ALTERNATIVE WORLDS IN SPENSER'S *THE FAERIE QUEENE*

by

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Declaration

I, the undersigned, hereby declare that the work contained in this thesis is my own original work and that I have not previously in its entirety or in part submitted it at any university for a degree.

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ABSTRACT

Although *The Faerie Queene* was written in 1589 as a commentary on and criticism of issues which would concern many sixteenth-century Protestant subjects of Queen Elizabeth of England, Spenser creates in his text worlds which even a twentieth-century reader can find significant. Allegorical representations, mythical, historical and poetical figures and pastoral retreats, for example, not only reflect the harsh realities which sixteenth-century English society experienced, but also offer the possibility of escape to worlds of divine and charitable interaction. Spenser, drawing on Philip Sidney's *An Apology for Poetry*, constructs an ideal world where there is no strife, only peaceful interaction and stability, as opposed to the problems and fears of the "real" world of sixteenth-century England. The story of Faery Land is, therefore, about a magical world of wish fulfilment, but at the same time it also draws on the concrete reality of sixteenth-century England, which has relevance for a twentieth-century world still concerned with many of the same issues of crime, justice, religion, government, relationships and history. Discussion in this thesis focuses on the different "real" and ideal worlds and the devices used to represent these worlds in the narrative of *The Faerie Queene*.

Chapter 1 deals with allegorical representation and distinguishes between two levels of representation: a "literal" or primary level of signification which reflects the everyday experiences of the sixteenth-century reader, and the allegorical level whereby these experiences and desires are personified. The allegory, in turn, communicates and reveals different doctrines or themes: this chapter shows how Redcrosse represents the struggle of the religious man who finally earns salvation by perseverance and dependence on the grace of God. In this allegorical world, Spenser shows the religious conflicts, doubts and victories of the sixteenth-century Protestant man.

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Chapter 2 explores a series of allegorical parallels in plot, theme and structure in Book 2 of *The Faerie Queene* which create the "real" and ideal worlds through which Guyon now runs his race. Here, the discussion focuses on the clues provided by the allegory which lead the reader to a redefinition of the categories of good and evil. The primary purpose of the allegory is, therefore, didactic and the sixteenth-century reader is taught how to interpret the signs and symbols of Spenser's allegorical, historical and mythical worlds. This chapter concludes with an examination of Spenser's mythical devices and an exploration of the historical significance of his fictional characters and plots - all of which help the reader to grasp the significance of Spenser's world of knights and fairies.

Chapter 3 focuses on a discussion of Books 3 and 4, in which issues of love and friendship come to shape Spenser's ideal world. The analyses consider how sixteenth-century perceptions of marriage, love and power may have influenced his conceptionalization of such an ideal world. The chapter concludes with an exploration of sixteenth-century concerns with time and discord, and demonstrates how Spenser finally resolves these issues in his vision of the Garden of Adonis.

Chapter 4 deals with Book 5, where Artegall represents the just knight. Here the thesis examines Spenser's political aspirations, and shows how historical events are reflected in the actions of characters and how they may influence Spenser's vision of the ideal society with its just ruler. This discussion also focuses, among other things, on those factors which may have contributed to Spenser's disillusionment with sixteenth-century society.

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Chapter 5 concludes with Spenser's pastoral ideal of Book 6, which brings the promise of peace and prosperity, as opposed to a life of waste and thwarted ambition at Court. On Mount Acidale, Spenser's alternative worlds coincide, as Calidore, representing the fallen and "real" world of Faery Land, is allowed a glimpse of the poetic and divine worlds which the poet, Colin Clout, already shares with three Graces and his mistress. Chapter 5 examines the poet's autobiographical persona in the figure of Colin Clout and the relevance of his appearance on Mount Acidale in particular, and in the poem in general. It is the intention of this thesis to follow the route which Spenser has marked out, to read and interpret the signs and to finally share in this world of dream and thought, experience and vision.

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OPSOMMING

Ten spyte van die feit dat Spenser se *Faerie Queene* reeds in 1589 geskryf is as 'n kommentaar of kritiek op kwessies wat vir menige sestiende-eeuse Protestantse onderdaan van koningin Elizabeth van Engeland van belang sou wees, is daar in Spenser se teks wêrelde geskep wat selfs vir 'n twintigste eeuse leser waarde sou hê. Allegoriese voorstellings, mitologiese-, historiese-, en poëtiese figure, asook herderstoevlugte byvoorbeeld reflekteer nie net die harde realiteite waaraan 'n sestiende-eeuse Engelse gemeenskap blootgestel is nie, maar bied ook die moontlikheid van ontsnapping na wêrelde van goddelike en mensliewende interaksie. Spenser, wat gebruik maak van Sidney se *An Apology for Poetry,* konstrueer 'n ideale wêreld waar daar nie konflik of oorlog is nie, slegs vreedsame interaksie en stabiliteit; teenoor die probleme en vrese of "realiteite" wat 'n sestiende-eeuse Engeland gekenmerk het. Die *Faerie Queene* gaan dus oor 'n verbeeldingryke wêreld van wensvervulling, maar terselfdertyd verwys dit ook na die konkrete realiteit van 'n sestiende-eeuse Engeland wat relevansie het vir 'n twintigste-eeuse gemeenskap nog steeds gemoeid met baie van dieselfde kwessies rakende misdaad, geregtigheid, godsdiens, regering, verhoudings en geskiedenis. Bespreking in hierdie tesis fokus op die verskillende "werklike" en ideale wêrelde asook die tegnieke waarvan daar gebruik gemaak is om hierdie wêrelde in Spenser se gedig voor te stel.

Hoofstuk 1 bespreek die allegoriese voorstelling en onderskei tussen twee vlakke van representasie: 'n "letterlike," of primêre vlak van aanduiding wat die alledaagse ervaringe van die sestiende-eeuse leser voorstel en die allegoriese vlak waar hierdie ervaringe en begeertes gepersonifieer word. Die allegorie, op sy beurt, kommunikeer en onthul verskillende leerstellings of boodskappe: hierdie hoofstuk wys hoe Redcrosse die stryd van die gelowige

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man verteenwoordig wat uiteindelik gered word as gevolg van volharding en erkenning van sy afhanklikheid van God. Hierdie wêreld beeld die konflik, onsekerheid en oorwinning van die sestiende-eeuse Protestant uit.

Hoofstuk 2 ondersoek 'n reeks allegoriese parallele in plot, tema en struktuur in Boek 2 van *The Faerie Queene* wat die "werklike" en ideale wêrelde skep waardeur Guyon nou sy wedren hardloop. Hier fokus die bespreking op die leidrade wat deur die allegorie voorsien word en waardeur die leser gelei word tot 'n herdefinieering van die kategorieë van goed en sleg. Die primêre doel van die allegorie is dus didakties en die sestiende-eeuse leser word geleer hoe om die tekens en simbole van Spenser se allegoriese, historiese en mitologiese wêrelde te interpreteer. Hierdie hoofstuk sluit af met 'n ondersoek na Spenser se mitologiese tegnieke en die geskiedkundige relevansie van sy fiktiewe karakters en plot - waarvan laasgenoemde die leser help om Spenser se wêreld met sy ridders en feë te kan interpreteer.

Hoofstuk 3 fokus op ‘n bespreking van Spenser se Boeke 3 en 4 waar liefde en vriendskap bydra tot die skep van Spenser se ideale wêreld. Die hoofstuk ondersoek hoe sestiende-eeuse persepsies van die huwelik, liefde en mag Spenser se konsep van so 'n ideale wêreld kon beïnvloed. Die hoofstuk sluit af met 'n ondersoek na sestiende-eeuse bemoeienis met tyd en wanorde en demonstreer hoe Spenser uiteindelik 'n oplossing vind in sy visie van die Tuin van Adonis.

Hoofstuk 4 bespreek Boek 4 waar Artegall die ridder van reg en geregtigheid is. Hier ondersoek die tesis Spenser se politiese aspirasies en wys hoe geskiedkundige gebeure eerstens in die optrede van karakters gereflekteer word en tweedens ook Spenser se visie van die ideale gemeenskap met sy regverdige leier kon beïnvloed. Die bespreking fokus ook

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onder andere op daardie faktore wat kon bydra tot Spenser se ontnugtering met 'n sestiende-eeuse gemeenskap.

Hoofstuk 5 sluit af met Spenser se herders-ideaal in Boek 6 wat die belofte bring van vrede en voorspoed, teenoor 'n lewe van verspeelde en verlore geleenthede of misplaaste ambisie in Elizabeth se hof. Dit is op Mount Acidale dat Spenser se verskillende wêrelde saamkom wanneer Calidore, wat die sondige en "werklike" wêreld verteenwoordig, 'n vlugtige blik in die poëtiese en goddelike wêrelde gegun word. 'n Wêreld waarin die digter, Colin Clout en die drie "Graces" saam met sy geliefde, reeds deel. Hoofstuk 5 ondersoek die digter se outobiografiese persoon in die figuur Colin Clout en die relevansie van sy spesifieke verskyning op Mount Acidale en sy algemene verskyning in die gedig. Dit is die doel van hierdie tesis om die roete te volg wat Spenser uitgelê het, om die tekens te lees en te interpreteer en om ten slotte te deel in hierdie wêreld van droom en gedagtes, ervaring en visie.

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INTRODUCTION

A New Historicist Perspective on Spenser's *THE FAERIE QUEENE*

The interpretation of any literary text entails, among other things, an analysis of what it represents or "stands for." But different texts represent different things to different people in different places. In these different locations and historical periods the reader and the critic develop their our own criteria for what is "real" or true, fantastic or idealistic because their assumptions and actions are influenced, determined and sometimes also transformed by an interaction with family, friends, society and the culture that embodies their values, which in turn have been characterized as a "set of control mechanisms - plans, recipes, rules, [and] instructions" (Bressler 132).

In the search for meaning the reader can, therefore, never be completely objective, since he or she brings to the text a set of cultural beliefs and conventions which shape, impinge on and maybe even, at times, distort the original intention of the author. It would be even more difficult to arrive at a fixed interpretation of a sixteenth-century text such as *The Faerie Queene*, especially from a contemporary perspective which views "reality" as "an endless network of representations. . . . Categories such as 'the thing itself,' 'the authentic,' and 'the real' which were formerly considered the objects of representation . . . now become themselves representations, endlessly reduplicated and distributed" (Lentricchia and McLaughlin 16-17). But a discussion of the different conceptions of "reality, "even in the twentieth century, would be outside the scope of this thesis, which is instead concerned, with aspects of close reading, as well as the social structures, dimensions and understanding on

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which this sixteenth-century text, *The Faerie Queene*, depends for its meaning. To decode the allegorical representations, mythical allusions and historical references which are embedded in Spenser's romantic epic of knights, fairies, enchantresses, beasts and dragons is to be familiar with at least some of the cultural conventions and customs that inform it. Concerns arising from sixteenth-century politics, the theological scheme of sin and salvation and belief in Providence, as well as other sixteenth-century concerns with beauty, time, hierarchy, and order as opposed to a fear of chaos and mutability are only a few of the issues articulated in Spenser's poem.

The New Historicist school of criticism assumes that a text is about human life with its aspirations and anxieties, that it has been written from personal experience, and that the author has constructed the narrative from his own point of view, and specifically that he has been affected by the politics of the day, so that the work of art becomes a source of information about ideology, history and the cultural and religious codes of a particular society. Stephen Greenblatt, the founder of New Historicism, has since 1982 been advocating an approach to literature which challenges the view of New Criticism that the text is an autonomous work of art which offers the only supposedly correct view of the world (Bressler 130). By contrast, Greenblatt, proposes an approach which considers the larger social framework in which the text was produced. He concludes that the writer creates in the text "structures for the accumulation, transformation, representation, and communication of social energies and practices" (Lentricchia and McLaughlin 230), thus merging that which is within the text and that which lies outside it, while emphasizing the value of the "complex whole" by virtue of which meaning can be recovered (227). For the New Historicist, therefore, there exists an intricate connection between the text and society, and the history that comes with

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both, since historical fact and personal experience become intertwined and are presented to us in "textual traces" (Sim 263).

In *The Faerie Queene* one is not merely given facts or accounts of historical events, but these are represented as human experience within the context of an evolving society. In contrast to the sixteenth-century courtesy books which offer definitions and prescriptions on how to behave virtuously, Spenser gives us concrete examples of temperance, justice, holiness, courtesy and chastity, which could offer the sixteenth-century reader more flexible social guidelines. There is an interconnectedness between the text and all human activities in society: in the same way that society may have an effect on literature, the work of art may influence some of the ideologies and convictions of the individual. This is why the New Historicist sees in the text the potential for discovery not only of the social world of the sixteenth-century text but also of the present, making "our interaction with any text a dynamic, ongoing process that will [however] always be somewhat incomplete" (Bressler 133).

This "incomplete" perspective is due to our different expectations and experience. As Spenser's characters grapple with issues of faith and power, we may share the same fears and desires, but sometimes apply different criteria to these issues. For example, from a modern perspective, Radigund may seem merely liberated, and the Giant's promises of equality may seem justified, causing the reader to be unduly critical of Artegall, who in Spenser's view is a type of the ideal just man. But if the text is read against the background of an ordered and hierarchical sixteenth-century society, with its traditional patriarchal conception of the male-female relationship, and its particular viewpoints on chivalry, justice and politics, one may

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arrive at a clearer understanding of the world of the sixteenth-century author and his perspective on "real" and "ideal" issues.

In Spenser's letter of 23 January 1589 to Sir Walter Raleigh, he clarifies his intentions in writing *The Faerie Queene*, as well as the methods or devices by which these intentions are realized (Smith and de Selincourt 407). Spenser explains that in *The Faerie Queene* he will give an example of a virtuous and gentle person, an honourable and noble person, who is presented to the reader as seven different facets of one ideal personality. These are the qualities of holiness, chastity, friendship and love, temperance, justice, courtesy and constancy. In fact Spenser set out to write about twelve moral virtues but only seven are fully analysed and presented to the reader in the course of *The Faerie Queene*.

In each of the first six books of *The Faerie Queene* a different knight demonstrates, by means of his conduct and quest, the importance or value of that particular virtue. Guyon, for example, expresses or reflects in his personality and conduct the quality of temperance and becomes a type of the temperate man. Likewise Redcrosse becomes the holy man, Britomart the chaste woman, Artegall the just man and Calidore the courteous man. *The Faerie Queene*, in celebrating dynamic females such as Britomart, Belphoebe and Gloriana, challenges the traditional perspective of gender roles as it criticises a society which has been "indifferent to woman kind, / To whom no share in armes and cheualrie / They [men] do impart" (3.2.1), and finally recognizes also the wisdom and skill of those women who have "exceld in artes and pollicy" (3.2.2). Still, the poem's use of the word "man" (and masculine pronouns) may be unacceptable, since it was written from a sixteenth-century perspective and certainly does not accord with contemporary thought.

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The Faerie Queene could be read with the awareness that Spenser was writing at a time when there was much discrimination against women and that he, therefore, intended "to fashion a gentleman" in "vertuous and gentle discipline" against the chivalric and heroic background of the world of the court in Renaissance England. On the other hand, the figure of the fairy queen is an allusion to Queen Elizabeth, a female ruler who nevertheless wielded powers unusual for a woman in those days. This element of ambiguity may justify the view that the use of "man" in the text implicitly refers to people in general and not men only. This thesis acknowledges both of these viewpoints, since through these heroic men and women Spenser communicates to the reader very real and important issues, stressing inter alia the value of compassion or loyalty in love and friendship, tolerance and self-control regardless of gender.

Spenser's knights, fairies and monsters also expose general and universal negative truths about human nature, showing that many have become proud, selfish, lustful, material, scornful and dishonourable. Spenser will show in *The Faerie Queene* just how decadent and desensitized society has become and how the people of the world of Faery Land may, at times, reflect sixteenth-century English society's lack of faith, despair, lack of compassion, greed, pride and selfishness. *The Faerie Queene* becomes a "looking glasse" (3.2.18) which reveals and questions

> . . . . in perfect sight,
> What euer thing . . . [is] in the world contaynd,
> Betwixt the lowest earth and heauens hight,
> So that it to the looker appertayn[s];
> What euer foe ha[s] wrought, or frend ha[s] faynd,
> Therein discouered [is], ne ought mote pas,
> Ne ought in secret from the same remayn[s];
> For thy it round and hollow shaped [is],
> Like to the world it selfe, and seem'[s] a world of glas. (3.2.19)

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Spenser's "characters and situations suggest a parallel to the actual world" (Smith and de Selincourt li), and the characters face challenges and temptations similar to those experienced in real life. According to Gary Waller, *The Faerie Queene* becomes much like a mirror that reflects, exposes, explores, and by implication also reassesses "the significance of the material world" (188).

