicles dripping from its bough. The tree's nakedness is not a significant feature of the woodcut, as it does not reinterpret the depicted scene. More importantly, the trees do not have any anthropomorphic characteristics that the viewer can identify with, when compared to the trees' personification in the poem. This can also be said of the sheep that do not appear particularly weak or neglected. The eclogue states they are a 'feeble flock, whose fleece is rough and rent/Whose knees are weak through fast and evil fare' (*Jan*, lines 43-44). The alliteration highlights the sheep's suffering – their shoddy fleece and poor diet mirror Clout's 'lack' or his desire for the absent maternal body represented by Rosalind. Without the ordering properties of the maternal body, Clout becomes dislocated from his Symbolic reality. *Clout's disillusionment enforces a reinterpretation of the pastoral from its traditional evocation of a Golden Age remedying social concerns, into a genre that exacerbates them.* Spenser effectively clarifies Virgil's ambivalence towards the pastoral as a landscape of a fallen world. Hubbard observes that 'Arcadia is simultaneously Virgil's own construction and an object of deconstructive counterpoint' (Hubbard 46). Hubbard's observation reveals that the pastoral is shaped by the poet's Imaginary and Symbolic registers. It is structured through the poet's unconscious desires and anxieties, as well as from the repressive social and

cultural influences that form the poet's poetic unconscious. In other words, through the Clout persona, the implication is that Spenser is creating a pastoral to reflect his concerns over the Elizabethan court. It can be surmised that the Elizabethan court is Spenser's 'deconstructive counterpoint'. His sense of identity is reconstructed through negative forces that create an unconscious allegory.

I am arguing that, unlike Gallus, Clout's despair continues to the end of the eclogue. I propose there is no rebalancing of his Imaginary and Symbolic registers through the pastoral environment. Clout's depression still affects the sheep whose anthropomorphic characteristics revealed by the lines, '...and homeward drove his [Clout's] sunned sheep,/Whose hanging heads did seem his careful case to weep' (*Jan*, lines 77-78) implies a polarization of the parable of the good shepherd. Through an unconscious allegory, I am arguing that Clout represents the antithesis of the parable as the bad shepherd within the *January* Eclogue. Clout's flock, however, have not only lost their belief but they are also starving. This allusion coincides with Hadfield's observation that 'no Elizabethan reader could possibly have been ignorant of the use of sheep in pastoral as a metaphor for the ordinary people whether as church-goers, citizens or both' (Hadfield 179). It can be implied, as Hadfield observes, that the starving neglected sheep are a metaphor for the breakdown in socio-economic relations within Elizabethan society. Clout, the humble shepherd, becomes sublimated into a political, as well as a religious, figure responsible for the lives of these metaphoric people. This responsibility becomes displaced in the poem on to the idealised object, Rosalind, who arguably represents Queen Elizabeth. Rosalind/Elizabeth become the ordering principle of the pastoral as she signifies Clout's/Spenser's attempt to return to the maternal body. This Kristevan notion of Rosalind/Elizabeth being a pre-symbolic drive activating Clout's/Spenser's instinctual

desire to be one with the maternal body, is revealed through a close reading of the *January* eclogue alongside Virgil's second eclogue.

The *January* eclogue closely follows Virgil's second eclogue in which Corydon's advances are rejected by Alexis – a character who is represented by Rosalind in Spenser's poem. Also, Virgil's second eclogue describes Corydon's anguish as a rejected lover. This is comparable to the evocation of Clout's despair in the *January* eclogue. Corydon recognizes he is being divided by his desire for Alexis as he states self-consciously, 'You've left a vine half-pruned upon a leafy elm' (*Eclogues*, II, line 70). The verb 'half-pruned' and the noun 'vine' implies an unconscious correlation with Corydon's state of his sexual desire following his rejection by Alexis. Corydon's desire for Alexis emerges from a feeling of incompleteness within himself. The repression of this feeling of incompleteness within Corydon had momentarily been fulfilled by Alexis. The disparity between the unification of the self, Corydon experiences upon seeing Alexis, and his subsequent rejection by him leaves Corydon metaphorically 'half-pruned'. Also, by addressing himself in the third person, Corydon has become a split subject as he struggles against the narcissistic impulses that threaten to overwhelm him. In order to be complete again, he must come to terms with his obsession with Alexis that is causing him to neglect his pastoral duties. This narcissistic act of self-alienation can only be overcome by coming to terms with the loss. Corydon, unlike Clout, eventually recognizes his idealization of Alexis is a misrecognition, because Alexis is his *objet petit a*. Corydon realizes this desire can be displaced on to other people through a metonymic chain. The final line, 'If this Alexis sneers at you, you'll find another' (*Eclogues*, II, line 73) expresses this. In other words, there will always be another Alexis. Corydon's/Clout's actual imago is a proleptic projection of themselves becoming Alexis'/Rosalind's lover. Corydon settles back into his

pastoral lifestyle by resolving his all-consuming infatuation with Alexis. Clout never achieves this, and there is evidence in the eclogue that he does not wish to:

"Wherefore, my pipe, albe rude Pan thou please,
Yet for thou pleasest not where most I would:
And thou, unlucky Muse, that wont' st to ease
My musing mind, yet canst not when thou should:
Both pipe and Muse shall sore the while abide."
So broke his oaten pipe, and down did lie (*Jan*, lines 67-72).

Although Clout's music pleases Pan, his Shepherd God, this success is rejected by Clout because it 'pleasest not where most I would'. Clout's periphrasis refers to Rosalind as an absent object, and reveals his narcissistic desire of being the lover of the idealised other. This signifies a rejection of the paternal metaphor through an aggressive reaction. Rosalind's rejection of Clout leads to Clout having to reject Pan. There is a destabilization of the Imaginary and Symbolic registers, or Clout's proleptic projection of himself as a unified whole. Without Rosalind, Pan as the Name-of-the-Father no longer has any Symbolic support for Clout. In this context, the above passage marks the parable of the good shepherd as an unconscious allegory. Like the allusion I noted earlier in a later passage, Rosalind's rejection of Clout implies the collapse of Elizabethan society but more importantly, within this context, it signifies the collapse of Protestantism. This collapse alludes to the parable from the Book of St. John, Chapter 10, where Jesus states his sheep/followers will not suffer because his Father gave them to him. Jesus adds that 'I and my Father are one' (*John*, Chap 10.30). In Lacanian terms, Jesus states he is a unified subject with the Name-of-the-Father, whereas Clout becomes a split subject who renounces his shepherd God. This is because Clout's psychic space becomes demarcated by boundaries of negative impulses. He finds himself in opposition to both Rosalind and the Name-of-the-Father. Through this opposition to these Symbolic registers, Clout's Imaginary is reshaped by the gap in the signified. By rejecting his muse and pipe, Clout is

divided against himself. The aggressive breaking of 'his oaten pipe' is a Symbolic act of castration that literally represents the breaking of the Lacanian bar. Clout wishes to merge with the signified Symbolised by Rosalind, and bridge the gap that has destabilized the Imaginary and Symbolic registers. Eventually the signifier and the signified reach equilibrium through a delusional metaphor. Clout withdraws into an imaginary 'self'. This imaginary self is Symbolised by the despised snake that Clout imitates by lying down. Through his feelings of impotency and futility, Clout blends into a psychic environment that reflects his depression. This can be interpreted allegorically as a dystopic future where Spenser has to reject his Protestant religion as well as his monarch. The negative forces surrounding Spenser's psychic poetic space are caused by the counter-reformation threat to Protestantism. It appears straightforward to argue that the shepherd god, Pan, allegorically represents Spenser's Christian god.

Also, Rosalind's rejection of Clout challenges Montrose's assertion that 'the shepherd's *gift*... is the power to create symbolic forms [and] to create illusions which sanctify political power' (Montrose 168). The shepherd's 'expectation is a reciprocal, material benefit' (168). Montrose argues that Elizabeth appropriated the pastoral genre to forge power relations with her courtiers and people. He asserts that 'the otiose love-talk of the shepherd masks the busy negotiation of the courtier' (Montrose 154). With the *January* eclogue, Spenser appears to be constructing a pastoral that criticizes rather than sanctifies political power. Following Montrose's argument, the rejection of Clout, who signifies a courtier, by Rosalind/Elizabeth could be simply a pastoral evocation of the Petrarchan trope of the scorned lover practised in the Elizabethan court. This is, however, coupled with the more serious allegorical implications of the *January* eclogue that evokes the starvation of Elizabeth's subjects through an allusion to the parable of the good shepherd. As argued, this

denotes the collapse of Protestantism through Clout's rejection of the shepherd god, Pan, which is an effect of Rosalind's rejection of Clout. Spenser's reinterpretation of the pastoral into an unequivocal dystopic landscape substantiates this claim.

I will now examine if the notion of an unconscious allegory stands up to closer scrutiny. This will explore the Renaissance idea of a King having two bodies that substantiates the ideology of a ruling Monarchy. This ideology also serves as an allegory for divinity, which invokes its binary opposition to the frail weak biological body. I will argue an unconscious allegory is able to fluctuate along this dichotomy, in order to reveal contrasting representations of Elizabeth.

Clout's attempt to sublimate his desire through a Petrarchan trope also alludes to the Elizabethan courtly practice of flattering and, then, being humiliated by the Queen. This creates a strong link between Rosalind and Elizabeth. Elizabeth promoted herself as a 'type' of Virgin Mary extolling the virtues of virginity and chastity. Rosalind's caustic dismissal of Clout exceeds the typical virtues of an Elizabethan woman who should be silent and obedient, as well as chaste. This can be interpreted as a comparison to the Queen who fabricated an image of an idealised woman to declare she was no ordinary female in her patriarchal society. She promoted herself through the Renaissance ideology of having the two bodies of a King. These were, as Ernst H. Kantorowicz argues in his famous study *The King's Two Bodies*, a corporeal biological one and a divine body politic. Kantorowicz argues that the King's two bodies is a fiction to sustain, in particular, the Tudor dynasty. He cites the Elizabethan lawyer's Edmund Plowden's *Reports* to prove his argument. In Lacanian terms, the King becomes a split subject. The natural body is imperfect as it is affected by aging and ailments. The body politic is immortal and can be transferred from one natural body to another, in order to ensure the continuation of the Royal lineage. The

body politic transforms the natural body into that of a King with the divine right to rule. Rosalind Symbolises the queen's biological body, an identity the Queen famously associated herself with at the 1576 Parliament: 'if I were a milkmaid with a pail on my arm...I would not forsake that poor and single state to match with the greatest monarch' (Neale 366 cited Hackett 74). Elizabeth appears to argue that, as a woman, maintaining control of her natural body is more important than being a born ruler. The implications of Elizabeth abandoning her political body would have disastrous consequences for the Elizabethan court and the Tudor dynasty. In this context, Rosalind's rejection of Clout is also a rejection of her body politic. This is especially pertinent when considering Clout's unconscious allegorical identity. I will argue that Robert Dudley, Earl of Leicester, represents Clout's unconscious allegorical identity. Someone who Spenser, as Vincent P. Carey and Clare L. Carroll argue, sympathized politically with, and no doubt wished to be acquainted with as Leicester had been the Queen's favourite since 1558 (Carey & Carroll 40).

Within the *January* eclogue a signifying chain of identity tracing Spenser through his fictitious personas to Leicester can be determined. I have already argued that along this metonymic chain, Spenser is transformed into the poet Immeritô. Spenser then rejects this identity to become Clout who is allegorically transformed into Leicester. From Immeritô's desire to emulate the 'ancient' poets to Rosalind's rejection of Clout, the ideology of the Elizabethan court is constantly invoked. Spenser's alienating identity is Leicester, whose position in the Elizabethan court as a powerful aristocratic Protestant mirrors Spenser's own desires. More importantly, Leicester was also an ideal husband for the unmarried Queen.

In Spring 1575 at Kenilworth, Leicester organized a series of pageants in order to entertain the Queen on her progress. The masque of the goddess Diana's quest for the nymph Zabeta reveals that Zabeta, as Susan Doran and Helen Hackett observe, is a truncated anagram of 'Elizabeth' implying that the nymph is the Queen's persona. The masque was not performed at Kenilworth, but published in George Gascoigne's *The Princely Pleasures at the Courte at Kenilworth*. It arguably promoted Leicester as Elizabeth's ideal husband:

And Jove in heaven would smile to see
Diana set on shelfe...
...where you now in princely port
have past one pleasant day,
A world of wealth at wil,
you henceforth shall enjoy;
In weded state...(Nichols 514-15 cited Hackett 89).

