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ENGLISH RENAISSANCE POETRY AS AN INTERTEXT FOR A. S. BYATT'S "THE VIRGIN IN THE GARDEN"

ANGĻU RENESANSES DZEJA KĀ A. S. BAIJATAS ROMĀNA "JAUNAVA DĀRZĀ" INTERTEKSTS

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ANOTĀCIJA

Esošais pētījums izmeklē intertekstualitāti un tās tipus A. S. Baijatas romānā "Jaunava Dārzā". Tas parāda intertekstuālas saiknes Baijatas romānā ar Angļu Renesasnses dzeju un Spensera episku poēmu "The Faerie Queene". Paraugi tika atlasīti un prezentēti Pielikumos 1, 2 un 3. Pētījuma mērķis ir identificēt un analizēt Angļu Renesanses dzejas atsauces Baijatas romānā. Teorētiskā daļa satur informāciju par Renesanses laikmeta Angliju 16. - 17. gadsimta ietvaros, ka arī 1950. gada Angliju. Teorētiskā daļa apraksta Renesanses dzejas tipoloģiju un vēsturi, ka arī ar to saistītas vēsturiskas personas. Praktiskā daļa satur informāciju par intertekstualitātes piemēriem Baijatas romānā.

Pētījums ir balstīts uz sekojošu zinātnieku teorijām: Kristeva, Bakhtins, Kings, Vortons un Stils, ka arī citi zinātnieki. Pētījuma metode ir – tekstuāla analīze un interpretācija. Esošais pētījums parādīja intertekstualitātes dažādību Baijatas un Spensera darbos. Apkopota in detalizēta informācija ir piedāvāta secinājumā.

Atslēgas vārdi: intertekstualitāte, Angļu Renesanses dzeja, Edmunds Spensers, "The Faerie Quenee", Karaliene Elizabete I

ABSTRACT

The current paper investigates intertextuality and its types in A. S. Byatt's "The Virgin in the Garden" and reveals the intertextual connections between the novel and English Renaissance poetry, especially Spenser's "The Faerie Queene". The examples were selected and presented in the Appendixes 1, 2 and 3. The aim of the paper is to identify and analyze references and allusions to English Renaissance poetry in Byatt's novel. The theoretical background of the paper provides descriptive information on the Renaissance period of the 16^{th} - 17^{th} century England and England in the 1950's. The theoretical part of the paper describes typology and history of Renaissance poetry and historical persons, who are related to the topic of the paper. The practical part provides explanatory information of the examples of intertextuality found in Byatt's novel.

The current research has studied and provided results based on the theories of Kristeva, Bakhtin, King, Worton and Still and other scholars. The research method that is applied in the current paper is – textual analysis and interpretation. The current paper has demonstrated a variety of intertextual relations of Byatt's novel to Spencer's "The Faerie Queene". More precise conclusions and theses are provided in the concluding chapters.

Key words: intertextuality, Renaissance poetry, Edmund Spenser, "The Faerie Queene", Queen Elizabeth I

Contents

INTRODUCTION

According to Worton and Still (1990), the term of intertextuality is explained and developed by many prominent researchers, such as the Bulgarian-French novelist, literary critic, semiotician and philosopher Julia Kristeva, who introduced the term first in 1960, the Swiss linguist, philosopher and semiotician Ferdinand de Saussure, the Russian philosopher and literary critic Mikhail Bakhtin and many others. As it is sated by Worton and Still (1990): 'Any text is constructed as a mosaic of quotations; any text is the absorption and transformation of another. The notion of *intertextuality* replaces that of intersubjectivity, and poetic language is read as at least *double*.' (Worton and Still, 1990: 130).

The current paper investigates the types and the means by which intertextuality is achieved in A. S. Byatt's "The Virgin in the Garden". The types of intertextuality are as follows: revision, translation, quotation, sources, conventions and configurations, genres, and paralogues. The types of intertextuality were traced and exemplified in the two literary works: Byatt's "The Virgin in the Garden" (1978) and Spenser's "The Faerie Queene" (1590). The main goal of the present paper is to analyse and exemplify intertextual connections between Byatt's and Spenser's works. Byatt's novel is abundant with multiple references to literary works of Elizabethan period and history of England. Spenser's "The Faerie Queene" is the basic intertext for "The Virgin in the Garden".

The **aim** of the paper is to trace resemblances between Byatt's novel and Elizabethan poetry, and Spenser's "The Faerie Queene" in particular, such as historical persons and events, works of poetry which are created in the Renaissance period, etc.

The **hypothesis** of the current paper is that there are numerous intertextual connections between Byatt's "The Virgin in the Garden" and Elizabethan poetry, especially Spenser's "The Faerie Queene" and that these connections serve a number of purposes in Byatt's novel, such as the illumination of the particular themes, the advancement of the plot, and the characterisation of the main personages of the novel.

The main **enabling objectives** of the research are:

- the research of the theory on intertextuality and Renaissance poetry;
- the analysis of the intertextual connections between two literary works.

The **research method** that is applied in the current paper is textual analysis and interpretation in the light of the theory on intertextuality. The main goal of the chosen methodology is to perform detailed contextual analysis of the limited number of intertextuality cases and to trace their relationships or conditions. The examples of references

to other texts found in Byatt's "The Virgin in the Garden" are provided in three Appendixes at the end of this paper.

The current paper is divided into seven main chapters, dedicated to: the term of intertextuality, Renaissance poetry and historical facts, Spenser's "The Faerie Queene" analysis, Byatt's "The Virgin in the Garden" analysis, intertextual connections between the mentioned literary works, and investigation of such terms as feminism and chastity.

1. INTERTEXTUALITY AND ITS TYPES

The basic concept of intertextuality has been developed and augmented by many scholars. It is found to be an essential part in literature as well as in many other fields such as media, social studies, etc. According to Graham (2000) and other researchers further on mentioned in the current paper, the term "intertextuality" was coined by the Bulgarian philosopher and poststructuralist Julia Kristeva in the late 1960's. The notion implies interconnection of multiple literary sources within one text by means of allusional and referential provision. Intertextuality is an external tool which helps to shape a literary work. Intertextuality is very important in relation to the form, meaning and content of the text. As it is stated by Lodge (1992), intertextuality is: '[…] the very condition of literature, that all texts are woven from the tissues of other texts, whether their authors know it or not.' (Lodge, 1992: 98). Lodge claims that intertextuality can be achieved by means of many different literary devices, such as: parody, echo, allusion, direct quotation, structural parallelism and etc. He asserts that:

> Intertextuality, in short, is entwined in the roots of the English novel, while at the other end of the chronological spectrum novelists have tended to exploit rather than resist it, freely recycling old myths and earlier works of literature to shape, or add resonance to, their presentation of contemporary life. (ibid: 99)

Intertextuality is directly related to literary meaning. The function of intertextuality is to help the reader to contemplate, comprehend and interpret the meaning or the ideas which the author imparts to the reader. As it is mentioned by the philosopher William Irwin, the term '[…] has come to have almost as many meanings as users, from those faithful to Kristeva's original vision to those who simply use it as a stylish way of talking about allusion and influence […]' (Vanden Eykel, 2016: 34).

As it is stated by Graham (2000), the idea of intertextuality was first introduced by the Swiss linguist Ferdinand de Saussure at the beginning of the 20th century: 'Intertextuality, like modern literary and cultural theory itself, can be said to have its origins in twentieth-century linguistics, particularly in the seminal work of the Swiss linguist Ferdinand de Saussure.' (Graham, 2000: 2). Likewise, the Russian theorist M. M. Bakhtin contributed to the discipline of language and literature with his theories exploring different kinds of intertextuality.

The concept of intertextuality was further developed by Julia Kristeva, who attempted to join Saussure's and Bakhtin's theories regarding language and literature. Thus, Kristeva's theory represents a kind of transition from structuralism to poststructuralism (Graham, 2000: 3). As it is claimed by Graham (2000): 'The term intertextuality was initially employed by

poststructuralist theorists and critics in their attempt to disrupt notions of stable and objective interpretation.' (Graham, 2000: 3).

As it is stated in *The Princeton Encyclopaedia of Poetry and Poetics* in relation to Kristeva's theory:

> The term "intertextuality" designates the flow of meaning from text to text; texts are engaged with other texts in explicit or implicit processes of rewriting, but intertextuality, an important element of textual thinking, also suggests on the one hand that a piece of writing is potentially engaged with the entirety of the "anterior textual corpus" (Kristeva). (Greene, 2012: 1426)

Intertextuality facilitates remembrance of the past historical periods, culture and events: 'A concept such as this can be employed to make comments on, or even capture the characteristics of, a section of society or even a period of history.' (Graham, 2000: 5). Thus, intertextuality is a form of interconnectedness in any culture.

A literary work cannot be viewed as completely independent and autonomous because writers create a work based on the knowledge gained from other sources. According to Worton and Still's reflections:

> Firstly, the writer is a reader of texts (in the broadest sense) before s/he is a creator of texts, and therefore the work of art is inevitably shot through with references, quotations and influences of every kind […] Secondly, a text is available only through some process of reading; what is produced at the moment of reading is due to the cross-fertilisation of the packaged textual material (say, a book) by all the texts which the reader bring to it. A delicate allusion to a work unknown to the reader, which therefore goes unnoticed, will have a dormant existence in that reading. On the other hand, the reader's experience of some practice or theory unknown to the author may lead to a fresh interpretation […] Both axes of intertextuality, texts entering via authors (who are, first, readers) and texts entering via readers (co-producers), are, we would argue, emotionally and politically charged; the object of an act of influence, whether by a powerful figure (say, a father) or by a social structure (say, the Church), does not receive or perceive that pressure as neutral. (Worton and Still, 1990: 2)

Literary texts are intensely influenced by cultural, religious, racial, social and other factors, in this way making texts intertextual. As it is proved by Worton and Still (1990): '[…] every quotation distorts and redefines the 'primary' utterance by relocating it within another linguistic and cultural context.' (ibid: 11). The text is always supplemented or modified with the knowledge and experiences taken from external sources. Subsequently, readers are interpreting the meaning of the text by themselves. This process is related to linguistics.

Sometimes intertextuality is treated as plagiarism. As an example could be mentioned the following:

> Michel Tournier, who is one of the most interesting contemporary intertextual novelists, echoes Borges's view (though he claims not to have read him): in his intellectual autobiography, he asserts that a scene in his novel *The Ogre* which has been read as a

> plagiarism of a scene in Alain-Fournier's *Le Grand Meaulnes* is in fact the 'source' of Alain-Fournier's text – which can be read 'properly' only after his own text been read […] (Worton and Still, 1990: 36)

Worton and Still (1990) determine Kristeva's theory regarding intertextuality as a kind of plagiarism "covering allusion": '[…] 'Kristevan' intertextuality (now perceived as covering allusion as well as quotation and plagiarism)' (ibid: 22).

Gerard Manley Hopkins Professor of English Robert S. Miola performed a study on intertextuality, by distinguishing its types and proposed the following seven types by means of which intertextuality can be achieved: revision, translation, quotation, sources, conventions and configurations, genres, and finally, paralogues.

By means of revision an author introduces changes, corrects or shapes an existing material or piece of work. According to Guneratne's (2008) reflections: 'Pasolini also extends Miola's conception of revision to an interrogation of authorial prerogative that converges with Bakhtin's perspective that authorship is not a purely individual but a collective act, a concurrence of contending social forces.' (Guneratne, 2008: 231).

When the author translates or revises a text he or she represents the particular text in alternated version. This happens because the author retells or paraphrases the text by applying his or her own original manner of writing. Translation is meant to transfer a particular text into another language. During the process of translation the text is made anew.

By means of quotation and use of sources the author can provide information from a great multitude of other texts correlated with the present text by meaning and ideas. This manner of intertextuality is one of the most common in literary works.

Guneratne (2008) claims that:

> […] texts mediated directly through the author, belong revision, translation, quotation, and direct response to source material; […] invocations of textual traditions, belong literary conventions and configurations; […] "paralogues" resulting from audience association, belong alternative texts that illuminate the intellectual, social, theological, or political meanings inherent to the original. […] In addition to Miola's categories, I have also suggested that history and autobiography serve as the submerged but insistent subtexts […] (Guneratne, 2008: 212)

The term "paralogue" is applied to a written text that preserves the original ideas of several authors and connects these ideas by means of cohesion and similar meaning; contributing to the paralogical processes. According to Marrapodi (2004):

> Paralogues are texts that illuminate the intellectual, social, theological, or political meanings in other texts. Unlike texts or even traditions, paralogues move horizontally and analogically in discourses rather than in vertical lineation through the author's mind or intention. Today, critics can adduce any contemporary text in conjunction with another, without bothering at all about verbal echo, or even imprecise lines of filiation.

> In some ways the discussion of paralogues departs from past critical practices, bringing new freedom; but, of course, new perils threaten: rampant and irresponsible association, facile cultural generalization, and anecdotal, impressionistic historicizing. (Marrapodi, 2004: 23).

The types of intertextuality mentioned above incorporate social and intellectual, as well as political and religious ideas. These ideas are provided by means of external texts which are extracted from outer sources. Likewise, intertextuality includes references and allusions to historical events and periods of time. For instance, Spenser's epic poem "The Faerie Queene" captured medieval, religious and classical 16th century England virtues, such as modesty, chivalry, chastity and others. The poem was drawn upon and merged into a new literary creation "The Virgin in the Garden" written by the English novelist A. S. Byatt in 1978 by means of intertextuality.

2. ENGLISH RENAISSANCE

The epoch of the English Renaissance is dated from the late 15th century to the early 17th century. According to King (2003), the French word "Renaissance" means – "rebirth": 'The humanist scholars who "recovered" or "discovered" those ancient works that had been "lost" (rather, neglected) over the intervening years since the collapse of the Roman empire often spoke of *renovatio*, "renewal", and *rinascita*, "rebirth".' (King, 2003: viii).

The period of Renaissance originated in Italy, spread in the surrounding countries and distinguished itself in England with Elizabethan poetry and prose. King (2003) asserts that Renaissance had: '[…] a larger meaning as a turning point in Western history – although Italy and the earlier stages of the Renaissance […] began instead with explorer Christopher Columbus (1451-1506) and reformer Martin Luther (1483-1546).' (King, 2003: viii). The epoch of Renaissance is believed to be a cultural resurgence in art, music, literature and sciences. As many historians have remarked, it made great progress in artistic and intellectual fields. King (2003) notes that Renaissance is no longer called "the age of discovery of the individual" by historians: 'Individuals, and individualism, exist in all ages and are not lacking in the Middle Ages which preceded the Renaissance. Yet the Renaissance does see a different kind of inquiry into the self.' (ibid: 311). As King (2003) claims:

> The humanist attention to the issue of the "dignity of man" and the related insistence by women authors on the "worth of women" form part of this exploration. So too are the efforts at "self-fashioning", at constructing a public image, apparent in the elaborate self-presentation of monarchs, or of nobles contending for recognition […] The playwright William Shakespeare confronts crucial issues about the self and the human condition, as when Hamlet ponders his choices in one of the most famous passages of English literature: "To be or not be: that is the question." (ibid: 311)

According to King (2003), the Renaissance period can be divided into three general categories - small, medium, and large:

> The small-sized Renaissance constitutes a revival of classical forms and ideas. The medium-sized Renaissance involves a broader cultural resurgence. The large-sized Renaissance constitutes a historical era in itself, a period of two or three centuries that stands between the Middle Ages and the modern world. (ibid: ix)

2.1. Tudor dynasty and Queen Elizabeth I

As it is fairly remarked by Griffiths and Thornas (2005):

> Since the Battle of Bosworth 500 years ago, the royal dynasty of the Tudors has consistently attracted more popular and scholarly interest and admiration that any other dynasty in British history. And on the European stage, only the Bourbons and the Habsburgs have rivalled it. The resplendent figures of King Henry VIII and Queen

> Elizabeth I dominated their own age and still fire the imagination of novelists, film and television producers, historians and popular writers, while 'England under Tudors' continues to have an extraordinary fascination for countless school children and their history teachers. (Griffiths and Thornas, 2005: n.d.)