One of the concerns of the Renaissance was the issue of representation and the relationship between art and the "material world." It was in Aristotle's *Poetics* that the Renaissance was to find some kind of rational justification for the validity of imaginative literature, which Plato had so objected to (Springarn 18) on account of its being but an imitation of an imitation by the artist of an idea in the mind of God. The poem was, therefore, distrusted because it was conceived of as being three times removed from the truth, and thought to be using literature to excite and stir "ignoble passions which were better restrained" (5). In response to the objection that poetry deviates from the truth and is in essence false, Aristotle contended that there is a "higher reality" in literature, which deals with universals, so that all art is essentially "representational" (qtd. in Russell and Winterbottom 221). The poet or artist then "imitates a representative person in a representative action," which means that the individual comes to stand for the general and the universal (Tonkin 194). Finally, the literature imitates or reflects human nature and becomes, according to Aristotle, a "*Mimesis,* that is to say, a representing, counterfeiting, or figuring forth" (Enright and de Chickera 9).

The purpose of this kind of representation or *mimesis* is didactic, since according to sixteenth-century Protestant doctrine, man is essentially a fallen and limited being and although "our erected wit maketh us know what perfection is . . . our infected will keepeth us from reaching

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unto it" (*An Apology for Poetry* 9). Readers are, therefore, dependent on the poet and the poem for insight into and clarification of such perfection, which is intended to make them "see or understand things that . . . [they] did not see before" (Russell and Winterbottom 220) since, in spite of and because of his limitations man craves for knowledge. Aristotle says that "our desire to understand things is a natural desire like hunger, and its satisfaction is pleasurable, a 'restoration to a natural state,' like eating" (220), and "though we may not have knowledge before we engage in *mimesis* we acquire knowledge by engaging in it" (221). The sixteenth-century poet, according to Isabel Rivers, had a "sacred office; he [was] a mediator, a chosen instrument by means of which divine truth propagate[d] itself . . ." (159). According to this perception, the poet therefore taught and gave insight into (what he or she believed to be) the general and desired truth. Philip Sidney says that the poet provides the reader with a more familiar insight into and understanding of anger, wisdom, temperance, remourse, ambition and revenge (Enright and de Chickera 15). Sidney, faced with a problem similar to that of Aristotle meeting Plato's charges, defends imaginative literature against the attacks of the Puritans in his *An Apology for Poetry*, and thus reveals many of the principles of sixteenth-century literary criticism (Daichies 50).

One of the poet's essential purposes, according to Sidney, is didactic and the poem becomes "a speaking picture, with this end, to teach and delight" (9). P.J. Alpers says the "speaking picture," that Sidney refers to, suggests a poetry or variety of images which is so vivid and clear that it may offer immediate interpretation of the significance of the subject matter to hand. The poet can, as Sidney says "satisfie his [the reader's] inward conceits with being witnes to it selfe [referring to the poem] of a true lively knowledge" (Alpers, "The Rhetorical Mode" 120). According to Sidney, poets have managed to educate or instruct men in the

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virtues and vices, as well as knowledge of wisdom, valour and justice by means of figures such as Hercules, Achilles, Cyrus and Aeneas, for example (Enright and de Chickera 21).

The "divinely inspired" poet (Rivers 160) can, through his poesy, "raise and erect the mind" and lead it to a "participation of divineness" (166), which entails knowledge and action. Didactic poetry then has two functions. On the first level the reader is taught the essence and value of moral behaviour. On the second level there is an attempt to move the reader to moral and virtuous action, for Sidney says, it is the task of the poet to "teach [mankind] to make them know . . . goodness" and to "move men to take that goodness in hand" (Enright and de Chickera 10).

The poet employs various means in his education of a "fallen" readership, and his task is made easier by the fact that, unlike the historian, the poet is not concerned with the recording of historical facts and truths for "whatsoever action or faction, whatsoever counsel, policy, or war-stratagem the historian is bound to recite, that may the poet, if he list, with his imitation make his own, beautifying it both for further teaching and more delighting, as it pleaseth him" (18). The poet is not tied "to the particular truth of things " (14), but is rather more at liberty, in Spenser's words, to thrust himself "into the middest [of events], euen where it most concerneth him, and there recoursing to the thinges forepaste, and diuining of thinges to come, maketh a pleasing Analysis of all" (Smith and de Selincourt 408).

Unlike the poet, the historian, according to Sidney, though "bound to things as things were, cannot be liberal (without he will be poetical) of a perfect pattern" (Enright and de Chickera 17), since he is limited to the factual, precise and chronological reporting of historical events.

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Aristotle suggests that "the essential difference [between the historian and the poet] is that the one tells us what happened and the other the sort of thing that would happen" or could probably happen (Russell and Winterbottom 62). As Sidney says, it is well within the power of the poet to describe or invent circumstances not as they are, but as they "should or should not be" (Enright and de Chickera 31). This is exactly what Spenser manages to do in his *The Faerie Queene*. He has created a world of knights and dames who are constantly in pursuit of or who are being pursued by monsters and rivals, representing a fallen world of sin, desire, temptation and frustration, but constantly played off against and contrasted with an implicit or explicit ideal world of peace and concord.

It is in the ideal setting of a shepherd's field that Calidore, exhausted by his pursuit of the Blatant Beast, finds peace and solace. Britomart similarly interrupts her journey in search of Artegall for a visit to the holy Temple of Isis, where she is given time to contemplate her relationship with her future husband before she resumes her journey. There are other places which offer the same kind of comfort, protection and revitalization in *The Faerie Queene*. The Garden of Adonis, the House of Holiness, Queen Mercilla's Castle, the House of Alma and Mount Acidale all offer refuge in surroundings where there is no strife, no crime, and no war and where eternal peace and order reign. Spenser has so "improved" upon reality, or life as it is experienced daily in Faery Land, that he has in fact created an ideal world of peace and concord, love and matrimony, justice and mercy which, in Sidney's words, the reader or audience "cannot but love" (Enright and de Chickera 22). By means of these ideal examples of sweet love, peaceful and harmonious interaction, and ordered and stable societies, where fairies, gods and nymphs reign eternally, Spenser creates a better and more alluring world into which he may entice the reader and thereby attempt the "winning of the mind from

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wickedness to virtue; even as the child is often brought to take most wholesome things, by hiding them in such other as have pleasant taste" (21). The reader is in a sense playfully "tricked," by the work of art, into submission to and recognition of the alternative worlds which Spenser has created.

Poetry, therefore, like other works of art, is conceived of as a powerful instrument, but Spenser is conscious also of its possible abuse and the negative effect it could have on an impressionable mind. For example, Acrasia creates in the Bower of Bliss an ideal though artificial setting which is compared to that of Eden (2.12.52), which is "pickt out by choice of best aliue, / That natures worke by art can imitate" (2.12.42), so that she can corrupt her victim with "vaine delightes, / And idle pleasures" (2.5.27). It is in this contrived paradise that art strives and competes with nature, since here everything seems better than it really is: "And ouer him [Cymochles], art striuing to compaire / With nature, did an Arber greene dispred, / Framed of wanto Yuie, flouring faire" (2.5.29).

One of the didactic devices or narrative techniques by which Spenser leads the reader to certain "truths," as presented among other places in the Bower of Bliss, is allegory. It is by means of these "clowdilly enwrapped" allegorical devices that he intends to teach and delight a sixteenth-century audience (Smith and de Selincourt 407). For this purpose, the Bower of Bliss becomes an allegory of corrupting sensual excess (Hill 189) and artificiality.

In the course of his allegory Spenser abstracts and personifies various personality traits, among them the Blatant Beast, which personifies blasphemy and scorn; Orgoglio, which personifies pride; Dragon Error, which personifies man's constant struggle with sin; and

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Mammon, who personifies man's desire for material wealth. These allegorical abstractions are vivid and real: they eat and talk, and they engage in endless rhetoric or debate, as in Artegall's argument with the Giant of Equality in Book 5, where he is seen questioning Artegall's theory on the existence of a natural order in all created things. He, furthermore, manages to win for himself the support of a rowdy audience, which is quite willing by this time to cling to his promises of instant wealth and security.

In conclusion, Spenser has written a poem not only of monsters and dragons, of knights and fairies, but of sixteenth-century society and a court in which the knight has a virtuous and gentle part to play. Spenser appeals to courtly values in each book as he presents the reader with examples of "a gentleman or noble person in vertuous and gentle discipline" (Smith and de Selincourt 407), set against a chivalric background and a "tradition which regarded public service as the highest ideal to which a virtuous man could aspire" (Wells 137). Spenser not only gives us insight into what sixteenth-century society was really like, but also into what this world could ideally have been like. This he does by means of his allegorical devices and by creating ideal settings and visions of true beauty, honour, love and compassion, inter alia.

According to De Selincourt, Spenser's world of Faery Land is big enough to embrace both the poet's own experiences and analyses of European politics, history, court intrigues, and his experiences of his own loves and friendships, as well as his visions of harmony, love and integrity (lvi). Spenser records and interprets realistic experience and at the same time he creates an imaginative and ideal world. It is only when the reader is faced with an idealized version of life that he or she may realize the limitations of his or her own existence. In this case the "[t]he real meets the ideal in faery land, and its kinship is acknowledged" (lv).

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CHAPTER 1

Allegory as a Vehicle for the Representation of the "Real" World

The purpose of this chapter is to illustrate how the form of allegory allows for interpretation on both a literal level and an an allegorical level. The literal level deals with everyday experiences with which the reader may be familiar, whereas the allegorical level recreates experiences and desires, giving them life and energy. Literary studies of the allegorical mode as a vehicle for representation are innumerable. Literary critics such as Isobel MacCaffrey, Freeman, Mueller, Alpers, Rosemond Tuve, Hankins and Norbrook all agree on the nature of the allegorical process. It is noted, for example, that allegory "is a way of realizing - of making real to the mind - the truth of common knowledge, for it leads the mind by stages to an accepted truth. The allegorical habit of mind leads one to see ideas or significances embedded in narratives . . ." (Cincotta 33). Isobel MacCaffrey says that allegory exposes particular truths about human nature and the "darkness of our situation as fallen human beings." Allegory, she says, "introduc[es] us to a fictive world whose enigmatic surface darkly reflect the everyday darkness in which we grope"(40).

MacCaffrey's reference to the "fictive world" and "darkness" of everyday experience signals two levels of interpretation, an allegorical level and a literal level, and although literary critics are sceptical of such a distinction, it is necessary for clarity and analysis. MacCaffrey insists that "[n]either the poet nor the reader 'starts from' one realm of being and moves on to another: rather, we are made aware of a relation of dependence between what we see directly and what we 'see' only indirectly through the metaphor" (29). Mary Ann Cincotta explains the

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mechanics of such a "relation of dependence" between what we see directly (the literal "level") and what we see indirectly (the allegorical "level") as "a displacement of an idea through succeeding levels of discourse and specificity. But our reading experience entails a movement from particular to general, so that in another sense an allegory leads us . . . to an apprehension of the idea or moral that infuses both" (33).These processes of "displacement" and "apprehension" indicate a tendency of allegory to both "conceal" and "reveal" the idea it embodies (Beckson 9).

According to Rosemond Tuve, "[a]llegory is a way of reading in which we are made to think about things we already know" (qtd. in Weiner 53). Rosemond Tuve's terms "think" and "know" acknowledge two levels of reader-reception. The word "think" implies a mental process of analysis and understanding, whereas the word "know" implies a process of acknowledgement. The allegory, then, makes "us see and understand general themes, issues, and problems of man's life" (*The Poetry of The Faerie Queene* 287). This process of analysis and understanding of the represented fact "comes from seeing it in more than one perspective" (286). The allegorical process then is not a mere reproduction or reflection of the objective fact but has a multi-faceted integrity. Donald Cheney says, "Critics who tend to dismiss Spenser's allegory as an incomplete or one-sided presentation of reality seem radically insensitive to this aspect of the poem. It is the poem's richness, its refusal to reduce its world to any neat conceptual pattern, or to exclude any discordant impulse when it arises, which must in the end constitute its chief claim to imaginative validity" (qtd. by Alpers in "How to Read *The Faerie Queene*" 429. Marian Rothstein says that allegorical episodes found in sixteenth-century historical works provide "examples which will guide those [readers in] making choices in their own lives. . . . The more Paris [for example] is a real person, briefly a

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paragon, and yet a person whose experience, whose tastes, whose joys, whose griefs, might be those of the reader as well, the more force there can be in the lesson . . ." (369).

Sidney's *An Apology for Poetry*, with its emphasis on the didactic purpose of poetry, is specifically applicable to Spenser's allegory; the sixteenth-century approach to literature seems to have been essentially a pragmatic one, and of particular interest was the instructive potential of the work of art. Poetry was meant to stir the reader to moral action and encourage him or her to emulate noble actions. Sidney explains the effect which poetry may have on the reader as follows: "For as the image of each action styrreth and instructeth the mind, so the loftie image of such Worthies most inflameth the mind with desire to be worthy, and informes with counsel how to be worthy" (qtd. Alpers, *The Poetry of The Faerie Queene* 283).

The opening scene of Book 1 of *The Faerie Queene* operates on a realistic plane of recognizable human experience and is, therefore, open to a literal level of interpretation. Here the Redcrosse Knight and Una represent human nature as essentially "fraile, feeble, [and] fleshly" (1.9.53). Redcrosse is, first of all (in cantos 1-9), a type of the unregenerate or "fallen man" (Heale 23) and secondly "a type of the elect Christian" (21) in cantos 10-12, and as the former he is unable to achieve salvation without God's grace. According to Protestant doctrine, "No man can be thoroughly humbled until he knows that his salvation is utterly beyond his own powers, devices, endeavours, will, and works, and depends entirely on the choice, [grace], will, and work of another, namely, of God alone" (Sinfield, *Literature in Protestant England 1560-1660* 8). The opening scene of Book 1 introduces the knight, on a literal level, as a fallen and intemperate man:

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A Gentle knight was pricking on the plaine,
Y cladd in mightie armes and siluer shielde,
Wherein old dints of deepe wounds did re-
maine,
The cruell markes of many' a bloudy fielde;
Yet armes till that time did he neuer wield:
His angry steede did chide his foming bitt,
As much disdayning to the curbe to yield:
Full iolly knight he seemd, and faire did sitt,
As one for knightly giusts and fierce encounters
fitt. (1.1.1)

The effect of the opening lines is that of outwardly impressive display. The knight is "cladd in mightie armes and siluer shielde," which clearly signify temporal power and human heroism. The magnificence of the "old dints of deepe wounds" and "cruell markes of many a bloudy fielde," which add to the previous impression of bravery and experience, is, however, radically and ironically undercut by the phrase: "Yet armes till that time did he neuer wield."

Lewis Miller says "that through his irony Spenser emphasizes not only his hero's weakness . . . but his humanity. For having just shared in the holy knight's own weakness, it is difficult - if not impossible - for us to view him here as something other than human" (137). The fact that the knight is inexperienced and untried in the field of battle sheds new light on the rest of the stanza. It is difficult for the Redcrosse Knight, due to his lack of experience, to manage and control his horse which "much disdayn[ed] to the curbe to yield" (1.1.1).

Redcrosse's angry horse symbolizises here the untamed passions (Brooks-Davies 14). More specifically, according to Richard Levin, horses function as sexual symbols in *The Faerie Queene.* The Redcrosse Knight just manages to hold his sexual urges in check (4). In 1.1.49 Archimago is said to stir in Redcrosse "some secret ill, or hidden foe of his" which one may interpret as Redcrosse's latent and repressed passion for Una (6). This lack of self-control is

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echoed also by the words "angry," "chide" and "foming bitt" (1.1.1). The strategic placing of the word "seemd" in "[f]ull iolly knight he seemd, and faire did sitt" ironically and humorously undercuts both the idea of bravery and gallantry, as implied by the word "iolly," and the obvious confidence displayed by the knight when he "faire did sitt, / As one for knightly giusts and fierce encounters fitt."

Despite this dubious display of human heroism, strength and splendour, one is reminded in stanza 2 of the religious nature of Redcrosse's quest. Redcrosse is not meant to test or prove his own strength and abilities, but rather the divine strength of "his dying Lord, / For whose sweete sake that glorious badge he wore." The suggestion here is that Redcrosse's confidence in his own strength should be replaced by humility and service to God and that his emphasis should be on self-sacrifice, that is a sense of selflessness, as suggested by the symbolic value of the "bloudie Crosse" (1.1.2) he wears on his brest.

Redcrosse is accompanied by Una, whose selflessness and humility contrast sharply with the knight's public display of splendour and confidence. Phrases such as "lowly Asse, [she] did hide / Vnder a vele," and "vpon her palfrey slow" (1.1.4) suggest the simplicity of her appearance. Brooks-Davies notes that such simplicity may "suggest Protestantism's rejection of Catholicism's splendid trappings of temporal power . . ." (15). Una's simplicity, for example, is in obvious contrast to the excessive "gold and pearle of rich assay" (1.2.13) of the enchantress Duessa, who is associated with both the Catholic church and the "great whore of Babylon of Revelation 17:4 and sits on a scarlet beast: 'the woman was araied in purple & scarlat, & guilded with golde, & precious stones, and pearles' " (30).