Hackett argues that 'wedded state' was 'a metaphor for political favour, just as love-language was deployed in [Christopher] Hatton's letters [to Queen Elizabeth] of the same period' (Hackett 89). In contrast, Doran maintains the masque presents Leicester's proposal of marriage to Elizabeth. The above passage, however, sets in motion a metaphoric chain of desire that ends symbolically in death. The masque encourages Elizabeth to choose Jove (Juno), the goddess of marriage, over Diana the moon goddess who promotes chastity. The personification of Elizabeth's choice of two proleptic identities indicates she is a split subject, because the masque imagines Elizabeth as both identities. This has the effect of sublimating Elizabeth's 'predicament' into praise of her divinity. Jove metaphorically displaces Diana in the signifying order, so that the Queen can be unified with the goddess of marriage. Elizabeth's identity is transformed by the signifying other that she mimics. The metonym 'princely' promotes Leicester as an ideal match for Elizabeth with its aristocratic connotations of wealth and power. The 'world of wealth' becomes an euphuism

for Leicester's sexual prowess. This excess of sexual gratification appears to end with 'wedded state', and evokes the destructive nature of the semiotic *chora*. The evocation of water as the sea unconsciously connotes the spillage of Elizabeth's sexual fluids through an association with 'princely port', which links Leicester to the maternal body. The invitation to Elizabeth to free herself from chastity, and enjoy 'a world of wealth' Symbolises the semiotic *chora's* motility as a signifying practice. This signifying practice is related to the maternal body, and implies that the 'wealth' Elizabeth will enjoy will be productive through having children. The masque specifies this productive process as 'one pleasant day'. The 'world of wealth' celebrates the proleptic event of producing numerous potential heirs to the throne. This event is Symbolically secured by the implication of the sea being perceived as amniotic fluid surrounding the 'princely port'. The 'princely port' signifies a space representing Elizabeth's womb, and sixteenth century England's future through producing a King that ends in Elizabeth's Symbolic death. In other words, Elizabeth would lose much of her political power by transforming a 'prince' into a King. Her role would be reduced to simply giving birth to future kings. Lacan describes this moment in the mirror-stage as 'the deflection of the specular I into the social I' (Lacan 6). Elizabeth's desirable image would no longer have unifying formative effects. She would become a fragmented identity animated by aggressive forces, as she finds herself being ruled in a Patriarchal society she once ruled herself.

The other concern was if she married someone unsuitable, such as providing England with a foreign King and a subsequent foreign heir. These worries were exemplified during 1579 when Elizabeth was considering marrying the French Catholic, the Duke of Alençon. The overlapping of the controversy with the publication of *The Shepherd's Calendar* in December 1579, has led numerous critics to argue that Spenser used the poem

to address the issue implicitly². It can also be assumed that Spenser may be unconsciously influenced by a decade long issue of Elizabeth still being interested in marriage. John N. King argues that the Alençon controversy was not regarded as a serious threat 'in the eyes of Protestant progressives, until *after* the entry of the *Calendar* in the Stationers' Register on 5 December 1579' (King 52-3). Spenser may even have been influenced by Elizabeth's 1572 courtship with Alençon's older brother the Duke of Anjou.

The projected fantasy of Leicester fathering Elizabeth's children depicted allegorically in the masque of Diana's quest for Zabeta is also invoked in the *April* eclogue. This is through an implied association with Rosalind's rejection of Clout in the *January* eclogue. Through an unconscious allegory, Clout's/Leicester's rejection signifies a rejection of Protestantism. The sheep/Protestant subjects suffer because their shepherd, Clout/Leicester, cannot continue his bloodline through Rosalind/Elizabeth. The overall implication is there will be no future shepherd/King to oversee his flock/subjects. Hobbinol assumes Clout's encomiastic role of valorizing Eliza, the Queen of Shepherds. This change of identity or Clout's conspicuous absence signifies disapproval in an eclogue 'intended to the honour and praise of...Queen Elizabeth' (Spenser 31). Clout's despair, that creates a politically dystopic environment, can be extricated from the panegyric as the association of Clout with Hobbinol maintains a link to Spenser along a metaphoric chain of identification. In other words, Spenser's 'shadowy' presence throughout *The Shepherd's Calendar* forms the poetic unconscious, as his repressed anxieties and desires maintain a political leitmotif.

It becomes apparent that running parallel to Spenser's metaphoric chain of identities is a metonymic chain of identification ending with Queen Elizabeth. This thesis has argued

² Pugh, McLane, Hubbard and Patterson cite John Stubbs' Puritan tract *Discoverie of a Gaping Gulf Whereinto England Is Like To Be Swallowed By An Other French Marriage* (August 1579), and the fact that Stubbs' lost his right hand, as a possible model for Spenser's allegory.

that Rosalind represents the Queen, but this is a Symbolic representation of one facet of Elizabeth's complex imagery – the unattainable virgin. In *The Shepherd's Calendar* Rosalind becomes sublimated into the identity represented in the *April* eclogue by Elisa, Queen of Shepherds. In the gloss for the *April* eclogue, E.K. describes Rosalind with the epithets 'immortality' and 'goddess'. This can be interpreted as an unconscious correlation to descriptions of the Virgin Queen, which sublimates Elizabeth's femininity into a role of supremacy over ordinary men and women. This role is further enhanced in the eclogue through the Petrarchan description of Elisa in Clout's panegyric. As I have already discussed the implication is that, like a King, the Queen has two bodies. The panegyric appears to argue that the Queen's natural body, which is able to give birth to a future King, is more important than her body politic. This argument can be examined in the panegyric through the three Lacanian registers.

The Lacanian register of the Symbolic, in which sign and symbol are united, is represented by Clout's panegyric that anchors Elisa to her pastoral environment. His song reflects the values of playful innocence associated with the genre. Elisa's projected imagery of chastity and virginity is orchestrated through the Imaginary register. Clout's plea for Elisa to 'be your silver song' (*April*, line 46) is for her to preserve her chastity like Cynthia, as 'silver' is a metonym for the Greek moon goddess. Also, the verb 'be' highlights a disparity between Elisa's image and her real-life persona, in which Clout encourages her to merge with her projected identity. In other words, Clout wishes Elisa to alienate herself in her 'silver song', and become a narcissistic *objet petit a*. Elisa should identify herself as a desirable object enamoured with her own image. The rewards Elisa will obtain from withdrawing into her Imaginary self are indicated by the line: 'In princely plight' (*April*, line 49). Clout's song claims she will flourish from the attention she will receive from loyal

princes. This encomium maintains a harmony between the three Lacanian registers as the Imaginary (Elisa's projected image) and the Symbolic (the valorization of the image) maintains the harmonious balance of Elisa's ego that brings her closer to the Real. The egotistical Borromean knot tying the three registers together is drawn from Elisa's parents. It begins Elisa's dialectic transfer from a static ideational figure to a more active role:

For she is Syrinx' daughter without spot,
Which Pan, the shepherds' god, of her begot:
So sprong her grace
Of heavenly race,
No mortal blemish may her blot (*April*, lines 50-54).

The passage changes the story from Ovid's *Metamorphoses* so that instead of Syrinx escaping Pan's lust by being transformed into reeds they both produce a daughter, Elisa. In *Metamorphoses*, Pan makes the hollow reeds into a pipe so he will be able to communicate with Syrinx. As argued in my discussion of the *January* eclogue, Clout breaks his pipe in an aggressive attempt to merge with the signified Symbolised by Rosalind. The pipe becomes a component of a dystopic landscape because, by breaking it, Clout has enacted Symbolic castration. This constitutes a final act that ends any opportunity for Clout to be linked to the maternal body. The connection of Clout's pipe with the maternal body is verified in the above passage. Instead of being transformed into reeds that Pan constructs a pipe from, Syrinx produces Pan's daughter along a metaphoric chain of signification. The implication is that Elisa will be displaced herself by giving birth. The metaphoric chain reveals that the 'heavenly' union of Pan and Syrinx begins a Golden Age through the birth of Elisa, Queen of Shepherds. Both Syrinx and Elisa become an embodiment of the pastoral tradition. The phallic Symbolism of the pipe has been transformed into a literal use so that the pastoral, once again, becomes associated with the maternal body. Montrose argues that Elisa 'is also the idealized personification of the body politic' (167). This is more a static

role that is not, as Montrose maintains, 'to harness and direct their [Elizabeth's subjects] diverse and potentially dangerous personal aspirations' (Montrose 167). Elisa signifies a natural vessel that the body politic is passing through until the Queen produces a King.

In this context, Spenser's *April* eclogue reinterprets Virgil's fourth eclogue, where the return of a Virgin and the birth of a boy who will 'raise/A golden through the world' (IV, lines 9-10) defines Elisa's role in the *April* eclogue. Helen Hackett argues the *April* eclogue 'can be seen as juggling virginal and messianic symbolism' (Hackett 109). I propose that the eclogue can also be interpreted as Clout's concern that the 'virginal and messianic symbolism' should be conjoined. These symbols are not, as Hackett implies, Elisa's separate identities. Elisa represents the desirable virgin as she is expected to continue the divine bloodline. The line 'No mortal blemish may her blot' verifies this. The Shepherd Queen may not lose her virginity to a mortal who, in this context, represents a foreigner but, noticeably, the line does not exclude a Greek god of Elisa's own allegorical race. The implication is that a Greek god could impregnate Elisa with his breath, which is an allusion to the Christian god's impregnation of the Virgin Mary. The encomium indicates that Elisa can be sublimated into a Protestant version of the Virgin Mary. It also appears that, as a woman, Elisa has the King's body politic only as a latent genetic quality. The Virgin Mary is still a static role that reduces Elisa to a feminine body, whose destiny is to simply produce a suitable heir to the throne. The Christian allusion even implies Elisa will be impregnated with the invisible qualities that a King needs to rule. According to Plowden, these qualities consist 'of policy and Government...constituted for the Direction of the People, and the Management of the public weal' (Plowden 212 cited Kantorowicz 7). Elisa is considered not to be capable of having a King's ruling properties. Her role is simply to be presented as a desirable virgin capable of giving birth to this divine spirit.

The imagery presenting Elisa as a desirable virgin is evoked in the *April* eclogue through an extended metaphor describing Elisa as 'The flower of virgins':

“See, where she sits upon the grassy green,
(O seemly sight!)
Yclad in scarlet, like a maiden queen,
And ermines white:
Upon her head a cremosin coronet,
With damask roses and daffadillies set:
Bay leaves between,
And primroses green,
Embellish the sweet violet (*April*, lines 55-63).

Clout's list of flowers, describing the coronet, blends Elisa into the pastoral landscape. She is described as withdrawing into a state of natural simplicity, as a monument to the pastoral tradition. Elisa is not simply an exemplification of a pagan Virgin Queen, but she is symbolic of maintaining the equilibrium associated with the pastoral tradition. Clout's association of Elisa with pagan symbolism is a fetishization that reveals his insecurities. Clout's desire to integrate Elisa into the pastoral in order to maintain harmony results in his alienation. This alienation can be observed in the line, '(Oh seemly sight!)'. In this aside signified by the parenthesis, Clout invites the reader to partake in the admiration of Elisa. This is a narcissistic act, because Clout is asking the reader to admire his evocation of Elisa. The reader has to imagine the Queen of the Shepherds through his description of her. Clout is following Petrarchan convention where Petrarch fashions 'Laura's individual beauties' into an 'icon of perfection' (Maddox-Sturm 29). Unlike Petrarch, Clout realises Elisa's image is a misrecognition. This insecurity is revealed unconsciously by Clout's simile, 'like a maiden queen'. Elisa may look the part by being dressed 'in scarlet' and 'ermine white', but she is not like a virgin through her presumed actions or, maybe, because she is expected to marry. The simile draws attention to the disparity of Elisa's image that masks an ordinary woman. In other words, Elisa's image is designed to elicit a certain response from

the viewer. Her projected image as a desirable Queen transforms the viewer's identity into that of a pagan prince. This is because of the *jouissance* the viewer experiences through unifying with the desirable object. The association of a pagan Queen with a pagan prince is sublimated into divinity through Elisa's parents who are represented by the classical Greek gods Pan and Syrinx. This implies that Queen Elizabeth should marry her 'equal' such as someone sharing her nationality, religion and hierarchical status. Leicester, once again, represents the ideal identity within this unconscious allegorical discourse.

Through the mimicry of a desirable object, Elisa becomes a projected image of an ideal Queen. The implication being that this perfect image is in contrast to Elizabeth whose encroaching old age places a strain on her desirability. McCabe observes that 'the apparently 'timeless' quality of Colin's panegyric [in the *April* eclogue] stands in [an] acutely ironic relation to its subject's intimations of mortality' (McCabe, *Little booke* 24). The panegyric operates on an unconscious allegorical level where Elisa is Elizabeth's projected alienated identity, which has been absorbed into the pastoral environment. This harmonious integration of landscape and identity unaffected by time is designed to provide Elizabeth with a protective identity. In other words, Elisa is a statue who represents Elizabeth's divine immortal image as the panegyric states 'have ye seen her angelic face.../Her heavenly 'haviour' (*April*, lines 64 &66). This evocation of Elizabeth as an immortal and immovable figure, who presides over the landscape, anticipates the 1592 Ditchley portrait. It shows a gargantuan Queen Elizabeth standing on a tiny map of England. In this projected image of Elizabeth, she represents England's protector. As a portrait or statue, Elizabeth/Elisa has assumed what Lacan terms 'the armour of an alienating identity' (Lacan 5). It is an identity of purified wholesomeness, in contrast to the agitation Elizabeth experiences as a mortal woman who faces the 'problem' of her

continual unmarried state. This perfect state of being is reflected in Andrew Marvell's 1651-2 poem 'The Nymph Complaining for the Death of Her Fawn'. The nymph imagines herself becoming a marble statue through her grief over her pet fawn's death. By being transformed into a statue, the nymph hopes to protect herself from the wicked world that murdered her fawn. She becomes a figure 'Of purest alabaster made' ('Nymph', line 120) that implies a unity with her projected image as a purified being. The nymph realizes even this image is a misrecognition, 'For I would have thine image be/White as I can...' ('Nymph', lines 121-122). The fact that she lives in a fallen world means she cannot achieve total purity, even in a pastoral setting. In Marvell's poem, the Arcadian paradise is named as the Elysian fields, where the nymph can join her fawn in the afterlife. The implication is that Arcadia is associated with divinity or a place that transcends the mortal world. In Clout's panegyric, Elizabeth presides over the Arcadian place in order to be matched with her ideal husband that the fallen world cannot accommodate.