The Tudor dynasty is known as the most prominent imperious, authoritative and powerful England's monarchy throughout the history of England. The first king of the dynasty was Henry VII, although the founder of the Tudor dynasty was Sir Owen Tudor, who was Catherine of Valois's second husband and Henry VII's grandfather. The period of the Tudor reign lasted from 1483 till 1603, including the reign of Queen Elizabeth I who was the last Tudor monarch leaving no descendants and known as "The Virgin Queen".

King Henry VIII ascended to the throne when he was eighteen years old, promptly after his father's death in 1509. Elton (1991) claims that Henry VIII was an impressive figure: '[…] a handsome giant with a predilection for athletics; he hunted and shot, played tennis and wrestled, with the best of them. In addition he was intelligent, a capable musician, quite well-seen in theology, a patron of the arts and learning.' (Elton, 1991: 70). He facilitated major changes in religion and politics. The Protestant Reformation took place in England during the time of his kingship; hence, the church had suffered a break by splitting into Catholicism and Protestantism. This caused tremendous bloodshed and a lot of rampages and riots inside the country. Henry VIII is marked as one of the most cruel and callous of the Tudor monarchs: '[…] Henry VIII began as a strong, willful, man of sound character who deteriorated through the experience of power into a suspicious and bloodthirsty autocrat.' (Elton, 1991: 71).

The Queen of England and Ireland, Elizabeth I was born on 7 September, 1533, at Greenwich Palace. She is called many names, such as: Virgin Queen, Gloriana, Faerie Queene, Good Queen Bess and others. Queen Elizabeth I is considered to be the last of the five monarchs of the Tudor House, because she was childless and did not leave a descendant to the throne. Her reign lasted till her death on 24 March, 1603. As it is stated by Levin (2002), everyone in the kingdom, including the King and the Queen expected the newborn to be a boy and the next King:

> In early September 1533 Henry VIII was not the only one to eagerly anticipate the birth of his child by his second wife, Anne Boleyn, nor the only one to hope that this child would be a son. Everyone in England, and, indeed, Western Europe, was waiting. Henry would eventually have a son, Edward, but his short, unhappy reign would be eclipsed by the long and far more successful reign of his sister, Elizabeth. Her success demonstrated that Henry's belief that he must have a son to secure England's safety was misplaced. Nonetheless, Henry's desire for a male heir was understandable; we may, however, question if his anxiety justified his six marriages and the beheading of two of his wives. (Levin, 2002: 5)

After Henry VIII's marriage with Anne Boleyn was annulled, Elizabeth was proclaimed to be the illegitimate child. Elizabeth's half-brother, Edward VI was the King of England till his death day in 1553. According to Levin (2002), Elizabeth had a very difficult childhood:

> The marriage of Henry and Anne ended brutally in Anne's execution for adultery before Elizabeth's third birthday. Elizabeth, like her older sister Mary, was declared illegitimate. After her mother's execution Elizabeth's childhood was difficult. Henry's third wife Jane Seymour gave Henry the son he craved. Elizabeth faded into the background, though she was occasionally at court to greet her father's various new wives. (Levin, 2002: 7)

Queen Elizabeth I is known as one of the best educated and one of the most intelligent women of that time. She was very talented in many different areas and she knew many languages, both speaking and writing. As it is stated by Levin (2002): 'She has talent without a woman's weakness, industry with a man's perseverance.' (Levin, 2002: 10).

In 1547 Henry VIII died and his only son Edward VI became the king. Henry's widow, Catherine Parr married Thomas Seymour. Catherine and Thomas took Elizabeth to their castle in Chelsea. Elizabeth was humiliated and abused by Thomas and Catherine, who invaded her bedroom and did unpleasant things to the fourteen year old teenage girl. In 1548 Catherine Parr died and Thomas Seymour wanted to marry young Elizabeth. In 1549 Thomas Seymour was beheaded for treason.

In 1553 King Edward VI died at the age of fifteen and Mary I got the crown. Mary was a devout catholic and despised Elizabeth, who was raised and educated on Protestant teachings. Meanwhile, Elizabeth was imprisoned in the Tower of London for being a Protestant and engaging with rebels. Mary I wanted to execute Elizabeth in order to feel safe on her throne. Instead of that, Elizabeth was sent to the Tower of Woodstock for almost a year. Mary remained childless, which secured Elizabeth's succession to the throne. In 1558 Mary I died and twenty five years old Elizabeth became the queen of England. Elizabeth was supported and beloved by the people of England. She was cheerfully welcomed and greeted by people with great hope for religious freedom and for a brighter bloodless future.

Elizabeth I had a Catholic cousin – Mary, the Queen of Scotts (1542 - 1587). Mary was the granddaughter of Margaret Tudor, Henry VIII's elder sister. Mary's reign in Scotland lasted for twenty five years, from 1542 to 1567. According to Haigh (1998):

> Loades D M in 1979 The Reign of Mary Tudor, Benn, has suggested that the rule of Elizabeth's sister began well, but foundered on the rocks of foreign war, religious division, inflation, and administrative weakness – problems Elizabeth was to encounter herself. Historians once drew sharp contrasts between the two reigns: Elizabeth's is coming to look like a stretched version of Mary's. […] like Mary, Elizabeth started well, but faced political, economic, and military pressures later. (Haigh, 1998: 183)

Elizabeth I feared that France would conquer England and make Mary the queen. As it is stated by Levin (2002): 'Henry's will excluded the Stuarts, Margaret's granddaughter Mary Queen of Scots would be the dangerous alternative Queen for much of Elizabeth's reign.' (ibid: 8). The conflicts between the Catholic Church and the Protestant Church incessantly continued causing multiple rebellions including the Catholic riot in the North in1569. Elizabeth gave a decree to execute 750 Catholic rebels. Elizabeth executed her cousin as well, by means of beheading with a sword. Levin (2002) writes that Elizabeth I was: '[…] one of the most famous women in history and one of the best known British monarchs' (ibid: 1). As it is stated by Levin (2002):

> The reign of Elizabeth I was a time of incredible importance and of change not only in England but in Europe. One of the major issues was religion, as England under Elizabeth finally became a Protestant nation, and there were great pressures on Elizabeth to go to the aid of other Protestants in Europe and to fight against Catholicism. Though Elizabeth tried to keep England at peace, by the end of the reign England was involved in a war with Catholic Spain. At the same time, England was truly finding its own national identity and it was a time of great cultural development. In the final decade of Elizabeth's reign the work of such writers as William Shakespeare, Edmund Spenser, and Christopher Marlowe flourished." (ibid: 1)

The Queen has resembling traits to Frederica Potter, who is one of the leading characters in Byatt's "The Virgin in the Garden". Alexander (2007) describes Elizabeth's appearance as follows:

> England had never before had a queen like her. Elizabeth was striking in appearance – fine red hair fell down her back and her pale complexion glowed – but it was her sharp intellect and quick wit that made her a queen worthy of her country. Her subjects were well-versed in the story of her tumultuous journey to the throne and admired her tenacity and her straightforward manner, never for a moment suspecting she was presenting them with a carefully crafted image of enduring strength. (Alexander, 2007: 5)

Queen Elizabeth I is known to be very pragmatic and wise concerning the question of religion. She was a Protestant but had a Catholic crucifix. Elizabeth accepted the title of Supreme Governor of the English Church, which was considered unacceptable for a woman. As it is stated by Levin (2002):

> Elizabeth's reign was also significant in terms of changing gender expectations and attitudes about those who were different. Explorations, trade, and the first steps of colonization marked the Elizabethan era, resulting in the beginnings of what would eventually become a much more diverse population in England as a whole, but especially in its capital city, London: a very small community of Jews, though they did have to outwardly practice Anglicanism; some Africans as household servants, court entertainers, interpreters for trading companies, and prostitutes. This was also a time of superstition and accusations of witchcraft. At the same time that a woman was ruling,

> other women, often at the bottom of the social scale, were accused and hung as witches. (Levin, 2002: 2)

Levin (2002) explains that: 'In the sixteenth century, the relationship between politics and culture was dynamic and complex. Elizabeth's reign saw great cultural development […]' (ibid: 3). Religious ideologies had significant influence during the reign of Queen Elizabeth I. As it is stated by Levin (2002):

> For example, during the nineteenth century both Protestant James Froude and Catholic John Lingard were critical of Elizabeth, but from different points of view. Lingard described Elizabeth as someone who tried to rule as an absolute monarch; she was an arbitrary tyrant who was vain, excessively suspicious, and had a terrible temper. While Lingard's hostility may well have developed because of Elizabeth's treatment of Catholics, James Froude's criticisms of Elizabeth stemmed from what he perceived as her indifference to Protestantism. He believed the success of the reign were due not to Elizabeth, but to the sound decisions of her Principal Secretary, William Cecil. (ibid: 2)

Elizabeth I is famous not only for her wisdom as a good ruler, but also for not having a husband and children. It is supposed that the reason was her cruel father, Henry VIII, who beheaded her mother when Elizabeth was only two and a half years old. It is also believed, that one of the reasons is that Elizabeth was abused by Thomas Seymour. Notwithstanding the strict non-marriage strategy Elizabeth had chosen for herself, she had some love affairs. Elizabeth was in love with her childhood friend, an English statesman Robert Dudley, later known as Earl of Leicester. Dudley had a wife, who accidentally fell off the stairs and died. Elizabeth was considering the marriage with Dudley. Several advisers, including her secretary William Cecil, were against this marriage and helped the Queen to make a denial, because such marriage could provoke a riot of nobility. In 1578 Dudley married for the second time. Elizabeth felt affection for Dudley till her last day. Dudley's letter was found in the personal belongings of the Queen after her death. The letter was marked as "his last letter". As it is stated by Haigh (1998):

> Elizabeth confided that 'after such sort do I keep the goodwill of all my husbands, my good people, for if they did not rest assured of some special love toward them, they would not readily yield me such good obedience.' Elizabeth had deliberately chosen the role of a loving queen, and she played it throughout her reign – but it was only a role. (Haigh, 1998: 160)

It was hard for Elizabeth to let go of the beloved person, to whom she was attached and could marry. But she resisted the temptation and decided to be: '[…] a loving virgin mother, devoted to the interests of her children' (ibid: 160), rather than to be a real mother and a wife. Elizabeth proclaimed herself being married to her kingdom. The Queen protected England from foreign invaders by means of using a strict and even aggressive policy. The queen was

engaged in a war against Spain, which is famous for the defeat of the Spanish Armanda in July 1588. The victory over Spain was used as propaganda and made the Queen a symbol of God's will as well as Protestant England and the whole nation – God's blessed nation. As it is stated by Haigh (1998):

> The defeat – mainly by sea and storms – of the Spanish Armanda in 1588 solved nothing. There was still a successful Spanish army in the Netherlands, still Spanish support for French Catholics against the Huguenots, and still a risk of Spanish invasion: there were further armandas in 1596 and 1599. (ibid: 141)

According to Haigh (1998), some politicians and courtiers, including Sir Walter Raleigh (1552/1554 - 1618), who was an English writer, politician, courtier, spy and soldier, criticized Elizabeth's political strategies and decisions:

> Critics of Elizabeth have been rare, and the grounds for their criticism sometimes seem rather odd. Froude J A in his 1856 – 70 History of England from the Fall of Cardinal Wolsey to the Defeat of the Spanish Armanda (12 vols), Macmillan, blamed Elizabeth for her lack of robust Protestantism and energetic nationalism. G H Wilson's 1970 Queen Elizabeth and the Revolt of the Netherlands, Macmillan, bewailed her refusal to act as midwife for an independent greater Netherlands by offering determined support against Spain. Except for Catholics who damned her persecutions, Elizabeth has usually been condemned for what she did not do (or what she did not do with sufficient determination) rather than what she did, as if all options were open to her. But Carolly Erickson's 1983 The First Elizabeth, Mamillan, presents the Queen as unimaginative, indecisive, irritable, and thoroughly selfish. (ibid: 183)

The last years of Elizabeth's reign weren't as much successful as yearly years of her reign. England suffered an economic crisis, living standards plummeted and it caused an increase of poverty. The nation's affection for the Queen declined, notwithstanding the continuous propaganda. According to Haigh (1998): '[…] Elizabeth knew she was a marvel – it was her people who had to be persuaded.' (ibid: 160). Despite of all the hardships, this was the period when new literary movements arose. The Elizabethan period is known for the most outstanding and famous poets and playwrights, such as Edmund Spenser, William Shakespeare, Christopher Marlowe and many others. As it is stated by Levin (2002):

> The reign of Elizabeth I was a time of incredible importance and of change not only in England but in Europe. One of the major issues was religion, as England under Elizabeth finally became a Protestant nation, and there were great pressures on Elizabeth to go to the aid of other Protestants in Europe and to fight against Catholicism. Though Elizabeth tried to keep England at peace, by the end of the reign England was involved in a war with Catholic Spain. At the same time, England was truly finding its own national identity and it was a time of great cultural development. In the final decade of Elizabeth's reign the work of such writers as William Shakespeare, Edmund Spenser, and Christopher Marlowe flourished. (Levin, 2002: 1)

The last years of Queen Elizabeth I's life were gloomy and depressing. She had lost many of her dear and faithful friends, such as William Cecil (1520 - 1598), who was an English statesman and the Queen's chief adviser, and Catherine Carey (1547 - 1603), who was the Queen's cousin, a lady-in-waiting and one of the closest friends. The Queen died in 24th of March, 1603.

2.2. Edmund Spenser

Edmund Spencer (1552/1553 - 1559) is known as a Renaissance poet during the reign of Queen Elizabeth I. His most famous work is an epic poem "The Faerie Queene", which was written in 1590. According to scholars' evidence including Waller (1994), Edmund Spenser is one of the most prominent and remarkable poets during the Renaissance period.

As it is stated by Waller (1994), Spenser was born in London in the early 1550s, and grew up: '[…] in the formative years of the early Elizabethan regime, and lived to within a few years of its end.' (Waller, 1994: 1). Spenser was a humble and religious man. He had strong religious beliefs and humanistic ideas, which are mirrored in "The Faerie Queene":

> His career and the beliefs he espoused throughout his adult life were closely bound up with the contradictory material practices and ideological struggles of the Elizabethan regime, including those over the nature and value of 'literary' experience and therefore of the whole concept of a 'literary life' (Waller, 1994: 1)

Spencer is recognized as the master of English verse. As it is stated by Cummings (1971): 'A Famous Poet, born in the City of London, and brought up in Pembroke-Hall in Cambridge; He flourish'd in the Reign of Queen Elizabeth.' (Cummings, 1971: 331). Spenser was born and brought up in a poor family. Spenser's family is known as "Le Despensers" or the "House of Ancient Fame", which was connected to the Lancashire branch. He lived a simple rural life and spoke a northern country dialect. Spenser studied art in college for seven years and got a bachelor's degree. Meanwhile, he became a famous English poet and based his works on such Latin and Greek authors as Plato and Aristotle, Theocritus and Vergil, as well as on medieval Italian literature and etc.

In 1579 Spenser managed to produce and publish his first famous work titled "The Shepheardes Calendar". This work included religious poems referencing ancient Latin poets Vergil and Theocritus. The poem is represented as a form of dialogue between shepherds, who discuss essential matters of religion, love and anility or oldness. The poem portrays the author's critical stance regarding the Puritan evil and sins. One part of the poem is dedicated to Queen Elizabeth I's and it explicitly expresses Spenser's courting praise towards the

Queen. Spenser included Queen Elizabeth I as one of the main characters into his second famous work "The Faerie Queene" (1590). He portrayed her as Faerie Queene - Gloriana.