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Although Redcrosse's commitment to his Godly purpose seems to be "in deede and word," a human impulse of self-sufficiency is still preserved in "[y]et nothing did he dread, but euer was ydrad" (1.1.2). In stanza 3 the entire emphasis is on temporal acknowledgement and advancement, since the reason for Redcrosse's quest, Spenser says, is "[t]o winne him worship, and her [Gloriana's] grace to haue, / Which of all earthly things he most did craue." The emphasis is on the personal pronoun "he" and on what Redcrosse desires for himself. One suspects, however, says Andrew D. Weiner, that it is this "burden of success" or desire to earn "worship" and "grace" (1.1.3) that makes him in 1.1.2 "seeme too solemne sad" (37).

Such a preoccupation with human effort challenges the Protestant doctrine of justification by faith alone, emphasizing the depravity of man: "[T]he security afforded by the knowledge that man is justified by faith alone, regardless of merit or good works, depended upon an admission of the inefficacy of all human effort. For if salvation is due entirely to divine grace, nothing can be due to man" (Wells 36). In canto 10 Spenser emphasizes man's dependence on grace: "If any strength we haue, it is to ill, / But all the good is God's, both power and eke will" (1.10.1). The Redcrosse Knight, therefore, over-eager, over-confident, passionate, impatient, intemperate and determined to earn worldly distinction by his own efforts, clearly represents fallen human nature.

Lewis Miller urges the reader to conceive also of Una "in terms more human than have hitherto been noted," referring to canto 3 where "Una is [for the first time] utterly deceived by Archimago" (138):

> His louely words her seemd due recompence
> Of all her passed paines: one louing howre
> For many yeares of sorrow can dispence:
> A dram of sweet is worth a pound of sowre:

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> She has forgot, how many a wofull stowre
> For him she late endur'd; she speakes no more
> Of past: true is, that true loue hath no powre
> To looken backe; his eyes be fixt before.
> Before her stands her knight, for whom she
> toyed so sore. (1.3.30)

Spenser here stresses Una's human frailty and fallibility, though in the "wandring wood" (1.1.13) she was the perceptive one. Here she had warned Redcrosse to "[b]e well aware" of the power of illusion because "[o]ft fire is without smoke, / And perill without show." (1.1.12). This particular warning is ironically undermined by the above-quoted stanza, where Una is tricked and deceived by that same power of illusion which she has warned against. The word "seemd" in "[h]is louely words her seemd due recompence" emphasizes an inability to distinguish between appearance (how things have been made to look) and reality (the way things really are). Levin says that Una is "naive, impressionable, emotional, [gullible], she is easily duped by Archimago's impersonation of Redcrosse" (12). Human perception of good and evil, one learns, is limited, but the poet in fulfilling his didactic role, will reveal the truth.

Redcrosse still has to learn that sin (or evil) may manifest itself in more than one form, as shown when Archimago and Duessa manage to trick Redcrosse and Una by appearing as an old man "clokt with simplenesse" (1.12.34) and a "royall richly dight" dame called Fidessa (1.12.32). Spenser comments on the difficulty of distinguishing falsehood from truth because "deceipt doth maske in visour faire, / And cast her colours dyed deepe in graine, / To seeme like Truth, whose shape she well can faine" (1.7.1). By the end of Book 2, however, both Redcrosse and Una are able to differentiate between good and evil, holiness and sin. In 1.12.34 Una penetrates Archimago's disguise and discerns his hypocrisy (or evil), just as Redcrosse exposes the false Duessa (1.12.32), while Redcrosse is also allowed a vision of

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holiness in Una's "heauenly beautie" which "she [previously] did hide" (1.12.22). While the narrative strives towards solution and closure, allegory reveals the truth and becomes a mode of "explication," which reconstructs and restores for the reader (MacCaffrey 37) an "imperfect vision" (35). For example, Spenser's juxtapostion of allegorical representations of the overtly evil (as represented by Archimago and Duessa, for example) and of the explicitly virtuous (as represented by Una, for example) clarify for the reader the particular nature of good and evil.

In Error, Archimago and Duessa one will come to recognize the workings of false religious doctrines (allegorically represented by Error), falsehood, deceit, hearsay and envy (allegorically represented by Archimago) as well as duplicity, lust, jealousy and infidelity (allegorically represented by Duessa). These characters will tempt Redcrosse and encourage him to surrender to a sinful nature. According to Hankins, these "dangers from without" may "mov[e] his [Redcrosse's] fantasy, perplex . . . his judgement, and stir . . . his emotions" (57). If Redcrosse succumbs to these temptations, he may lose both his reputation as steadfast and honourable knight in the service of his sovereign, Gloriana, and Una's love.

In canto 1 Redcrosse confronts and challenges the dragon Error, whose "vomit full of bookes and papers" (1.1.20) symbolizes false Catholic doctrine and anti-Protestant propaganda (Brooks-Davies 22), to a combat to the death. In stanza 14 Redcrosse, heedless of Una's advice "[t]o stay the steppe, ere forced to retrate" (1.1.13), enters "*Errours den*":

> But full of fire and greedy hardiment,
> The youthfull knight could not for ought be staide,
> But forth vnto the darksome hole he went,
> And looked in: his glistring armor made
> A litle glooming light, much like a shade,
> By which he saw the vgly monster plaine,
> Halfe like a serpent horribly displaide,

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> But the other halfe did womans shape retaine,
> Most lothsom, filthie, foule and full of vile disdaine. (1.1.14)

The repetitive force of "full of fire" emphasizes Redcrosse's vigour, vitality, impatience and almost explosive energy: however the alliteration of "filthie, foule and full of vile" conveys the opposite qualities of Error. That Redcrosse is over-eager and "greedy" for confrontation is no secret. It is his "youthfull" age that makes it easy for him to be bold, courageous and irresponsible, even if dangerously so, as suggested by: "But forth vnto the darksome hole he [the youthfull knight] went, / And looked in."

Redcrosse, however, "is no hardened reprobate" (Heale 35), but rather exemplifies innocence, naivety and immaturity. It is, for instance, clear that he lacks the critical faculty of "read[ing]" (1.1.13) danger, as Una can, and that his perspective is limited due to his lack of experience. He is confident that his "[v]ertue [will] giue . . . her selfe light, through darkenesse for to wade" (1.1.12), but such self-righteousness and confidence in his own abilities explain why "his glistring armor made [only] / A litle glooming light, much like a shade" (1.1.14). Redcrosse still has to learn how to use, depend upon and believe in the guiding force of his armour, which is, by implication, the armour of God (stanza 2). Una advises him to "[a]dd faith vnto . . . [his] force" (1.1.19), her words recalling the Protestant doctrine of justification by faith alone, which states that: 'We are accounted righteous before God, only for the merit of our Lord and Saviour Jesus Christ by Faith, and not for our own works or deservings' (qtd. in Brooks-Davies 20).

Redcrosse is relentless in his pursuit of Error and his attack on the dragon is compared to that of a "fierce" lion which leaps upon its prey (1.1.17). He is over-confident and arrogant as he

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"with his trenchand blade her [Error] boldly kept / From turning backe, and forced her to stay" (1.1.17). Error, however, retaliates and with "doubled forces," leaps "fierce vpon his [Redcross's] shield," and finally traps him with "her huge traine" which she "[a]ll suddenly about his body wound" (1.1.18). Redcrosse's confidence in his own strength and performance is ironically and comically undermined by this last picture of human incompetence and weakness, as "hand or foot to stirre he stroue in vaine" (1.1.18). The phrase "God helpe the man so wrapt in *Errours* endlesse traine" stresses man's frailty and inability to resist sin by his own endeavours. Redcrosse's efforts to disengage himself from "*Errours* endless traine" (1.1.18) symbolize man's continual and inevitable battle against temptation and sin. In stanza 24 Redcrosse's "more then manly force," which suggests that man is dependent on God's grace, earns him his final victory over Error. Redcrosse confronts many manifestations of sin, and Error is only one of them: the young and immature Redcrosse has to face many dangers before he can complete his journey, during which he will be tempted and tricked constantly.

According to Whitaker, Error's "fruitfull cursed spawne of serpents small" may represent allegorically the "lusts of the flesh that still hinder and must also be overcome" (105), though in stanza 22 these monsters "all about his [Redcrosse's] legs did crall, / And him encombred sore, but could not hurt at all." Error, who is half-serpent and half-woman (1.1.14) may symbolize also the forces by which men may be seduced and tempted to abandon themselves to loose and base affection. In Protestant propaganda, the Whore of Babylon (much like Error) came to signify the evil of Roman idolatory, lust and seduction. Protestants condemned her in much the same way they would condemn "lascivious women [who] us[ed] cosmetics to seduce upright men" (Norbrook 120-121) and Redcrosse's confrontation with Archimago explores this weakness or "lusts of the flesh" (Whitaker 105). The endlessness of "*Errours* . . .

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traine" (1.1.18) is illustrated by the seemingly inexhaustible guiles of Archimago, who is another allegorical representation of sin, specifically of hypocrisy or deceit. Whitaker claims that man's susceptibility to sin never dissipates and, according to the Thirty-Nine Articles of the Protestant faith, "this infection of nature doth remain, yea in them that are regenerated; whereby the lust of the flesh . . . is not subject to the Law of God" (105).

On a literal level of allegorical representation Archimago, is the archetypal deceiver or hypocrite who comes to personify temptation. According to Whitaker, he is one of the external causes of sin, as Satan is. Archimago stimulates the imagination, arouses the appetite and awakens desires which are already present in Redcrosse (106), though Redcrosse has as yet committed no sin.

Spenser teaches the reader how to distinguish between Redcrosse and Archimago, good and evil, reality and illusion and falsehood and truth, and contrasts the essence and effect of virtuous action with that of vice. However, the reader of the allegory is clearly in a more privileged and informed position than the Redcrosse Knight. The following analysis of the Redcrosse-Archimago encounter will explore, on the one hand, the position of the privileged reader of the allegorical representation and, on the other hand, the inexperienced participant in the allegorical process. In stanza 29, for example, one shares with Redcrosse and Una their first visual impressions of "an aged Sire":

> At length they chaunst to meet vpon the way
> An aged Sire, in long blacke weedes yclad,
> His feete all bare, his beard all hoarie gray,
> And by his belt his booke he hanging had;
> Sober he seemde, and very sagely sad,
> And to the ground his eyes were lowly bent,
> Simple in shew, and voyde of malice bad,

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And all the way he prayed, as he went,
And often knockt his brest, as one that did
repent. (1.1.29)

Words and phrases such as "aged," "his beard all hoarie gray" and "to the ground his eyes were lowly bent" assure us that the old man poses no threat to the travellers. He seems vulnerable and harmless and his simplicity, as suggested by "[s]imple in shew" and "his feete all bare," emphasizes a lack of complexity and ambiguity. His physical appearance insists, rather, upon an instantaneous and straightforward reading or interpretation of selflessness, humility and spiritual preoccupation and devotion, as suggested by the phrase: "And all the way he prayed, as he went."

The word "seemde," however, in "[s]ober he seemde, and very sagely sad" undermines the security afforded by an uncomplicated reading of the "aged Sire." The reader responds to Spenser's "seemde" with general unease, whereas Redcrosse and Una, unaware of any incongruity, continue their newly-established relations with the "aged Sire." In stanza 35 Redcrosse and Una enter the "aged Sire['s]" little lowly hermitage:

Arriued there, the little house they fill,
Ne looke for entertainement, where none was:
Rest is their feast, and all things at their will;
The noblest mind the best contentment has.
With faire discourse the euening so they pas:
For that old man of pleasing wordes had store,
And well could file his tongue as smooth as glas;
He told of Saintes and Popes, and euermore
He strowd an *Aue-Mary* after and before. (1.1.35)

The old man's "little house" proves to be just as humble and unassuming as his physical appearance. The emphasis is on a retreat from worldly preoccupation, as suggested by: "Ne looke for entertainement, where none was," and on pastoral simplicity and contentment in "Rest is their feast and all things at their will." The soporific rhythm of this line, the "pleasing

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wordes" and the emphasis on rest and contentment, suggest that the senses of Redcrosse and even Una have been dulled and their critical faculties rendered momentarily ineffective. Redcrosse and Una, who are vulnerable and unprepared for any nightly confrontation, are exhausted by their journey and recent encounter with Error: "[Redcrosse and Una] drownd in deadly sleepe he [Archimago] findes" (1.1.36).

The sinister implications of key words and phrases such as, "[o]f pleasing wordes [he] had store" and "well could file his tongue smooth as glass," alert the reader to the "aged Sire's" artificiality and general insincerity. In contrast to Redcrosse and Una, we are prepared for the "[m]agick bookes" and "mighty charmes" which he in stanza 36 "seekes out . . . to trouble sleepy mindes." In addition, the alliterated "s" sounds in "well could file his tongue as smooth as glas" (1.1.35), sound ominous and serpent-like. Spenser, then, provides the reader with particular visual, auditory and narrative clues on how to interpret and "read" the allegorical representation of, in this case, deception or hypocrisy.

Archimago proceeds to use dreams and false appearances to tempt Redcrosse to succumb to anger, lust, jealousy and infidelity. Brooks-Davies says that Archimago's dreams activate and arouse Redcrosse's latent concupiscent desires (26) and that the dreams stimulate and activate feelings of lust, excessive grief, anger and jealousy (27).

According to MacCaffrey, "[t]he whole action of *The Faerie Queene* is played out in the context of a (dreamlike)reality normally inaccessible to us, but made visible by the poet's translation of what his imagination sees" (142). In stanza 49, for example, Redcrosse dreams of an unfaithful Una. The dream, however, will expose for the reader those hidden emotions,

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fears and jealousies which Redcrosse has managed to suppress so far:

> In this great passion of vnwonted lust,
> Or wonted feare of doing ought amis,
> He started vp, as seeming to mistrust
> Some secret ill, or hidden foe of his:
> Lo there before his face his Lady is,
> Vnder blake stole hyding her bayted hooke,
> And as halfe blushing offred him to kis,
> With gentle blandishment and louely looke,
> Most like that virgin true, which for her knight
> him took. (1.1.49)

In the first dream Redcrosse "is deceived by a false Una, behaving like the whoreish Duessa" (Heale 35). Redcrosse represents human frailty, being for example easily stirred to "great passion of vnwonted lust." He is easily perplexed and confused, as suggested by the contrast between "wonted" (line 2) and "unwonted" (line 1) and by the uncertainty of "seeming to mistrust."

One notices also Redcrosse's inability to distinguish here between the true Una and the false Una, that is between reality and illusion or dream. He mistakes the false Una for "his [true] Lady" who, according to him, hides "her bayted hooke" "vnder [her] blake stole." His indecision and doubt, as suggested by his "feare of doing ought amis," contrast sharply with the confidence he showed in the opening scene of Book 1 and in his confrontation with Error. It is the erotic dream which evidently stirs and arouses Redcrosse's "secret or hidden" sexual desires, perplexes his judgement and confuses his vision, though he does not surrender to the sexual temptations of the dream. Archimago sees that "his labour all was vaine" (1.1.55) and subjects Redcrosse to a second assault. Redcrosse is now shown the false Una in bed, apparently with a squire "in wanton lust and lewd embracement":

> All in amaze he suddenly vp start
> With sword in hand, and with the old man went;

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> Who soone him brought into a secret part,
> Where that false couple were full closely ment
> In wanton lust and lewd embracement:
> Which when he saw, he burnt with gealous fire,
> The eye of reason was with rage yblent,
> And would haue slaine them in his furious ire,
> But hardly was restreined of that aged sire. (1.2.5)

The word "fire" in "he burnt with gealous fire" is indicative of Redcrosse's now rampant sexual (and jealous) desires, which threaten to ruin his relationship with Una. Freeman says that "when he [Redcrosse] sees Una, as he supposes, subject to the passions which are his own, he condemns her for the desire he should have controlled in himself" (90). Redcrosse, however, is inevitably prone to the sins of the flesh, since he represents fallen human nature.

Redcrosse's "desires, perverted by jealousy" (Levin 8), arouse and activate his other ordinarily suppressed impulses. These are impulses of excessive anger or "furious ire" (1.2.5), "feare" and immoderate "griefe" (1.2.12). According to the sixteenth-century divine, William Perkins, 'lusting of the flesh' then is not limited to sexual desires, but also includes 'motions and inclinations of selfe-love, envy, pride, unbeleefe, anger, etc. . . ." (Heale 31). Redcrosse escapes from the hermitage without having committed any sin, though it is evident, from stanza 12, that he is unable to escape "from his [plaguing] thoughts and gealous feare."

When Duessa overtakes Redcrosse at the fountain, he is thoroughly consumed by his lust for her. This time he responds and surrenders to his corrupt impulses:

> Who when returning from the drery *Night,*
> She fownd not in that perilous house of *Pryde,*
> Where she had left, the noble *Redcrosse* knight,
> Her hoped pray, she would no lenger bide,
> But forth she went, to seeke him far and wide.
> Ere long she fownd, wheras he wearie sate,
> To rest him selfe, foreby a fountaine side,

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Disarmed all of yron-coted Plate,
And by his side his steed the grassy forage ate.