In contrast, Petrarch's Laura revivifies the natural landscape with her own beauty.

This is without the need for a protective identity:

Clear waters, fresh and sweet,
where she who is my lady,
my only one, would rest her lovely body;
gentle branch that pleased her
(with sighing, I remember)
to make a column she could lean against;
grass and flowers which her gown,
graceful and rich, concealed (*Canz* 126, lines 1-8).

Petrarch explicitly makes Laura the desirable Other where nature has to accommodate 'her lovely body'. Petrarch projects his fragmented identity on to the natural landscape. He imagines himself as the 'Clear waters' where Laura rests 'her lovely body', and imagines being 'concealed' by 'her gown'. The epithet 'gentle branch' that makes 'a column' for Laura to 'lean against' signifies Petrarch's sexual desire for Laura. The

parenthesis of 'with sighing, I remember' makes this sexual analogy explicit. Petrarch is not satisfied to simply be the voyeur of this erotic scene, but to be actively involved. Peter Hainsworth states 'it is clear that Laura and the landscape are intimately bound together in the [poet's] memory and imagination' (Hainsworth 129). Petrarch combines Laura and nature to evoke his own sexual fulfillment. Before Laura's arrival, the landscape represents the *chora* 'in which the linguistic sign is not yet articulated as the absence of an object' (Kristeva 26). The sweet 'clear waters', 'gentle branch' and the 'grass and flowers' are defined by Laura's presence, and will continually be defined in her absence. Laura's actions of resting, leaning and concealing give the above passage its Symbolic signification. The combination of Laura and the landscape represent the semiotic *chora's* omnipresence. Petrarch's desire for Laura reflects his desire to return to the maternal body. His poetic evocation of Laura and the natural landscape mirror Kristeva's assertion 'that the semiotic *chora* is no more than the place where the subject is both generated and negated' (Kristeva 28). Petrarch realizes, as the text's narrative voice, he is trapped by his memory and imaginative evocation of Laura. He states that the above passage constitutes his 'mournful words and dying speech' (*Canz* 126, line 13). This renowned Petrarchan complaint illustrates the semiotic *chora's* destructive power through the moment of Symbolic signification. Clout's description of Elisa resists signification. His focus on the coronet reveals Elisa as not being a signifying body. Her lack of mobility means she lacks the drives Kristeva associates with the semiotic *chora*. This reveals a continual displacement of Elisa as an actual woman through a neurosis in Clout's song. It stems from the discrepancy between Elisa's idealised role as Queen of Shepherds, and her patriarchal one of being a woman with a biological duty. This latter identity is one Clout's panegyric does not wish to

address directly. Instead, it uses Elisa's Ideal-I to circumnavigate any controversy this identity, which is antithetical to the Ideal-I, may create:

“Shew thyself, Cynthia, with thy silver rays,
And be not abasht;
When she the beams of her beauty displays,
O, how art thou dasht!
But I will not match her with Latona's seed,
Such folly great sorrow to Niobe did breed (*April*, lines 82-87).

By changing Elisa's iconography to Cynthia, Clout is able to broach the subject of Elisa's sexuality through the moon goddess's association with chastity. The action of switching the praise of Elisa to a different icon points to the semiotic *chora's* generating properties. This reveals how, through Clout's song, Spenser attempts to reinterpret Queen Elizabeth's image from a desirable virgin to a married mother. The metaphoric message encouraging Elisa to display 'thy silver rays', displaces the earlier association of 'silver' in the epithet 'silver song' with chastity. By becoming an adjective in 'silver rays', Elisa becomes part of a metaphor encouraging her to be promiscuous. The phrase 'be not abasht' indicates this. Clout diverts this damning association with the end rhyme, '...I will not match her with Latona's seed/...great sorrow to Niobe did breed'. E.K.'s gloss to the *April* eclogue reveals Latona's seed is a metonym for her children Apollo and Diane. Niobe, who had numerous offspring, scorned Latona's birth of only two children. As a result, Latona ordered Apollo to murder all of Niobe's sons, and Diane her daughters. Clout's pun on 'breed' implicitly associates Niobe's many children with the severity of the troubles she brought on herself. This could be a warning to Elisa not to be too promiscuous. Otherwise, she will be literally turned to stone through the sin of pride that affected Niobe. This evokes the destructive power of desire, and how it is continually displaced on to other objects. Niobe's narcissistic desire to continually produce children is in order to replicate her own image, which is frustrated by misrecognition. Her pride results from an infatuation with her specular image.

The repetitive cycle of frustration and desire leads to Imaginary withdrawal represented by Niobe's transformation into stone. Also, by not evoking the issue of Latona's meager production of two children, Clout does not rule out the possibility of Elisa having offspring herself. Helen Hackett observes that, here, Spenser may have wished 'to avoid incurring a curse of childlessness and sterility upon Elizabeth' (Hackett 107). Even so, within Clout's song there is always present the unconscious anxiety of the chaste/promiscuous dichotomy, which polarizes his panegyric of Queen Elizabeth.

The issue of whether Elizabeth should have children and who with was a crucial one throughout her reign. Susan Frye observes '[Chastity] is founded on a desire to ensure bloodlines and to contain women in socially sanctioned roles' (116). These concerns were addressed directly in Thomas Churchyard's 1578 Norwich entertainment. It is a song valorizing Elizabeth's virginity:

Chast life lives long and lookes on worlde and wicked ways;
Chaste life for loss of pleasures short doth winne immortall prayse.
Lewd life cuttes off his dayes and soone runnes out his date,
Confounds good wits, breeds naughty bloud and weakens mans estate
(Galloway cited Dovey 77).

Chastity is associated with a puritanical lifestyle that is rewarded with eternal valorization, while wantonness ends life prematurely. More importantly a 'Lewd life' affects bloodlines and 'weakens' male property. The allegorical implications are that if the Queen of England became promiscuous this would affect the whole country. This would occur through either illegitimate children having claims to the succession or through Elizabeth's premature death. In contrast to Clout's song, Churchyard's definition of chastity is explicitly the patriarchal one of being faithful to the man who deems her worthy of having his children. The implication of 'weakens mans estate' perceives Elizabeth as not being England's real ruler. The above song attempts to define and control the maternal body through patriarchal

values. It attempts to challenge the maternal body as an ordering principle, but Churchyard's narcissistic 'advice' is still structured by the maternal body. This signifies the semiotic *chora's* omnipresence within language. In order to avert aggressivity and destructiveness Churchyard actually invokes it within his text. Social and cultural constraints do not censor the text, but make it more subversive through a network of allegorical signification. Spenser's metaphoric strategy indicating how Elizabeth should conduct her sexuality also attempts to control the maternal body. Through their attempts to control Elizabeth's biological body, both Churchyard and Spenser reveal their fear of a promiscuous Queen that would have catastrophic results for their individual perceptions of England's political future.

In the *January* and *April* eclogues of *The Shepherd's Calendar*, Spenser represents Queen Elizabeth's image as a desirable virgin. The motivation for this reinterpretation reflects Spenser's political and social position within sixteenth century England. In the *January* eclogue, Rosalind's rejection of the local shepherd, Colin Clout, not only criticizes the Queen for remaining unmarried but, also, criticizes her for rejecting someone who would make a suitable English King – in other words, someone who shares Spenser's political and religious beliefs. The implications of Elizabeth marrying a foreign Catholic could undo the reformation and revolutionize court and government. This would result in the alienation of Spenser's Protestant religion in the same manner that Catholicism was forced underground. The hope of Spenser ever receiving patronage from such a Royal partnership would be unthinkable. The evocation of a dystopic landscape mirroring Clout's withdrawal into his imaginary self allegorically foreshadows such a catastrophe.

The aversion of a dystopic future through Elizabeth marrying a Protestant aristocratic Englishman is not sufficient. Spenser's reinterpretation of Ovid's Pan and Syrinx mythology indicates Elizabeth would not have existed if Syrinx had remained chaste through her transformation into reeds. E.K.'s gloss for this passage associates Pan and Syrinx with Henry VIII and Anne Boleyn. The sublimation of Henry VIII's affair with Anne Boleyn into a divine marriage distances Elizabeth from 'Catholic insinuations of her bastardy', by countering them with the metaphor of her divinity (Montrose 36). It also encourages her to continue this metaphoric Royal lineage through a suitable marriage. Clout's panegyric Symbolises a hope that the questions of succession and who the Queen might marry could be resolved to Spenser's satisfaction. In the next chapter, this thesis will investigate how this hope evaporates as Elizabeth remains unmarried and childless in her old age. I will examine how Spenser attempts to negotiate this irresolvable dystopic outlook by attempting to 'retire' Elizabeth from her seat of power. Within *Colin Clout's Come Home Againe*, Spenser unconsciously constructs a new idealized image from the dystopic forces emanating from the Elizabethan court and the Irish landscape. This is in contrast to *The Shepherd's Calendar* where, as I have already discussed, Spenser's idealized image alienates his own sense of identity within a *fabricated* dystopic landscape. The reason being that through the Clout persona, Spenser attempts to unify with his fantasy construction of the Queen. In *Colin Clout's Come Home Againe*, this fantasy is irrevocably lost. This is because of Spenser's Symbolic and Imaginary constructions of his Reality spurned by his return to the Elizabethan court in 1589, and the threat from Irish rebels to his Kilcolman 'home'.

CHAPTER TWO – A DYSTOPIC PASTORAL

In this chapter I will examine how, by returning to the Elizabethan court *and* Ireland, Clout's identity has been transformed and how this transformation becomes reflected on to the pastoral landscape in the poem *Colin Clout's Come Home Againe* (1595). The poem draws on Spenser's experience of visiting England in 1590 (having spent ten years in Ireland) with his patron Sir Walter Raleigh. The poem mirrors Spenser's perception of the court, and how his notion of 'home' has arguably been transcribed on to the Irish pastoral landscape. This notion of 'home' is ambivalent as the poem's title could refer either to a return to the Elizabethan court, or to the pastoral landscape adumbrated in *The Shepherd's Calendar*. In the dedication to Raleigh prefacing the poem written in 1591, Spenser addresses it from 'my house of Kilcolman' (Spenser 247). This phrase has the effect of associating the 'home' in the poem's title to Kilcolman, but the use of the preposition 'of' implies that Spenser did not view Kilcolman as a permanent home. 'My house' refers to a physical space that has no fixed point of origin. Montrose observes that 'the poet finds his home where he founds his house – not in England but in the Munster plantation' (Montrose, *Domain* 97). Montrose's statement implies a disparity between the nouns 'home' and 'house'. I will analyze *Colin Clout's Come Home Againe* to argue that Spenser's notion of 'home' connotes a psychic landscape. This landscape is inseparable from Spenser's identity that is being redefined between the turbulent spaces of the Irish pastoral and the Elizabethan court. Through the fictional persona of Clout, Spenser oscillates between the perceived pastoral/court and Ireland/England dichotomies that many critics such as Christopher Highley and Waller have identified. However, through these opposing concepts of 'home', Spenser constructs an unconscious identity comparable to the Lacanian 'I'. This 'I' conflates Spenser/Clout into a complete identity existing in a psychic landscape modeled on a Virgilian pastoral. This concept of 'home' is defined not only against

what Montrose argues is the 'otherness from London, the court, and the Queen', but also the otherness of the Irish people and landscape (Montrose, *Domain* 109).

The psychological importance of Ireland on Spenser has not escaped modern Spenserian criticism. Kenneth Gross writes 'that Ireland was to Spenser...something like his own unconscious...where nature, mind, and culture fought unresolvable battles' (Gross 79). Hadfield argues more succinctly that '*Colin Clout's Come Home Againe* is a colonial poem of hybrid identity' where Clout has 'to define himself against both hostile natives and the central culture of the court' (Hadfield 190). While the political ramifications of Ireland's colonization on Spenser has been analysed intensely, the importance of Queen Elizabeth in the fashioning of Spenser's hybrid identity is often overlooked. Within *Colin Clout's Come Home Againe* the fictional representations of Elizabeth provide both positive and negative stimulus towards the development of the Spenser/Clout identity. This does not mean as Bernard posits that 'Spenser's strategy is to divorce praise of the Queen from criticism of her court' (Bernard 108). In my view, criticism of the court is related to criticism of the Queen. This occurs along a metonymic chain of signification where the court is part of Elizabeth's persona, in the same manner that Spenser identifies himself with his Irish 'home'.