In 1580 Edmund Spenser started to work as a private secretary for Lord Grey of Wilton. Lord Grey was also included in "The Faerie Queene" (1590) as Artegall, the knight of Justice. When Spenser returned to Ireland he made a close friendship with Sir Walter Raleigh, which led to the first publication of "The Faerie Queene" in 1590. Spenser accompanied Raleigh to London where he presented his poem to Queen Elizabeth I and read to her the three chapters of his work – Holiness, Temperance and Chastity. The Queen was flattered as she was referenced in the poem as Gloriana, Belphoebe and Britomart, and bestowed Spenser with an annual pension. She permitted "The Faerie Queene" to be published with a dedication to herself. The poem was accepted by the court with admiration and applause.

As it is stated by Cummings (1971):

> After the *Faerie Queene* had won 'fauourable passage', Ponsonby published a volume under the title Complaints (1591). It is a volume elaborately and variously dedicated, ostensibly, as it is put in the dedication of the *Ruines of Time*, to the Countess of Pembroke, to avoid 'that fowle blot of unthakfulness'. (Cummings, 1971: 4)

Spenser retold his own second love story in the passionate sonnet "Amoretti" that was dedicated to a girl named Elizabeth, whom he courted in 1594. Spenser expressed a lot of medieval romanticism in his works. He perfected such notions as love, beauty, heroes, friendship and virtues up to the ethereal heavenly level. Cummings (1971) claims that:

> Spenser may be reckon'd the first of our Heroick Poets; He had a large Spirit, a sharp Judgement, and a Genius for Heroick Poesie, perhaps above any that ever writ since Virgil. […] All is Fanciful and Chimerical, without any Uniformity, or without any foundation in Truth; in a Word, his Poem (says Rimer) is perfect Fairy-Land. (ibid: 332)

In 1597 Spenser became one of the most famous and honoured writers of his time and was on the highest point of his career. He returned to Ireland with his wife and children, whom he loved and appreciated. He was recommended for work to the Sheriff of Cork. Here Spenser led a happy and quiet life with his wife and children. At this point his public life went wrong and he was criticized and relentlessly disturbed with lawsuits from the native Irish. Irish people loathed their foreign repressors and enforced riots and discords all around the country. In 1598 Spenser was attacked by domestic peasants who burned his castle down. Spenser managed to save his and his family members lives by escape. It is believed that the last six books of "The Faerie Queene" were lost in the fire.

When Spenser returned to London he was frustrated with distress, poverty and misery. In 1598 he died in one of Westminster's taverns. No one of Spenser's multiple friends managed to help him and save a heart-broken poet in need.

Cummings (1971) claims that Spenser was one of the greatest poets and was a very significant figure in English literature: 'Edward [sic] Spenser of London was easily greatest among the English poets of our age, a fact which his poems, written with divine inspiration and with overwhelming genius, confirm.' (ibid: 315). Spenser was highly appreciated by his collaborators and followers, such as, an English Romanic poet John Keats, an English poet, scholar, soldier and courtier Sir Philip Sidney, an English poet Michael Drayton, and many others. Many poets of the seventeenth century were influenced and inspired by Spenser's works and showed traces of Spenser's influence in their works. An English poet John Milton (1608-1674), who was also a civil servant, wrote the poem "Paradise Lost" (1667). Milton was inspired by Spenser's "The Faerie Queene" (1590). As it is stated by Mohsen (2005):

> Paradise, the longed for utopia where man's instinctive response is the right one, has been lost. Indeed, one can find the religious and historical notions of Spenser's Faerie Queene in Milton's Paradise Lost, where patience before man's inherent incapacities in a changing world is only occasionally lightened by the sought-for thrusts of providence, grace and love. (Mohsen, 2005: 50).

Milton attempted to examine and exemplify ethical and political issues of that time, questioning the right choice of human thought and behaviour. As is it mentioned by Wauchope (1903):

> Many of the greatest poets have delighted to call him master, and have shown him the same loving reverence which he gave to Chaucer. Minor poets like Sidney, Drayton, and Daniel paid tribute to his inspiration; Milton was deeply indebted to him, especially in *Lycidas*; and many of the pensive poets of the seventeenth century show traces of his influence. "Spenser delighted Shakespeare," says Mr. Church; "he was the poetical master of Cowley, and then of Milton, and in a sense of Dryden, and even Pope." Giles and Phineas Fletcher, William Browne, Sir William Alexander, Shenstone, Collins, Cowley, Gray, and James Thomson were all direct followers of Spenser. His influence upon the poets of the romantic revival of the nineteenth century is even more marked." (Wauchope, 1903: 8)

Considering the great number of the poets and critics who honoured Edmund Spenser, it can be undoubtedly proved and concluded that Spenser is '[…] the most seminal poet in the language […]' (ibid: 9), and awoke inspirational powers in many other English poets, including Burns, Shelley, Byron, Beattie, Campbell, Scott and Wordsworth.

According to King (2003), Spenserian utopia is depicted as "the strange landscape of forests and gardens and castles": '[…] the equally strange "fairyland" depicted in the English epic *Faerie Queene* (by Edmund Spenser), are magical worlds.' (King, 2003: 272).

As it is stated by Quingyun Wu (1995), More's and Spenser's utopian worlds have parallels in common:

> While Thomas More used the device of sea voyages to "discover" his utopia, modeled partly after the newly found societies of America, Spenser adopted the tactic of conquering fallen lands to "establish" a world utopia governed by Britain, which would conquer human evils and master newfound territories. This dream leads to Spenser's "general end" in *The Faerie Queene* to "fashion a gentleman or noble person in virtuous and gentle discipline" and parallels his "general intention" to establish the "glory" of his utopian Faeryland, even at the risk of sometimes overshadowing "our soueraine the Queene." (Quingyun Wu, 1995: 20)

Edmund Spenser, along with Shakespeare and many other legendary figures of the Renaissance epoch, have resembling points in their literary works. This also is an example of intertextuality. Mentioned above writers depict a kind of "utopian reality". They exemplify the best human qualities and a kind of the "right mindset" with no failure in it. They have an exaggerated tendency of perfection in their literary works. As it is ably noticed by Rothstein, Muschamp and Marty (2003): '[…] one man's utopia is another man's dystopia.' (Rothstein, Muschamp, Marty, 2003: 4).

A. S. Byatt introduced the English Renaissance in "The Virgin in the Garden" (1978). The beginning of the story is set up in the National Portrait Gallery in 1968, England. Byatt portrays Elizabeth Tudor as well as Mary of Scots, Anne Boleyn, Thomas Cromwell, Edmund Spenser and other historical persons in her novel. Byatt's novel contains a multitude of allusions and references to the England's past and present. She applies a satiric method in order to illustrate the nation's pride by means of "absurdity due to a further profundity" (Byatt, 2018: 11). Byatt writes that: 'It was no doubt whispering about the iconic and yet realistic qualities of these English Renaissance images, barbaric and crude two centuries after the solid and airy glories of the High Renaissance […] Alexander thought, surveying Thomas Cromwell and the mock-soldiers, about the nature of modern parody.' (ibid: 9).

3. ENGLISH RENAISSANCE POETRY

Williams and Pinsky (2016) claim that: 'The period from the beginning of the sixteenth century to about 1630 is a crucial one in the history of English poetry.' (ibid: n.d.). During this period of time English poem underwent through serious changes and occupied many critics', poets' and historians' minds for the past three hundred years. Williams and Pinsky (2016) determine three phases of the Renaissance poetry: the Native tradition, the Petrarchan and the Major tradition of English poetry.

The earliest phase is the Native tradition. This phase is named like that because it originates in the 14^{th} – 15^{th} centuries and its roots take place in medieval England. According to Williams and Pinsky (2016):

> The earliest of these is the Native tradition, so called because of its roots in the short English poem of the fourteenth and fifteenth centuries and because of its dependence upon a native medieval tradition of grammar and rhetoric; the purest representatives of this tradition are such Tudor and early Elizabethan poets as John Skelton, Sir Thomas More, Sir Thomas Wyatt, Lord Vaux, George Gascoigne, Barnabe Googe, George Turberville, and Sir Walter Ralegh. (ibid: n.d.)

As one of the best examples of the Native style can be mentioned the English humanist, poet and philosopher Thomas More, who spoke through his poetry in direct and unselfish manner:

> Whoso delighteth to proven and assay
> Of wavering fortune the uncertain lot,
> If that the answer please you not away,
> Blame ye not me; for I command you not
> Fortune to trust, and eke full well ye wot
> I have of her no bridle in my fist:
> She runneth loose, and turneth where she list. (ibid: n.d.)

According to Williams and Pinsky (2016), the Native poem usually represents the subject of "human significance". The Native poem is delivered as logical, moral, instructive or judicial information. The author represents a reasonable man, who speaks to his audience, which is perceived by him as much reasonable as himself:

> […] Native poet speaks from his own intelligence, as if he knew it existed; he feels no compulsion to mask himself, to assume a persona, to work from cunning, or to live in exile. Speaking from his own intelligence, he speaks to another intelligence, as if he knew that that, too, existed; he is a reasonable man, addressing with his own voice other reasonable men; and the tone of the voice tells us that he is confident of the existence of reasonable men in his audience. And since he is a reasonable man speaking to other reasonable men, his discourse is reasonably organized; he speaks in the accepted forms, forms that have traditionally organized the details of men's thought." (ibid: n.d.)

The next period is called – the Petrarchan period. The period is named after the Italian poet Francesco Petrarch. The Petrarchan period is prominent with the "new Italian poetry" and the "new Classical Latin" which became more used than "Medieval Latin". Williams and Pinsky (2016) state that:

> The intermediate tradition is the Petrarchan, so called because of its primary dependence upon the new Italian poetry of Francesco Petrarch and his followers in both Italy and France, and because of its secondary dependence upon the "new" Classical Latin, rather than Medieval Latin, as a normative literary language; this revival of interest in the more "eloquent" Latin writers started in Italy with Petrarch and his contemporaries and spread slowly throughout the continent during the fifteenth and sixteenth centuries. The best representatives of this tradition are such Elizabethans as Edmund Spenser, Sir Philip Sidney, Samuel Daniel, Thomas Campion, and the English Madrigalists. (ibid: n.d.)

The Petrarchan phase is derived from the Italian poet Francesco Petrarch's (1304-1374) works. The sonnet is divided into an octave and a sestet. It lacks the final couplet comparing to the Shakespearean sonnet. One of the Petrarchan poetry characteristics is - an affinity to romantic poetry. The most frequent topics of Petrarchan poetry are: women's beauty, description of love and bitter-sweet pain caused by it.

Williams and Pinsky (2016) claim that in spite of the similarity between Petrarchan and Romantic movements of the late 18th and the early 19th centuries, it wasn't in "the main tradition of English poetry". According to Williams and Pinsky (2016): '[…] it was an eccentric movement away from the Native tradition that began with Skelton, More, and their medieval predecessors, and it is at once an enrichment and a decay of that tradition.' (ibid: n.d.). The Petrarchan phase displaced the Native phase. As it is stated by Williams and Pinsky (2016):

> Even though we may think of Spenser's *Faerie Queene* as the great and monstrous monument to Petrarchism, we must finally admit that the Petrarchan movement produced no sustained body of poetry as great as that of the Native movement, however fine some Petrarchan poems might be. But we would be foolish to regret wholly the displacement that took place around 1580. (ibid: n.d.)

According to Williams and Pinsky (2016), the third phase is known as a combination of the two earlier phases:

> The third phase is one to which it is difficult to attach a familiar label. It is the major tradition of English poetry, one which assimilates and completes the practices of the earlier phases gathering the virtues of both and dispensing with the vices of either. Though early, Sir Thomas Wyatt in a few poems presages this tradition; but its best representatives are the major poets of the age, Fulke Greville, William Shakespeare, John Donne, and Ben Jonson. (ibid: n.d.)

Williams and Pinsky (2016) claim that these three phases are the result of subsequent progression of principles and methods, which were passing one another throughout the time. As it is stated by Williams and Pinsky (2016), a real understanding of the progression must be achieved by means of research and examination of the subject, not only by repetition of the already known steps:

> […] any real understanding of the progression must be gained, not by a mere rehearsal of the steps, but by a close examination of that which defines them and makes them possible – a body of great poetry that goes by word, line by line, through the century, and beyond. (ibid, 2016: n.d.).

According to Malcolmson (2013), the period of English Renaissance Poetry is largely affected by historical changes in religion, politics and society. The Protestant Reformation caused the reinforcement of Queen Elizabeth I' power and further development of the government in the early 17th century. London became more developed as an urban capital city, which was a result of the shift from the feudal economic system to the capitalist system. Malcolmson (2013) claims that: '[…] history is the story of the dynamic operation of power or ideology in the act of establishing itself, or a clash of differing ideologies, in contradiction with each other.' (Malcolmson, 2013: 4).

One of the most prominent representatives of the Petrarchan epoch is the English Renaissance poet Edmund Spenser. Burt and Mikics (2010) describe Spenser as: 'Elizabethan gentleman, colonial official in Ireland, and author of the immense, gorgeously varied allegorical epic *The Faerie Queene* – stands out among English Renaissance poets for his lush and hieratic sensibility.' (Burt and Mikics, 2010: 52). As it is stated by Malcolmson (2013):

> […] when Spenser fashions a gentleman in *The Faerie Queene*, the historical significance is not a reference to a particular courtly figure, like Sir Walter Raleigh, but rather the ritual of fashioning, the social discipline and psychic reorientation, which makes people like Spenser and Raleigh become gentleman in the eyes of their society. (Malcolmson, 2013: 5)

Malcolmson (2013) states that "civility" represented by Spenser needs to defeat the resistance forces, such as: '[…] sensuality, idleness, Irish and Native American populations […]' (ibid: 5). Therefore, Elizabethan poetry doesn't deal with abstract values and intellectual theories like in the previous times. It deals with actions, achievements and experiences which happened in daily life, according to the social principles and the "knight code".

Renaissance poetry has different styles. The most notable is fourteen-line poem that was developed from the Italian poem "sonetto" or "sonnet". As it is stated by Burt and Mikics (2010): '[…] "sonnet" had its modern meaning, and its fourteenth-line norm, for some

Renaissance writers, others applied the word to short songlike poems (in Italian, sonetto means a "little song")'. (Burt and Mikics, 2010: 15).

As it is stated by Burt and Mikics (2010), Spenser's works are the sonnets that illustrate such literary devices as paradox and repetition, which is typical for the poetry of the sixteenth century. Spenser's language is concise and elegant; it represents:

> […] the disappointment of a "stranger", a tourist, at reaching a famous destination and discovering that he cannot see what he came to see; a tragic regard for the passing of great nations, for the long-term, one-way flow of history; and an ultimately religious view of a mutable, mortal earth, as compared to the fixed laws of heaven." (ibid: 44)

Religion is one of the most prevailing topics of the Renaissance poetry. Spenser's works reflect his Protestant mind set and religious point of view. The Roman Catholic Church attacked Spenser for the expression of his religious views. Besides religion, Spenser was one of the first who expressed his admiration to the Queen. The epic poem "The Faerie Queene" (1590) is dedicated to Queen Elizabeth I. Spenser describes the ideals of the Renaissance period in the heroic story which is compared to John Milton's (1608-1674) "Paradise Lost" (1667), because both poems reflect theological and political aspects of the Renaissance period. Renaissance poets have a tendency to focus on the aspects and issues regarding the human soul, identity, subjectivity and consciousness. They pay special attention to human desires, power of will and human faults. Spenser, Sidney and other Renaissance poets have very similar views regarding the politics, society and religion. On the other hand, Shakespeare's contain satire, mockery, detachment and play. The period of the Renaissance poetry can be split into two time periods: Tudor period (1485-1603) and Stuart period (1603-1649). However, the Renaissance poetry has such qualities in common as: emotional entanglement and excellent rhetoric and profundity.