He feedes vpon the cooling shade, and bayes
His sweatie forehead in the breathing wind,
Which through the trembling leaues full gently
playes
Wherein the cherefull birds of sundry kind
Do chaunt sweet musick, to delight his mind:
The Witch approching gan him fairely greet,
And with reproch of carelesness vnkind
Vpbrayd, for leauing her in place vnmeet,
With fowle words tempring faire, soure gall
with hony sweet.

Vnkindnesse past, they gan of solace treat,
And bathe in pleasaunce of the ioyous shade,
Which shielded them against the boyling heat,
And with greene boughes decking a gloomy
glade,
About the fountaine like a girlond made;
Whose bubbling waue did euer freshly well,
Ne euer would through feruent sommer fade:
The sacred Nymph, which therein wont to dwell,
Was out of *Dianes* fauour, as it then befell. (1.7.2 -1.7.4)

According to Whitaker, Redcrosse has, by this time, "so yielded to lust for her [Duessa] that he has lost his power of distinguishing right from wrong . . ." (108), though the reader is still aware of the inconsistencies and contradictions in the description of Duessa. Her search for Redcrosse, for example, becomes the comic parody of a lover's search for her beloved. By comparing this with Una's search for Redcrosse, one is able to determine the extent of Duessa's insincerity and "guile" (1.7.1).

The romantic aura and appeal of "[b]ut forth she [Duessa] went, to seeke him far and wide" gives way to the comic reality of "[e]re long she [him] fownd" (stanza 2), the emphasis here being on the relatively little effort and time put into the search. Una's search for Redcrosse, on the other hand, is far more strained and intense, as suggested by the phrases: "Yet she her

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weary limbes would neuer rest / But euery hill and dale, each wood and plaine / Did search" (1.2.8). In contrast to Una, Redcrosse is much less active and ceases all duty and effort, adding to the sin of lust that of sloth. Spenser depicts here for the reader a conflict between the knight's desire for private pleasure and public virtue.

For example, the fact that Redcrosse sits "downe [as Phoebe did] to rest in middest of the race" (1.7.5), after having "[d]isarmed [him selfe] all of [his] iron-coted Plate" (stanza 2), which "bore a bloudie Crosse" and "deare remembrance of his dying Lord" (1.1.2), signifies a degree of negligence and slackness also in the traditional Christian warfare of the soul. Brooks-Davies notes that the reference to the Phoebe incident recalls, as the myth goes, the nymph's surrender to 'luxury, idleness, and effeminate pleasures' (70). One is confronted with the sense that Redcrosse may be likewise thinking of abandoning his holy quest, perhaps surrendering completely to these impulses of effortless pleasure. By contrast, in the House of Holiness, Redcrosse is taught the virtue and value of noble deeds. He is encouraged here to pursue an active life of service to his fellow man like the seven beadsmen, who "sate wayting . . . . / To call in commers-by, that needy were and pore" (1.10.36), and who provide accommodation (1.10.37), food (1.10.38), clothing (1.10.39), aid (1.10.40), comfort (1.10.41), and advice (1.10.43). The reward for service is honour and divine grace or "eternall peace and happinesse" (1.10.55) as symbolized by Redcrosse's vision of the New Hierusalem. The House of Holiness then becomes an allegorical representation of an ideal Christian community where people live life in active charity and service toward one another (Wall 153). In the dance of the Graces on Mount Acidale (Book 6), Spenser will consider again the fulfilment, inspiration and harmony which come from such generosity and gratitude.

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At the Fountain of Sloth, Redcrosse has to choose between "active virtue" in service of Una's people, to whom he has pledged delivery from the Dragon Error, and his pursuit of "private pleasure" (Wells 62), but Redcrosse "disarm[s]" himself, thus demonstrating his "surrender to sin" (Kaske 624). Redcrosse is careless of the dangers that surround him when he (by the end of canto 7) is "disarm[ed]" quite of all virtue and sense of good and burns with passion and lust. The description of Redcrosse in stanza 3 is sensuous and sexually provocative, adjectives such as "sweatie," "breathing," and "trembling" indicating a state of mind thoroughly consumed by lust and passion.

Here at the fountain, nature's enchantment encourages a false confidence and trust so that Redcrosse, who feels completely safe and secure, takes off his armour. Redcrosse is unprepared for and unaware of the fact that Duessa has already revealed herself to the reader as a "[w]itch" (1.7.3). The security afforded by "the cherefull birds of sundry kind [which] / Do chaunt sweet musick, to delight his mind" (1.7.3), echoes the deceptive "sweete harmony" (1.1.8) of the birds in the wandering wood close to Error's den. Redcrosse's passion has blunted his moral discernment, but Spenser does not blame or reproach him for this inability to discern evil. Rather, he absolves Redcrosse of all personal blame by referring to him as "the guiltlesse man" (1.7.1), the stress on "man" emphasizing a universal susceptibility to evil. The Redcrosse-Orgoglio episode in canto 8, however, will work towards a reconstruction and restoration of Redcrosse's vision, in which Duessa will be "disaraid, / And robd of royall robes, and purple pall" (1.8.46). Redcrosse will finally be able to see the "face of falsehood" (1.8.49), but because he lacks experience and insight it is easy for Duessa to deceive and seduce Redcrosse when he least expects it.

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When Duessa is reunited with Redcrosse at the fountain she "reproches" him with "fowle words for leauing her in place vnmeet" (1.7.3). The scene is set for Redcrosse's regression at the fountain's side.The "ioyous shade," "boyling heat" and "girlond" (1.7.4) recall here "the coole shade," "fierce heat" and "girlond" (made for Duessa) of the Fradubio episode (1.2.29,30). In canto 2 Fradubio and Duessa, find relief from the heat in a "coole shade" much like the one Redcrosse now enjoys. Spenser's allusion to the Fradubio episode is significant of Redcrosse's surrender to his sexual impulses. When Fradubio yields to the senses, he loses his very form: "But once a man *Fradubio*, now a tree" (1.2.33). This prepares us for Redcrosse's transformation from "mightie strong" to "feeble fraile" (1.7.6).

In the Bower of Bliss, Spenser will show how men who are so given over to lust or desire may lose their reason and their form and become like beasts: "Said *Guyon,* See the mind of beastly man. . . . / That now he chooseth, with vile difference, / To be a beast, and lacke intelligence" (2.12.87). The moment that Redcrosse drinks of the stream (1.7.6) marks not only his physical transformation, but also his response and surrender, for the first time, to his sexual desires. As Spenser says, Redcrosse is now "[p]ourd out in loosnesse on the grassy grownd, / Both carelesse of his health, and of his fame" (1.7.7).

While he is separated from Una, Redcrosse is driven primarily by lust, making it more and more difficult for him to distinguish between right and wrong, so that he eventually chooses the false Duessa. He forsakes his quest (1.7.2) and therefore makes private pleasure his first impulse. At this stage Redcrosse is the fallen man, who is essentially proud, careless, faithless and weak. The literal narrative, however, widens into an allegorical representation of the situation. In canto 7 Redcrosse meets with Orgoglio, the allegorical representation of his

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fallen nature, where according to Hamilton, "we *see* [in Orgoglio] the image of fallen man in all its terrible reality" (*The Structure of Allegory* 76). As a "monstrous masse of earthly slime" (1.7.9) Orgoglio represents Redcrosse's earthly and by implication fleshly or "fallen" nature (*Essential Articles* 496), and more specifically, he embodies pride (Brooks-Davies 61). Orgoglio's pride and arrogance (1.7.10), however, bring him to a fall and in 1.8.24 there is nothing left of him but "an emptie bladder."

Orgoglio makes a lot of noise when he first appears: there is a great show of power and physical strength as he tears a snaggy Oke from the ground (1.7.10). But Spenser says, he is "[p]uft vp with emptie wind" (1.7.9). According to Kathleen Williams, "Orgoglio's power is enormous, yet it depends less upon his own strength than upon the paralysing fear which [initially] accompanies him . . ." (*Spenser's World of Glass* 19).

But Redcrosse is clearly at a disadvantage. Only moments ago the "carelesse" knight was "[p]oured out in loosness on the grassy grownd."His senses have been "dull[d]" by the water of the fountain and he has grown "faint and feeble" as a result of it, causing him to be completely unprepared for any confrontation. The time he has spent at the fountain has made him forgetful and careless of his responsibility to Una and his oath to Gloriana. When he feels the danger, a disorientated Redcrosse tries to arm himself, but he is unsuccessful (1.7.8), then struck "mercilesse[ly]" (1.7.12) and finally saved only by divine grace.

Orgoglio is clearly out of control and is furious when Redcrosse manages to escape his blow (1.7.13). He is so consumed with anger that he can hardly "breath" or "see" or "heare at will" and has no sense of reason. His violent, unstable and aggressive outburst signifies the

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destructive consequences of pride to such an extent that he in fact comes to personify pride and intemperance. Redcrosse is confronted with the consequences of a lack of self-control and may recognize in this monster some elements of himself. One of the purposes of his journey is to identify his limitations and weaknesses, reflect and improve upon and strive towards a better and more virtuous self.

The allegory is concerned here with an intricate psychological plane of representation which will make introspection possible for both the protagonist and the reader. MacCaffrey says that Spenser's concern is with self-knowledge, that is "a concern with the ways in which human beings come to terms with their lives" and learn to "understand the context ('reality') within which they are constrained to exist . . ." (134). This is the kind of introspection that occurs when Redcrosse is attacked by Orgoglio and a moment or two passes in which he considers his misfortune. Redcrosse,

> Who haplesse, and eke hopelesse, all in vaine
> Did to him [Orgoglio] pace, sad battaile to darrayne,
> Disarmd, disgrast, and inwardly dismayde,
> And eke so faint in euery ioynt and vaine
> Through that fraile fountaine, which him feeble
> made,
> That scarsely could he weeld his bootlesse single blade. (1.7.11)

Redcrosse is "haplesse," "hopelesse," "disarmd, disgrast and inwardly dismayde" at the sight of Orgoglio, who represents to him his own inner state. The words "forlorne" (1.7.10), "disarmd" and "disgrast" (1.7.11) also emphasize Redcrosse's solitude. Without the grace of God ("dis-grast" and "disarmd"), he is too "fraile," "feeble" and "faint" to resist Orgoglio's onslaught, because "scarsely could he weeld his bootlesse single blade." Spenser emphasizes man's general incapacity to resist temptation and sin by "his" own efforts:

> Ay me, how many perils doe enfold

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> The righteous man, to make him daily fall?
> Were not, that heauenly grace doth him vphold,
> And stedfast truth acquite him out of all. . . . (1.8.1)

It is this "heauenly grace" that will ultimately redeem Redcrosse and save him from the kind of disorder and fear which Orgoglio brings with him. In the ensuing battle, Orgoglio counters Redcrosse's attempts at self-defence and overthrows him with a "thundring noyse" (1.7.13), so that the "earth [which] for terrour seemd to shake" (1.7.7) and "trees did tremble." According to Brooks-Davies, volcanoes and earthquakes, as suggested here by the shaking of trees and trembling of the earth, were for the sixteenth-century Elizabethans, symbols of divine judgement (71-72). Redcrosse, as despondent and "disgrast" as he feels himself at this stage, may have interpreted these sounds as signs of divine wrath rather than divine grace. It follows also from S.K. Heninger's arguments that Orgoglio may be the mythical embodiment of an earthquake and, by implication, a visitation of God's wrath to warn man to repentance (178). In the later Despair episode, however, Redcrosse will be reminded also of God's grace and mercy. Article xxxvii of the Thirty-Nine Articles says that: "After we have received the Holy Ghost, we may depart from grace given, and fall into sin, and by the grace of God we may arise again, and amend our lives" (Whitaker 109). In cantos 8 and 9 it is Arthur who will come to represent the grace of God, "[a]s this good Prince redeem[s] the *Redcrosse* knight from bands [of sin]" (1.9.1).

Redcrosse's departure from grace, his "fall into sin" and restoration to a former state represent a major point of controversy in sixteenth-century theological thought on the nature of man's salvation. Protestants were concerned with man's dependence on God's grace, as opposed to an acknowledgement of human effort. Wells refers to these two opposing viewpoints as the humanist concept of free will and the Calvinist view of man's total depravity respectively.

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Spenser, he says, reconciles these two opposing views in his *The Faerie Queene*. "Book 1," he notes, "seems to imply [for example] that salvation involves the co-operation of divine grace and human effort" (40). Una's praise of Redcrosse after his victory over Error in canto 11 illustrates Spenser's reconciliation of such opposites: "Then God she praysd, and thankt her faithfull knight, / That had achieu'd so great a conquest by his might" (1.11.55). In the first line Una pays tribute to both God and her knight. In the second line the ambiguous "his" could refer either to God or the Redcrosse Knight. The effect of the ambiguity is to allow for both a Calvinist praise of God's grace and a humanist praise of human and divine strength.

Spenser's reconciliation of opposites has widespread implications. On a social level the writing of *The Faerie Queene* coincided with an increasing restlessness at the Elizabethan court and in the society as a whole, while religious intolerance and theological debates were the order of the day (Waller 179). In his *The Faerie Queene* Spenser depicts a reconciliation of these discordant elements and works, by implication, towards the attainment of stability, unity and harmony. In canto 12, for example, Redcrosse "releas[es]" (1.12.4) Una's people from the "eternall bondage" by the dragon Error and restores the kingdom to its previous state of peace and harmony. The lord of this land is requested "to open wyde his brazen gate, / Which long time had bene shut, and out of hond / Proclaymed ioy and peace through all his state" (1.12.3). Spenser's narrative ends on a festive and celebratory note of reconciliation and harmonious equilibrium. Yet, Spenser emphasizes and insists upon the individual's responsibility to return to and continue his or her duties:

> Yet swimming in that sea of blisfull ioy,
> He [Redcross] nought forgot, how he whilome had
> sworne,
> In case he could that monstrous beast destroy,
> Vnto his Farie Queene back to returne:

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> The which he shortly did, and *Vna* left to
> mourne. (1.12.41)

The emphasis here is on perseverance in duty, in effort and in the battle against sin. Spenser compares such perseverance to a "vessell" which for

> . . . . a while may make her safe abode,
> Till she repaired haue her tackles spent,
> And wants supplide. And then againe abroad
> On the long voyage whereto she is bent:
> Well may she speede and fairely finish her
> intent. (1.12.42)

The words "againe" and "long voyage" emphasize a never-ending and repetitive cycle of arrival and departure. In canto 9, Despair urges Redcrosse to abandon his quest and resign his duties or to bring his vessel to "port after stormie seas," thus tempting Redcrosse with the prospect of "sleepe after toyle, port after stormie seas, / Ease after warre, death after life does greatly please" (1.9.40). The hypnotic and "inchaunted" (1.9.48) effect of the repetitive sequence, always with the promise of ease and mental content, is in reality an attractive invitation to abandon all former dedication and obligations. One may interpret the Redcrosse-Despair incident as a battle for Redcrosse's soul, his dedication and his loyalty, Despair here representing "the voice of the subtle tempter, Satan" (Heale 41), who tempts Redcrosse to succumb to the sin of sloth and despair.

One's first visual impressions of Despair are guided by his indifference to and negligence of his physical appearance:

> His griesie lockes, long growen, and vnbound,
> Disordered hong about his shoulders round,
> And hid his face; through which his hollow eyne
> Lookt deadly dull, and stared as astound;
> His raw-bone cheekes through penurie and pine,
> Were shronke into his iawes, as he did neuer
> dine. (1.9.35)

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His garment nought but many ragged clouts,
With thornes together pind and patched was,
The which his naked sides he wrapt abouts. . . . (1.9.36)

Words such as "griesie lockes, long growen," "ragged clouts" and "raw-bone cheekes" speak of an attitude of general unconcern and carelessness to the point of an indifferent, slack and self-destructive disposition which is evident from his clearly starved appearance: "His raw-bone cheekes through penurie and pine, / Were shronke into his iawes, as he did neuer dine."

Redcrosse has two choices: either he can retreat from worldly obligations and responsibilities or he can resume his quest. True to Trevisan's warning, Despair evidently penetrates "[Redcrosse's] hart and searcheth every vaine, / That ere [he] be aware, by secret stealth / [Redcrosse's] powre is reft, and weaknesse doth remaine" (1.9.31). Despair may then operate also as an allegorical representation of Redcrosse's personal sense of his sinfulness and hopelessness. According to Maurice Evans, "[t]he hero is surrounded by projections of himself which act out in front of us an allegory of what is going on within the mind . . ." (*English Poetry in the Sixteenth Century* 143). The allegory, therefore, functions here as a personified version of "what is going on within [Redcrosse's] mind."

In stanza 46 Despair confronts Redcrosse with a sense of his own desperate sinfulness and fear of damnation:

Why then doest thou, O man of sin, desire
To draw thy dayes forth to their last degree?
Is not the measure of thy sinfull hire
High heaped vp with huge iniquitie,
Against the day of wrath, to burden thee?
Is not enough, that to this Ladie milde
Thou falsed has thy faith with periurie,
And sold thy selfe to serue *Duessa* vilde,
With whom in all abuse thou hast thy selfe defilde? (1.9.46)

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In the House of Pride, unlike the confrontation with Despair, Redcrosse did not experience the procession of the Seven Deadly Sins as having any relevance to himself. As the uninvolved and unconcerned observer he "estraung[ed him selfe] from their ioyaunce vaine" (1.4.37). In stanza 46, however, the mention of particular names and deeds cannot other than implicate Redcrosse personally, urging him to face the reality of his own crimes: "And to his fresh remembrance did reuerse / The vgly vew of his deformed crimes" (1.9.48).