In *Colin Clout's Come Home Againe*, Clout is sublimated into the shepherds' Name-of-the-Father when Hobbinol states: 'Colin, my lief, my life, how great a loss/Had all the shepherds' nation by thy lack' (lines 16-17). The epithet 'shepherds nation' denotes a homogeneity that is subsumed within a single identity. The end half-rhymes 'loss' and 'lack' reiterate this collective identity's incompleteness as they are a metonym for the nation's desire. These nouns also imply the shepherds' fear of death through the loss of the signifier represented by Clout's absence. As the shepherds nation's Name-of-the-Father, Clout shapes the nation's identity as the one who lacks

lack. This is verified by Hobbinol who refers to him as 'my lief' and 'my life'. He unites the desire for a renewed Golden Age with traditional pastoral values when Hobbinol states that Clout has 'made us [the entire shepherds nation] so blessed and so blithe' (*Clout*, line 21). The verb 'made' implies that Clout has effectively created the pastoral lifestyle the shepherds enjoy, and united them into a homogenous identity as the determiner 'all' indicates. The religious connotations of the adjective 'blessed' associate Clout with divinity. This places him close to the Father, as discussed in the previous chapter through the parable of the good shepherd, as though a second Jesus. I am arguing here, however, that Clout's religious association in the poem has become extreme. This is especially pertinent because Hobbinol celebrates Clout's return which 'has made [the shepherds nation]...alive' (*Clout*, line 31). The implications of the shepherds' Symbolic death results in a fragmentation that transforms their reality:

The woods were heard to wail full many a sithe,
And all their birds with silence to complain:
The fields with faded flowers did seem to mourn,
And all their flocks from feeding to refrain:
The running waters wept for thy return,
And all their fish with languor did lament (*Clout*, lines 23-28).

The use of the pathetic fallacy accentuated by the frequent alliteration illustrates how the shepherds are affected by Clout's absence. This can be interpreted allegorically as the absence of the Name-of-the-Father. The shepherds' fear of death is represented by the pastoral landscape's lack of productivity. This personified negativity has the effect of fragmenting the homogeneity of the nation. The fields mourn through 'faded flowers', the sheep refuse to eat and the fish become inactive. Also, the wailing woods, silent birds and weeping streams affect the tranquil simplicity or blithe lifestyle important to the pastoral tradition. Clout is addressed in an apostrophe that denotes the death of the shepherds nation. This is because Clout's absence separates the shepherds' collective identity from the pastoral landscape, which has enabled the shepherds to

imagine their own metaphorical death. This results in the nation's narcissistic withdrawal as it mourns for itself over the loss of its signifier. I am arguing that the use of the pathetic fallacy in the above passage is used to lure back Clout who is the Other, in order for the Shepherds nation to overcome its neurotic fragmentation. In other words, Clout as the Name-of-the-Father represents the Symbolic register within the shepherds' narcissistic pastoral environment. Through his songs, he provides the shepherds' Imaginary ideal with Symbolic evidence that their lifestyle is in accordance with how they perceive the Real. In other words, Clout's songs prevent the shepherds from lapsing into Imaginary narcissistic withdrawal. They become diverted from their specular image or dream-like existence to address wider issues. These issues Symbolised by Clout's songs may not directly concern the shepherds, but will augment their perception of reality. Lacan describes this process as being 'the function of the mirror-stage...which is to establish a relation between the organism and its reality' (Lacan 4). I will argue that Clout's songs keep the shepherds as desiring subjects. Their *jouissance* stems from Clout's perception of the other. This displaces the shepherds' desire for each other that represses their sexuality. Without Clout, the shepherds are left with a narcissistic outlook that is an Imaginary representation of their environment. Without the Symbolic verification that their existence has meaning beyond their own narcissistic interpretation, the shepherds become plagued by a depression that is reflected in a dystopic landscape.

Clout returns to revive the shepherds and their landscape. He also relates to the shepherds his meeting with the Shepherd of the ocean. Highley and Rambuss assert that, here, Spenser is fabricating an alternative Irish court. Highley argues this Irish court places Spenser as Clout 'at the center of his own structures of power' (Highley 4). These 'structures of power' constitute the formation of Spenser's new identity, and have no bearing beyond the shepherds narcissistic perception of the world. In *Colin Clout's*

Come Home Againe, this identity is initially constructed in opposition to both the reality of the Irish pastoral environment and the Elizabethan court. This is similar to how sixteenth century travel narratives defined the 'other' of the New World. Gillies refers to these accounts as poetic geography. He argues poetic geography 'mediates key ideological structures, particularly those which articulate identity and difference' (Gillies 5). Through empirical and colonial expansion, the dominant power 'mediates key ideological structures' via an 'us and them' dichotomy. The other becomes assimilated into the dominant power's civilized society by being identified as either an exotic curiosity or dangerous barbarians. Gillies argues that the other is always marginalized. By offsetting itself against the other's social and cultural differences is how the dominant power defines its sense of superiority. It appears that Clout defines the Elizabethan court by offsetting it against the 'inferior' Irish pastoral:

For there all happy peace and plenteous store
Conspire in one to make contented bliss.
No wailing there nor wretchedness is heard,
No bloody issues nor no leprosy,
No grisly famine, nor no raging sword,
No nightly bordrags, nor no hue and cries (*Clout*, lines 300-305).

This passage is not as Hadfield argues praise of Cynthia's land 'to the detriment of their [the shepherds'] life in Ireland' (Hadfield 188). I am arguing Clout is negotiating a new identity by attempting to rebalance the three Lacanian registers. Their previous equilibrium that maintained the unity of the shepherds nation has been threatened by Clout's new experience in Cynthia's land. What was acceptable in the shepherds nation has been countered by Clout's perception of a better lifestyle that is 'all happy peace and plenteous store'. This Arcadian identity reveals the shepherds nation's Ideal-I that is their desire for a wholesome existence. Clout realizes this desire is a misrecognition. The alliteration of the verb 'conspire' with the adjective 'contented' implies this improved life in Cynthia's land may only be an illusion. The recognition that Arcadia

can only be an illusion is followed by Clout's projection of aggressive intent. His dystopic description of the unpleasant din, disease, famine and 'bloody issues' reveals the shepherds nation's fragmented body. It also shows Clout's insecurity that the negation of the Irish pastoral will lead to the loss of his identity. The repetition of the prefix 'no' underlines these anxieties, as each line further negates his sense of self. The spatial allegory that polarizes Cynthia's idealized land and the shepherds nation's dystopic environment, however, becomes inverted. This inversion enables Clout, who represents the shepherds nation, to redefine his identity by also rejecting Cynthia's land:

For either they be pufféd up with pride,
Or fraught with envy that their galls do swell,
Or they their days to idleness divide,
Or drowned lie in Pleasure's wasteful well (*Clout*, lines 759-762).

By making Cynthia's land the imago of his fragmented identity, Clout is able to create a psychic landscape that constitutes the formation of his new identity. This ideal projection of his self has, as its basis, Clout's identification with the shepherds nation. Clout uses this identity in order to aggressively displace the unwholesome imagos in both Cynthia's land and the Irish pastoral. Whatever Clout finds frustrating or distasteful becomes associated with Cynthia's land in a narcissistic dialectic. This narcissistic dialectic defines Clout through the *jouissance* he fantasizes through highlighting the narcissism in Cynthia's land. The verbs 'pufféd' and 'swell' are metonyms for the courtiers vanity. They inflate their own egos with hot air, and are so narcissistic their gall bladders are almost bursting with bitterness. These courtiers are redolent of the sheep in Petrarch's *Querulus* or *Lamentation*, that influenced John Milton's poem *Lycidas* whose sheep 'rot inwardly' and spread 'foul contagion' (line 127). In both cases, the sheep are an allusion to church corruption. Through the use of the verbs 'pufféd' and 'swell', Clout evokes the courtiers' inflated egos, which also alludes to corruption. He also identifies the courtiers' split personality when he states

that their 'days' are divided between 'idleness' and 'Pleasure's wasteful well'. The phrase 'Pleasure's wasteful well' allegorically describes the courtiers' narcissistic withdrawal as they continually indulge their desires. The well is a metonym for the courtiers' desire, which can be considered as a return to the maternal body. Within an unconscious allegory, the well represents Cynthia's/Elizabeth's womb and the courtiers are her metaphoric children. By allegorically providing a vessel for the courtiers' indulgences, Cynthia's womb represents the Symbolic law that organizes social relations. The return to the maternal body results in the courtiers' alienation from the Symbolic register. They become reliant on narcissistic identities that 'are like bladders blown up with wind/That being pricked do vanish into nought' (*Clout*, lines 717-718). The phrase 'vanish into nought' symbolises the courtiers as Elizabeth's children in that they effectively do not exist. It also indicates Clout's fantasy of displacing the courtiers with a more wholesome Imaginary landscape his Ideal-I can exist in. Clout recognizes the destructive nature of the well as he describes it as 'wasteful'. This is in contrast to the 'happy peace and plenteous store' (*Clout*, line 300) that is Clout's fantasy of how Cynthia's land should be.

In the context of Elizabeth's womb, I propose that 'wasteful' can also mean unproductive. The 'wasteful well' becomes the Queen's unused womb. This image of a woman as a dry unproductive vessel is redolent of Geoffrey Whitney's emblem 'Superbiae ultio' (fig.2) from his 1586 book, *A Choice of Emblemes*. The woodcut depicts Niobe who has been turned to stone because she has upset Latona (as discussed in the previous chapter). Even as she is transformed to 'marble stone' (Whitney line 5), Niobe continues weeping as all seven of her children are killed. The image of the leaking stone indicates Niobe is becoming a dry empty vessel. Her tears denote a slippage of meaning from a woman able to give life to one connoted with death. The 'marble stone' becomes a 'wasteful well' because Niobe 'did dispise the powers devine'

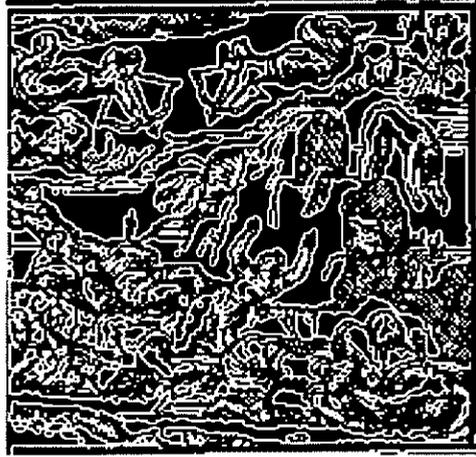


Fig. 2 Superbiae ultio

<http://www.mun.ca/alciato/whit/w013.html>. *A Choice of Emblemes*, by Geoffrey Whitney. 1586. <http://www.mun.ca/alciato/wcomm.html>, 18/05/2005.

(Whitney line 2). Niobe's sin of pride results in a punishment that prevents her from producing more children, as well as losing the ones she already has. The implication of Cynthia's 'wasteful well' and Niobe's punishment indicates that childbirth is a woman's natural role. This analysis reinforces the 'Renaissance constructions of gender whereby man is associated with culture and woman with nature' (Maclean 2-4 cited Paster 47). Man's association with culture sublimates him into a creative role that means he can change his environment through learning. The text accompanying the emblem uses the classical story of Niobe to warn men of the egotistical dangers of their cultural role:

That mortall men, shoulde thinke from whence they came,
And not presume, nor puffe them up with pride,
Leste that the Lorde, whoe haughty hartes doth hate,
Doth throwe them downe, when sure they thinke theyr state (lines 9-12).

Like Clout, Whitney uses the image being puffed 'up with pride' to denote corruption. In both cases, this corruption is linked to an idealised female identity that is considered only as a vessel, as the line 'That mortall men, shoulde thinke from whence they came' indicates. The epithet 'mortall men' implies a divine/mortal dichotomy. This reveals that these men are God's children who are punished by 'the Lorde' through their sins. This signifies the dual nature of the semiotic *chora* as being unknowable but also linked to the maternal body. Niobe's absence as a maternal body denotes the semiotic *chora's* motility. She signifies both the impenetrable rock and the murderous cupids through her association with corruption. As a signifying practice, the maternal body can be transposed on to Cynthia's 'wasteful well'. Cynthia's absence from Clout's description of the courtier's narcissistic self-destruction can be traced through the maternal body. The courtiers not only live in Cynthia's land, but the phrase 'Pleasure's wasteful well' has sexual connotations. The well connotes a vessel holding water that could also be 'wasteful' through leakage. The well's spillage through continual sexual desire signifies the courtiers' narcissistic self-destruction.

The idle and pleasurable lifestyle Clout describes appears to define the traditional pastoral. Within Cynthia's court this pastoral lifestyle is a trap:

And eke to warn young shepherds' wand'ring wit,
Which, through report of that life's painted bliss,
Abandon quiet home to seek for it,
And leave their lambs to loss, misled amiss (*Clout*, lines 683-686).

Clout's focus on pastoral innocence through his reference to young shepherds and lambs implies how easily they will be corrupted by Cynthia's court. The attraction of the court's life described by the oxymoron 'painted bliss' appears more dangerous than the disease and famine affecting Clout's own pastoral environment. The 'dread or danger' (*Clout*, line 307) threatening Clout's 'home' has the effect of unifying the shepherds nation. The nation strengthens its identity through the action of creating its own protective space or psychic landscape. In contrast, Cynthia's court causes young shepherds to 'abandon...[their] quiet home', where 'quiet home' is a metonym for Clout's psychic landscape that is his desire for innocence and happiness. The adjective 'quiet' implies a static unchanging landscape, which is in contrast to the turbulence Clout perceives is animating him. This turbulence is created by Cynthia's court that is comparable to the disease and famine threatening Clout's shepherds nation. In both cases, the lambs are orphaned within a dystopic landscape. There is no opportunity for reconciliation as Clout adumbrates a distinct court/pastoral dichotomy. The implication that the court is a feminine space is accentuated by the verb 'painted'. In this context, 'painted' can be interpreted as an allusion to the face paint Queen Elizabeth used, particularly from 1591, to disguise her aging countenance. Frances E. Dolan argues that like poetry, face painting was 'a potent means of...reshaping the self and the world through fictions' (Dolan 229). The court's 'painted bliss' is an illusion of happiness. It reiterates Cynthia's/Elizabeth's destructive power as an object of desire, and a woman

who desires her courtiers (225). This perception of Elizabeth as a femme fatale becomes the poem's unconscious leitmotif.