4. SPENSER'S "THE FAERIE QUEENE"

Edmund Spenser is best known for his epic poem "The Faerie Queene" (1590), which is a fabulous allegory dedicated to the Tudor dynasty and Queen Elizabeth I in particular:

> Spenser was a prolific poet, whose career as a writer, unlike those of many other Elizabethan poets, lasted the whole of his adult lifetime. C.S. Lewis once remarked that everything that Spenser wrote outside *The Faerie Queene* was 'something of a diversion'. However much of an exaggeration that may be, nonetheless *The Faerie Queene* remains by far his most important work […] (Waller, 1994: 1)

Spenser, along with many other poets of the English Renaissance, was strongly influenced by humanists' religious ideas and a Christian mode of thinking. Religion was the leading mechanism which guided people's lives in that period. According to King (2003):

> The classical ideals of humanism influenced several important authors of the English literary Renaissance, such as Edmund Spenser (1552-1599), Ben Jonson (1572-1637), and John Milton (1608-1674) – notably not, however, William Shakespeare. Spencer and Milton were both lyric poets and creators of two of the major epics of the Renaissance: respectively, *The Faerie Queene*, an allegory centred on Queen Elizabeth I; and Paradise Lost, an exploration of the meaning of the Christian vision of the Fall of Man. (King, 2003: 315)

Spenser's "The Faerie Queene" consists of six books. The first three books were published in 1590. The complete set of six books was published in 1596. The poem is considered the longest English poem and one of the best works of Spenser, representing the innovation of Spenserian stanza. Wauchope (1903) asserts that: 'The language is frequently archaic and designedly unfamiliar […]' (Wauchope, 1903: 9). The poem is written in the Early Modern English language. As it is stated by Wauchope (1903), the poem represents the legends of:

> (I) the Knight of the Redcrosse, or Holiness, (II) Sir Guyon, the Knight of Temperance, (III) Britomart, the female Knight of Chastity, (IV) Sir Campbell and Sir Triamond, the Knights of Friendship, (V) Sir Artegall, the Knight of Justice, and (VI) Sir Caledore, the Knight of Courtesy. Book I is an allegory of man's relation to God, Book II, of man's relation to himself, Books III, IV, V, and VI, of man's relation to his fellow-man. (ibid: 9)

The poem narrates the stories of several knights. While going on quests and being tested with many different trials, each knight represents one particular virtue. Every virtue is an allegory and outlines the process of inner growth of a particular knight. Sometimes knights fail in their mission, which describes the hardships and struggles in the process of personal evolution.

Spenser based his epic poem “The Faerie Queene” on his religious belief and represented six spiritual virtues as faithful and honourable knights: Redcrosse – the knight of Holiness, Guyon – the knight of Temperance, Britomart – a male knight of Chastity, Artegall – the knight of Justice, Cambell and Triamond – the knights of Friendship and Calidore – the knight of Courtesy.

Mentioned above virtues represent qualities of genuine medieval chivalry, and as a rule, every knight has his lady to protect. In this case, the role belongs to Gloriana or Faerie Queene, who is the prototype of Queen Elizabeth I.

4.1. Chivalry

Spenser’s “The Faerie Queene” is the most prominent representation of English chivalry and romanticism. As it is stated by Wauchope (1903): ‘The Faerie Queene is the most perfect type which we have in England of the purely romantic poem. Four elements enter into its composition: “it is pastoral by association, chivalrous by temper, ethical by tendency, and allegorical by treatment” (Renton).’ (Wauchope, 1903: 9).

Wauchope (1903) claims that the background of the story is taken from “the old cycle of Arthurian legends”. The story is set in enchanted forests, medieval castles and unreal romanticized fairyland, with events impossible in real life. It strongly outlines the features of medieval chivalry, such as brave knights, damsels in distress and tremendous monsters. The knights are supposed to correspond to the ideal of the virtues, which sometimes they don’t because of the “human nature” and the personal struggle. As it is stated by Wauchope (1903):

> Much of the machinery and properties used in carrying on the story, such as speaking myrtles, magic mirrors, swords, rings, impenetrable armor, and healing fountains, is supernatural. All the characters – the knights, ladies, dwarfs, magicians, dragons, nymphs, satyrs, and giants – are the conventional figures of pastoral romance. (ibid: 9)

The story begins in a castle of the Queen Gloriana, who is the queen of the Fairyland. She made a feast that lasted for twelve days. During the feast the queen sets off her best twelve knights on a mission. The most fabulous of them all is Prince Arthur, who is represented as an “ideal knight” and is the leading male character of the story. According to Wauchope (1903):

> Prince Arthur, the personification of Magnificence, by which Spenser means Magnanimity (Aristotle's μεγαλοψυχία), is the ideal of a perfect character, in which all the private virtues are united. It is a poem of culture, inculcating the moral ideals of Aristotle and the teachings of Christianity. (ibid: 10)

According to Quingyun Wu (1995), Spenser wrote in a letter to Raleigh that he exemplifies knight Arthur as a King for the Queen. Knight Arthur represents the main moral qualities of a dignified and Queen's worthy person. Medieval knights were supposed to behave in a proper and appropriate manner, which represents the noble gentlemen's code of conduct. As it is stated by Wauchope (1903): 'The knights are commissioned to champion the cause of persons in distress and redress their wrongs.' (Wauchope, 1903: 9). The chivalry code was popular in 1170 – 1220. It is directly correlated with medieval Christian Humanism and was spread all over Medieval Europe.

4.2. Mythology and religion

Spenser was influenced by the "new teachings", like other Renaissance writers, such as Milton and Gray. "The Faerie Queene" has allusions to Tasso and Ariosto, who were famous Italian Renaissance poets. Spenser's "The Faerie Queene" is very similar to "Orlando Furioso" (1516) by Ludovico Ariosto and "Jerusalem Delivered" (1581) by Torquato Tasso, which caused some to accuse Spenser of borrowing the ideas from the Italian poets. Like mentioned above poets, Spenser applied classical mythology in "The Faerie Queene". According to Wauchope (1903):

> Greek myths are placed side by side with Christian imagery and legends. Like Dante, the poet did not consider the Hellenic doctrine of sensuous beauty to be antagonistic to the truths of religion. There is sometimes an incongruous confusion of classicism and mediævalism, as when a magician is seen in the house of Morpheus, and a sorcerer goes to the realm of Pluto. Spenser was guided by a higher and truer sense of beauty than the classical purists know. (Wauchope, 1903: 10)

"Guyon" reveals himself to "Mammon" as: 'I, that am fraile flesh and earthly wight' (II. vii. 50) (ibid: 177). According to the Bible and the interpretation of medieval writers, "Mammon" is perceived as a demon or an evil god of false devotion, such as material wealth. "Mammon" represents a greedy chase for some personal benefits. One of the chapters in Byatt's novel is named "Mammon", which is explained in further in the paper.

Wauchope (1903) writes that Spenser outlined one of the most prominent elements of the mythology and classicism genres – the worship of women's beauty. According to Wauchope, 1903:

> The Greek conception of beauty included two forms—the sensuous and the spiritual. So richly colored and voluptuous are his descriptions that he has been called the painters' poet, "the Rubens," and "the Raphael of the poets." As with Plato, Spenser's idea of the spiritually beautiful includes the true and the good. Sensuous beauty is seen in the forms of external nature, like the morning mist and sunshine, the rose gardens, the green elders, and the quiet streams. His ideal of perfect sensuous and spiritual beauty combined is found in womanhood. (Wauchope, 1903: 10)

One of the examples is – Una, who has as much beautiful and fair soul as her face, and who is represented as an ideal of a woman. Quingyun Wu (1995) claims that:

> *The Faerie Queene* is more a social and political work with public concerns than a book of individual spiritual regeneration such as the medieval romantic epic. Typical of courtier literature found during the Renaissance, *The Faerie Queene* does idealize the court or the reigning monarch; yet, instead of perpetuating the present, Spenser advocates striving for a better government and a better ruler in his New World, Faryland. Spenser's idealizing impulse, therefore, gives *The Faerie Queene* a well-designed utopian structure. (Quingyun Wu, 1995: 20)

Spenser expresses his criticism of the 16th century feudal Britain and his Christian faith in "The Faerie Queene". Quingyun Wu (1995) asserts that: 'With the Red Cross Knight becoming the patron saint of England in a vision of the New Jerusalem, Spenser establishes the holiness of the Christian or Protestant world.' (ibid: 20).

4.3. Allegory

16th century Puritan England considered that a literary work should be not only entertaining but enlightening as well, and it should provide some reasonable lesson for the public. As it is claimed by Wauchope (1903):

> Milton doubtless had this feature of the Faerie Queene in mind when he wrote in Il Penseroso:- "And if aught else great bards beside, In sage and solemn tunes have sung, Of turneys, and of trophies hung, Of forests and enchantments drear, Where more is meant than meets the ear." (Wauchope, 1903: 11)

Spenser's allegory in the "Faerie Queene" represents Spenser's desire to teach a lesson in ethics and behaviour, which describes a gentleman and '[…] noble person in virtuous and gentle discipline […]' (ibid: 11). Wauchope (1903) distinguishes four types of allegory found in the "Faerie Queene": moral, spiritual or religious, political and personal.

Moral allegory is depicted by means of good and evil, representing virtues and sins. The characters of the poem struggle in order to make the right choice and have a tendency for perfection. For instance, Knight Redcrosse is a personification of the Holiness virtue, along with the other knights, who stand for different kinds of virtues. Una – is the Truth, Duessa – the Duplicity, and Gloriana – is a symbol of a perfect woman, who unites all the virtues together.

Spiritual or Religious allegory is the interpretation of Christianity; the confrontation of Protestant England against Catholicism. Therefore, Una – the truth, represents the true and genuine faith during the Reformation period. The wizard Archimago and Duessa represent Rome and Catholic Church that is under cover, trying to deceive people.

Political and Personal allegory reflects Spenser's attempts to please aristocracy at court. Spenser wrote the poem and dedicated it to the Queen in order to gratify Queen Elizabeth I and to gain some benefit. According to Wauchope (1903):

> One of Spenser's prime objects in composing his epic was to please certain powerful persons at court, and above all to win praise and patronage from the vain and flattery loving queen, whom he celebrates as Gloriana. Prince Arthur is a character that similarly pays homage to Lord Leicester. In the Redcross Knight he compliments, no doubt, some gentleman like Sir Philip Sidney or Sir Walter Raleigh, as if he were a second St. George, the patron saint of England, while in Una we may see idealized some fair lady of the court. In Archimago he satirizes the odious King Philip II of Spain, and in false Duessa the fascinating intriguer, Mary Queen of Scots, who was underserving so hard a blow. (Wauchope, 1903:11).

Spenser used many allusions and symbols in "The Faerie Queene". The allusions were made to the existing persons he liked and disliked, such as: Mary, Queen of Scots, Queen Elizabeth I and many others. The allusions to certain places and events are included as well, such as: the Reformation of Church, Catholic and Protestant Churches, the Spanish Armanda, 16th century England and Ireland's relationships. Spenser represented the real 16th century England in his work, and the world he wished to exist by visualizing his "ideal world" or his "utopia".

Lethbridge (2006) claims that:

> […] Spenser's "ideal" is, as he implies here, either an ideal about the world, a sort of utopia, or a belief that such an ideal could be realized in the world, or that Spenser should learn only while the poem was in *medias res* that the world was hopelessly antagonistic to virtue. There is no indication that Spenser thought he could turn the world into a wholly virtuous place; nor that he thought that virtue could proceed unchallenged or victorious. (Lethbridge, 2006: 334)

When Spenser wrote "The Faerie Queene" he expected criticism. "The Faerie Queene" suggests that the world must struggle against evil and vice in order to become a better place. Spenser indicates that the victory is only a part of the whole process and after every battle is another one. The world is incomplete and people living in it are like the warriors, who have constant and endless battles.

5. BYATT'S "THE VIRGIN IN THE GARDEN"

5.1. A. S. Byatt

The novel "The Virgin in the Garden" is written in 1978, by an English novelist, poet and Book Prize winner – Dame Antonia Susan Duffy Drabble, known as A. S. Byatt.

Byatt was born on 24th of August, 1936. She was born in South Yorkshire, England. Her father John Drabble was a Queen's Council, and mother Kathleen Bloor was a scholar of an English poet Robert Browning. Byatt has two sisters and one brother: Margaret Drabble, who is an English novelist, biographer and critic, Helen Langdon, who is an art historian, and Richard Drabble – a barrister.

During the Second World War Drabble family moved to New York. Byatt attended Sheffield High School and Quaker Mount School, where she felt lonely and had difficulties making friends. Then she attended Newham College in Cambridge, Bryn Mawr College in the US and finally, Somerville College in Oxford. From 1962 to 1971 Byatt worked as a lecturer in the University of London. From 1972 to1983 she lectured in the University College of London.

In 1959 Byatt married Ian Charles Rayner Byatt, however, they divorced in 1969. She gave birth to a daughter and a son. Byatt's son died in a car accident when he was eleven years old. Byatt gave birth to two daughters during her second marriage to Peter John Duffy.

Byatt's career as a writer started in 1964, when her first novel "The Shadow of the Sun" was published. "The Virgin in the Garden" was published next, in 1978. After that followed: "Still Life" in 1985, "Babel Towel" in 1996, and "A Whistling Woman" in 2002. All three novels are sequels of the "The Virgin in the Garden" describing the life of the main protagonist – Frederica Potter. Byatt's "Still Life" won the Silver Pen Award in 1989.

"The New York Times" interviewed Byatt and wrote an article about her. The New York Times asserts that:

> A. S. BYATT is an enthusiastic reader of Victorian novels, and in some ways she is a writer of them as well, or of updated versions. Her new novel, "The Children's Book," which was a finalist for the Man Booker Prize awarded on Tuesday, is 675 pages long and has a Trollopean heft and sweep; it starts in 1895 and ends after World War I.

"The New York Times" describes Byatt as: 'Ms. Byatt, 73, lives in London but was in New York to start a nearly monthlong book tour. She is a short, stout woman, well organized and self-assured.'. It is said that Byatt is a very clever woman, who has read a great number of books, therefore, a conversation with her is like a "syllabus":

> Before becoming known as a novelist, Ms. Byatt taught for many years, and there is still something donnish in her manner. She speaks quickly, in long allusive paragraphs that often end with a little joke or flash of sly wit. She has read so many books that her conversation can sound like a syllabus.

According to Noakes and Reynolds (1998):

> Byatt's work gives us access to an astonishing breadth of reference and systems of thought. Nothing is too large for her, and nothing too small. But everything is connected and inclusive. One idea will always lead on to another as nothing comes to her singly. Which is probably why she has always been compelled to write fiction. (Noakes and Reynolds, 1998: n.d.)

Noakes and Reynolds (1998) claim that one of Byatt's greatest qualities as a novelist is "her love of language". Byatt's fiction incorporates the lives of real people, including her own. In the interview to the "New York Times" Byatt stated that: 'Olive Welwood is not autobiographical. She's a much more erratic and passionate person than I am.'. Noakes and Reynolds (1998) make an interesting remark about Byatt:

> A. S. Byatt casts herself as a writer of fiction ('My own short novel'), who sets conundrums, sifts for treasure and puzzles us with wordplay ('riddling'); who makes connections ('links'); who exploits different forms and genres ('autobiography, biography, fact and fiction'); and who teases us with the possibility that none of this is true ('(and lies)'). (ibid.: n.d.)

In the interview Byatt explains that her mind is 'inclusive in a natural way'. Byatt possesses such qualities as: an insatiable reader, an outstanding scholar, a critic and a philosopher. She provides 'a remarkable system of thoughts' in her works because she gives numerous references of outside sources for the reader. Byatt describes objects of art in her works. For example, Picasso's "Boy with a Pipe" and "Saltimbanques", Rodin's "Danaide", Durer's "Praying Hands", Van Gogh's "Sunflowers" and many others. Noakes and Reynolds (1998) describe Byatt's style of writing as 'a brilliant notion' that can work only in Byatt's fiction.