Despair's interrogation of Redcrosse proceeds by means of the accusatory and repetitive "Is not." While the charge of "periurie" is brought against the accused, "this Ladie milde" and "*Duessa*"appear as prime witnesses, which makes the evidence seem even more incriminating. By means of his powerful, persuasive and rhetorical skills Despair is able to anticipate and even describe for Redcrosse the ultimate trial and verdict that await him: "And euer burning wrath before him laid, / By righteous sentence of th'Almighties law. . . . / For death was due to him, that had prouokt Gods ire" (1.9.50). The "burning wrath," "righteous sentence," "Almighties law" and "due" death, constitute for Despair's purposes God's uncompromising and relentless justice. Despair fails to remind Redcrosse, however, as Una does, of God's mercy and grace. His emphasis is rather on the sinner's irrevocable damnation and the inflexible justice of God that he depicts. In stanza 53 Una then reminds Redcrosse of God's mercy and grace:

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

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> Arise, Sir knight arise, and leaue this cursed
> place. (1.9.53)

The phrase "Come, come away, fraile, feeble, fleshly wight" is a universal address. Spenser emphasizes the fact that despair is a common phenomenon in the religious development of any person. Una's words, therefore, have instructive and reassuring value for both Redcrosse and the reader, who are in the above-quoted stanza, taught ways of resisting the temptation to despair. The words, "Ne let vaine words bewitch thy manly hart" caution the reader and Redcrosse, neither to converse with Satan, nor to challenge his rhetorical skills and "inchaunted rimes" (1.9.48).

Spenser is also stressing the importance of bearing in mind God's forgiveness when Una says: "Where iustice grows, there grows eke greater grace" (1.9.53). In his battle against the Dragon of Sin "*[t]he well of life*" (1.11.29) and "*[t]he tree of life*" (1.11.46), both instances of God's grace, restore Redcrosse to his former stature: "Then freshly vp arose the doughtie knight, / All healed of his hurts and woundes wide, / And did himselfe to battell readie dight" (1.11.52).

Sinfield says that the Protestant who believes that he or she is one of the elect (in contrast to those who believe themselves irrevocably damned) may "rise above all the anxieties of this world and the next" (*Literature in Protestant England 1560-1660* 15). In "Why shouldst thou then despeire, that chosen art?" (1.9.53) Una, for example, reassures Redcrosse of his election. In "So vp he rose, and thence amounted streight," the now more confident and determined Redcrosse resumes his quest (1.9.54).

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It is clear from the Redcrosse-Despair episode that one may interpret Despair either as a personification of man's sense of his sinfulness and damnation or as Satan himself. Allegory, in *The Faerie Queene*, allows for more than one possible interpretation from a psychological, social, historical, political, mythological or theological perspective, and does not limit the text to any one specific interpretation, but rather contributes to making it a viable reading experience, in the twentieth century as well. From a religious point of view, Redcrosse could represent any Christian and his or her struggle to achieve grace, while at the same time he is a personification of St. George, the patron saint of England whose adventures become an allegory of the history of the Church of England (Cooper 234). Duessa, on the other hand, has been identified with Catholicism and is a symbol of false love and destructive sexuality, though in Book 5, she also becomes an allegorical representation of Mary, Queen of Scotts.

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CHAPTER 2

A Representation of Christian Temperance

This chapter shows Guyon, representing the struggling regenerate Christian, who has to continue the battle against sin, facing the trials and temptations of Satan, as depicted in the characters of Phaedria and Mammon. It has been observed that Books 1 and 2 are related in theme and structure. Hamilton, for example, notes that in each book

> the knight, who represents a particular virtue (Holiness, Temperance) leaves the court of the Faery Queen with a guide (Una, the Palmer) and later defeats two chief antagonists (Sansfoy and Sansjoy, Pyrochles and Cymochles); upon being separated from his guide, he enters a place of temptation (the house of Pride, the cave of Mammon) . . . Then being rescued by Arthur and united with his guide, he enters a place of instruction (the house of Holiness, the castle of Alma) and finally fulfils his adventure (killing the Dragon, destroying the Bower of Bliss). ("The Structure of Allegory in Books I and II" 42)

Such a series of parallels in plot, theme, structure and metaphor or "continued Allegory" (Smith and de Selincourt 407) enables the reader to discover "the [unstated] meaning because events and personages stand in relationship to each other. . . . It is only when we 'concentrate upon the relations between them invented by the artist' that they [these events and personages] become accessible . . ." (MacCaffrey 46).

For example, one discovers "meaning" when one sees Guyon in the context of his relationship to Redcrosse. A.S.P Woodhouse says that Guyon "starts from the vantage point of holiness achieved by the Redcrosse Knight" (198). Canto 1 then establishes a continuity between Redcrosse and Guyon when Guyon says,

> Ioy may you [Redcdrosse] haue, and euerlasting fame,
> Of late most hard atchieu'ment by you donne,
> For which enrolled is your glorious name

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> In heauenly Registers aboue the Sunne,
> Where you a Saint with Saints your seat haue
> wonne:
> But wretched we, [Guyon and the Palmer], where ye haue left your
> marke,
> Must now anew begin, like race to runne;
> God guide thee, *Guyon*, well to end thy warke,
> And to the wished hauen bring thy weary barke. (2.1.32)

This stanza relies for its impact on the powerful, yet anti-climactic "[b]ut" of line 6 which offers a contrast between Redcrosse's "glorious" and holy "atchieu'ment," as suggested by "[w]here you a Saint with Saints your seat haue wonne," and Guyon's "weary race" which must now "anew begin" where Redcrosse ha[s] left . . . [his] marke." The word "race," however, establishes an alliance between Redcrosse and Guyon in "like race to runne." The quoted phrase recalls also "the Biblical idea of the race of life" (Brooks-Davies 121). On a literal level of interpretation, therefore, Guyon represents, as an extension of Redcrosse, the regenerate or elect type of Christian who faces the trials and temptations of intemperate lust (allegorically represented by Acrasia and Cymochles), sloth (allegorically represented by Phaedria), avarice (allegorically represented by Mammon) and anger (allegorically represented by Pyrochles, Cymochles and Furor).

Despite the fact that one may learn to control the passions or lusts of the flesh, "the result of the Fall is that irrational and unnatural impulses always remain with us. Hence the necessity for reason to be ever on guard . . ." (Hoopes 93). Guyon, we learn, is no moral exemplum, but rather possesses some of the natural appetites, desires and inclinations of the ordinary man. He is, therefore, equipped to mirror the choices, attitudes, conflicts and realities of human psychology. According to Paul J. Alpers, these realities are the permanent conditions of human nature and of life (*The Poetry of The Faerie Queene* 289).

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Although Guyon possesses these latent "irascible" and "concupiscible" (Hume 111) impulses and desires, he at no point yields to them as Redcrosse finally does. In the opening scene of canto 1, for example, Archimago and Duessa devise a plot to both discredit Redcrosse and inflame Guyon's passive choler. Redcrosse is accused of rape and Guyon is left to settle the matter:

> Loe yonder he, cryde *Archimage* alowd,
> That wrought the shamefull fact, which I did shew,
> And now he doth himselfe in secret shrowd,
> To flie the vengeance for his outrage dew;
> But vaine: for ye shall dearely do him rew,
> So God ye speed, and send you good successe;
> Which we farre off will here abide to vew.
> So they him [Guyon] left, inflam'd with wrathfulnesse,
> That streight against that knight his speare he
> did addresse. (2.1.25)

The dubious word "fact," carrying the meaning of both "deed" and "truth" in line 2, conveys little or no credibility, since the reader is already aware of Archimago's intentions: "For all he [Archimago] did, was to deceiue good knights, / And draw them from pursuit of praise and fame, / To slug in slouth and sensuall delights" (2.1.23). The "shamefull fact," which Archimago shows to Guyon, is of a lady bereft of her honour (2.1.17) and it is with much detail that Archimago describes how Redcrosse had assaulted and raped this lady (2.1.10). A "web of wicked guile" is carefully "weaue[d]" (2.1.8) so that the evidence and witness make Redcrosse seem the villain. The intention is to distort and reverse or confuse the accepted categories of good and evil, so that evil (that is Archimago) ultimately masquerades as good and the virtuous and good (Redcrosse) is discredited. The reader of the allegory, already familiar with the events and modus operandi of Book 1, automatically unravels these categories of good and evil and reallocates them mentally so that Archimago remains purely evil and Redcrosse remains virtuous and good.

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Guyon, who has only recently encountered Archimago, is, however, at a disadvantage. Ignorant of Archimago's previous guile, as depicted in Book 1, Guyon is easily duped and provoked by Archimago, as words such as "inflam'd with wrathfulnesse" (2.1.25), "fierce" (2.1.26) and "streight against that knight his speare he did addresse" (2.1.25) suggest. The degree of provocation is such that Guyon has apparently forgotten his initial impulse to let the accused rather be "tryde, / And fairely quite him of th' imputed blame" (2.1.20).

Guyon does not yield or succumb to the temptation of "wrathfulnesse," but rather lowers his speare (2.1.26) which previously he "streight against that knight . . . did addresse." A more complex example of such temptation occurs in the Bower of Bliss, where "two naked Damzelles" (2.12.63) tempt Guyon to yield to the secret pleasure of his "kindled lust" (2.12.78):

> As that faire Starre, the messenger of morne,
> His dewy face out of the sea doth reare;
> Or as the *Cyprian* goddesse, newly borne
> Of th' Oceans fruitfull froth, did first appeare:
> Such seemed they, and so their yellow heare
> Christalline humour dropped downe apace
> Whom such when *Guyon* saw, he drew him neare,
> And somewhat gan relent his earnest pace,
> His stubborne brest gan secret pleasaunce to
> embrace. (2.12.65)

The atmosphere created by a "faire Starre" which "[h]is dewy face out of the sea doth reare" seems romantic and full of promise. The promise is one of fruitfulness and growth, as suggested by the words "newly borne" and "did first appeare." The word "seemed," however, in "[s]uch seemed they [these damsels], and so their yellow heare," undermines the authenticity and naturalness of the preceding, highly poetic images of natural and "fruitful" sexuality. The reader, who has already been introduced to words such as "sweet spoiles" and

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"greedy eyes" (2.12.64) and who has witnessed the naked damsels' shameless exposure, as suggested by the phrases "ne car'd to hyde, / Their dainty parts from vew of any, which them eyde" (1.12.63), knows that their love cannot be of a fruitful and lasting kind. It is obvious that their "pleasaunce" is as artificial as it is calculated to bring Guyon to a fall:

> Now when they spide the knight to slacke his
> pace,
> Them to behold, and in his sparkling face
> The secret signes of kindles lust appeare,
> Their wanton meriments they did encreace. . . . (2.12.68)

According to Giamatti, Spenser "does not deny pleasure . . . he only denies [such] unchecked and total indulgence" (*The Earthly Paradise* 282), and the sixteenth-century tolerance of moderate pleasure is commented on by Hankins:

> [P]leasure [he says] as a normal accompaniment of sexual activity leading to the generation of offspring is regarded [by Spenser and sixteenth-century Protestantism in general] as good because it accords with nature. But pleasure which is a revelling in physical sensation for its own sake is dangerous and becomes vicious when it overcomes rational considerations . . . (134-135)

The last line of stanza 65 is particularly revealing: in the presence of the naked damsels "[Guyon's] stubborne brest gan secret pleasaunce to embrace." The word "stubborne" suggests a degree of obstinacy and an unwillingness to yield to the "secret," and by implication suppressed, impulses of lust. The word "embrace," may signify that he entertains these impulses. His "secret pleasaunce" undermines his rational faculties (even if only momentarily) and distorts his vision or his ability to distinguish between good and evil. Spenser depicts for the reader a moment of conflict: how does one reconcile the allure of this picture of sensual delight and "pleasaunce" with its potential for corruption and deception? Guyon experiences both an attraction to and recoil from the evil depicted, as suggested by the references to "his sparkling face" and "his stubborne brest" (2.12.68).

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Guyon, however, does not surrender to these impulses of sloth and lust at the cost of his declared purpose and quest. According to Giamatti, Guyon's "education" consists not in denying his desires, but rather "in maintaining reason as the controlling force, and keeping the appetites in their right places" (*The Earthly Paradise* 254). In stanza 69 the voice of reason and of prudence, allegorically represented by the Palmer (Brooks-Davies 118), encourages Guyon to continue rather than delay his quest: "On which when gazing him the Palmer saw, / He much rebukt those wandring eyes of his, / And counseld well, him forward thence did draw." The words "him forward thence did draw" are an affirmation of purpose and duty, and suggest the degree to which the Palmer functions as his conscience and emphasize that he does, at times, experience some resistance from Guyon. According to Robert Hoopes, it is from the Palmer specifically that "Guyon learns the rule of reason over the passions and gradually perfects himself in temperance . . ." (85).

The following analyses of the Phaedria and Mammon incidents will show how Guyon, who is already far advanced towards temperance, works towards perfecting that virtue in himself, and could thus be said to represent "Temperance *in potentia*" (Giamatti, *The Earthly Paradise* 253). MacCaffrey makes the point that "[b]y introducing 'adjectival' characters, the Temperate Man or the Just Man, into a sequence of adventures, Spenser causes them gradually to become transparent to the reader's vision, so that behind each of them we come to see the outlines of a noun: [in this case of] Temperance" (84). According to MacCaffrey's theory, the hero gradually becomes "less an adjective and more a noun" (211). On Idle Lake, then, as the quest proceeds, Guyon is no longer the potentially temperate man, but rather very nearly the embodiment of Temperance. Though lacking the Palmer's support or presence, he courteously and temperately resists Phaedria's offers of effortless ease and sexual delight,

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despite their attraction:

> And she more sweet, then any bird on bough,
> Would oftentimes emongst them beare a part,
> And striue to passe (as she could well enough)
> Their natiue musicke by her skilfull art:
> So did she all, that might his constant hart
> Withdraw from thought of warlike enterprize,
> And drowne in dissolute delights apart,
> Where noyse of armes, or vew of martiall guize
> Might not reuiue desire of knightly exercize. (2.6.25)

The first three lines of this stanza expose Phaedria's "skilfull art" and her competitive temperament, as suggested by the line: "And [she would] striue to passe" the birds' "natiue musicke." This points forward to the Bower of Bliss, where art in competition with nature is a familiar picture, especially where Atin finds Cymochles under the spell of Acriasia's charm and delight. There, according to Giamatti, "art tries to undermine and corrupt Nature, just as Acrasia's principle of sexual indulgence undermines and corrupts the natural instincts of man" (*The Earthly Paradise* 256), as suggested by:

> The vile *Acrasia*, that with vaine delightes,
> And idle pleasures in her *Bowre* of *Blisse*,
> Does charme her louers, and the feeble
> sprightes
> Can call out of the bodies of fraile wightes:
> Whom then she does transforme to monstrous
> hewes,
> And horribly misshapes with vgly sightes,
> Captiu'd eternally in yron mewes,
> And darksom dens, where *Titan* his face neuer
> shewes. (2.5.27)

Here, on the other hand, the less powerful Phaedria attempts only to "drowne [Guyon] in dissolute delights apart" and draw him from "thought of warlike enterprize" (2.6.25), although the effect of the word "drowne" is both hypnotic and overpowering. This effect is, furthermore, reinforced by the alliteration of the "d" in "drowne in dissolute delights apart" and "[Cymochles] awoke out of his idle dreme, / And . . . drowzie dreriment" (2.6.27).