Through Clout, Spenser's new identity acquires form by referring itself to the Elizabethan courtiers who are signified as being outlandish and strange compared to the psychic pastoral space he is imagining for himself in Ireland. As the shepherd nation's signifier, Clout narcissistically extends the shepherds' established boundary represented by the sea. Clout represents the shepherd nations' desire and ambition, which can be understood as the Symbolic chain that links Clout's evolving identity to the shepherd's nation. This link has Christian connotations, which is illustrated through Clout's description of the sea:

So to the sea we came; the sea, that is
A world of waters heapéd up on high,
Rolling like mountains in wide wilderness (*Clout*, lines 186-188).

In the shepherds' Imaginary register the sea provides the shepherds with sustenance. This is illustrated by the lamenting fish and the 'running waters' that weep for Clout's return. Clout's experience of the sea effectively sublimates the shepherds' Imaginary perception of it into the Symbolic register. In other words, the shepherds' metonymic perception of the sea is Symbolised more specifically by Clout in terms closer to the Real. In this context, Clout has associations with Jesus Christ whose first apostles were fisherman. Christ's apostles and disciples were dependent on Jesus as the Symbolic law who through his miracles and parables maintained their signifying order. Clout's association with Christ also Symbolises him as the Name-of-the-Father. He is identified with the Symbolic law formed from the shepherds' narcissistic relation to their environment. Clout transcends the shepherds' Imaginary landscape in order to continually redefine it. This motility prevents the shepherds from becoming obsessed with their own static representation of their landscape. The Symbolic law maintains the shepherds' relationship with their ever-changing environment. This is indicated by

Clout's metaphoric description of the sea's colossal size as 'A world of waters'. Also through the simile 'Rolling like mountains', Clout relates how excessive the sea as a force that shatters the self really is. The shepherds' perception of the sea as being part of the pastoral idiom is opposed by Clout's description of it as being a wilderness. Corydon's query to Clout, "'And is the sea...so fearful?'" (*Clout*, line 190) amounts to a shepherd's disbelief that water can be so dangerous. This reveals Corydon's unconscious fear of being confronted by the Real that is, like death, incomprehensible.

The sea's unruly temperament is also a critique of Queen Elizabeth who is represented in the poem by the moon goddess, Cynthia. Hackett notes that 'the moon was a dualistic image, with a dark side as well as a bright side, which enabled apparent celebration of Elizabeth as a quasi-divine icon to incorporate negative undertones of criticism' (Hackett 176). The association of Elizabeth with Cynthia represents the Queen's virginity as a constant divine quality. Also, Cynthia's power over the tides associates Elizabeth with England's command over the seas. The Earl of Hertford's 1591 Entertainment of Elizabeth at Elvetham signified this Cynthian trope with the construction of a crescent-shaped artificial lake. During the Entertainment, Elizabeth is compared to Cynthia through the goddess's ability to control the ocean. The victory over the Spanish Armada in 1588, however, was attributed to divine intervention, rather than Elizabeth's command over the ocean. God was perceived to protect the Queen from the various dangers affecting her reign. These included the threat from Mary Stuart and the Catholic plots to dispose of her, as well as the Armada (Hackett 177). The implication in *Colin Clout's Come Home Againe* is that the aging Queen is a destructive force who has lost control of her empire. Hackett observes that the moon can be associated with lunacy and have a strange influence over nature (Hackett 182). Clout's description of a wild sea reveals a concern over the aging Queen's ability to continue being a ruling monarch. The uncontrollable waters serve to reflect the implied

separation of the Queen's (King's) two bodies. The 'wasteful well' has transgressed its boundaries, and is spilling out the courtiers' narcissistic desires. This represents the underside of Elizabeth's association with the sea. In the Renaissance, 'the dangerous unreliability of women' was 'used to establish the dangerous changeability of water, especially the waters of the body' (Paster 52). In this context, the 'world of waters' that are 'heapéd up...high' represent the threshold of both Clout's and Cynthia's own worlds. By being 'heapéd up...high', the waters demarcate a boundary that Symbolises the wilderness beyond. This is redolent of ancient geographers like Ptolemy who added notes at the edges of their maps claiming nothing lies beyond but deserts and bogs full of wild beasts or frozen seas. These unapproachable areas demarcated boundaries, which enabled these early map-makers to locate themselves within a huge geographic space. The maturation of Clout's identity is dependent on crossing Cynthia's barrier, so that it will be reunited with the maternal body. Peter Stallybrass points out the 'woman's body could be both a symbolic map of the "civilized" and the dangerous terrain that had to be colonised' (Stallybrass 133). Cynthia is no ordinary woman because, as the Queen, she mediates the Symbolic law. This mediation forms negative impulses connoted with aggressivity and destruction, which underlies all social and cultural discourse. These impulses prevent Clout from colonizing Cynthia's 'dangerous terrain'. Instead, he locates himself within his own psychic space.

I now propose to argue that, in *Colin Clout's Come Home Againe*, the evocation of the Queen as being unreliable and inherently dangerous is also defined through the Renaissance trope that perceived the female body as a leaky vessel. Paster writes that Renaissance 'representations of the female body as a leaking vessel' demonstrates this body as being 'beyond the control of the female subject' (Paster 49). Through this loss of bodily control, and the fact that Elizabeth's political body was associated with England, meant that England's status and power was in jeopardy. This representation of

Elizabeth opposes the allegory of chastity and purity implied in the series of Sieve Portraits produced between 1579 and 1583. As Doran observes many of the portraits use the Petrarchan legend from his poem *Triumph of Love*. Through an argument that substantiates the presence of an unconscious allegory, she writes the Petrarchan words ‘serve to remind the learned observer that in the poet’s [Petrarch’s] later *Triumph of Chastity* reference is made to the Vestal Virgin Tuccia’ (Doran 187). In other words, the portraits that depict the Queen holding a sieve becomes an allusion to Tuccia who carried a sieve that did not leak. This is in order to associate Elizabeth’s virginity, as a strong impregnable woman, with her ability to rule England. The fact that the aging Queen is allegorically leaking reflects on her suitability as a ruling monarch¹.

Cynthia’s/Elizabeth’s damaged reputation as a reliable signifying practice associated with power is also conveyed through Clout’s and the Shepherd of the Ocean’s song. Their songs denote the transformation of both their identities through their perception of Cynthia. Clout’s description of the Shepherd of the Ocean’s song reveals the disparity between how the Queen wishes to be presented and the image of her being a distempered aging monarch:

His [the Shepherd of the Ocean’s] song was all a lamentable lay
 Of great unkindness, and of usage hard,
 Of Cynthia the Lady of the Sea,
 Which from her presence faultless him debarred.
 And ever and anon, with singults rife,
 He cried out, to make his undersong:
 ‘Ah! My love’s queen, and goddess of my life,
 Who shall me pity, when thou dost me wrong?’ (Clout, lines 154-161).

The Shepherd of the Ocean’s song effectively describes him as Cynthia’s slave. It describes the conflict between the Shepherd of the Ocean’s narcissism indicated by the

¹ Along a signifying chain that associates Cynthia’s control over the sea as being a leaking vessel, there emerges an interpretation of Elizabeth as a witch. Reginald Scot’ 1584 text *The Discoverie of Witchcraft* that witches were executed through forced confessions where one ‘witch’ confessed to, amongst other things, raising ‘all the tempests...in the winter 1565’ (31). Such an allegorical interpretation is made possible through the close association of divinity and witchcraft in the Renaissance imagination. The goddess/witch dichotomy is simply another boundary that is transgressed in *Colin Clout’s Come Home Againe*.

line, 'Who shall me pity, when thou dost me wrong?' with Cynthia who represents the Other. However, the Shepherd of the Ocean is still 'obliged to wait for recognition and judgment from others in the world outside', because he needs someone to pity him (Ragland-Sullivan 47). The result is that the Shepherd of the Ocean suffers from a fear of persecution. This is exacerbated by the line 'Which from her presence faultless him debarred', implying that Cynthia bans him not just from her physical 'presence', but 'presence' is also metonymic for her court. The verb 'debarred' Symbolises the Lacanian bar between the signifier and signified. The Shepherd of the Ocean is the signified transcendental object. His existence is sustained by Cynthia's verification of it. Without this verification, he is literally set adrift in the world. This barrier between Cynthia and her subject that results in the stripping away of the subject's identity implies a critique of English nationalism. As discussed in the previous chapter, the 1590 Ditchley Portrait shows a gargantuan Elizabeth standing firmly on England. It implies Elizabeth is immovable as England's Virgin Queen. Her subjects are protected by this projected fantasy figure. It Symbolises the body politic that, as described in Chapter One from Kantorowicz's book *The King's Two Bodies*, associates a King's ruling abilities with divinity. This association is described in William Shakespeare's *The Tragedy of King Richard II*. King Richard believes he is protected from Bolingbroke when he states: 'The breath of worldly men cannot depose/The deputy elected by the Lord' (3.2.56-57). In other words, mortal men cannot harm a King's immortal body designated by God so that the rightful King cannot be deposed. The Ditchley portrait conjoins the Queen's divine privilege with England to indicate they are inseparable. The enlargement of Elizabeth's mortal body also implies a unity with her political body to promote her as the ideal monarch. This is redolent of Elizabeth's 1588 speech to the troops at Tilbury, where Elizabeth stated: 'I know I have the body but of a weak and

feeble woman; but I have the heart and stomach of a king, and of a king of England too' (Tudor 597). In the speech, Elizabeth denounces her identity as a woman. From being 'a weak and feeble woman', she describes herself as having 'the heart and stomach of a king'. This is not only to counter the misogyny of a patriarchal society, but projects an image of her being a strong and powerful ruler. It enables Elizabeth to sublimate herself into the immortal political body of 'a king of England'. Elizabeth's identification with having the unified biological and political bodies of a powerful King is projected on to Cynthia. Rather than being perceived as an object of male fantasy, Cynthia is described as being 'of great unkindness, and of usage hard'.

The portrayal of a punitive idealized other is a standard trope in Petrarch's poetry. Petrarch's idealization of Laura progressively turned to 'conflict and self-interrogation' (Took 98). This Petrarchan motif became standard practice in the Elizabethan court. Courtiers would profess their love for the Queen and then be humiliated. The Shepherd of the Ocean's exclusion from the court implies Cynthia's action is more extreme than the usual courtly ritual. This is because of the finality indicated by the Shepherd of the Ocean's banishment from Cynthia's court. It causes him to sail across an ocean to the Shepherds nation. It parallels Clout's perceived banishment into 'that waste' (*Clout*, line 173), which is a metaphor for the Irish landscape. The Shepherd of the Ocean and Clout become a unified identity. They have both been banished into 'that waste', which is a waste of Clout's and the Shepherd of the Ocean's loyalty towards Cynthia. This implies a critique of the Queen as she grows old, and loses patience with her courtiers. The indication is that she will become tyrannical. Cynthia's apparently cruel treatment of the Shepherd of the Ocean, however, serves to reestablish their power relationship. Instead of being a 'lady' prone to 'pity', Cynthia is displaying the power associated with a King.

Clout's return to his pastoral homeland is shaped by his recent visit to Cynthia's land. The turbulent forces represented by the seductive powers of Cynthia's court, and the lawless wilderness (affected by Elizabeth's unruly body, because this indicates she cannot protect the New English colonists) threatening Clout's desire for a peaceful harmonious homeland, reveal a conflict of identity. The binary opposition of Clout/Cynthia becomes transposed on to the Irish landscape or, more specifically, the landscape surrounding Spenser's Kilcolman house. This conflict must be resolved in order for Clout/Spenser to formulate a wholesome identity within an ideal Imaginary landscape. Spenser's incorporation of the Irish landscape into his pastoral emphasizes his exile from the Elizabethan court. This does not mean Spenser has escaped Elizabeth as her influence has effectively colonized his imagination. Also, his desire to return to the womb means that he unconsciously incorporates her into his psychic landscape. This means projecting Elizabeth's identity into his Irish pastoral. The conflation of Elizabeth with the English construction of Irish mythology, and Spenser's Kilcolman house, does not necessarily create unity in the formation of a new identity.

Old Father Mole is described in *Colin Clout's Come Home Again* as 'that mountain gray/That walls the north side of Armulla dale' (*Clout*, lines 94-95). The *Armulla* dale signifies the Awbeg valley, which helped form the Galtee mountains near Kilcolman. I will argue that a representation of Elizabeth as a desirable woman described in the previous chapter is evoked in Clout's song about Old Father Mole's daughter, Mulla:

Full fain she loved, and was beloved full fain
Of her own brother river, Bregog hight,
So hight because of this deceitful train
Which he with Mulla wrought to win delight.
But her old sire more careful of her good,
And meaning her much better to prefer,
Did think to match her with the neighbour flood (lines 106-112).