> It makes us realise that all of Byatt's fiction – stories and novels – are about death, and a defence against death. Time – as in her quartet of novels or even in Possession – has no relevance, because it weaves in and out and round, and resists shaping, sorting, ordering, cataloguing, listing. Byatt's imagination 'includes' everything and isn't limited by finite boundaries. (ibid.: n.d.)

Byatt confesses that since she left academic teaching of English literature and became a "full-time writer", she is more happy and content: '"I held a full-time university teaching post for eleven years and now feel entirely happy, for the first time in my life, at the prospect of writing full time, thinking things out from beginning to end, and reading for my own

purposes."' (ibid.: n.d.). Byatt states that formal scholarship is only a half of the path. The true knowledge is hidden and unknown. This knowledge can only be imagined.

Byatt wrote "The Virgin in the Garden" about the period after the Second World War. The novel is written in a provocative manner, with open-ended chapters. In some chapters Byatt represents events from the characters' past. Byatt's novel is about such topics as: passion, sexuality, religion, "nation's identity" and gender relations.

5.2. "The Virgin in the Garden"

The novel "The Virgin in the Garden" (1978) is written in a literary realism genre. This literary genre originated in the 19th century, mostly recognizable in French and Russian literature. It represents realism in literature and art avoiding the supernatural elements of fiction. Realism usually portrays everyday life events and experiences.

"The Virgin in the Garden" is followed with three subsequent works of Byatt: "Still Life" (1985), Babel Tower (1996), "A Whistling Woman" (2002).

The novel takes place in the same year as Queen Elizabeth II's coronation – in 1953, in Yorkshire. "The Virgin in the Garden" narrates a story about the Potter family members and about the people with whom they have connections. The plot of the novel represents three stories: Stephanie's, Frederica's and Marcus's. The main story is centered on Frederica, who is the leading character and plays the young Elizabeth I in her school play.

Bill and Winifred Potter are the father and the mother of the family. Bill is a domineering and arrogant person, who has frequent mood changes and easily gets irritated. Bill usually acts in a manner that his family members found disturbing: 'Their lives had been punctuated by such gales of rage. This was by no means the first broken lamp. They lived by a myth of normality, an image of closed family safeties and certainties. But there were rips and interstices through which the cold blasts howled, had always howled and would howl.' (Byatt, 2018: 261). Bill is an honorable teacher in Blesford Ride School in Yorkshire:

> Bill Potter was Alexander's Head of Department. He was generally agreed to be a first-rate teacher, inspired, dogged and ferocious. He was respected by University Selection Boards, and feared by the headmaster. […]
> Bill was in many ways a reincarnation of the original spirit of Blesford Ride. He proclaimed the weighty agnostic morals of Sidgwick, George Eliot and the first Matthew Crowe. He worked ferociously at his own version of Ruskin's and Morris's popular culture, with a dour respect for real workers and their lives and interests more akin to Tawney's work in the Potters. The vigour behind what local cultural life existed in 1953 was in large part his. (ibid.: 24).

Bill raises his children in severity. He wants to see them educated and strong; both mentally and physically. He hates weakness. Probably that's why he named the girls with

male derived names: Frederic and Stephan. He hates Marcus's mental disease and calls him "lunatic".

Winifred is the mother of the Potter family: 'Winifred belonged to that generation of wartime housewives to whom plastic, any plastic, was a labour-saving miracle, and colour, any colour, indisputably liberating and cheering.' (ibid.: 38).

Stephanie is the eldest of the children. She is an excellent graduate of the Cambridge University. She works as a teacher in the local grammar school, sharing her life with her siblings, which isn't a pleasure for her. Stephanie is: '[…] a mild, soft, blonde girl with large breasts, elegant legs, and rather too tightly rolled pageboy hairstyle. She had just taken a double First at Cambridge and was now teaching at her old school, Blesford Grammar.' (ibid.: 35). Stephanie, as well as her sister Frederica, is in love with Alexander, who is a teacher and a dedicated playwright: 'Frederica and Stephanie, who were both in love with Alexander […]' (ibid.: 38). Stephanie is suffocating under the pressure and strict control of her father. In spite of her father's protests, she decides to marry a local vicar – Daniel, who is in love with Stephanie. Daniel isn't the right fit for Stephanie, since he is too obese, having no money and no house. He can't provide Stephanie with a bright future. Notwithstanding this, Stephanie marries him and is gone from her parents' house.

Sixteen year old Marcus is a genius in mathematics, but he lost his brilliant abilities when trying to explain them to his rigorous father, Bill Potter:

> Marcus was Bill's youngest child and his only son. He had a free place at the school, and was officially due to take A-levels in two years' time. Nobody knew much about him. There was a general desire to treat him 'normally', which meant in practice never singling him out, and leaving him as far as possible to his own devices. […] Marcus, unlike Bill, was an unnaturally colourless person. […] As a small boy, however, he had had the uncanny gift of being able to do instant mathematics. He had also been discovered to have perfect pitch. When he was fourteen the mathematical ability had mysteriously left him. […] Bill's colleagues were aware that he himself, almost entirely unmusical, was touchingly proud of his son's gifts, which he persisted in regarding as evidence of a capacity, in due course, for an even more phenomenal academic success than those already achieved, more conventionally, by his two elder sisters. (ibid.: 28).

Marcus is suffering from a mental disease, called - photism, which is a hallucinatory condition making a person see terrifying visions of light. Marcus doesn't have any friends. Byatt didn't have friends at school herself, which is an allusion to her life story. Marcus is a self-isolated, lonely boy, who seemed a bit weird and not like the other boys of his age. Marcus happens to befriend a biology teacher – Lucas Simmonds. Lucas considers Marcus's photism to be a spiritual revelation by marking Markus as a 'gifted' and not a 'sick' person: 'Experiences of floods of lights and glory which frequently accompany moments of

revelation' (ibid.: 162). Lucas performes odd experiments with Marcus and their friendship turnes out to be fatal for both of them.

The last but not the least, seventeen year old Frederica Potter. She is the main character of the novel. Frederica is compared by Byatt to Queen Elizabeth I and Spenser's "The Faerie Queene". Frederica is tall, skinny and has long red hair just like Queen Elizabeth I. Frederica is very clever since her strict father gave her the best education. Frederica possesses a sharp wit; her knowledge of literature and art, as well as English language - are brilliant. Frederica participates in a play dedicated to Queen Elizabeth I. She plays the leading role since she has a physical resemblance to the Queen. In spite of Frederica's ardent desire to act like a professional actress, she doesn't have the acting skill or the innate acting talent. Frederica was too expressive and clumsy, and she didn't have a "bodily grace" when she was performing on the stage: 'Frederica was without bodily grace. During all her rehearsals before the mirror, no matter how her voice swooped and sobbed, her arms had been rigid along her rigid trunk. She had no idea what to do with them.' (ibid.: 93).

Frederica possesses a strong character, resembling that of Queen Elizabeth I's, whose identity is called "rock-like": '[…] a play so much about rock-like identity […]' (ibid.: 133). Frederica is an educated, self-confident and egocentric young woman: '[…] Frederica, who equally clearly believed herself to be a genius, and expressed this belief comparatively grossly and stridently.' (ibid.: 175). She is madly in love with Alexander and is desperately seeking for his attention and company, which annoys Alexander a lot.

The most significant event of the story is the staging of a play written by Alexander Wedderburn, who is a teacher in Blesford Ride School in Yorkshire:

> He was nevertheless, at fifty, in well-cut olive gabardine, cream silk shirt and gold chrysanthemum tie, a handsome man. […] Alexander was informal with a difference, cavalry twill, hacking jacket, suede boots, gold Viyella shirt. His beauty was casual – long soft brown hair falling slightly across a thoroughful brow, everything long and fine and clean-cut and groomed, but delicately so, with no hint of the hearty or plummy. (ibid.: 38).

Alexander wrote his play as a modern version of Spenser's "The Faerie Queene". He is a big admirer of Queen Elizabeth I and Spenserian verses: 'In his drawer he kept a dozen Spenserian stanzas about nature, genius, and the square world of glass which perhaps only Frederica would entirely have understood. And he had no intension of ever showing them to her.' (ibid.: 326). Alexander feels "very English" by being a big fan of "good English traditions". Alexander idolizes the Virgin Queen and dedicates his play in her honor, just like Spenser did in his time. He considers the coronation of the second Elizabeth to be a celestial sign and takes this opportunity to recreate the new Renaissance, and the modernized Queen:

‘[…] the Coronation and conquest of Everest indicated the coming of the new Imperum, Heaven on Earth, Golden Age, Cleopolis or any such conjunction of temporal imperfection and eternal satisfaction.’ (ibid.: 316).

Alexander worships Spenser’s virtues; meanwhile, he is engaged in a love affair with a married woman Jenny Parry, Geoffrey Parry’s wife: ‘[…] energetic young married woman, bored, lonely and unemployed in a small male community’ (ibid.: 52). When Alexander refers to Spenser he names him: ‘Edmund Spenser, sweet poet of sweeter married love’ (ibid.: 515). In the meantime, Alexander: ‘considered his own erotic oddities and embarrassments […] He liked the imaginary relish […] He liked his delicious solitude, certainly, and intended to let no one invade it. But also – and this was odder, if still not *very* odd, surely – he liked fear.’ (ibid.: 453). The whole contradiction of the nature Alexander possesses exemplifies the irony and the divergence of human nature itself. Alexander believes Spenserian virtues to be the right and fair mind set, but doesn’t follow these principles himself since it is only the matter of inspiring art. Being handsome and eloquent he represents a knight, who is totally opposite to Spenser’s heroes.

Byatt’s novel is abundant with a great multitude of allusions related to different disciplines including: science, art, literature, history, psychology, astrology, mythology, etc. Byatt makes a lot of references to historical persons, artists and events, such as: William Shakespeare, Edmund Spenser, William Wordsworth, Queen Elizabeth I and Queen Elizabeth II, Reformation of the Church, the coronation year 1953, and many others. Byatt tells through one of her characters that: ‘The Renaissance was when they got Man’s relationship with Spirit wrong. They revived the old pagan idea that Man is the Measure of all things, which of course is absurd, and that idea did untold damage.’ (ibid.: 164).

As it is stated by Lodge (1992), parody, metaphor, irony, parallel structure and etc. are the tools for intertextuality. Examples in Byatt’s novel:

1. Metaphor: ‘She was the bitch-goddess in the grove, his own creation […]’ (ibid.: 492);

2. Irony: ‘dry verse in a dry culture’ (ibid.: 505);

3. Parallel structure: ‘sex, dancing, death; death, dancing, sex.’ (ibid.: 418);

4. Irony: ‘She had called up this impotent ghost of English poetry, but could offer it no blood to make it utter.’ (ibid.: 330);

5. ‘I will not bleed’ (ibid.: 420); refers to both - Frederica and Elizabeth I. Ironically, there were “Seas of Blood” when Frederica lost her virginity.

6. Parody: ‘was a muted parody of the resurrection of Hermione in A Winter’s Tale. […] he had been playing with themes of rebirth and renaissance’ (ibid.: 479).

Byatt demonstrates human relationships with vigorous ironic solemnity and intense sensitivity. She underlines all the involuntary ridiculousness of the true human nature. Byatt makes a contrast and a satire by means of representing human flaws and Spenserian religious virtues in the same context. Byatt draws on Freud's theories linked to human flaws and satirically juxtaposes Freud with Spencer. Sigmund Freud (1856 - 1939) is the Austrian neurologist, who is the founder of psychoanalysis. His theories deal with such subjects as unconscious mind and sexual behavior.

In the chapter "The Dragon at Whitby" Lucas, who is employed as a biology teacher, performs odd experiments with Marcus, who is just a teenage boy and one of Lucas's students. Lucas uncovers his criminal past in relation to his sexual preferences: 'There are ways to eternal life that aren't available to the higher organisms, you know, even Freud said so. He said death was bound up with our sexual method of perpetuating ourselves.' (ibid.: 409). Another example of contradictory human nature is depicted in Daniel Orton's character. Daniel is a vicar who can't restrain his own passion towards Stephanie: 'He recognized in himself the desire to squeeze Stephanie. Whilst her father preached to him, he had imagined, with extraordinary clarity, that he might lean forward and take hold on her round, lazy ankle and grip, grip till the bones shifted.' (ibid.: 71). He wasn't a religious Christian notwithstanding his occupation. However, he read a lot of religious and English classic literature: 'He shifted in his hard little bed and addressed himself to *King Lear*.' (ibid.: 71). Daniel and Lucas both suffered from their inner conflicts that made contradictions. Their desires are considered as "sinful" according to the religious Spenserian stanzas. The same issue concerns Alexander, who adores Spenser's virtues and isn't careful about his own private life's behavior.

5.3. The post-war England in the 50's

Byatt's novel "The Virgin in the Garden" is written in 1978, and the novel's events took place in 1953, the year of Queen Elizabeth II's coronation.

England was one of the victors in the Second World War. It was the time of social and economic reformation, which flourished in the late 1940's and 1950's. The Labour Party won the elections and established its government, which lasted till 1951. England lost its overseas colonies, which gained independence in 1950s – 1960s. The national pride or identity was affected. Byatt alludes to the "identity" of English people: 'They were both to do with identity: the identity of a culture (place, language and history), the identity of an individual human being as an object for mimetic representation.' (Byatt, 2018: 7). England lost the

territories but didn't lose the national spirit and the pride. This is boldly exemplified in the treatments of the novel's characters.

The 1950s are marked as years of prosperity and wealth for the middle and working classes. Women's social position started to get better. Education and culture got improved as well. It was the time when youth culture started to flourish with musical celebrities that later became classics, such as The Rolling Stones and The Beatles. As it is stated by Noakes and Pattinson (2014):

> The historian David Kynaston, author of *Austerity Britain 1945 – 51*, has in recent years found himself in demand as a talking head, asked to commentate and bring a historical perspective to bear on our current 'age of austerity'. […] the return of fashion of an idea of 'thrift', or 'conspicuous austerity', and considered the extent to which British people's spending habits and attitudes to consumption might be shaped by a collective sense of morality, born of past experiences. (Noakes and Pattinson, 2014: 195)

The war had exhausted Britain. The country that was a major empire tried to hold its position and power. It was the economic crisis for Britain. Noakes and Pattinson claim that:

> Since the onset of the global financial crisis there has in the UK been a huge resurgence of interest in the period to which Kynaston refers: to 'austerity Britain' widely defined, ranging from the beginning of the Second World War through to the post-war settlement and the final years of rationing in the mid-1950s. (ibid.: 196)

The Period of Austerity is marked with a tendency to refer to Britain's national past by means of television, cultural events, museums, cultural and educational institutions, and etc. Mass media prevailed with such slogans as: '[…] 'dig for victory' and 'make do and mend', and, of course, 'keep calm and carry on', but popular historical knowledge about austerity Britain is also mobilized in many other ways.' (ibid.: 196). According to Noakes and Pattinson (2014): 'Many of these messages have been communicated, publicized or elaborated via the mass media, and in particular via news media, where journalists have used 'austerity Britain' as a frame for the discussion of contemporary events and issues.' (ibid.: 196).

In "The Virgin in the Garden" Byatt's alludes to the national past, to the culture and the identity of the English nation. In the National Portrait Gallery: 'There was the black circling curve of railings to which was tied a repeating series of pale reproductions of the Darnley portrait of Elizabeth Tudor, faded coral, gold, white, arrogance, watchfulness, announcing 'People, Past and Present'.' (Byatt, 2018: 7).