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Phaedria's treachery comes as no surprise to the reader, who has already witnessed her seduction of Cymochles, her main intention being to inhibit all sense of duty. Her inviting Cymochles to "[r]efuse such fruitlesse toile, and present pleasures chuse" (2.6.17) is echoed by the *carpe diem* song of the Bower of Bliss:

> Gather therefore the Rose, whilest yet is prime,
> For soone comes age, that will her pride deflowre:
> Gather the Rose of loue, whilest yet is time,
> Whilest louing thou mayest loued be with equall
> crime. (2.12.75)

In this context of sexual delight, words such as "prime," "age" and "time" evoke a profound awareness in the reader of mutability and transience, both being important preoccupations of a person living in sixteenth-century England. "Time was a threat to man[kind], his dignity, his works, the civilization he had achieved. Time's power to wreak destruction and work decay, to sink past achievement in oblivion, was everywhere to be seen . . ." (Shire 75). The word "deflowre" in the *carpe diem* song above stresses this destructive potential of time. In the Mutability Cantos, change or inconstancy is personified in the figure of Mutability who, according to Spenser, is "the euer-whirling wheele of *Change*, the which all mortall things doth sway" and "in them doth play / Her cruell sports" (7.6.1). Her position is a powerful one "within this wide great *Vniuerse* [where] / Nothing doth firme and permanent appeare, / But all things tost and turned by transuerse" (7.7.56)

The sixteenth-century reader was "[c]onscious . . . of the body and its beauty as a good in itself" and yet also aware of its "perishable" nature (76), and so would probably both be attracted to and wary of Phaedria's invitation to "present pleasures" (2.6.17). Phaedria, however, is determined to win Guyon over, despite the fact that he politely and discreetly refuses her offers:

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> But he was wise, and warie of her [Phaedria's] will,
> And euer held his hand vpon his hart:
> Yet would not seeme so rude, and thewed ill,
> As to despise so courteous seeming part,
> That gentle Ladie did to him impart,
> But fairely tempring fond desire subdewd,
> And euer her desired to depart.
> She list not heare, but her disports poursewd,
> And euer bad him stay, till time the tide renewd. (2.6.26)

The words "wise," "warie" and "euer held his hand vpon his hart," suggest that Guyon, conscious of being tempted, exercises self-control. According to M.P Parker, "Temperance . . . is that good order of our nature" (117), where "all the natural powers and qualities are held in due subjection; so that they all work harmoniously together, and none assumes an irrational domination . . ." (116). Habitual control and the balance of contrary impulses has, for example, produced the "sober gouernment" of Alma's castle:

> Of all Gods workes, which do this world adorne,
> There is no more faire and excellent,
> Then is mans body both for powre and forme,
> Whiles it is kept in sober gouernment;
> But none then it, more fowle and indecent,
> Distempred through misrule and passions bace:
> It growes a Monster, and incontinent
> Doth loose his dignitie and natiue grace
> Behold, who list, both one and other in this
> place. (2.9.1)

Spenser recognizes and acknowledges here both God's "faire and excellent" creation of "mans body" and the responsibility one has in the maintenance or "sober gouernment" of it. The words "sober gouernment" emphasize, furthermore, the need for an authoritative and controlling principle in society and man. In the parlour, for example, which is the allegorical representation of the heart of the temperate body, or the seat of the passions, Alma represents the rational principle of control: "Soone as the gracious *Alma* came in place / They all attonce out of their seates arose, / And to her homage made, with humble grace" (2.9.36). The "louely

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beuy of faire Ladies" (2.9.34), who represent a variety of contrary and conflicting impulses and passions, as suggested by: "This fround, that faund, the third for shame did blush, / Another seemed enuious, or coy" (2.9.35), respond harmoniously and unanimously to Alma's "sober gouernment."

Alma's castle represents allegorically the temperate body which, although it possesses base affections, nonetheless responds to "goodly gouernment":

> But in a body, which doth freely yeeld
> His partes to reasons rule obedient,
> And letteth her that ought the scepter weeld,
> All happy peace and goodly gouernment
> Is setled there in sure establishment;
> There *Alma* like a Virgin Queene most bright,
> Doth florish in all beautie excellent:
> And to her guestes doth bounteous banket dight,
> Attempred goodly well for health and for
> delight. (2.11.2)

The word "body" in the first line of the quoted stanza, which refers to a person's "temperate body," is given an added significance in the context of words such as "gouernment" and "establishment." A link is suggested here between Alma's sober government of the temperate body and Queen Elizabeth's "management of a well-ordered commonwealth" (Nelson 198) or body politic, a parallel between Alma and Queen Elizabeth being created by the phrase: "There *Alma* like a Virgin Queene [Elizabeth] most bright, / Doth florish in all beautie excellent" (2.11.2). From a political perspective Alma may, therefore, be an allegorical representation of Queen Elizabeth in her public role as the "*Primum Mobile*" of the state. According to Wells, Renaissance diagrams depicted the role of Queen Elizabeth as "prime mover" of the "various spheres of the body politic" (59). One of these is inscribed as follows:

> Above all things is the sphere whose name is *Primum Mobile* and which unites the whole network [of interrelated phenomena] in its embrace. Thou, Virgin,

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> Mighty Queen, thou *Primum Mobile*, Elizabeth doest inspire thy people to noble deeds. Thus with thy daily motion doest thou render impotent the recalcitrant and rebellious spirit and regulate matters of highest import. (59-60)

Although Alma's rule represents allegorically an ideal of self-control or "sober gouernment," Spenser reminds the reader that she rules in a fallen, real world of trials and temptations. MacCaffrey emphasizes the "double responsibility" of the poet, who makes use of allegory to both "re-fashion Paradise [that is the ideal]" and at the same time, "provide a clue to the labyrinth of this [real] world" (37). In such a world "misrule," "incontinen[ce]," "passions bace" (2.9.1) and "strong affections" (2.11.1) threaten to corrupt the harmonious equilibrium achieved both by the individual temperate body and by the body politic. Maleger, as an allegorical representation of "misrule" or of unregulated and "bace passions," constantly assaults the temperate body (Rollinson 107):

> What warre so cruell, or what siege so sore,
> As that, which strong affections do apply
> Against the fort of reason euermore
> To bring the soule into captiuitie:
> Their force is fiercer through infirmitie
> Of the fraile flesh, relenting to their rage,
> And exercise most bitter tyranny
> Vpon the parts, brought into their bondage:
> No wretchednesse is like to sinfull vellenage. (2.11.1.)

Words such as "cruell [warre]," "siege," "rage," "tyranny" and "sinfull vellenage" stress the idea of a "cruell" and hostile opposition which "the fort of reason" or the temperate body constantly faces. Alma's castle may also represent allegorically, from a religious point of view, the struggle of Guyon, that is the struggle of the regenerate Christian, to maintain his or her self-control and sense of moderation within a fallen context of constant spiritual warfare. According to Peter Bayley, Spenser's *The Faerie Queene* depicts "the world since the Fall, a world governed by imperfection, sin and death" (161), and a world in which people are

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tempted and corrupted by those same riches now found in Mammon's cave:

> Sonne (said he [Mammon] then) let be thy bitter scorne,
> And leaue the rudenesse of that antique age
> To them, that liu'd therein in state forlorne;
> Thou that doest liue in later times, must wage
> Thy workes for wealth, and life for gold engage.
> If then thee list my offred grace to vse,
> Take what thou please of all this surplusage;
> If thee list not, leaue haue thou to refuse:
> But thing refused, do not afterward accuse. (2.7.18)

Mammon's offer of the "material, modern, 'real' world" (Giamatti, *The Earthly Paradise* 261) sounds progressive and liberal to the unpractised ear, especially when he encourages Guyon to look to "later times" rather than "that antique age." Guyon's earlier reference to that "antique age," on the other hand, depicts a state of innocence, of harmony and of contentment, as suggested by the words: "The antique world, in his first flowring youth, / Found no defect in his Creatours grace" (2.7.16).

According to Isabel Rivers, the Golden Age, as referred to in classical culture, was "an original state of human perfection, in which man lived effortlessly and in complete harmony with nature, free from time, change and death" (9). Guyon, one notes, locates this ideal in the distant past and thereby emphasizes the progressive degeneration of man, as suggested in:

> But later ages pride, like corn-fed steed,
> Abusd her plenty, and fat swolne encreace
> To all licentious lust, and gan exceed
> The measure of her meane, and naturall first need. (2.7.16)

Spenser clearly means to establish a contrast between Guyon's negative perspective on these "later ages," which are characterized by "pride," excess and "lust" (2.7.16) and Mammon's positive view of "wealth," "gold" and "surplusage" (2.7.18). Mammon may then also represent allegorically a degenerative tendency of "later times."

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Although Mammon pretends to have Guyon's best interests at heart, one notes that his intentions are not at all benevolent. For example, he perverts the charitable and honourable implications which a word such as "workes" would have for Guyon: "Thou that doest liue in later times, must wage / Thy workes for wealth" (2.7.18). His emphasis is clearly on financial gain which, in contrast to God's "grace" and "gifts of soueraigne bountie" (2.7.16), is intended to gratify the individual only, as is suggested by his invitation to Guyon, to "[t]ake what . . . [he] please[s] of all this surplusage." His "offred grace" (2.7.18) of material wealth is thus a gross distortion of the "Creatours grace" (2.7.16), since God's divine grace generates "glad thankes, and vnreproued truth" (2.7.16), whereas Mammon's "offred grace" generates discord and strife. In stanza 47, as they journey to the underworld, Mammon shows Guyon places where a similar desire and need for "riches" and "reward" (2.7.47) leads to stress and anxiety, strife and mistrust, instead of peace and contentment. At Philotime's court, for example,

> Some thought to raise themselues to high degree,
> By riches and vnrighteous reward,
> Some by close shouldring, some by flatteree;
> Others through friends, others for base regard;
> And all by wrong wayes for themselues prepard.
> Those that were vp themselues, kept others low,
> Those that were low themselues, held others
> hard,
> Ne suffred them to rise or greater grow,
> But euery one did striue his fellow downe to throw. (2.7.47)

According to Rosemary Freeman, Mammon commits a gross error in allowing Guyon "to see the ugliness of the underworld." Mammon "assumes that such a revelation will create a temptation for Guyon," yet in the process he only "exposes his own scale of values" (149). Philotime's court and people, for example, are shown to be aggressively competitive as implied by the phrase "But euery one did striue his fellow downe to throw," and one notes their intolerance and insensitivity, as suggested by the fact that "[t]hose that were vp themselues, kept others low." The promotion of the individual "to high degree," furthermore,

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occurs on the basis of "close shouldring," "flatteree," "friends" and "riches and vnrighteous reward," rather than personal merit. The words "vnrighteous reward" further expose the corrupt methods by which Philotime's court and people operate.

According to Waller, Spenser's *The Faerie Queene*, here and elsewhere, "epitomizes the glory and contradictions of the Elizabethan Court and its poetry" (177). He says that *The Faerie Queene* exposes, at times, "a deep anxiety about the reality of courtly life" (194). In canto 3, for example, Belphoebe offers such a radical critique of courtly life:

> Who so in pompe of proud estate (quoth she)
> Does swim, and bathes himselfe in courtly blis,
> Does waste his dayes in darke obscuritee,
> And in obliuion euer buried is:
> Where ease abounds, yt's eath to do amis;
> But who his limbs with labours, and his mind
> Behaues with cares, cannot so easie mis.
> Abroad in armes, at home in studious kind
> Who seekes with painfull toile, shall honor
> soonest find. (2.3.40)

The words "swim and bathes himselfe in courtly blis," for example, create an impression of sensual delight, indulgence, carelessness and inertia, where "courtly blis" and "ease" are clearly meant to convey a sense of ultimate waste. On the other hand, according to Belphoebe, "labours," "cares" and "painfull toile," are aptly rewarded, as suggested by the promise that those "[w]ho seeke . . . with painfull toile, shall honor soonest find."

Spenser warns the reader of the excesses (of lust, ambition and greed) to which man's fallen nature may lead him if he does not exercise temperance or self-control: "Man is a creature of tensions, of opposites held in creative balance at best but chaotic at worst, and health of mind and of body depends upon the balance being kept" (Williams, *Spenser's World of Glass* 40).

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Amavia's grief, lack of endurance and faith ("ruefull pitie, and impatient smart" (2.1.44)) and Mordant's excessive lust or "raging passion" (2.1.57), generate such chaos that he brings death upon both himself and Amavia.

Alistair Fowler indicates that Mordant means "death-giving" (139), a quality evident in the following stanza:

> Besides them both [Guyon and the Palmer], vpon the soiled gras
> The dead corse of an armed knight was spred,
> Whose armour all with bloud besprinckled was;
> His ruddie lips did smile, and rosy red
> Did paint his chearefull cheekes, yet being ded:
> Seemed to haue beene a goodly personage,
> Now in his freshest flowre of lustie hed,
> Fit to inflame faire Ladie with loues rage,
> But that fiers fate did crop the blossome of
> his age. (2.1.41)

It is with a sense of pathos and tragedy at the loss of youthly vigour, vitality and innocence that Spenser focusses on the dead body lying beside Guyon and the Palmer. The visual details become more specific and intimate as one moves from the still unidentified knight's "dead corse" to his bloody armour, his "ruddie lips" and ultimately to his "chearefull cheekes." The more the language concentrates on the particular features of the "dead corse," which should express life, passion and vitality, rather than death, the more poignant the scene before us becomes.

Heale, however, reminds us that our "pathos should not blind us" to Mordant's error (53). The reference to his "bloud besprinckled [armour]," for example, makes it easy for the reader to assume that Mordant has died an honourable and admirable death in the heat of battle or knightly confrontation. It is, however, within the context of Amavia's later account of events

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in stanza 52 ("My lifest Lord she [Acrasia] thus beguiled had; / For he [Mordant] was flesh: (all flesh doth frailtie breed)"), and within the context of words such as "inflame" and "loues rage" (2.1.41), that one is encouraged to reinterpret Mordant's poignant death in terms of betrayal and loss of sexual innocence. The words "inflame" and "loues rage," which are not at all innocent but rather violent and extreme in their implications, generate a phrase such as: "But that fiers fate did crop the blossome of his age," stressing the final and irrefutable consequences of an intemperate life given over to "loves rage."

The situation seems even more hopeless when one pauses to consider the significance of a word such as "fate," where the emphasis is clearly on the inevitability of man's surrender to sin and fall from grace, as suggested by the words: "[A]ll flesh doth frailtie breed" (2.1.52). Spenser emphasizes here the Calvinist doctrine of man's depravity, but the humanist view is that "[a]fter the Fall, man and his world became diseased, befouled, . . . sinful [and "feeble" (2.1.57)] - but a spark remained, the potential for good was still there" (Giamatti, *The Earthly Paradise* 244).

Guyon, for example, who possesses the innate virtue of reason (allegorically represented by the Palmer), resists the intemperate affections which bring both Mordant and Amavia to a fall. Similarly in Book 1 Redcrosse yields to these impulses of grief, wrath and lust when he believes Una disloyal. According to Hamilton, "we learn [from Guyon and the Palmer] how temperance may subdue these affections" ("The Structure of Allegory in Books I and II" 47). For example, Guyon does not succumb to Mammon's temptations to wealth, honour and power, but rather "feed[s] his eyes, and fil[s] his inner thought" (2.7.24). John Milton says of Guyon's adventure in Mammon's cave that Spenser brings Guyon "through the bowr of earthly

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bliss that he might see and know, and yet abstain" (qtd. by Giamatti, *The Earthly Paradise* 262). The following stanza clearly illustrates the mechanics of such abstinence:

> Certes (said he [Guyon]) I n'ill thine offred grace,
> Ne to be made so happy do intend:
> Another blis before mine eyes I place,
> Another happinesse, another end.
> To them, that list, these base regardes I lend:
> But I in armes, and in atchieuements braue,
> Do rather choose my flitting houres to spend,
> And to be Lord of those, that riches haue,
> Then them to haue my selfe, and be their seruile
> sclaue. (2.7.33)

Stanzas 10 and 33 have been responsible for much controversy. In stanza 10 Guyon says that "[f]aire shields, gay steedes, bright armes be my delight / Those be the riches fit for an aduent'rous knight." This is echoed in Guyon's speech (stanza 33), where a note of self-congratulation and self-satisfaction may be found, as suggested by the words: "But I in armes, and in atchieuements [am] braue." Guyon is clearly pleased with his achievements, and according to Hume, he admits to his frail and feeble nature in stanza 50 only to avoid marrying Philotime (114): Guyon says, "But I, that am fraile flesh and earthly wight, / Unworthy match for such immortal mate / My selfe well wote." Kathleen Williams, on the other hand, says that Guyon's "resistance" is "made in terms of true honour, and the true lordship and control" and true "knowledge" (Williams, *Spenser's World of Glass* 58). She emphasizes the importance of "Guyon's native virtue" by quoting Milton's Raphael, who tells Adam that "Oft times nothing profits more / Then self-esteem, grounded on just and right / Well manag'd" (55).

Although Spenser does not depict Guyon as devoid of impulses of anger, lust, sloth, and even a desire for praise, Guyon manages to exercise self-control, instead of yielding to these

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impulses of self-satisfaction and self-congratulation (and thereby, by implication, accepting Mammon's offers of wealth, power and fame). Guyon resists Mammon's temptations by means of a healthy self-esteem, as suggested by "I . . . rather choose . . . to be Lord of those, that riches haue, / Then them to haue my selfe, and be their seruile sclaue" (2.7.33).