The story is a parable about two Irish rivers Mulla and Bregog who embark on an incestuous relationship as the epithet 'brother river' implies. Rather than, as Bernard maintains, establishing 'Colin as a naive defender of hierarchical privilege', the song challenges the wisdom of such an incestuous union (Bernard 128). In Irish, as the song points out, Bregog means deceitful and he is redolent of the courtiers of Cynthia's land. The incestuous union of the two rivers, however, implies a unity of the split subject. This results in the self-replication of the deceitful and corruptible forces that reside in Mulla and Bregog. The union of Mulla and Bregog implies an allegorical critique of the Irish people as a corrupt population. These forces are also illustrated when Mulla's father attempts to match his daughter with the neighbouring river, which is a metonym for England. It also alludes to the colonial history of the Old English who settled in Ireland, and became integrated with the Irish people. Mulla's rejection of her father's wishes indicates a rejection of colonial rule. Through her defiance, she allows Bregog into her waters. This action makes Old Father Mole aggressive. He rolls 'huge mighty stones' (line 140) down 'his hill' (line 139) to block Bregog's passage. The 'huge mighty stones' signify Old Father Mole's projected identity of himself that has become animated by Mulla's treachery. His aggression is an attempt to reconcile the discordance affecting his signifying reality. More pertinent to the Elizabethan court is that the story reveals the plight of a desirable woman with a powerful status in a patriarchal society. The parallelism in the line 'Full fain she loved, and was beloved full fain' demonstrates an idealised state of reciprocated love. Mulla's pleasure with being in love illustrates the Lacanian idea that the desire for the other is to be the other's desire. Mulla's narcissistic desire for being in love and being loved is combined with Bregog's desire for personal gain. These narcissistic traits effectively reproduce the relationship between the Queen and her courtiers.

Through considering the story as an unconscious allegory, Mulla's allegorical rejection of colonial rule becomes displaced. She represents a young Queen Elizabeth where Clout appears to defend her unmarried state. The story implies that whoever Elizabeth chose to marry would only be interested in the material gains. Mulla's father represents Henry VIII in which his epithet of Old Father Mole implies maturity and wisdom. He is 'careful of her good' and wishes to match Mulla with someone she would prefer 'much better'. As Henry VIII, Old Father Mole is ensuring that the body politic or the King's immortal body will be passed on through suitable parents. Mulla and Elizabeth are overshadowed by their fathers enabling Clout's song to criticize Mulla's and Elizabeth's privileged status as women. The unconscious allegorical implication is that Elizabeth is a pawn manipulated by a patriarchal society, rather than being a strong powerful woman who is in control of her own destiny². Mulla's story challenges the Queen's Tilbury speech by disassociating Elizabeth's image of its ruling attributes. Clout's song reveals Elizabeth's usefulness is not as a ruling monarch, but as a woman who should give birth to a King of England.

The formation of Clout's new identity as an exile from Cynthia's land, who is constructing a home within an Irish wilderness, is still reliant on Cynthia's authority. Even the manner in which Clout retells the events to his fellow shepherds' is influenced by his recent voyage. Rambuss and Bernard observe that Clout is holding a pastoral court. Clout's mimicking of the Cynthian/Elizabethan court maintains Cynthia as a signifying practice, even through her absence. This results in a transformation of Clout's identity that is a conflation of his old identity (as a member of the shepherds nation) with that of the Shepherd of the Ocean who returns him to the maternal body. The

² At the level of a political allegory, the Mulla and Bregog story reveals an anxiety over colonial rule in Ireland. It relays Spenser's fears as a New English colonist over whether he is sufficiently protected from the Irish rebels. Also, as an English exile, Spenser will be concerned if Ireland will remain as an English colony, or will be relinquished as being too much a 'problem'.

Shepherd of the Ocean signifies the lure of the desiring other, but he could also be lured by his desire to identify with another shepherd. Clout cannot determine if the Shepherd of the Ocean has been attracted by his 'pipe's delight' (*Clout*, line 61) or simply by chance. Clout's ambivalence reveals his narcissistic assimilation with his pastoral environment. He is a split subject comprising of the perception of his own image as a shepherd unified with his pipe and music in a psychic environment. The Shepherd of the Ocean also desires this pastoral unity. The pipe as both shepherds' phallus ensures against the Imaginary castration that would follow from their separation from the mother's body Symbolised by Cynthia's land. Both shepherds enact their Symbolic *jouissance* through mimicry: 'He [Shepherd of the Ocean] piped, I [Clout] sung; and, when he sung, I piped' (*Clout*, line 76). The result is that both shepherds make 'each...other merry' (line 77). This is despite the Shepherd of the Ocean knowing his Imaginary identification with Clout is a misrecognition. The crux of the poem lies in the Shepherd of the Ocean's desire to improve Clout's 'luckless lot' (*Clout*, line 171) by taking him to Cynthia's land. I am arguing, however, that this is a ruse. The Shepherd of the Ocean lures Clout from the shepherds nation because his narcissistic desire is for Clout to displace Cynthia. The tension between the Shepherd of the Ocean's desire for Clout to assume Cynthia's identity, and the new identity Clout formulates by his encounter with the Shepherd of the Ocean prefigures Clout's perceived unity with Cynthia's land.

Through an unconscious allegory, Spenser continues to depict Elizabeth as a desirable woman. This is despite that as an ageing Queen, Elizabeth is more suited to positive representations as a divine persona. Jean Wilson writes that 'to emphasize her [Elizabeth's] unfading youth and beauty by making her into a supernatural or preternatural being was...an obvious way of complimenting the aging Queen' (Wilson

23). This association reveals a disparity between pastoral simplicity and Cynthia's status as a goddess:

Until that we to Cynthia's presence came:
Whose glory greater than my simple thought,
I found much greater than the former fame;
Such greatness I cannot compare to aught:
But if I her like aught on earth might read (*Clout*, lines 322- 326).

Clout's assertion that Cynthia's glory is 'greater than my simple thought' represents the semiotic *chora's* motility. This motility is articulated by the energy produced as a reaction to the constraint of Clout's perceived banishment as the line, 'into that waste, where I was quite forgot' testifies (*Clout*, line 172). Although part of the process of specularization, Cynthia lures Clout through her association with the maternal body. It is enough for him to simply be in her 'presence', bathing in the Cynthian rays of her 'glory'. Clout does not simply identify with Cynthia, but she energises his instinctual drives in order to give his own existence meaning. This interpretation is clarified in the 1592 Entertainment at Bisham:

And in my [Pan's] ears still fonde fame whispers,
Cynthia shal be Ceres Mistres...
Helpe Phoebus helpe my fall is suddaine,
Cynthia, Cynthia, must be Sovereigne (Barnes cited Wilson 46).

The shepherd god Pan is dependent on Cynthia's 'fonde fame'. The verb 'whispers' indicates the semiotic *chora's* omnipresence, as the sound is a disembodied voice. It is attributed to the spiritual 'fonde fame'. Pan can only be a shepherd god through Cynthia's sovereignty. In other words, Pan can achieve his own 'fame' through the transmigration of Cynthia's body politic. This will counter the dystopic effects of his fall from paradise. Wilson observes that Cynthia as 'Elizabeth is unchanged: her steadfastness guarantees the reality of the characters she meets' (Wilson 47). What Wilson attributes to Elizabeth's constancy is, in this context, her immortal kingship. In *Colin Clout's Come Home Againe*, Cynthia's association with nurturing is further

enhanced by Clout later in the poem. Within the pastoral, her 'fame' will continue as Clout will carve Cynthia's name into every tree. According to Clout 'as the trees do grow, her name may grow' (*Clout*, line 632). In other words, Cynthia's influence still pervades the pastoral. The verb 'grow' connotes accretion, good health and success. It is associable with power, and reveals Spenser's/Clout's plea for patronage through the Petrarchan trope of the servile lover. Cynthia's 'glory' is also a metonym for her renowned reputation that has grown beyond the scope of Clout's pastoral world. Clout cannot be reunited with Cynthia through signification, because he finds Cynthia's glory 'much greater than the former fame'. This has the effect of alienating Clout as he discovers an identity he can no longer associate with as the line, 'Such greatness I cannot compare to aught' testifies.

Along the unconscious allegory's horizontal or temporal axis Cynthia has become Clout's point of departure. With Cynthia, he has reached the limits of his own comprehension. Along a vertical or spatial axis Clout can only express his praise through a Protestant spiritual belief. He describes himself as a 'base shepherd' who is 'bold and blind' (*Clout*, line 338), which implies a spiritual dimension to his perception of Cynthia. This is further elaborated when Clout states that his 'humble mind' is only fit to perceive 'the image of the heavens in shape humane' (*Clout*, lines 340-341). There is also an implied polarization of the praise Clout finds difficulty in wording. The repetition of the adjective great in 'greater' and 'greatness' stresses that Cynthia's fame has disassociated her from the pastoral, and from her biological body. Her 'former fame' could be a metonym for her natural body that was once desirable. In this context, 'greater' and 'greatness' become euphuisms for Cynthia's/Elizabeth's old age. Former panegyrics praising her beauty and virginity have become outdated. Instead of not praising Cynthia at all, Clout states diplomatically, 'But if I her like aught on earth might read'. The simile alludes to Protestantism where Elizabeth is compared to the

Father's word in the English Bible, which even a rustic like Clout can interpret. This observation conjoins Elizabeth with Protestant belief where the Father's word should be accessible everyone, and not simply to Catholic Priests. The overall implication is that Cynthia's/Elizabeth's natural body is decaying. She will achieve fame through her spiritual immortality that has been written down by Clout. This strategy effectively displaces Cynthia from her mortal seat of power. It reveals Clout's unwillingness to praise Cynthia, as it has become an inappropriate trope. The pastoral is a landscape that is of the 'earth', and needs more than a divine body to sustain it. This challenges Peter Marinelli's argument that 'constancy with change is precisely the history of pastoral as an informing idea' (Marinelli 14). The above passage indicates that 'constancy with change' puts the pastoral under strain, as it threatens to become dystopian without Cynthia's 'earthly' presence. The shepherd Cuddy notes Clout's transgression when he states that Clout is flying, 'From flocks and fields, to angels and to sky' (*Clout*, line 618). The implication is that the pastoral has been abandoned. The angels and sky are Symbolic of the semiotic *chora* regulating drives as Clout recognises he can only breach the 'flocks and fields' through death. The line 'And whenas death these vital bands shall break' (*Clout*, line 629) testifies this. Clout is trapped by the 'earthly' pastoral. His former encomium of the Queen being displayed through the pastoral is now the cause of the disparity between Clout and Cynthia.

Clout's narcissistic desire is for a female identity he can associate with. This projected identity is comparable to Petrarch's Laura who is conjoined with the pastoral landscape:

Lucky, happy flowers, and well-born grass
whereon my lady's apt to walk in thought...
oh, gentle countryside, and river pure,
bathing her lovely face and brilliant eyes,
taking your worth from their illumination;
(*Rime* 162, lines 1-2 & 9-11).

The association between Laura and the pastoral is not that she is too sophisticated for the countryside, but that the landscape is blessed by her presence. The adjectives used in the epithets 'gentle countryside' and 'river pure' reveal this association. Although they bathe Laura's 'lovely face and brilliant eyes', it is the countryside and river that take their personified values of gentleness and purity from Laura. As a suggestive second Eve, Laura begins a golden age that is in contrast to the original Eve who caused the fall of Eden. The 'lucky, happy flowers', the 'well-born grass' and 'river pure' are personified in order to evoke Laura's implied divinity. The pastoral is not a trope used to evoke Laura's presence, but it is Laura that is bringing the pastoral to life. There is a symbiotic relationship between Laura and the pastoral. The landscape reflects Laura's exalted status and, also, her exalted beauty. The above passage also mirrors Sir Philip Sidney's assertion in *The Defense of Poesy* that 'Her [Nature's] world is brazen, the poets only deliver a golden' (Sidney 937). Nature's decline from the perfect golden age to the Iron Age is countered by the poet's 'art of imitation' (937). Unlike Nature, the poet can continually recreate an Edenic paradise. Petrarch's golden age relies on Laura's idealized figure. She, like Sidney's poets, can only deliver and affect her surroundings with a perfect state of being.

Laura's constancy as a 'living light' is reflected on to the landscape. She does not transform it, but prevents it from decaying. Her perfect image becomes fragmented within the landscape in order to mirror her natural beauty. With the aged Cynthia/Elizabeth, this constancy has to be renegotiated through an unconscious allegory, because their natural beauty has literally decayed. It has already been argued that Cynthia's 'greatness' is a euphemism for Elizabeth's old age. Clout's struggle to praise Cynthia through a pastoral panegyric with its corporeal connotations places the Queen of Shepherds in a spiritual dimension. This corporeal/spiritual dichotomy implies an opposition that literally places Cynthia in Heaven. The panegyric works by

indicating that Cynthia/Elizabeth will be immortalised as a virgin 'In which all pure perfection one may see' (*Clout*, line 333). This is redolent of the *April* eclogue in *The Shepherd's Calendar* where Elisa becomes a desirable statue. In *Colin Clout's Come Home Againe* she is immortalised as one. The implications of Clout's praise are that Cynthia has outlived her usefulness on 'earth'. The encomium of her divinity is a strategy that effectively calls for Cynthia's retirement. Her divine constancy becomes a poetic role model. Cynthia's divinity is used to inspire morality into her subjects. This divine role is illustrated in the 1592 Ditchley Entertainment within the Ladies Thanksgiving song:

Heavenlie Goddesse! prince of grace!
She have freed us carefull wightes,
Captiue Ladies, Captiue Knightes
(Chambers cited Wilson 132).