The Coronation of Elizabeth II has a massive correlation with the Queen Elizabeth I and 16th century England. It was believed that everything would become better, as if affected by some sort of celestial magic: 'The bright promise of tomorrow is of a second Elizabethan Age

when the expanding resources of science, industry and art may be mobilised to ease every man's burden and produce new opportunities of life and leisure.' (ibid.: 315). Byatt describes in her novel new Elizabeth, who was idolized and propounded as a national treasure and savior. It was the time of the second "Golden Age" beginning under the reign of the second Elizabeth: '[…] once again the fortunes how much greater is the advantage with which the second Elizabethan era begins.' (ibid.: 320). Although, Byatt remarks that two queens weren't alike:

> Her character is well known to all; it is the product of a happy childhood, based on the highest ethical and Christian principles, and serene in the Knowledge of family love and unity. By contrast, the first Elizabeth, with the lusty imperious Henry VIII as her father and the scheming Anne Boleyn for mother, was not perhaps without some qualifications for the title "the daughter of the devil" which the Spanish ambassador bestowed upon her. (ibid.: 321).

Queen Elizabeth I had a grim childhood and faced a lot of difficulties that the second Elizabeth had never experienced. The cruel life experience made Elizabeth I who she was – a genuine "rock-like identity". In the 1950s started reconstruction that caused at major flow of immigrants from the Commonwealth nations. In the 1970s followed multiple economic crises. England wasn't the powerful empire it was before.

Byatt tells the history of England behind the actual story by means of paralogues. Frederica is the protagonist of the novel, who is compared to Queen Elizabeth I. The novel includes several extracts of Spenser's "The Faerie Queene" and portrays two Queens. These two works have intertextual connections and represent an example of paralogical connection. Byatt tells the story of Spenser and his poem "The Faerie Queene" by means of Alexander's play: "The sage and serious Spenser was then dead, his castle of Kilcolman burned by the savages along with various lost volumes, it was presumed, of the endless *Faerie Queene*, and himself buried, destitute, next to Chaucer in Westminster Abbey, by Essex." (ibid.: 382). His love of the Renaissance poetry is one of the reasons for Alexander to write his play and to show his vision of the Renaissance. Alexander adores Spenser and the Queen. He is passionate about the history of England: 'He quoted Spenser's epithalamium, clear and florid. This in its turn moved in him his Tennysonian passion for the past, the sense of other moments of vanished perfection, or translation.' (ibid.: 360). By means of paralogues and multiple references to the Renaissance poets, writers, artists and historical persons, Byatt reveals the English Renaissance from social, political, religious and artistic perspectives.

6. ENGLISH RENAISSANCE POETRY IN BYATT'S "THE VIRGIN IN THE GARDEN"

Byatt's "The Virgin in the Garden" draws on the Renaissance poetry and is abundant with allusions and references to the poetry by Queen Elizabeth I of England, Edmund Spenser, William Shakespeare, John Webster, James Shirley and others. As it is stated by Noakes and Reynolds (1998): 'Byatt's work gives us access to an astonishing breadth of reference and systems of thought. Nothing is too large for her, and nothing too small. But everything is connected and inclusive. One idea will always lead on to another as nothing comes to her singly.' (Noakes and Reynolds, 1998: n.d.). Byatt refers to many sources in order to show the epoch of Renaissance, as well as England in the 1950's. The list of the examples of the Renaissance poetry found in the novel is provided in Appendix 1.

The first example of Renaissance poetry found in Byatt's novel is an extract from the poem "On Monsieur's Departure" written by Elizabeth I. The extract is in the "Prologue: The Nation Portrait Gallery: 1968". The Queen had a good education, which was not common for a person of the Renaissance period. She wrote this poem in honour of her suitors who tried to marry her but didn't succeed. It is believed that the poem describes the Duke of Anjou's failure to marry the Queen.

In this part of the plot appear two main characters – Alexander and Frederica. The extract incorporates the idea of the "denial of suitors" which is described in Frederica's attempt to win Alexander's heart and his refusal.

Byatt alludes to the "national identity" with an extract from a praise song dedicated to the Queen, who is called "Bessy": 'Hath chose thee to mine heir/ And my name is merry Englonde […]' (Byatt, 2018: 14). It is written in Early Modern English language. Byatt speaks of the identity of the English nation, the history and past of England. At the same time Byatt draws on the modern times of her youth and the Coronation of Queen Elizabeth II in 1953.

The chapter "Coronation" contains an extract from Shirley's poem "The Glories of Our Blood and State" (1640). In this chapter the Potter family and their acquaintances, along with their friends gathered together to watch the Coronation ceremony on TV. The characters express a hope for a brighter future: 'The bright promise of tomorrow is of a second Elizabethan Age when the expanding resources of science, industry and art may be mobilized to ease man's burden and produce new opportunities of life and leisure.' (ibid.: 315). It is the time "when the present is hard and the future is veiled". "National identity" makes people believe that "the age of chivalry" does not belong to the past. On the contrary, the lines from

Shirley's poem express a doubt regarding the "brighter future": 'Dubiety intruded oddly into affirmations of promise and significance.' (ibid.: 316). Byatt alludes to "national identity": 'He felt happy and English.' (ibid.: 353).

The extracts of poetry mentioned above emphasize the gap between the expectations and reality. The novel's characters wanted to believe in a kind of a "fairy tale" that was suggested by the news. Byatt depicts the pride and glory of the ordinary English people, who are too impressed by the upcoming "fairy tale". The characters feel "moral embarrassment" and deep down understand the whole ridiculousness of the situation. In the chapter Byatt also compares two queens – Elizabeth I and Elizabeth II. Byatt underlines that Elizabeth II: '[…] is the product of a happy childhood, based on the highest ethical and Christian principles, and serene in the knowledge of family love and unity.' (ibid.: 320). Elizabeth I was deprived of a "happy family". She developed her character in her rough childhood and she had to encounter many difficulties in her youth, before she succeeded to the throne. Byatt uses the lines from the poems to emphasize that it is incorrect to expect the same "glories" from Elizabeth II and to evaluate her according to the same standards as Elizabeth I.

Spenser's "The Faerie Queene" (1590) is the main intertext of the English Renaissance poetry in the plot of Byatt's "The Virgin in the Garden" (1978). The new version of "The Faerie Queene" is written by one of the leading characters – Alexander Wedderburn. Alexander is an admirer of Queen Elizabeth I, just like Spenser in his time. Alexander attempts to depict his vision of Renaissance in his play.

Byatt's "The Virgin in the Garden" portrays Queen Elizabeth I as strong as a stone and "never bleeding". According to Byatt (2001):

> Preserving solitude and distance, staying cold and frozen, may, for women as well as artists, be a way of preserving life. A correlated figure who fascinated me and found her way into my work was Elizabeth I, the Virgin Queen, whose ambivalent image runs through The Virgin in the Garden. Elizabeth preserved her power in the world by not bleeding in any sense – she preserved her virginity, and was not beheaded, like her mother and her great rival, Mary Queen of Scots, both of whom came down the ice mountain and tried to be passionate and powerful simultaneously. A poem written about her: Under a tree I saw a Virgin sit/ The red and white rose quartered in her face (Byatt, 2001: n.d.)

In Byatt's novel Frederica is compared to Elizabeth, who never bled and wasn't killed like her mother Anne Boleyn or her catholic cousin Mary. The allusion to the Queen who "never bled" makes an irony in the chapter "Seas of Blood", when Frederica loses her virginity: 'She went to sleep and was woken, after all, in a panic, by the blood.' (Byatt, 2018: 557).

Byatt portrays Elizabeth as the "Tudor rose", putting the emphasis on the royal colours - red and white, which could be interpreted as "pure" and "blood". White and red roses symbolize a person who is strong and self-sufficient and who is not afraid of solitude. Colours are given special meaning in Byatt's "The Virgin in the Garden":

> […] colour symbolism in Elizabethan dress. Everything, she was declaring, had then had its precise significance, colour could be read. Yellow was joy, though lemon yellow was jealousy. White was death. Milk-white was innocence. Black was mourning, orange spite, flesh colour lasciviousness. Red was defiance, gold avarice, straw plenty. Violet was religion, and willow was forsaken. […] Yellow, blue, scarlet, green. Mixed colours almoust always indicated shiftness or corruption. […] prostitutes wore green for a pretty reason. (ibid.: 144)

Byatt describes the most prominent qualities of the Queen through Spenser's "The Faerie Queene" and Alexander Wedderburn's play, which are paralogues. Alexander admits that: 'Quartered had made him think of hanging and drawing there, as well as heraldry, and so the red and white, blood and stone, had grown.' (ibid.: 132). Byatt provides a reference about the Queen's identity, which is "blood and stone". This contributes to the creation of Frederica's character because she is given the role of Queen Elizabeth in Alexander's play.

Byatt portrays Queen Elizabeth I in the novel: 'Under a tree I saw a Virgin sit. The red and white rose quartered in her face.' (ibid.: 132). These lines are introduced in the chapter "In the Tower". In the chapter Frederica comes to Alexander, who lives in the building that looks like a tower. Alexander invites Frederica because he and his companions - Lodge and Crowe, have to make the final decision regarding the casting of Astraea: 'Dear Frederica, We are still undecided about all the casting of *Astraea*.' (ibid.: 124). They are "undecided" because Frederica has bad acting skills. Byatt portrays the Queen as a royal and flawless woman, which Frederica is not. Marina Yeo is an actress, who is older than Frederica and has excellent performing skills. The fact that Marina is better irritates Frederica and makes her jealous. The lines of poetry put the emphasis on Frederica's faults. However, Frederica is given a role because she has physical resemblance to the Queen.

Byatt uses a lot of irony in her novel. As it is seen in the chapter "Honeymoon", Byatt makes an ironic reference to the Queen with the lines: 'Our Gloria is a fool; like donkey on a stool […]' (ibid.: 367). Stephanie is very quick in her decision to marry Daniel, who is a poor and fat churchman. Daniel can't provide Stephanie with good life conditions but gives her a chance to escape from her parents' house. When the marriage is done Stephanie feels disappointed and frustrated: 'Everything seemed terrible to her, terrible, dark and final.' (ibid.: 367). Stephanie realizes that she made a fool of herself. However, her pride doesn't let her admit it.

The lines from Spenser's "Amoretti": 'Whose flowering pride, so fading and so fickle. Short Time shall soon cut down with his consuming sickle.' (ibid.: 196), are introduced in the chapter "Part II: A Flowery Tale". This example is an extract from Spenser's sonnet cycle "Amoretti". The sonnet is written in the Petrarchan tradition. In the sonnet Spenser used a method of developing arguments which circumscribes the "Petrarchan courtship" and "Neoplatonism". The idea of the sonnet is that "spiritual love" is higher than "physical love". Love is depicted as a "cruel tormenter". It is believed that the sonnet was dedicated to Elizabeth Boyle, whom Spenser was in love with but could not be with her. The unrequited or impossible love – is one of the Petrarchan tradition's general peculiarities. That kind of love tormented Frederica.

Byatt describes the coming of spring accompanied by "signs of rebirth" and "revival of nature" in the chapter "Part II: A Flowery Tale". When nature is reviving people feel uplifted and see surrounding things differently. But the truth is – there is no difference; because in fact the things are the same. Byatt introduces the allusion to Spenser's "Amoretti" (1595) in order to highlight "a mere Englishman" and his "delusive beliefs":

> 'Old' and 'young' – they are terms taken from the measure of human life and inevitably so. There is no pathetic fallacy here for we are part of the order of eternal change that we observe and on which we moralise. There can have been no time, since the human mind became capable of compassing abstract ideas at all, when man did not see in the passing of the seasons an image of himself. (ibid.: 195)

The extract from Spenser's "The Faerie Queene" (1590) concludes the chapter "Part II: A Flowery Tale": '[…] that all things stedfastnes doe hate; And changed be: yet being rightly wayd; They are not changed their first estate […]' (ibid.: 197). In the chapter Byatt alludes to Glaucus, who was "the son of Hippolochus beneath the walls of Troy". She says that even the great Greek prophetic God of the Sea didn't have any original thought when seasons were changing. The chapter is about coronation, "rebirth", "belief" and "a new life": 'But the spring comes with its annual message that all disasters and losses can be transcended by the unconquerable power of new life.' (ibid.: 196). People believe that spring is a good sign for good changes. They believe that the Coronation is beneficial and things will change like with some kind of magic, making the sad nation happy. Spenser's extract strengthens Byatt's idea; that things don't change by themselves and out of nothing. Byatt calls the Coronation – "a mystical renewal" and compares the springtime with "the primeval imagery".

Byatt applies several extracts from the Jacobean revenge tragedy "The Duchess of Malfi" in the novel. "The Duchess of Malfi" is written by the English dramatist J. Webster in 1612-1613. Webster was a writer in the times of Shakespeare. The tragedy represents a story

that reveals political and religious corruption. The extracts from Webster's tragedy are introduced in the chapter "Prospero". In the chapter Frederica struggles with her role during the rehearsal in the play. During the rehearsal Frederica recites an extract from "The Duchess of Malfi" that is about "expressing violent passions". The extract puts an emphasis on Frederica's own "violent passions" that she wasn't able to control:

> Blindly, Frederica began on the answering declaration: she had meant it to be prettily, though nobly, tentative, but Alexander's presence and her wrath over the fiasco of the dancing had added to it qualities she could not quite control; a touch of impatient aggression, a touch of the pure will to have what she desired, which had taken her so far, and sustained her. She did not move: but because Alexander was Alexander she trembled in her rigidity. (ibid.: 94)

The chapter also describes a conflict between Frederica and her sister Stephanie. Byatt draws on two sisters' complicated relationships – Elizabeth and Mary's and Frederica and Stephanie's. Elizabeth's relationship with her Catholic cousin Mary Stuart or Mary Queen of Scots was very complicated. Elizabeth feared that Mary would take the crown. In 1586 Elizabeth beheaded Mary. Byatt makes several references to Mary Stuart, comparing her with her sister, and alluding to their complicated relationship:

> Elizabeth's motto, semper eadem, had in his mind come to be associated with the homogeneity of stone, on the other hand, and the sempiternities of the Golden Age, on the other. Whereas Mary Queen of Scots's motto, eadem mutata resurgam, I shall arise, the same transmuted, he felt was, Christian and much less rock-like than Elizabeth's pagan reliance on her own eternal identity. (ibid.: 133)

In Byatt's novel Frederica and Stephanie have difficulties as well. The sisters are neither enemies nor friends, but the attitude is rather negative: 'Frederica had cursed Stephanie – shouted at her that she couldn't speak, she didn't know, she underplayed herself and everything else.' (ibid.: 92). At Stephanie's wedding Frederica reveals to Alexander that Stephanie was in love with him to make Stephanie seem miserable in Alexander's eyes. Stephanie envied Frederica in return: 'She envied Frederica, who always wanted something […]' (ibid.: 336).

Byatt makes all the parallels exemplified above by means of intertextuality. In her novel Byatt represents two sisters from the two periods of time – the 50's England and Renaissance England. Byatt describes Frederica's relationship with her sister by introducing Elizabeth's relationship with her catholic cousin. This is an example of a paralogue as well.

The title of the chapter "Comus" is an allusion to the Greek mythology and the God of festivity. "Comus" is also a play or a masque written by the English poet John Milton in 1634. In the chapter Frederica gets drunk in Crowe's house, and later Alexander comes and joins

them. The chapter includes an extract from Campion's poem "Thrice Toss Oaken Ashes" (1617). The extract from "Thrice Toss Oaken Ashes" alludes to Crowe's competitive mood regarding Frederica: 'And thrice three times tie up this true love's knot/ And murmur soft, she will, or she will not.' (ibid.: 287). Crowe wants to seduce Frederica in spite of her affection for Alexander.