Even though he is without the Palmer, Guyon sees Mammon's wealth for the "worldly mucke" (2.7.10) that it is and is, therefore, able to resist Mammon (or greed and wealth), because of his awareness of and innate capacity for good:

> But he was warie wise in all his way,
> And well perceiued his [Mammon's] deceiptfull sleight,
> Ne suffred lust his safetie to betray;
> So goodly did beguile the Guyler of the pray. (2.7.64)

Stanza 64 is an affirmation of human strength and dignity, as suggested by the words "warie wise," "well perceiued," and "did beguile the Guyler of the pray," which do not portray Guyon as a victim, but rather emphasize his strength and fortitude (for example, he denies himself food and sleep in 2.7.65), and therefore his ability to outwit or "beguile" the aggressor. Spenser seems to be moving away from a strict Protestant emphasis on man's total depravity (as depicted in Book 1) towards a humanist acknowledgement of man's dignity and innate virtue in Book 2. According to Isabel Rivers, sixteenth-century

> Protestants, especially those with humanist sympathies [such as Spenser], were reluctant to allow that reason had been so weakened or that man was totally depraved as a result of the Fall. Instead of the depravity of man they upheld the dignity of man, and while granting that man's reason had been impaired by the Fall they insisted that it could guide his conduct and lead him to knowledge of God. (116)

Although the virtue by which Guyon resists temptation (that is Mammon) is his own, it is sustained and complemented also by God's grace, as suggested by the following words: "But

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O th'exceeding grace / Of highest God, that loues his creatures so" (2.8.1). Robert Hoopes agrees that Guyon achieves greatness through temperate rule, and is protected and sustained by God's grace, in that Mammon is forced to release him (93):

> The God [that is Mammon], though loth, yet was constraind t'obay,
> For lenger time, then that, no liuing wight
> Below the earth, might suffred be to stay:
> So backe againe, him brought to liuing light.
> But all so soone as his enfeebled spright
> Gan sucke this vitall aire into his brest,
> As ouercome with too exceeding might,
> The life did flit away out of her nest,
> And all his senses were with deadly fit opprest. (2.7.66)

Words such as "enfeebled spright," "ouercome with too exceeding might," and "[f]or lenger time, then that, no liuing wight / Below the earth, might suffred be to stay" emphasize "man's" limited physical capacities. These limitations extend to one's mental and spiritual nature as well, in that, according to Philip Sidney, "our erected wit maketh us know what perfection is, and yet our infected will keepeth us from reaching unto it" (Enright and de Chickera 9).

According to Maurice Evans, salvation is a two-fold process: "God stoops to man, but only if man desires [or wills] to be saved and uses the remnant of reason left to him after the Fall to accept the true faith and attempt, however unsuccessfully, the act of virtue" ("Guyon and the Bower of Sloth" 140). In stanza 52 Pyrochles "wilfully refuse[s] grace":

> Foole (said the Pagan) I thy gift defye,
> But use thy fortune, as it doth befall,
> And say, that I not ouercome do dye,
> But in despight of life, for death do call.
> Wroth was the Prince, and sory yet withall,
> That he [Pyrochles] so wilfully refused grace. . . . (2.8.52)

Isabel Rivers notes that much controversy existed in the sixteenth century on the issue of man's free will as opposed to God's grace. Erasmus, arguing from the humanist point of view,

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says that man may co-operate with or resist grace as he chooses. Luther, on the other hand, in his *On the Bondage of the Will*, argues that "man is only free to choose sin" (115). The Arthur-Pyrochles incident clearly reflects a sixteenth-century humanist concern with man's free will. A similar incident is depicted in the Bower of Bliss when Grille, who has been "from hoggish forme . . . brought to naturall" (2.12.86), prefers to revert to animal form:

> Said *Guyon*, See the mind of beastly man,
> That hath so soone forgot the excellence
> Of his creation, when he life began,
> That now he chooseth, with vile difference,
> To be a beast, and lacke intelligence. . . . (2.12.87)

The emphasis is here on the word "[s]ee" in Guyon's invocation to the Palmer to "[s]ee the mind of beastly man,"since Guyon "has learned to see things 'as they really are' " (MacCaffrey 221) and is, therefore, fully aware of the horrific and damning implications of Grille's choice. Guyon emphasizes Grille's former state of "excellence," as opposed to his present desire to again be a "beast and lacke intelligence."

Guyon, who has shown similar inclinations to lust and excess, has however learned to "bridl[e] his will, and maister . . . his might" (2.12.53). Spenser's hero is, therefore, both "real," in that he experiences human desires and affections, and ideal, in that he becomes to the reader an example of complete and perfect control. Guyon, as the temperate knight, is by implication, an ideal example of what man should be or what man should aspire to and as Spenser declares in his letter to Sir Walter Raleigh, the general aim of *The Faerie Queene* is "to fashion a gentleman or noble person in vertuous and gentle discipline," particularly for the purposes of emulation (Smith and de Selincourt 407) and education.

But *The Faerie Queene* not only provides patterns and rules for virtuous action, it also

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interprets current debates and concerns, thereby urging the reader "to recognize in the details of the fiction an unfolding of the ordinary [everyday] processes of life . . .[and] to understand their underlying nature and, having understood, to amend them" (MacCaffrey 57). In *The Faerie Queene* Spenser represents a fallen world allegorically in terms of its socio-political, religious, historical and psychological realities: the glory as well as the corruption and inner discord of Elizabeth's court, religious controversies based on God's grace as opposed to man's free will, human depravity as opposed to human dignity and man's need for self-control and temperate rule - this last quality allegorically represented by Guyon, Medina and Alma, and contrasted with Mordant's lack of self-control, Pyrochles's intemperate wrath and Acrasia's destructive sexuality. These persons or abstractions which inform the allegory, either shadow some "real" historical action or person (Britomart, for example, is a representation of Queen Elizabeth), or have been fabricated by the poet (Furor, for example, is an allegory of uncontrolled and irrational wrath (Hill 190)), or finally they are presented from either a mythical or pastoral perspective. In all these cases the emphasis is on the instructive potential of the example, offering various patterns of which some are intended to be emulated or copied, though all offer guidance and advice on how to remain virtuous and resist vice.

Classical myth, like its allegorical counterpart, could be manipulated to either mirror certain attitudes and concerns of the time, or to give counsel and reveal certain truths about man and his social, political and religious environment, sometimes glorifying and justifying the deeds of the ruler and sometimes reminding man of his strengths and weaknesses (Hulse 381). Classical myth explores those issues and experiences which we constantly struggle with in an attempt to make life intelligible to ourselves, many of which give us insight into "the fundamental responses of . . . people to their environment . . . their longings; some [of which]

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are quasi-historical, others the response to religious beliefs and to cultural, psychological urges, both social and personal" (Cooper v). Spenser's mythical gods play the parts of real people but they are given added significance because of their cosmic relevance. For example, Venus may fall in love with Adonis or she may search for her lost child, which results in an argument between herself and Diana, but she is also the Roman goddess of love as Diana is the goddess of chastity (Hill 190). They raise mortal children and educate them in the virtues which they have come to represent: Belphoebe, who is adopted by Diana, comes to represent chaste love and mirrors Queen Elizabeth as the virgin Queen, whereas Venus finds Amoret, who comes in this context to represent a sixteenth-century insistence on chaste married love (Hill 189).

In Book 2 there are two important allegorical passages which draw heavily on classic myth: the Mammon and Bower of Bliss episodes. Boccaccio's and Natalis Comes's mythical character Pluto, who in Roman mythology is the ruler of the infernal regions, son of Saturn and husband of Proserpina (Cooper 222), is said to have influenced Spenser's conception of Mammon (Lotspeich 56), and is echoed in Guyon's descent into the underworld and Proserpina's garden of temptation. From a biblical perspective, the concern is for man's greedy nature and the evils of wealth and miserliness: "Ye cannot serve God and Mammon" (Matt. 6. 24) (Cooper 173). However, Spenser's use of myth is not always this straightforward, since at times he adapts it to his own purposes. Acrasia's Bower of Bliss in Book 2, for example, bears a resemblance toTasso's *Armida.* But, according to the myth, Armida sets her own palace on fire after her lover escapes from her (19). The Bower of Bliss, however, is destroyed by Guyon instead of Acrasia. Such a transformation of the original myth illustrates how the poet manipulates events and personages and invents new outcomes, here establishing Guyon as the

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champion of Temperance and balance over loose and unbridled sexuality.

Both Redcrosse and Guyon have pursued their quests and contributed to well-being and order in the world of Faery Land: Redcrosse frees Una's kingdom from the dragon that has enthralled her people, and Guyon overthrows the Bower of Bliss, but the ideal society has as yet not been established because of the many challenges and demands of a fallen and real world. Spenser highlights the flaws of such a world by means of parallels, as well as contrasting characters and perspectives. Redcrosse and Guyon, for example, encounter similar situations and are tempted to more or less the same degree to abandon their quests, but as they react differently and become more mature and stronger in their resistance and self-control, Spenser also brings the reader closer to his conception of an ideal state of emotional stability and unconditional faith. Books 1 and 2 reveal the private thoughts and internal world of the often spiritually afflicted Christian who faces trials and temptations similar to those faced by Redcrosse and Guyon. In Books 3 and 4 Spenser examines another subject, this time of a more public nature, dealing with similar subjects, that is friendship and love, but in different contexts so that the focus now is on the relations and interaction between the members of the community of Faery Land.

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CHAPTER 3

Spenser's Vision of Love in Friendship and Friendship in Love

Books 3 and 4 of *The Faerie Queene* have often been described as elaborate explorations of the themes of chaste love and faithful friendship. Spenser's analyses focus, among other things, on the various sixteenth-century male and female expectations of love. These attitudes were influenced by the literary genres and cultural institutions of the day which saw the "love" relationship, for example, either as one of assault and conquest or as one of sexual frustration, pain and suffering. According to Harry Berger, Spenser represents" these "stock literary motifs, characters and genres in such a way as to emphasize their conventionality; displaying both their debt to and their existence in a conventional climate - classical, medieval, romance, *etc*.- which is archaic when seen from Spenser's retrospective viewpoint" ("The Discarding of Malbecco"135). It is from this critical stance that Spenser

> consciously and conspicuously revises not only a literary and cultural view of love but also a literary and cultural view of woman. The problem he poses for both Britomart and himself is a modified version of the problem confronted by Chaucer's Wife of Bath: how to redress the balance in a culture whose images of women and love, whose institutions affecting women and love, were products of the male imagination? ("*The Faerie Queene*, Book III: A General Description" 397)

In the opening cantos of Book 3 Spenser examines and explores a psychology of conquest and power which functions to define a male understanding of the "love" relationship. On a purely literal level one may interpret the Britomart-Guyon incident in canto 1 simply as a case of knightly confrontation and spirited combat within a predominantly chivalric context. This kind of chivalric ethos, as suggested by "The martiall brood accustomed to fight" (3.1.13), does however demand evidence or "proofe of manly might":

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O goodly vsage of those antique times,
In which the sword was seruant vnto right;
When not for malice and contentious crimes,
But all for praise, and proofe of manly might,
The martiall brood accustomed to fight:
Then honour was the meed of victorie,
And yet the vanquished had no despight:
Let later age that noble vse enuie,
Vile rancour to auoid, and cruell surquedrie. (3.1.13)

It is evident from the phrase "[b]ut all for praise, and proofe of manly might" that there is constant pressure on the male to perform and excel in performance. Spenser refers to Guyon and Arthur's adventure as a "hunt for glorie and renowmed praise" (3.1.3), which explains why Guyon responds with "great shame and sorrow of that fall [at the hands of Britomart]." On the other hand, when Guyon fails in combat (3.1.9), he loses his temper:

Full of disdainefull wrath, he [Guyon] fierce vprose,
For to reuenge that foule reprochfull shame,
And snatching his bright sword began to close
With her [Britomart] on foot, and stoutly forward came;
Die rather would he, then endure that same.
Which when his Palmer saw, he gan to feare
His toward perill and vntoward blame,
Which by that new rencounter he should reare:
For death sate on the point of that enchaunted
speare. (3.1.9)

Guyon's anger manifests itself first in a desire to take revenge, then in the impatient and vigorous "snatching [of] his bright sword" and finally in his decision to pursue his opponent, as "he fierce vprose, /. . . . and stoutly forward came." But Arthur restrains Guyon and advises him not to pursue this course of action, since he has witnessed before "[t]he secret vertue" (3.1.10) "of that enchaunted speare" (3.1.9), and Guyon is thus pacified. The incident immediately following this particular confrontation will demonstrate the danger of a lack of self-control and the different displays of "manly might," whether for honour and victory or for some cruel and malicious purpose.

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The Foster who chases Florimell clearly lacks Guyon's knightly virtues, yet his actions are also governed by a male psychology of conquest and power:

> So as they gazed after her [Florimell] a while,
> Lo where a griesly Foster forth did rush,
> Breathing out beastly lust her to defile:
> His tyreling iade he fiercely forth did push,
> Through thicke and thin, both over banke and
> bush
> In hope her to attaine by hooke or crooke,
> That from his gorie sides the bloud did gush:
> Large were his limbes, and terrible his looke,
> And in his clownish hand a sharp bore speare he
> shooke. (3.1.17)

The Foster's lust, as demonstrated by the phrase "[b]reathing out beastly lust her [Florimel] to defile," manifests itself in persistent pursuit "through thicke and thin, both over banke and bush," the intention being to rape his victim. Spenser juxtaposes the characters of canto 1 to demonstrate the unfairness of the predicament in which Florimell finds herself, showing how she is completely at the mercy of this villain by whom she is chased, as opposed to Britomart who meets Guyon "[o]n equall plaine" (3.1.8). Furthermore, this canto has introduced the reader to a steadfast, courageous and fearless Britomart (3.1.19) in pursuit of her lover, in contrast to Florimell, who is almost always portrayed as the victim.

For example, in canto 8 Florimell has just managed to escape the Foster, when she is attacked by a fisherman. According to Patric Cheney, this confrontation with the fisherman "allegorizes a psychology of rejection" (327), when "[Florimell] with angry scorne him did withstond, / And shamefully reproued for his rudenesse fond" (3.8.25). In stanza 26 Spenser examines the fisherman's response to Florimell's reproach:

> But he, that neuer good nor maners knew,
> Her sharpe rebuke full litle did esteeme;
> Hard is to teach an old horse amble trew.

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The inward smoke, that did before but steeme,
Broke into open fire and rage extreme,
And now he strength gan adde vnto his will,
Forcing to doe, that did him fowle misseeme:
Beastly he threw her downe, ne car'd to spill
Her garments gay with scales of fish, that all did
fill. (3.8.26)

The fisherman responds to Florimell's rejection of his advances with general indifference at first, as suggested by: "Her sharpe rebuke [he] full litle did esteeme" and intemperance as he "br[eaks] into open fire and rage extreme." In the end he behaves aggressively, when "[b]eastly he threw her downe, ne car'd to spill / Her garments gay with scales of fish." Although Spenser does not condone such violent and "beastly" outbreaks, he takes into consideration the background of the uncouth fisherman "who neuer good nor maners knew." When Spenser, therefore, notes that "[h]ard is to teach an old horse amble trew," it is suggested that the fisherman may be behaving according to a set of rules familiar to him. One is reminded here of Busyrane's torture, assault and intimidation of Amoret in Book 4, which will be discussed later.

Sexual desire may therefore cause hostility and a determination to subjugate the victim. On the other hand, frustration of desire may also, for the sixteenth-century Petrarchan lover, be a primary cause of sorrow and grief and even Britomart is not immune to the doubts, sorrows, frustration and the general "tyranny of love" (3.2.40). Overcome by her love for Artegall, in canto 2, she confines herself to the privacy of her room, for which her nurse in stanza 31 reproaches her:

For not of nought these suddeine ghastly feares
All night afflict thy naturall repose,
And all the day, when as thine equall peares
Their fit disports with faire delight doe chose,
Thou in dull corners doest thy selfe inclose,
Ne tastest Princes pleasures, ne doest spred

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> Abroad thy fresh youthes fairest flowre, but lose
> Both leafe and fruit, both too vntimely shed,
> As one in wilfull bale for euer buried. (3.2.31)

The words "ghastly feares, / [a]ll night," "all the day" and "afflict" convey a view of unrequited love as continuous physical and mental torment. The phrase "[t]hou in dull corners doest thy selfe inclose," stresses also the unproductive and self-denying consequences of such an experience of love. The emphasis is on a sense of waste, as suggested by the phrases: "Ne tastest Princes pleasures, ne doest spred / Abroad thy fresh youthes fairest flowre, but lose / Both leafe and fruit, both too vntimely shed." By withdrawing into confinement and passivity Britomart wilfully contributes to her own suffering, as suggested by "Thou in dull corners doest thy selfe inclose, / . . . . As one in wilfull bale for euer buried." In stanza 46 the nurse encourages Britomart to pursue "that loued knight,' although this kind of action would represent an inversion of conventional male-female roles and perceptions:

> But if thou may with reason yet represse
> The growing euill, ere it strength haue got,
> And thee abandond wholly doe possesse,
> Against it strongly striue, and yield thee not,
> Till thou in open field adowne be smot.
> But if the passion mayster thy fraile might,
> So that needs loue or death must be thy lot,
> Then I auow to thee, by wrong or right
> To compasse thy desire, and find that loued
> knight. (3.2.46)

The emphasis in this particular stanza is on the need to regulate or "compasse . . . desire" and "passion," either with reason or by the active pursuit of "that loued knight." Words such as "mayster," "possesse" and "in open field adowne be smot," as opposed to the phrases "find that loued knight" and "[a]gainst [lust] strongly striue," make of love either a destructive or a formative experience. Britomart replaces the conventional (sixteenth-century) female experience of love as one of passive suffering with the active pursuit of her knight, making of

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love a noble and gratifying experience:

> But thy [love's] dread darts in none doe triumph more,
> Ne brauer proofe in any, of thy [love's] powre
> Shew'dst thou [love], then in this royall Maid of yore,
> Making her seeke an vnknowne Paramoure,
> From the worlds end, through many a bitter
> stowre:
> From whose two loynes thou afterwards did rayse
> Most famous fruits of matrimoniall bowre,
> Which through the earth haue spred their
> liuing prayse,
> That fame in trompe of gold eternally displayes. (3.3.3)

Noble or "braue" love (ordinarily a masculine paradigm of love), as manifested in Britomart's selfless and constant search for "an vnknowne Paramoure / From the worlds end, through many a bitter stowre," may also be, according to Spenser, a rewarding experience. Williams says that Britomart will prove that "love is not a thing to be passively suffered, but [rather] an opportunity for responsible action and personal growth" (*Spenser's World of Glass* 93).