The Queen as 'Heavenlie Goddess' has freed her 'Ladies' and 'Knightes' from the inconstancy associated with the fall. She relieves her subjects of all responsibility for their actions as the idealised other. The panegyric reveals how the Queen's subjects can show their loyalty to their monarch through repressing their desires. Their sociological roles as ladies and knights are perceived as imprisoning their true natures, as the adjective 'Captiue' implies. This does not mean by denying themselves their material desires the ladies and knights have stopped being desiring subjects. Their desire is to serve Elizabeth who evokes the semiotic *chora*'s destructiveness, as the poem states that the ladies' and knights' 'desires, [and] fancies die' (line 11). This represents the semiotic *chora* as 'a structuring and de-structuring *practice*' that is 'a passage to the outer *boundaries* of the subject and society' (Kristeva 17). Through poetic language, Kristeva argues it is possible to discern a signifying practice that transgresses society's social and cultural constraints. Although these constraints define the subject into a specific identity, by transgressing them poetic language reveals the multiplicity of the

subject's Symbolic structures. This does not lead to a wholesome or unified identity. The subject's fragmented identity indicates an aggressive and destructive intention that ends in death. I am arguing that the implication of the Queen's immortality, so she will always be able to protect her subjects, is not sustainable. The spiritual has to be given metaphoric corporeal associations in order to consider the destructive Reality. In other words, death is perceived as a transition from a state of mortality to immortality. This transition is a euphemism for the destruction of the mortal subject and Queen. The Ditchley Entertainment attempts to mask this through positive representations of Elizabeth's divinity which, through a poetic unconscious, anticipates the end of her long reign.

In *Colin Clout's Come Home Againe Rosalind*, whose unconscious allegorical identity was discussed in the previous chapter, represents the shepherd nation's own idealized female identity. In contrast to Cynthia for whom earthly praise is insufficient, Rosalind has to be defended with rustic vernacular. The shepherd Lucid states:

...I have often heard
Fair Rosalind of divers foully blamed
For being to that swain [Clout] too cruel hard,
That her bright glory else hath much defamed.
But who can tell what cause had that fair maid
To use him so that used her so well (*Clout*, lines 897-902).

Rosalind's defense can be perceived as justification of her rejection of Clout in the *January* eclogue of *The Shepherd's Calendar*. The lines 'who can tell what cause had that fair maid/To use him' implies Clout may have done Rosalind equal harm. This transvitism reveals Clout's aggressivity towards Rosalind, as she is reacting to his ill-treatment of her. The line 'her bright glory else hath much defamed' indicates her identity has been fragmented, through aggressive intention, by Clout into bad imagos. This aggressivity ruins Rosalind's reputation as a 'fair maid' (which also invokes, as noted in Chapter One, Elizabeth's description of herself in the 1576 Parliament as a

milkmaid). Lucid's reference to Rosalind's 'bright glory' shares the same connotations as Cynthia's association with the chaste moon goddess. 'Bright glory' is also a metonym related to Cynthia's epithet of 'greatness'. Cynthia's 'greatness' describes her ascension into divinity, while Rosalind's 'bright glory' is devalued to become associated with the pastoral. This is because it has been 'defamed' by Clout, which has subconscious connotations of Clout's desire to 'defame' Rosalind's virginity. Rosalind is also perceived as being as narcissistic as Clout. This narcissism is at the root of their mutual disagreement as the tautology, 'To use him so that used her so well' testifies. While Clout's narcissism stems from his sexual desire, Rosalind's is because she has been identified as a split subject. She is divided between her tainted image of the defamatory 'bright glory' and that of the idealised 'fair maid'. Her perceived narcissism is the result of Lucid trying to unify the negative 'bright glory' with that of the positive 'fair maid'. The attempted unity of these polarized epithets creates the notion of Rosalind being narcissistic. The implication is that Rosalind remains chaste or withholds her sexuality from Clout who, through the Petrarchan trope of the punitive lover, perceives this behaviour as being 'too cruel'. Through an unconscious allegory that draws on the association between Rosalind and Elizabeth in *The Shepherd's Calendar*, Clout's comment becomes a criticism of the Queen for remaining unmarried and childless.

Clout's reply is as though he is describing Cynthia:

For she is not like as the other crew
Of shepherds' daughters which amongst you be,
But of divine regard and heavenly hue,
Excelling all that ever ye did see (*Clout*, lines 931-934).

The indication is that Clout blames himself for being rejected by Rosalind by trying to overreach his status as humble shepherd. His statement, 'she is not like...the other crew', justifies this. The tension between Lucid's description of her being a 'fair maid'

and Clout's as 'of divine regard and heavenly hue' creates an ambivalence threatening pastoral stability. By projecting Cynthia's image of divinity on to Rosalind, Clout blurs the divide between the Elizabethan court and the Irish pastoral. Both are beset by the same problems that are crucial to the formation of Clout's/Spenser's new pastoral identity, as Clout states: 'Such grace shall be some guerdon for the grief/And long affliction which I have endured' (*Clout*, lines 943-944). The implication is that the absence of an idealized female identity is responsible for Clout's suffering. In order for Clout's psychic landscape to become complete, it needs to be structured by the signifiers of the maternal body. Otherwise, for Clout/Spenser the pastoral will remain dystopian.

In Spenser's *Colin Clouts Come Home Againe*, Cynthia/Elizabeth 'presides over the uncertain and insecure realms of both the ocean and the court' (Hackett 186). As this thesis has argued, Cynthia/Elizabeth is not simply an influential presence, but she causes the insecurities Hackett associates with the ocean and the court. Cynthia's/Elizabeth's corruptive influence over her courtiers, coupled with the Renaissance feminine trope of a leaking body, implies the Queen has become an unreliable ruler. The 'painted bliss' of the court masks the Queen's incompetence as well as her old age, so that the praise of her as a desirable virgin is no longer appropriate. The constancy of her body politic becomes her only redeeming feature, and is the basis of Clout's panegyric. Spenser's mimetic construction of Elizabeth plays on the verisimilitude of poetic language important for the formation of his own identity. As a literary exile in Ireland, Spenser attempts to reconstruct the dominant ideology of the Elizabethan court within a psychic landscape his poem adumbrates. This involves a simultaneous assimilation and rejection of Elizabeth as his monarch. Her identity becomes fragmented, as its negative and positive aspects are sublimated to reveal

Spenser's dependency on the maternal body. This polarization is reflected in the pastoral by the different types of shepherds' song. Cuddy identifies a 'hymn, or moral lay,/Or carol' that a shepherd may sing depending on his mood. The bifurcation of Clout's discourse between a plain song or poetic narrative and 'lovely lay' (*Clout*, line 97) signifies 'the destruction of ...[his] old position' in order to formulate a new one (Kristeva 59). Clout's narrative song relates the story of the return to his old life in Cynthia's land. His 'lovely lay' about Old Father Mole's daughter, with its appropriation of the Irish rivers, signifies his new life in the Irish pastoral. Old Father Mole's curbing of Mulla's wayward passion prefigures Clout's alienating destination as the Name-of-the-Father.

In *Colin Clouts Come Home Againe*, the overall implication is that of a psychic landscape seemingly bereft of a maternal body. Through the poem's mimetic constructions and projected identities of Queen Elizabeth, Clout's songs invoke the semiotic *chora* through a continuous dialectic of acceptance and refusal. This symbolises the formation of Clout's new identity through Lacan's statement that 'the subject flounders in quest of the lofty, remote inner castle' (Lacan 5). This 'remote inner castle' is perhaps best signified by Spenser's projection of his 'house of Kilcolman' on to a psychic landscape. The peace and happiness of this house is offset by the dystopic forces of the Irish wilderness, and the uncontrollable Cynthian sea extending from the Elizabethan court.

CONCLUSION

An analysis of *The Shepherd's Calendar* and *Colin Clout's Come Home Againe*, using the methodological tool I have called the Lacanian Pastoral, has shown the formative effects of the pastoral landscape on Spenser's poetic identity of Colin Clout. These effects are illustrated in Caillois's essay 'Mimicry and Legendary Psychasthenia'. Caillois argues that insects camouflage themselves not as a defense mechanism against predators, but to blend in with the environment. The environment's formative effects are noted by Caillois when he observes that 'Phasmidae eggs resemble seeds not only in shape and colour but also in terms of their internal biological structure' (Caillois 101). In other words, the Phasmidae eggs have been transformed through their identification with the environment. By using Caillois's observations as an analogy, Spenser constructs Clout's identity by reflecting his inner feelings on to a 'naturalized' pastoral environment. The setting of the *January* eclogue in winter makes Clout's melancholy appear less incongruous. In *Colin Clout's Come Home Againe*, the dystopic forces emanating from the Irish pastoral wilderness and the Cynthian court reflect Clout's separation from his monarch. This translates allegorically as Spenser's perception of himself as a literary exile.

The generation and negation of the pastoral landscape mirrors the dehiscence of the individual as a fragmented identity. In other words, Spenser's ego and unconscious anxieties are projected on to the pastoral through an allegorical discourse that includes the pathetic fallacy. This symbolises a masochistic desire that coincides with the irruption of the semiotic *chora*. The neglected sheep, frost bitten trees and silent birds replicate Spenser's repressed concerns over England's and his own future. Through this fragmented identity, Spenser's poetic unconscious perceives a dystopian future as being inevitable. This results in Spenser's narcissistic withdrawal, which compensates for the turbulence the *chora* animates within him. Spenser's Imaginary withdrawal articulates

semiotic motility, as he unconsciously posits himself back inside the womb's protective enclosure. Spenser's perception is that the dystopic forces that enabled him to reconfigure his pastoral poetry are inescapable. His yearning for the protective womb represented as an unconscious textual strategy is never satisfied. The Lacanian pastoral has revealed that arguably Elizabeth was Spenser's Other whom he loved and despised through a narcissistic dialectic. This can be inferred because the Queen remained unmarried and childless throughout her reign. Elizabeth remained desirable as an unmarried Queen but, also, potentially dangerous the longer she stayed unmarried. She creates the dystopic pastoral that Spenser's poetic unconscious cannot escape. The link between Spenser's Imaginary identification with Elizabeth and what she Symbolises is continually unbalanced. The energy drives animating Spenser's poetry shape Elizabeth into a fictional identity Spenser wishes her to assume in 'real' life. In this context, the Lacanian pastoral becomes a useful model since it enables an analysis of poetic identities within a psychosexual landscape. The signifiers do not necessarily follow convention, and can be interpreted with the negativity Lacan associates with the Real. This negativity arises from the morbid passions that affect Spenser through his fantasy construction of the Queen. The inconceivable notion of Elizabeth marrying a foreign Catholic or no one at all is the basis for the underlying negativity affecting his panegyrics. This negativity is suppressed because within Spenser's pastoral poetry Symbolic castration is not followed through as the mother is never lost. Spenser is trapped within a psychological nether land where the Symbolic law mediated by the maternal body or the Name-of-the-Father is not possible. Spenser is alienated from his cultural world within a narcissistic negativity that is activated by the Queen herself.

It is now pertinent to ask if Spenser is a successful pastoral poet. In this context the pastoral can be considered as 'the metaphorical or ironic relationship between the [pastoral] world created by the poet and the real world' (Cooper 2). The strained

relationship between the pastoral and the 'real' world presumes an easily identifiable pretext. The traditional association of the pastoral with simplicity clarifies the opposition even more. Yet, does Spenser reinterpret his Virgilian and Petrarchan models or simply replicate them within his contemporary political milieu? Is the pastoral bound by a set of conventions that cannot be transcended? These questions are important in order to assess whether the Lacanian pastoral is an appropriate methodological model, and whether it has successfully interpreted Spenser's poetry as representing a dystopic pastoral.

The cultural and social issues of a post civil war environment that influenced Virgil's *Eclogues* became the template for successive pastorals. The crucial difference is that Spenser politicizes his pastoral until only its generic symbols remain. This is in stark contrast to the Virgilian pastoral that maintains the fiction of an idealized landscape. Even though melancholy and despair are depicted in Virgil's *Eclogues*, they are not destructive forces. Virgil's pastoral poetry ends on a note of optimism, which regenerates the semiotic *chora* in order to divert Virgil's characters from their path of destruction. Although Spenser's pastoral contains shepherds, shepherdesses, pipes, sheep, trees, flowers and grass, these symbols are given imaginary dystopic imagery and melancholic anthropomorphic characteristics in order to reflect Spenser's political concerns. This disturbance of the pastoral's traditional symbolism means that, through an unconscious allegory, these destructive forces can be interpreted as a reappraisal of history. This thesis has shown that, through an in-depth analysis of *The Shepherd's Calendar* and *Colin Clout's Come Home Againe*, Spenser lived in a society he considered hostile and inconstant.