Byatt's "The Virgin in the Garden" contains extracts from plays of Shakespeare, such as "Hamlet" (1599/1601), and extracts from Spenser's collection of sonnets, such "Amoretti" (1595). Byatt describes festive mood of the characters with the extract from Shakespeare's "Hamlet" (1599), which is included in the chapter "Part III: Redit et Virgo; Saturnalia". The translation from Latin is – "Return of Virgin". "Saturnalia" – is a pagan feast in ancient Rome that was held in honour of the agricultural god Saturn. Byatt compares the streets of Blesford Ride to ancient Rome gardens: '[…] pleasure garden, winter garden, herb garden, water garden, Ancient maze, called Roman, but much older.' (ibid.: 375). The chapter is about the big rehearsal before the actual performance of Alexander's play. Many people from different countries gathered: '[…] actors, technicians, property people and hangers-on.' (ibid.: 375). The chapter describes Alexander's play and his ideas regarding the history and the Queen:

> Elizabeth's first big scene, Alexander's first big scene, Frederica's first big scene, was the one where the Princess ran hither and thither in the orchard, pursued by that amorous and politic satyr, Thomas Seymour, and her stepmother, Catherine Parr, who together cut her garments, laughing hugely, into a hundred fragments. Alexander had, he hoped, used this scene delicately to intimate the contrarieties of his heroine's sexuality as he saw it: the ferocious flirtatiousness, the paralysing fear, the desire for power, the sense of solitude. (ibid.: 377).

Byatt's novel portrays multiple contraries in her characters' behaviour. By means of allusions Byatt makes a hidden comparison of her novel's characters with the historical persons: 'Thomas Seymour was played by a rather brutal local librarian called Sidney Gorman, who bore, like Frederica, a considerable physical resemblance to his prototype. Catherine Parr looked more like Wife of Bath than like that Puritanical and sadly passionate queen.' (ibid.: 377). Byatt practically retells the particular fragments of the history of England related to Elizabethan period:

> Act I contained Mary Tudor, the imprisonment of Elizabeth, the Accession. Act II encompassed danger and the Golden Age: the Armanda, the death of Mary Stuart, the marriage bargains. Its finale was the court masque, the descent of Astraea the Just Virgin, last of the immortals to leave the earth at the opening of the brutish Iron Age, first to return and usher in the new Age of Gold. Redit et virgo, Saturnalia regna. As Virgil hath it. Act III observed the Queen's decline, the Essex rebellion and marshy triumphs of the rude Irish. (ibid.: 381)

After the big rehearsal of Alexander's play the actors were having a party. They were exhilarated and had funny conversations with each other. Alexander sat on the window sill hugging Jenny. It made Frederica irritated. The extract from Shakespeare's tragedy "Hamlet" (1599-1602) was sung in a clear soprano by Anthea Warburton. It alludes to the betrayal of Hamlet by his beloved Ophelia, who was seduced by Claudius: '"I simply knew that Claudius had seduced Ophelia before the action began. It makes sense of it all. The fact that he's the centre of corruption, it's to him she's singing all that stuff about virginity…"' (ibid.: 386). Hamlet is the Prince of Denmark, who seeks revenge for his father's death. His vicious uncle Claudius killed his brother, who is the father of Hamlet, and possessed the throne. Claudius married Hamlet's mother. In the play Hamlet believes his father's ghost, who encourages him to take revenge. Byatt's characters are discussing the plot of "Hamlet".

Byatt tells the history of England behind the actual story by means of paralogues. Frederica is the protagonist of the novel, who is compared to Queen Elizabeth I. The novel includes several extracts of Spenser's "The Faerie Queene" and portrays the Queen. These two works have intertextual connections and represent an example of paralogical connection. Byatt tells the story of Spenser and his poem "The Faerie Queene" by means of Alexander's play: 'The sage and serious Spenser was then dead, his castle of Kilcolman burned by the savages along with various lost volumes, it was presumed, of the endless Faerie Queene, and himself buried, destitute, next to Chaucer in Westminster Abbey, by Essex.' (ibid.: 382). His love of the Renaissance poetry is one of the reasons for Alexander to write his play and to show his vision of the Renaissance. Alexander adores Spenser and the Queen. He is passionate about the history of England: 'He quoted Spenser's epithalamium, clear and florid. This in its turn moved in him his Tennysonian passion for the past, the sense of other moments of vanished perfection, or translation.' (ibid.: 360). By means of paralogues and multiple references to the Renaissance poets, writers, artists and historical persons, Byatt reveals the English Renaissance from social, political, religious and artistic perspectives.

7. FEMINISM AND CHASTITY

The 1950's are marked as a period when feminism appeared as a result of cultural shifting. Women were associated with a certain pattern of a "housewife", which is explicitly represented by Byatt in the Winifred character. It was generally accepted that a woman's function was in housekeeping, childbirth, childcare, cooking and so on. A pattern of a "happy marriage" was very popular. At the same time, women struggled for independence; an opportunity to have a successful career. Women wanted to have equal rights with men, in order to be able take high working positions like men.

Feminism is considered as a social and political movement. The ideologies of feminism require equality on political, economic, social and personal levels. Feminists worked on problems regarding domestic violence, sexual harassment, gender discrimination, etc. The aim of the feminist movement – is to provide equal rights. As it is noticed by Shukla (2007): 'Mary Wollstonecraft has been called the "first feminist" or "mother of feminism"' (Shukla, 2007: 3). An English writer, philosopher and women's layer Mary Wollstonecraft, along with an English writer Virginia Woolf are considered to be the pioneers of feminism. As it is said by a French feminist writer, literary critic and philosopher Helene Cixous: 'From the beginning of time oppression was the common lof of woman and the labourer… woman was the first human being that tasted bondage, woman was a slave before the slave existed'.

In the 1950's Britain went through changes regarding the gender issue and homosexuality as well, by means of inventing sexual freedoms and changing sexual morals. It was the time of sexual revolution, women' movement of liberation and improvement of working conditions, such as - provision of equal salary for men and women. The Catholic Church disregarded the new inventions, for instance a contraception pill, as well as homosexuality, and considered it to be sinful. But the Church wasn't a domineering institution anymore.

Byatt portrays the real people that lived in the Renaissance period: 'Early Tudor men and women were so very male and female. Huge shoulders and trunks. Full hips for child-bearing, and bosoms you could see and judge. […] the clothes were in truth a prison for the body. Or, in the case of women, the clothes showed they were someone's property.' (Byatt, 2018: 145). Byatt makes it clear that Renaissance women did not have equal rights with men. Moreover, women were treated like a "property". The main function of a woman was in childbirth. Byatt compares the period of Renaissance and the 1950's, when women still had to struggle for the independence.

Byatt's novel "The Virgin in the Garden" has many allusions describing the 1950's Britain's domestic life attributes. For instance, Byatt mentions some popular trends, such as "Max Factor" cosmetics, which Frederica used. Another example is – "Nescafe": 'She was carrying yet another cup of Nescafé.' (ibid.: 336). By means of multiple allusions, Byatt transfers the reader into the time when she was young.

Byatt's novel "The Virgin in the Garden" (1978) is abundant with references to Spenser's epic poem "The Faerie Queene" (1590). Spencer developed his views and ideas based on Humanists' and Christianity's morals: 'What's called Religion isn't about inhuman Spirit but about Man and Morals and Progress, which are much less important' (ibid.: 164). Spenser's ideas determined what is right and wrong, leaving no personal freedom to a person. Religion provided neither personal freedom nor freedom of thought, and violated people's rights. Byatt calls it "bloodthirsty Christianity": '[…] savage and bloodthirsty nature of Christianity, which worshipped a smashed body and a crushed self […]' (ibid.: 488). According to the Bible religion implies a notion of self-sacrifice, which means self-deprivation of desires. The main dilemma is in human contradictional and artful behaviour, when they adore one thing in public and behave completely opposite when no one sees. For example, Alexander worshiped the Virgin Queen and Spenserian virtues at the same time being engaged in a sexual relationship with a married woman. Even Daniel, the priest, didn't have a religious mind-set and had some perverse thoughts regarding his future wife Stephanie. Byatt represents and exemplifies the true human nature in a profound and satiric method, highlighting the faults and the contradictions of actions and thoughts of the leading characters: 'Elizabeth was not Elizabeth the Virgin Queen: she was a whore, of Babylon or London, a clandestine mother […]' (ibid.: 13).

Byatt draws obvious parallels between the characters of "The Faerie Queene" and the leading characters of "The Virgin in the Garden". Byatt used parody, irony and contrast to show the qualities of human nature and the identity of English nation. These qualities sometimes are completely opposite to Spenser's virtues. Spenser feared sexual relationships and beyond doubt estimated sexual intercourse to be one of the greatest sins of human kind. Waller (1994) remarked that:

> For Freud, sex and art are two great comforts by which we attempt to deal with 'civilization'. The control of the power of art over us is, as we have seen, one of Spenser's great preoccupations, and involves the representation of meanings and suggestions that very from the 'right'. The control of sex – what Spenser sees as the temperate uses of sex – is built on the repression of and moral direction of desire. […] the chaos Spenser feared – and which he projected upon sexuality as he did upon Ireland and Catholicism – is not entirely a modern phenomenon. (Waller, 1994: 121)

Spenser adored the Queen for being a virgin, who is deprived of the world's greatest sin - lechery. The most significant virtue in Spenser's "The Faerie Queene" is – Chastity or Virginity. According to Stephens (2006):

> The plot eventually makes it clear that Britomart has not actually lost her virginity, but this wound, however slight, is clearly sexual. As the next canto will show, Spenser's ideas of chastity can accommodate both erotic desire and the emotional wounds that results from such desire. Critics debate the extent to which Spenser wants us to imagine any fault in Britomart's responses to Malecasta's invasion of her bed. In a word virginity is considered an unmarried woman's most precious commodity, is Brotomart to be commended for her vigorous defense of her person, or are we meant to smile at her naïve belief that Malecasta is utterly monstrous? (Stephens, 2006: 28)

Spenser made one of the leading characters resembling Queen Elizabeth I and perpetuated her personal traits in his "The Faerie Queene". In Byatt's "The Virgin in the Garden" this role is given to Frederica, who is a virgin and has physical and mental qualities resembling those of the Queen:

> […] although she had a look, he thought fancifully, of a modern Belphoebe in those garments, sunny hair and the accoutrements of a huntress. If she was Belphoebe, Frederica, in a kind of brief knitted corselet of dark grey wool with a glitter in it, and boots with a metallic sheen, was Britomart, her hair itself cut into a kind of bronze helmet, more space-age, maybe, than Renaissance. (Byatt, 2018: 12)

Frederica has a strong personality and a sharp wit like Queen Elizabeth I. Frederica wanted to lose her virginity but not to marry: '"It would seem more sensible never to marry."' (ibid.: 423). Virginity was a burden for Frederica: 'At seventeen it was virginity that was, like the grasshopper, a burden.' (ibid.: 431). "Virginity" that is represented as a power, was a burden for Queen Elizabeth I as well, because she couldn't marry a person she was in love with.

Just like Spenser created his Virgin Queen in "The Faerie Queene", Alexander made Frederica the Virgin Queen in his play. However, Alexander didn't idolize Frederica like Spenser did with the Queen: 'He looked at her: dandling, uncombed red hair, blue-shadowed chalky face, creased brow, cross stare. She was a parody of the virgin in the garden.' (ibid.: 440). Alexander never reciprocated Frederica's affection because he never perceived Frederica as a woman: '"You are a child to me. And you are a virgin."' (ibid.: 441). Alexander didn't want to get involved in a relationship with Frederica not because of some moral virtues, but because of the fear of her virginity. After Frederica lied that she was a virgin no longer, Alexander suddenly changed his preferences: 'One paradoxical effect of Jenny's ultimatum, and of Frederica's party in general, was to give a unique and savage sense

of urgency to his desire to possess, make, have, make love to, f**k Frederica Potter.' (ibid.: 514).

One of the characters, Lodge, expressed a mocking and satiric attitude regarding Alexander's play: 'Secretly he thought Alexander's play was a little like Frederica Potter's body – clever and static.' (ibid.: 383). Lodge never said this out loud, which also proves the artful human nature. Virginity is considered as a power in both Spenser's and Byatt's works:

> […] princess in the play, who represented his desire for fear of minatory women, but also, being a self-portrait, shared it, and not only it, but his own secretly acknowledged delicious solitude, which was both escape, energy and power. She knew how to be stony, did that girl, how to display fear and rage and grace. He was afraid of her knowledge. He was afraid of her. When she had clutched and scratched at him, he had been most happily afraid. (ibid.: 454)

Queen Elizabeth I is represented as having a "rock-like identity". The Virgin Queen is a symbol of virginity, feminism and power: 'Elizabeth would not bleed. She would neither be butchered nor marry. She would be a stone that did not bled, a Princess, *semper eadem* and single. Her virtue her stronghold.' (ibid.: 130). Moreover, an image of the Queen is transformed into a cult:

> He had forgotten – it was strange how one could forget – how he had worked on Elizabeth's metaphor's, winding into her verse the iconography of her cult, the phoenix, the rose, the ermine, the Golden Age, the harvest-queen, Virgo-Astrea, virgin patroness of justice and foison. (ibid.: 133).

In spite of this, in the end of the novel Frederica is satirically pictured losing her virginity with a man she didn't even like. Meanwhile, the man she was obsessed with – Alexander, waited for her in the garden and finally, left the city.

CONCLUSION

The present paper is dedicated to the research of intertextuality and its role in literary works. The theory on intertextuality was applied to two literary works: Byatt's "The Virgin in the Garden" (1978) and Spenser's "The Faerie Queene" (1590). The research of the theoretical background touches upon the origins of the term "intertextuality". The present paper draws on the theories of Kriteva, Bakhtin, Allan and other researchers. The research shows that the main types of intertextuality are: allusion, quotation and paralogue. These types of intertextuality are used by Byatt in her novel. In her novel, Byatt draws on her own experiences, the history of England in the 1950's, Renaissance England, history, religion, mythology, sciences, literary and art works etc. The list of the examples found in the novel is presented in the Appendixes 1, 2 and 3.

The main goal of the paper was to find, analyse and exemplify the means by which intertextuality is created in the mentioned literary works and to trace the correlation between Spenser's "The Faerie Queene" and Byatt's "The Virgin in the Garden". The research showed that the two texts are interwoven and have a direct connection. There is an abundance of literary devices in the two works which makes the texts ambiguous, hyperbolical, satirical etc. It is practically impossible for the author to be completely direct. The result of intertextuality is that a literary work cannot be completely autonomous. Byatt's and Spenser's works have complex interrelation, because Byatt's work draws on Spenser's work, which is the essential element and the basis for Byatt's "The Virgin in the Garden". Spenser's poem was criticized for too much paraphrasing of the earlier philosophers' ideas. Spenser provided a great number of allusions in the epic poem, which demonstrate intertextuality from different perspectives – when one text is shaped by others.

Byatt's "The Virgin in the Garden" incorporates a great multitude of references, allusions, revisions of intertexts, and usage of sources regarding the history of England, the author's time, different scientific disciplines that are not related to literature, for example, Freud's theory, astrology, etc. Byatt shares Spenser's ideas in "The Virgin in the Garden" by means of paralogues. Byatt uses such literary devices as: irony, parody, metaphor, quotation, references and allusions to make her work intertextual. Byatt introduces such topics to the reader as: psychology, history of England, feminism, national identity and others.

Intertextuality is the specification of meaning in a certain text by means of using other texts. It makes the text more interesting and educating because an author can borrow and transfer certain notions from diverse sources. Intertextuality transfers the knowledge and experience of the author to the reader.