Within his reinterpretation of his Virgilian and Petrarchan poetic models, Spenser creates what this thesis has labelled a dystopic pastoral.¹ This term appears to be an oxymoron, but it is a reinterpretation of the anti-pastoral. Lindenbaum describes the anti-pastoral as expressing 'the view that in this world of ours man simply has no time for relaxation or even momentary escape from the pressing activity of day-to-day living' (Lindenbaum 1). The dystopic pastoral is less literal. It attaches negative values to traditional pastoral symbolism. This is achieved not simply through the pathetic fallacy of melancholic sheep, bare trees and weeping streams, but through the inconsolable morbidity of the shepherd, Colin Clout. Clout's criticisms of the Queen as Rosalind in the *January* eclogue of *The Shepherd's Calendar*, and as Cynthia in *Colin Clout's Come Home Againe*, as well as his refusal to sing Elisa's panegyric in the *April* eclogue, reveal an aggressively narcissistic outlook. This stems from an unconscious refusal to accept Elizabeth's unmarried and childless state. Spenser's anxieties of Elizabeth not marrying and producing an heir reveal his fears of Catholicism posing a counter-reformation threat to Protestantism that would undermine England's political autonomy. It also reflects his fears that he would not receive patronage from or be able to live within this hostile environment.

The implication of a Spenserian pastoral being a dystopic pastoral has, in this thesis, been confined to two poems. Despite this, the Lacanian pastoral can be used to re-label Spenserian pastoral as being dystopic. In order to demonstrate that the dystopic pastoral is not an aberration discovered in two poems, the effects of the pastoral landscape on Calidore's identity as a knight in *Book VI* of *The Faerie Queen* will be analysed. *Book VI* was published in 1596 and can be perceived as being closely related to *Colin Clout's Come Home Againe*. Both poems have as their pretext England's

¹ Spenser's reinterpretation of the Ovidian exiled critic, that may or may not be present in Spenser's poetry, is an invitation for further study using the Lacanian pastoral.

colonial situation in Ireland, in which Ireland is not fully integrated as an English colony. The implication is that Elizabeth has failed to provide peace and security for the New English settlers. The threat from Irish rebels and Spenser's perception of being an exile from the Elizabethan court, are represented by the knight, Calidore, who initially seeks refuge within the pastoral landscape:

Which *Calidore* perceiuing, thought it best
To change the manner of his loftie looke;
And doffing his bright armes, himself address
In shepheards weed, and in his hand he tooke,
In stead of steelehead speare, a shepheards hooke (VI.ix.36.lines 1-5).

Calidore's desire for the shepherdess Pastorella causes him to envy Clout, whose singing draws all of Pastorella's attention. Through this desire for the *object petit a*, Calidore transforms his 'loftie looke' into that of a shepherd. By 'doffing his bright armes', a metonym for his armour, Calidore is transforming his sophisticated 'civilized' identity into that of a rustic. It is a pastoral identity motivated by a desire for an idealized female persona. Calidore's removal of 'his bright armes' literally symbolizes an escape from his rigid mental structure. This mental structure alienates Calidore from reality. His transformation into a shepherd brings him closer to the maternal body symbolized by Pastorella. Pastorella's shepherdess persona is derived from the medieval genre of the pastourelle, where the shepherdess is traditionally seduced by a knight. Calidore's transformation into a shepherd distances him from the court corruption his knight persona signifies. Spenser reinterprets the pastourelle so that Pastorella does not become corrupted by a knight. She maintains her idealized identity in order to be protected by Calidore from a tiger, and rescued from the Brigands (who metaphorically represent the Irish rebels). This is a pastoral version of the chivalric ideology permeating the Elizabethan court. Along a signifying chain of identity, Pastorella who wears 'a crowne/Of sundry flowers' (VI.ix.7.lines 7-8) symbolizes a projected idealized identity for Queen Elizabeth. Two lines in *The Faerie Queen* that

refer to Spenser's pastoral persona exemplify this link between identity and place. Spenser is able to reclaim his pastoral persona by addressing the learned reader with the parenthesis, '(who knowes not *Colin Clout?*)' (VI.x.16.line 4). This is paraphrased in the 'Two Cantos of Mutabilitie' by '(Who knowes not *Arlo-hill?*)' (VII..vi.36.line 6). *Arlo-hill* is Spenser's epithet for Galtymore, the highest peak of the Galtee Mountains near Spenser's Kilcolman house. The association of Clout, who appears in *Book VI* of *The Faerie Queen*, with *Arlo-Hill* is part of a signifying chain through which Spenser reconstructs and conflates identity and place. The phrase '(who knowes not *Colin Clout?*)' draws attention to the Clout persona who is playing his pipe on Mount Acidale, which signifies a traditional earthly paradise of a mountaintop surrounded by trees. Mount Acidale is not, as David Weil Baker argues, 'the final place where Spenser opens paradise to his own readers' (Baker 161). Through Clout, the earthly paradise becomes mapped on to an Irish location signified by *Arlo-hill*. It is an isolated place surrounded by trees with a selective population of 'Nymphes and Faeries' (VI.x.7.line 6) that excludes the 'wylde beastes' and 'the ruder clowne' (VI.x.7.line 4). This implies a civilised/uncivilised dichotomy between the Elizabethans and the Irish 'savage'. Equally valid is that the 'wylde beastes' and 'the ruder clowne' are an analogy for Elizabeth's courtiers who indulge in 'wasteful' pleasures. The 'Nymphes and Faeries' represent Spenser's imagos of virtuous Protestants who have successfully unified with the maternal body. Mount Acidale is redolent of the psychic landscape Clout is attempting to create in *Colin Clout's Come Home Againe*, with the selective population indicated by the shepherds' nation. The shepherds' nation comprises shepherds and shepherdesses from *The Shepherd's Calendar*, and has named allusions to characters in Virgil's *Eclogues* to imply these characters are New English colonists like Clout/Spenser.

The fact that an earthly paradise is being mapped on to the Irish landscape signifies Ireland as Spenser's new motherland. This identification with a motherland is subject to the ambivalences associated with the Renaissance woman. The motherland can be interpreted as being promiscuous and afflicted to mood changes associated with corruption, as well as representing fertility and security. Mount Acidale is characterized by the dancing Graces who circle a 'Damzell' described 'as a precious gemme' (VI.x.12.line 7). The image of a precious Damzell surrounded by ladies is part of a signifying practice that recalls the *April* eclogue of *The Shepherd's Calendar*, where Elisa is encircled by the singing and dancing Graces. This Symbolic image is an allusion to Queen Elizabeth who is often surrounded by her ladies in waiting, as depicted in the woodcut accompanying the *April* eclogue.

It can be surmised that there are two psychic landscapes Spenser is mapping on to his pastoral poetry. The dystopic landscape of the *January* eclogue, and the 'waste' of *Colin Clout's Come Home Againe* that Clout perceives he has been banished into, constitute Spenser's anxieties about his future. In contrast, the representation of Elizabeth in both poems as a pagan Queen wearing a coronet made of flowers signifies hope. In *Colin Clout's Come Home Againe*, this signification is clarified by the simile: 'In which all colours of the rainbow be' (line 331), where the rainbow connotes hope. Within Gillies's notion of 'poetic geography', the Imaginary landscape Symbolising hope is the other. The extension of Elizabethan England's boundaries to accommodate colonies, such as Ireland, marks the indelibility of the Elizabethan regime through wealth and power. It becomes an estranged and corrupted fantasy, where Spenser is trapped within a barbaric landscape reflecting his inner turmoil. This topography of a psychic landscape inverts Gillies's cartographic explanation of the Renaissance other. Compared to the map-maker's concept of a civilized society occupying the centre of the map, the Renaissance other, who is perceived as being outlandish and strange, is posited

around the edges of the map. Spenser's psychic landscape is characterized as being disturbed by the turbulent forces emanating from the Elizabethan court. This alternative pastoral culture is pushed to the periphery of civilized society. Spenser's dystopic pastoral can be perceived as an allegorical politicized map. The implication is that by transgressing this psychic map, Spenser will be unified with his idealized Other, represented by Queen Elizabeth. This unification of the self constitutes a neurotic release of the pressures Spenser desires to escape from. Although the political situation in Ireland affected Spenser, the similarity of the psychic landscapes of *The Shepherd's Calendar* and *Colin Clout's Come Home Againe* reveal that this dystopic force was not the sole factor afflicting the latter poem. This thesis has shown that Queen Elizabeth is the central figure or dystopic force that motivates Spenser into reinterpreting his pastoral influences.

Clout's/Spenser's identity is still dependent on a return to the mother figure or, more appropriately, the womb. This identification with Mount Acidale and the 'Damzell' is, in fact, a misrecognition. Calidore's appearance causes the dancing Graces and the 'Damzell' to disappear. This also causes Clout to break 'his bag-pipe' (VI.x.18. line 5), which is redolent of the *January* eclogue. The separation from the maternal body results, once again, in this Symbolic castration. In *Colin Clout's Come Home Againe* and *The Faerie Queen: Book VI*, the association of Queen Elizabeth as a virgin bride has now damaging significations. It signifies the unresolved succession crisis that, for Spenser, negates Elizabeth's role as a Queen, and his role as being devoted to his monarch. By 1596, his panegyrics have no future to laud over that is connected to Elizabeth. Clout's words: 'into that waste, where I was quite forgot' (*Clout*, line 172) signify his separation from the maternal body, and his own Symbolic castration. The preposition 'into' signifies the semiotic motility within Clout that invokes the semiotic

chora's destructiveness. The traditional idealized pastoral cannot accommodate this dispersed fluidity of the semiotic *chora*'s negative drives.

The phrase 'into that waste, where I was quite forgot' can also be projected on to Elizabeth. The association of her womb as a 'wasteful well' can be associated with the body politic that has no heir to transmigrate into. As a result, Elizabeth's immortal body and the Tudor family name are cast into a 'waste'. Elizabeth's status as Queen will be forgotten because she has not fulfilled her duty of continuing the Tudor lineage. It can also be argued that Spenser perceives Queen Elizabeth's two bodies as separate entities. Her body politic is immortalised passively as a beautiful virgin, and not as a ruling body. Her natural body is supposedly an active womb. The indication is that the Queen's biological body and body politic could be unified through the birth of a King. Spenser perceives her body politic as lying dormant within her womb.

Spenser's identification with Elizabeth is influenced by Petrarch's obsession with Laura. The Petrarchan trope of the scorned lover is not reinterpreted by Spenser. Even Petrarch's evocation of church corruption through diseased sheep, is transposed on to the courtiers in Cynthia's land to represent the corruption of the Elizabethan court. Petrarch's pastoral subversiveness and idolatry of Laura is replicated virtually intact in Spenser's pastoral poetry. The only difference is in the politic ramifications of the idealized female identity. Petrarch desires Laura sexually through a narcissistic dialectic. She is conjoined with the pastoral landscape in order for Petrarch to unconsciously invoke the semiotic *chora*. The association of the female body with nature, and Petrarch's poetry with culture, creates a symbiotic relationship, rather than a binary opposition. Petrarch's poetry would not exist in its historic form without Laura. This symbiotic relationship is imitated in Spenser's pastoral poetry, as his desire for Elizabeth masks his desire for patronage. This strategy is clarified by Lacan who states that courtly love 'is...[a] refined way of making up for the absence of sexual relation by

pretending that it is we who put an obstacle to it' (Lacan, *God* 141). In other words, Spenser affords a political distraction of Petrarchan desire, which represses an actual desire for his own fantasy construction of the Queen.

Elizabeth's old age and failure to produce children places an increasing strain on Spenser's encomium. There is no future King to praise, so that Elizabeth cannot be praised as a Protestant Virgin Mary. In other words, as the Queen ages Spenser and other Protestants such as Leicester and Sidney expect Elizabeth to produce an heir to the throne. Spenser's poetic unconscious would not be troubled by praising Elizabeth's 'natural' progression into a Protestant Virgin mother. This observation negates what Hackett argues as being the early iconography of 'Elizabeth, as representative of the English Church and the Protestant English nation' (Hackett 3). By 1595, Elizabeth has become incompatible with this fantasy of her being the 'true image of the truth faith' as she has failed to produce a 'Jesus Christ' through giving birth to an English King (3). The result is that Spenser's evocation of the Queen becomes increasingly negative².

The Lacanian pastoral has been used to examine the effect of the environment on identity. This is not a symbiotic relationship. It indicates a link between the poetic evocation of environment, and the construction of identity. This link enables an unconscious reading of a poem within the attempt to map an identity on to a political landscape. The interaction resulting from this relationship between identity and landscape offers an additional insight into a poetic text. This thesis considers a Spenserian pastoral to be a dystopic pastoral – one that accepts the inevitability of a fallen world rather than attempting to recreate the Golden Age.

² In *Colin Clout's Come Home Againe*, Cynthia's control over her courtiers coupled with the feminine trope of having a leaking body, implies an association of her being a witch. The 'painted bliss' (line 684) of the court is redolent of Duessa who in *Book I of The Faerie Queen* became a false Una in order to deceive Redcrosse knight. This is reminiscent of the Renaissance perception of witches described by Scot as being able to 'infeeble other mens bodies' (31). Cynthia's 'wasteful well' effectively weakens her courtiers through their desire for her. It also indicates a weakened state of mind mirroring a dystopic outlook. The implication is that the Lacanian pastoral can be used to identify madness in the individual in relation to a dystopian environment.

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