THESES

1. All texts are interwoven and have correlation with other texts by means of intertextuality.
2. There is no independent or purely original text because an author uses references, quotations and allusions to the outside sources.
3. Intertextuality facilitates understanding of a work completely. Meaning is achieved by means of intertextuality.
4. Intertextuality makes a text more saturated and interesting for the reader. Abundant usage of allusions and references to various sources within a certain context makes a literary work more educational.
5. Intertextuality is achieved by means of revision, translation, quotation, conventions and configurations, genres, and paralogues.
6. Intertextuality is created by means of paralogues in Byatt's "The Virgin in The Garden". 'Paralogues are texts that illuminate the intellectual, social, theological, or political meanings in other texts.' (Marrapodi, 2004: 23).
7. Byatt's "The Virgin in The Garden" draws on Spenser's "The Faerie Queene" and provides the knowledge regarding the social, historical and political aspects of Renaissance and the 1950's England.
8. Intertextual connections serve a number of purposes in Byatt's novel, such as the illumination of the particular themes, the advancement of the plot, and the characterisation of the main personages of the novel.
9. Byatt introduces the poetry of Renaissance period by means of intertextuality in "The Virgin in The Garden". The most popular form of Renaissance poetry is the "sonnet".
10. The most frequent types of intertextuality found in Byatt's "The Virgin in The Garden" are paralogues, allusions, references and quotations.

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APPENDIX 1

Examples of the Poetry and Quotes in "The Virgin in the Garden"

1.	"My care is like my shaddowe in the Sunne followes one fliinge, flies when I pursue it…" (Byatt, 2018: 13)	"On Monsieur's Departure" A poem written by Queen Elizabeth I
2.	"Come over the born Bessy Come over the born Bessy Swete Bessey come over to me; And I will thee take And my deare Lady make Before all other that ever I see… I am thy lover faire Hath chose thee to mine heir And my name is merry Englonde…" (Byatt, 2018: 14)	"A Song betweene the Queen's Majestie and Englande"
3.	"The best lack all conviction, while the worst Are full of passionate intensity" (Byatt, 2018: 69)	"The Second Coming" (1919) A poem written by the Irish poet, dramatist and prose writer W. B. Yeats
4.	"Conceive not I am so stupid but I aim Whereto your favours tend: but he's a fool That, being a-cold, would thrust his hands i'th'fire To warm them." (Byatt, 2018: 94)	"The Duchess of Malfi" (1612-1613) A Jacobean revenge tragedy written by the English dramatist J. Webster
5.	"The misery of us that are born great! We are forced to woo, because none dare woo us; And as a tyrant doubles with his words And fearfully equivocates, so we Are forc'd to express our violent passions In riddles and in dreams, and leave the path Of simple virtue, which was never made To seem the thing it is not. Go, go brag You have left me heartless; mine is in your bosom: I hope 'twill multiply love there. You do tremble: Make not your heart so dead a piece of flesh To fear, more than to love me. Sir, be confident: What is't distracts you? This is flesh and blood, sir; 'Tis not the figure cut in alabaster Kneels at my husband's tomb…" (Byatt, 2018: 95)	"The Duchess of Malfi" (1612-1613) A Jacobean revenge tragedy written by the English dramatist J. Webster
6.	"Heard melodies are sweet but those unheard Are sweeter," (Byatt, 2018: 100)	A quote by the English Romantic poet John Keats (1795 – 1821)

7.	Under a tree I saw a Virgin sit. The red and white rose quartered in her face. (Byatt, 2018: 132)	A.S. Byatt
8.	“Whose flowering pride, so fading and so fickle Short Time shall soon cut down with his consuming sickle.” (Byatt, 2018: 196)	“Amoretti: The VIII Canto, Unperfit” (1595) A sonnet written by the English Renaissance poet E. Spenser
9.	“that all things stedfastnes doe hate And changed be: yet being rightly wayd They are not changed their first estate; But by their change their being doe dilate: And turning to themselves at length againe, Doe worke their owne perfection so by fate: Then over them change doth not rule and reigne; But they raigne over change, and doe their states maintaine.” (Byatt, 2018: 197)	“The Faerie Queene” (1590) An epic poem written by the English Renaissance poet E. Spenser
10.	“Ce n'est plus une ardeur dans mes veines cache. C'est vénus tout entière à sa proie attachée.” (Byatt, 2018: 265) (“It's no longer a burning within my veins. It's Venus entire latched onto her prey.”)	A quote by the French dramatist and playwright Jean Racine
11.	“ ‘Thrice toss these oaken ashes in the air Thrice sit thou mute in this enchanted chair; And thrice three times tie up this true love’s knot And murmur soft, she will, or she will not.” (Byatt, 2018: 287)	“Thrice Toss These Oaken Ashes” (1617) A poem written by the English poet, physician and composer T. Campion
12.	“Around the world thoughts shall fly In the twinkling of an eye, Through hills men shall ride And no horse or ass by their side Under water man shall walk Shall ride, shall sleep, shall talk, In the air man shall be seen In black, in white, in green…” (Byatt, 2018: 303)	“Mother Shipton's Prophecies” A poem written by the English politician C. Hindley
13.	“The glories of our blood and State Are shadows, not substantial things,” (Byatt, 2018: 316)	“The Glories of Our Blood and State” (1640) A poem written by the English dramatist J. Shirley
14.	“Ah, but a man’s reach should exceed his grasp Oh, what’s a heaven for?” (Byatt, 2018: 316)	“Andrea del Sarto” (1855) A poem written by the English poet, playwright R. Browning
15.	“ ’Peace, perfect peace with loved ones far away In Jesus’ bosom we are safe and they.”	Bible: Isaiah 26:3

	(Byatt, 2018: 354)	
16.	“Our Gloria is a fool Like donkey on a stool When the stool began to crack All the fleas ran down her back.” (Byatt, 2018: 367)	A. S. Byatt
17.	“ ‘Then up he rose and doff’d his clothes And dupped the chamber door Let in the maid that out a maid Never departed more.” (Byatt, 2018: 386)	“Hamlet: Act 4, Scene 5” (1599/1601) A tragedy, play written by the English poet, playwright W. Shakespeare
18.	“They told how, in their convent cen A Saxon princess once did dwell The lovely Edelfled; And how of thousand snakes, eat one Was changed into a coil of stone When holy Hilda prayed; Themselves within their holy bound, Their stony folds had often found; They told how seafowls' pinions fail As over Whitby's towers they sail, And, sinking down, with flutterings faint They do their homage to the saint.” (Byatt, 2018: 396)	Folklore: Collectanea. Marmion, Canto II (1905)
19.	“ ‘Backwards and forwards and sideways did she pass, Making up her mind to face the cruel looking glass.” (Byatt, 2018: 482)	“The Looking-Glass” (1871) written by the English poet, novelist J. R. Kipling

APPENDIX 2

Allusions from the Titles of "The Virgin in the Garden"

Ode on a Grecian Urn	a poem written by an English Romanic poet John Keats in 1819
In the Humanist's House	Humanist movement – an ideology, a movement of Renaissance
Cosmogony	a study of astrophysical systems and objects
Hypnagogy	psychological term, meaning "being asleep"
Pastoral	Christian, referring to religion
Anadyomene	mythology; a goddess Venus
Mammon	mythology and Bible; evil god of false worship and dedication
Paterfamilias	a male head of the family
Comus	Greek god of anarchy and chaos
Good Wives	a novel written by an American novelist and feminist L. M. Alcott
Coronation	coronation of Queen Elizabeth II in 1953
Saturnalia	a pagan feast in ancient Rome; held in honour of the agricultural god Saturn
The Dragon in Whitby	a cultural sight in Yorkshire
Queen and Huntress	a poem written by Ben Johnson in 1601
Interludes in Two Towers	interlude - a form of a dramatic entertainment played in Tudor dramas
St. Bartholomew	the Apostle from the Bible
Party in the Pantheon	Pantheon – a Roman temple

APPENDIX 3

Allusions from the Text of "The Virgin in the Garden"

Queen Elizabeth I	Queen of England and Ireland (1558-1603)
Queen Elizabeth II	Queen of the United Kingdom (1952-present)
Edmund Spenser	an English Renaissance poet
The Faerie Queene	Spenser's epic poem (1590)
Gloriana, Virgo-Astrea, Britomart, Belphoebe	one of the leading characters in Spenser's poem
Renaissance	a historical period (14^{th} – 17^{th} century)
William Shakespeare	an English playwright and poet
William Wordsworth	an English Romanic poet
Mary Queen of Scots	Queen of Scotland (1542-1567)
Mary I or "Bloody Mary"	Queen of England (1553-1558)
Lord Darnley	second husband of Mary, Queen of Scots
Anne Boleyn	Queen of England (1533-1536)
Henry VIII	King of England (1491-1547)
Tudor dynasty	the monarchs of England (founded in 1485)
Thomas Cromwell	an English lawyer and statesman
Walter Raleigh	an English writer, poet, politician, courtier, spy, explorer
Spanish Armada	A Spanish fleet
Golden Age	Elizabethan period
Iron Age	an epoch (500 BC-332 BC)
Essex rebellion	an unsuccessful rebellion by the second Earl of Essex Robert Devereux against Queen Elizabeth I
The University of Oxford	one of the greatest universities, England
Piccadilly Circus	location in London
Eros	Greek god of passion
rationing	control of distribution of sources
World War II	a global war (1939-1945)
minority groups	objects of discrimination, for example Jews
liberalism	a civil rights movement
Gaskell's "Sylvia's Lovers"	a novel by Elizabeth Gaskell
"The Beggar's Opera"	a ballad opera by John Gay (1728)
"The Lady Not for Burning"	a play, romantic comedy by Christopher Fry
Hamlet	the protagonist in a Shakespeare's drama
Ophelia	a character in Shakespeare's drama "Hamlet"
"Uccello Hunt in the Forest"	a painting by Paolo Uccello (1470)
"Jude the Obscure"	a novel by Thomas Hardy (1894)
"Lady Chatterley's Lover"	a novel by D. H. Lawrence (1928)
"Girl's Crystals"	a weekly press (1935)
Charlotte Bronte	an English novelist and poet
Elizabeth Gaskell	an English biographer, novelist, short story writer
Mrs Humphry Ward	a British novelist
The Mouth of Hell	a painting depicting a hell's entrance
King Lear	a tragedy by Shakespeare (1605)
The Water Babies	a Fairy Tale by Charles Kingsley
Van Gogh's "Sunflowers"	a painting by a Duch painter Vincent van Gogh
Durer's "Praying Hands"	a painting by a German painter and theorist Albrecht Durer
Bambi	an American animated drama by David Hand (1942)

Sigmund Freud	an Austrian neurologist
soma	biology; 1.parts of organism, which are different from the reproductive cells 2. a soul, a mind
psyche	psychology; a human soul, spirit
alter ego	psychology; an alternative self
Ramsgate; Robin Hoods Bay	a location
photism	a hallucinatory state
Caliban	a charater in Shakespeare's "The Tempest"
Trotskyite	political ideology of a Russian Marxist Leon Trotsky
Venus De Milo	an ancient Greek sculpture
Joan of Arc	a French heroine
The Lady of Shalott	a lyrical ballad by an English poet Alfred Tennyson
Rodin's "Danaide"	a sculpture by Auguste Rodin
Venus	the second planet from the Sun
The Winter's Tale	a play by Shakespeare (1623)
Picasso's "Saltimbanques"	a painting by Pablo Picasso (1905)
Picasso's "Boy with a Pipe"	a painting by Pablo Picasso (1905)
"Young Bess" by Margaret Irwin	Elizabeth's Trilogy
Gloire de Dijon	a sort of roses (1853)
moralism	practice to make judgments
Oscar Wilde	an Irish poet and playwright
"Midnight Mushrumps"	Shakespeare's "The Tempest" scene
Thames Estuary	a place where the River Thames connects with the North Sea
Marsyas	a satyr in Greek mythology
Apollo	a Greek god of archery
Atmosphere, biosphere, hydrosphere, lithosphere	relating to Earth's structure
noussphere	a stage of evolutionary development based on consciousness and mind processes
pagan deities	pagan gods and godesses
Glaucus	a Greek god of sea
Hippolochus	a Greek god, son of Bellerophon and Philonoe
Eliot's "Four Quartets"	a set of poems by T.S. Eliot
Pieter Bruegel	a Renaissance painting artist
Ezekiel	Bible, Judaism, Christianity; a Hebrew prophet
Minnie Mouse and Donald Duck	Disney characters
Max Factor	a cosmetics production line (founded in 1909)
Nescafe	a coffee brand by Nestle, Switzerland
"The Rainbow"	a poem by W.Wordsworth
Mr. Rochester	one of the leading characters in Bronte's "Jane Eyre" (1847)
Edwardian era	a period of the reign of King Edward VII
Daily Telegraph	a British newspaper (founded in 1855)
Jehovah Witness	a Christian restorationist religious movement
Macbeth	a tragedy by Shakespeare (1606)
Cleopatra	an Egypt queen
Alexandrine	a verse form in French poetry
Samuel Taylor Coleridge	an English poet, theologian, critic and philosopher
Age of Austerity	a set of politically-economic policies during the post-war times
Titian	an Italian painter of Renaissance, who liked to

	paint red hair women
“The Confession of a Justified Sinner”	a novel by a Scottish author James Hogg
“Divina Commedia”	an Italian narrative poem by Dante Alighieri
“Tractatus Logico-Philosophicus”	a philosophical work by an Austrian philosopher Ludwig Wittgenstein (1922)
“Notes Towards a Definition of Culture”	a critical treatise by T. S. Eliot (1943)
Whitby Abbey	a famous sight of North Yorkshire
Charles I	a King of England, Scotland, Ireland (1625-1649)
The Daily Express	UK newspaper (founded in 1900)
The News Chronicle	a British newspaper (founded in 1960)
Winston Churchill	a British statesman, officer and writer
Milton’s “Paradise Lost”	an epic poem by an English poet John Milton (1667)
Jan Morris	a Welsh historian, author and traveling writer
Hermes and Aphrodite	Greek mythology gods
Ovidian	a characteristic of the Roman poet Ovid
Moby Dick	a novel by an American writer Herman Melville (1851)
“The Idea of Order at Key West”	a poem by a Modernist poet Wallace Stevens (1934)
“Don Quixote”	a Spanish novel by Miguel de Cervantes (1605/1615)
Jorge Luis Borges	an Argentine essayist, poet, translator, short story writer
Orinoco	a river in South America, one of the longest (2.250 km)
“Le Misanthrope”	a 17th century comedy of manners by Moliere
Johann Wolfgang von Goethe	a German writer, statesman
John Keats	an English Romanic poet
Bronte’s “Wuthering Heights”	a novel by Emily Bronte (1847)
“Kubla Khan”	a poem by Samuel Taylor (1797)
“Tonio Kroger”	a novel by Thomas Mann (1936)
“Aus Dem Leben Eines Taugenichts”	a novel by Joseph von Eichendorff (1826)
Heinrich von Kleist	a German poet, novelist, journalist, dramstist
Jane Austen’s “Persuasion”	a novel by Austen (1817)
“The Prelude”	an autobiographical poem by William Wordsworth (1798)
John William Dunne	a British soldier, engineer, philosopher
Gerald Heard	an American writer, philosopher, historian
British Flora and Fauna	British Isles
Mother Shipton	an English prophetess
Tower of Babel	a story from Genesis
Cain and Abel	Bible; sons of Adam and Eve
“Narcissus: an Anatomy of Clothes”	a book by Gerald Herald
Anthea	a Greek goddess
BBC (British Broadcasting Corporation)	a British public TV broadcaster
“The Ocean, to Cynthia”	an introduction to the poem by Ralegh
“Lolita”	a novel by Russian-American novelist Vladimir Nabokov (1955)
“The Waste Land”	a poem by T.S. Eliot (1922)
Hermione	a character from Shakespeare’s “Winter’s Tale”
“Primavera”	a big panel painting by an Italian Renaissance painter Botticelli (1470F)
Galileo Galilei	an Italian astronomer, physicist, engineer
Pantheon	a Roman temple and a Catholic Church at present

“Orphee”	a French film by Jean Cocteau (1950)
“Woman’s Own”	a British magazine for women (1932)
Demetrius	an ancient Greek man
Puck and Oberton	fairies from Shakespeare’s “A Midsummer Night’s Dream” (1595/96)
“The Changeling”	a play by Thomas Middleton and William Rowley (1653)
Festival in Munich	“Oktoberfest”, a German festival of beer and Bavarian food