In contrast to Britomart's noble and selfless pursuit of "that loued knight," Marinell selfishly withdraws into a world of sterility, abstinence and idleness, his only pastime being the guarding of his treasure:

> Shortly vpon that shore there heaped was,
> Exceeding riches and all pretious things,
> The spoyle of all the world, that it did pas
> The wealth of th'East, and pompe of *Persian*
> kings;
> Gold, amber, yuorie, perles, owches, rings,
> And all that else was pretious and deare,
> The sea vnto him voluntary brings,
> That shortly he a great Lord did appeare,
> As was in all the lond of Faery, or elsewheare. (3.4.23)

Marinell merely receives and collects treasure, as suggested by: "The sea vnto him voluntary brings" and "vpon that shore there heaped was, / Exceeding riches and all pretious things."

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The emphasis is on a splendid yet senseless display of riches which is important for him to control, possess and display. Wealth, for Marinell, is "proofe of [his] manly might" (3.1.13), as suggested by "shortly he a great Lord did appeare, / As was in all the lond of Faery, or elsewheare" (3.4.23). However, "wealth is [here] only ironically a symbol of power; it is [according to Berger] actually a symbol of failure in the normal sphere of 'adult' and personal relations" because "[p]recious elements may be more easily obtained and shaped to their owner's whim than may women, who are alive and conscious and have wills of their own" ("*The Faerie Queene*, Book III" 423). Marinell fails "in the normal sphere of 'adult' and personal relations" when he "refrain[s] [f]rom loue in course of nature" and becomes "loues enimy" (3.4.26). The result is both a waste of fruitfulness and callow self-sufficiency, as manifested in his "proud threat[s]" (3.4.15) and his constant need "to stirre vp strife" and prove his might in "bloudie battell" (3.4.24).

Whereas Marinell denies himself the pleasures and fulfulment of love, Timias, on the other hand, is frustrated and depressed because he has fallen in love with Belphoebe. His adoration of Belphoebe's "matchlesse beautie" (3.5.43) causes him, however, to forsake his former calling as companion to Arthur. A lovesick Timias complains "of his lucklesse lot and cruell loue thus" (3.5.44):

> But foolish boy, what bootes thy seruice bace
> To her, to whom the heauens do serue and sew
> Thou a meane Squire, of meeke and lowly place,
> She heauenly borne, and of celestiall hew.
> How then? of all loue taketh equall vew:
> And doth not highest God vouchsafe to take
> The loue and seruice of the basest crew?
> If she will not, dye meekly for her sake;
> Dye rather, dye, then euer so faire loue forsake. (3.5.47)

Phrases such as "foolish boy," and "[t]hou a meane Squire, of meeke and lowly place" are

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recognizably self-denying, in contrast to his praise of Britomart, who according to Timias is, "heauenly borne, and of celestiall hew." Timias sees Belphoebe within a religious context of "seruice" and devotion, since she has become for him a symbol of "heauenly" beauty, as suggested also by his first words to her after he regains consciousness: "Angell, or Goddesse do I call thee right? / What seruice may I do vnto thee meete" (3.5.35).

But Timias's obsession with Britomart and consequent despair are also the predicament of the sixteenth-century Neoplatonic lover which is, according to Patric Cheney, a precarious situation to be in, since one of "the dangers of the Neoplatonic habit of mind" (315) is that it tends to depersonalize the "beloved," who becomes an abstraction or symbol of beauty. The infatuated "lover" admires his lady and idealizes her to the point of "religious devotion" because he considers her "a 'Goddesse' to be 'adored,' instead of a real woman to be loved" (321). However, in stanza 36 Belphoebe claims that she is no "Goddesse" and no "Angell" either:

> Thereat she blushing said, Ah gentle Squire,
> Nor Goddesse I, nor Angell, but the Mayd,
> And daughter of a woody Nymphe, desire
> No seruice, but thy safety and ayd;
> Which if thou gaine, I shalbe well apayd.
> We mortall wights whose liues and fortunes bee
> To commun accidents still open layd,
> Are bound with commun bond of frailtee,
> To succour wretched wights, whom we captiued
> see. (3.5.36)

Belphoebe says that she is but a "mortall wight" and responds to Timias's flattering words with general unease and awkwardness: "Thereat she blushing said, Ah gentle Squire, / Nor Goddesse I, nor Angell, but the Mayd, / And daughter of a woody Nymph." She insists not only upon the fact that she is a "real woman," as suggested by the words "daughter" and

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"Mayd," but also upon her equal rights, as suggested by the words "we" and "commun" in "We mortall wights" and "[our] commun bond of frailtee." Belphoebe's understanding of the relationship between Timias and herself then is one which does not allow for "seruice" or discrimination of any kind. The emphasis is rather on a mutual or 'commun bond of frailtee [by which mortals are bound], / To succour wretched wights, whom we captiued see." According to John Bean, Renaissance writers on marriage stressed the importance of a love relationship based on "companionship and mutual help" (241):

> What emerges in the marriage books is a view of love allied with charity rather than with passion. Both husbands and wives [or lovers and friends] are urged to 'care' for each other [or "ayd" one another as mentioned in 3.5.36] by giving mutual help. The husband especially is enjoined to love his wife rather than to rule her tyrannically, and this love is envisioned, not as a sudden awakening to Eros, but as a slowly growing affection based on a knowing of the beloved as a complex human person. (242)

If the beloved, however, feels pressured, the relationship is destined to failure. In *The Faerie Queene*, for example, the male's tyrannical pursuit of the female is shown to generate only her fear and flight. In canto 1 Florimell flees from the "beastly lust" of "a griesly Foster" (3.1.17). In canto 7 she is still fleeing:

> Like as an Hynd forth singled from the heard,
> That hath escaped from a rauenous beast,
> Yet flyes away of her owne feet affeard,
> And euery leafe, that shaketh with the least
> Murmure of winde, her terror hath encreast,
> So fled faire *Florimell* from her vaine feare,
> Long after she from perill was releast:
> Euery shade she saw, and each noyse she did
> heare,
> Did seeme to be the same, which she escapt
> whyleare. (3.7.1)

It is clear from the lines, "So fled faire *Flormell* from her vaine feare, / Long after she from perill was releast" that there are, at this point, no grounds for Florimell's sustained flight. Continuous flight has made her extremely isolated and, by implication, vulnerable or easy

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prey, as suggested by the word "singled" in "[l]ike as an Hynd forth singled from the heard, /. . . . So fled faire *Florimell,*" which emphasizes that she is deprived also of the support which society could have offered her. Because always pursued and always in flight, Florimell has come to signify fear itself, a fear which has become insubstantial or "vaine" and, at times, irrational or neurotic, as suggested by: "Yet [she] flyes away of her owne feet affeard."

In contrast to the fugitive Florimell, who is helplessly trapped in "a world of savage male lust" (Berger, "*The Faerie Queene*, Book III: A General Description" 415), the lustful Malecasta exists primarily through her attempts to entrap and possess men. Malecasta's tapestries, for example, "[i]n which with cunning hand was pourtrahed / The loue of *Venus* and her Paramoure" (3.1.34), dramatize such efforts at mastery:

> Then with what sleights and sweet allurements she [Venus]
> Entyst the Boy, as well that art she knew,
> And wooed him [Adonis] her Paramoure to be;
> Now making girlonds of each flowre that grew,
> To crowne his golden lockes with honour dew;
> Now leading him into a secret shade
> From his Beauperes, and from bright heauens
> vew,
> Where him to sleepe she gently would perswade,
> Or bathe him in a fountaine by some couert
> glade. (3.1.35)

Venus's seduction of Adonis is deliberately calculated to master or "steale his heedelesse hart away" (3.1.37). It is clear from the lines "Then with what sleights and sweet allurements she [Venus] / Entyst the Boy, as well that art she knew," that she is familiar with and well skilled in the "art" of seduction. Furthermore, phrases such as "she / Entyst the Boy, wooed him, leading him into a secret shade, to sleepe she gently would [him] perswade" and "bathe him in a fountaine," emphasize that she both controls and directs the relationship. Adonis, on the other hand, is spellbound; his actions are both mechanical and unspontaneous. It is within a

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courtly love context of seduction, secrecy, idleness and jealousy that both Venus and Malecasta come to signify "the corruption of sexual desire" or "lust" (Broaddus 193).

Malecasta's castle, Castle Joyous, has become known for its "[d]auncing and reueling," "swimming deepe in sensuall desires" (3.1.39), "sweet musicke" and "loose demeanure" (3.1.40), "wine and spiceree" (3.1.42) and "superfluous riotize" (3.1.33). Amidst such courtly excess, "loue and iollity" (3.1.40) Malecasta entertains her guests:

> Supper was shortly dight and downe they sat,
> Where they were serued with all sumptuous fare,
> Whiles fruitfull *Ceres*, and *Lyoeus* fat
> Pourd out their plenty, without spight or spare:
> Nought wanted there, that dainty was and rare;
> And aye the cups their bancks did ouerflow,
> And aye betweene the cups, she did prepare
> Way to her loue, and secret darts did throw;
> But *Britomart* would not such guilfull message
> know. (3.1.51)

It is, however, apparent from the last three lines of the quoted stanza that Malecasta's intentions are not as sincere, gracious and charitable as they, for example, appear to the Redcrosse Knight in stanza 42 who "was soone disarmed there." The phrases, "And aye betweene the cups, she did prepare / Way to her loue, and secret darts did throw," emphasize that Malecasta is setting the stage for her courtly game of seduction. In stanza 51 the tables are set and supper is served with an excessive display of food ("[p]ourd out their plenty without spight or spare") which emphasizes the extravagance and idleness of life at Malecasta's castle.

In stanza 52 Malecasta practises her wiles on Britomart, whom she mistakes for a man: "The Lady did faire *Britomart* entreat, / Her to disarme, and with delightfull sport / To loose her warlike limbs and strong effort" (3.1.52). She clearly intends both to seduce and by

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implication also to distract Britomart from pursuing her noble course of life. The distracting, idle and inconstant form of such love, as suggested by "Her wanton eyes, . . . / Did roll too lightly, and too often glaunce" (3.1.41), is "not to loue, but lust inclind; / For loue does alwayes bring forth bounteous deeds, /And in each gentle hart desire of honour breeds" (3.1.49). Castle Joyous comes to represent allegorically not love, but inconstant or wanton and loose sexual desire. In *The Faerie Queene* Spenser considers some of the major obstacles lovers face, emphasizing, for example, that couples should guard against lust, suspicion and jealousy. Adultery is the topic of canto 9, where Spenser introduces the reader to the "loose incontinence" of a "faithlesse" Hellenore and Paridell. Although Hellenore is guilty of infidelity, Spenser sympathizes with her and explores the circumstances leading up to and contributing to her betrayal of Malbecco.

In canto 9 three knights meet just outside Malbecco's castle, where the Squire of Dames, Sir Satyrane and Paridell are denied entrance. The Squire describes to Sir Satyrane and Paridell how Malbecco spends his days in privacy (3.9.3) and how he "hoord[s] vp heapes of euill gotten masse, / For which he others wrongs, and wreckes himselfe" (3.9.4). The discussion then leads to Hellenore, Malbecco's wife, whom Malbecco keeps confined "in close bowre . . . from all mens sight" (3.9.5). According to the Squire, they are an odd couple. Hellenore is both beautiful and young (3.9.4),

> But he [Malbecco] is old, and withered like hay,
> Vnfit faire Ladies seruice to supply;
> The priuie guilt whereof makes him alway
> Suspect her truth, and keepe continuall spy
> Vpon her with his other blincked eye:
> Ne suffreth he resort of liuing wight
> Approch to her, ne keepe her company,
> But in close bowre her mewes from all mens
> sight,

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Depriu'd of kindly ioy and naturall delight. (3.9.5)

In the lines, "But he [Malbecco] is old, and withered like hay, / Vnfit faire Ladies seruice to supply," the emphasis is on the difference in age between Malbecco and Hellenore, as well as their sexual incompatibility. While Hellenore "does ioy to play emongst her peares, / And to be free from hard restraint and gealous feares" (3.9.4), Malbecco "all his dayes . . . drownes in priuitie" (3.9.3). A love as suspicious, unrewarding and possessive as Malbecco's love for Hellenore, suggested by the fact that he "keepe[s] continuall spy / Vpon her" and "in close bowre her mewes from all mens sight" (3.9.5), is bound to encourage rather than prevent her betrayal of him. Earlier in Book 3, Britomart comments on the futility of force in matters of love: "Ne may loue be compeld by maisterie; / For soone as maisterie comes, sweet loue anone / Taketh his nimble wings, and soone away is gone" (3.1.25). Sir Satyrane considers the Squire's words in stanza 6 and then responds with the following: "Extremely mad the man I surely deeme, / That weenes with watch and hard restraint to stay / A womans will, which is disposd to go astray." He continues to emphasize how "gentle curtesyes, / And timely seruice to her [a woman's] pleasures meet / May her perhaps containe, that else would algates fleet" (3.9.7). The stage is set for Paridell's seduction of Hellenore.

As the night progresses and the storm outside becomes more unbearable, the knights, now joined by a fourth, decide to avenge Malbecco's discourtesy in refusing them shelter. Malbecco, who sees that they are resolved "[t]o flame the gates" (3.9.18), agrees to give them shelter "more for feare, then charitee" (3.9.19). In stanza 27 Malbecco and his wife sit down to dinner with their guests, upon which Paridell is overcome by desire and lust for Hellenore. It is easy for the well-spoken and courteous Paridell to seduce Hellenore with his "speaking

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lookes" (3.9.28), his "gracious speach" and "fram[ing] of words" (3.9.32). By canto 10 Hellenore has fallen in love with Paridell: "For through his traines he her intrapped hath, / That she her loue and hart hath wholly sold / To him" (3.10.11). Despite her indiscretion, one's sympathy clearly lies with Hellenore, who has been tricked by the "learned louer" (3.10.6):

> And euery where he might, and euery while
> He did her seruice dewtifull, and sewed
> At hand with humble pride, and pleasing guile,
> So closely yet, that none but she it vewed,
> Who well perceiued all, and all indewed.
> Thus finely did he his false nets dispred,
> With which he many weake harts had sub-
> dewed
> Of yore, and many had ylike misled:
> What wonder then, if she were likewise carried? (3.10.9)

Paridell, as the courtly adulterer, is familiar with and experienced in the elaborate rituals of seduction, as suggested by: "[He] many had ylike misled," no doubt with the "amorous delights, / And pleasing toyes. . . .Bransles, Ballads, virelayes, and verses vaine" mentioned earlier (3.10.8). These "riddles" (3.10.9), "sigh[s], sob[s]" and "false laments" (3.10.7) are intended to deceive and subdew Hellenore (4.10.9), as implied by the phrase: "Thus finely did he his false nets dispred." It comes as no surprise, therefore, that Paridell later rapes and abandons Hellenore.

According to C.S. Lewis, "the false love of Paridell is an 'art' which he 'learned had of yore' (*The Allegory of Love* 328), and one is reminded here of the pictures in the House of Busyrane which conspire to achieve the same effect of love falsely gained: "Woven with gold and silke, so close and nere. . . . / It shewed it selfe and shone unwillingly; / Like a discoloured Snake . . . [with] hidden snares" (3.11.28). One may interpret the House of Busyrane, and more

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specifically the Masque of Cupid, as an allegorical representation of a whole tradition of (Paridell-like) courtship, seduction and adultery. For Harry Berger, Busyrane means "*Busy-reign*" which he says refers to "the male imagination trying busily (because unsuccessfully) to dominate and possess woman's will by art, by magic, by sensory illusions and threats - by all the instruments of culture except the normal means of persuasion" ("Busirane and the War Between the Sexes" 100). The tapestries in Busyrane's house typify various attempts at possession and control of the "beloved's" will or heart. "[C]ruell battels" (3.11.29) and "straunge disguize[s]" (3.11.30), for example, are shown as valuable and approved methods (to Cupid, Juno, Phoebus, Busyrane and others) of seduction, suggesting that Busyrane represents false love. Spenser says that the paintings reveal "[a] thousand monstrous formes . . . / Such as false loue doth oft vpon him weare" (3.11.51). Yet Amoret, however tortured and abused, remains constant in her refusal to respond to Busyrane's advances and constant also in her love for Scudamore:

> And her before the vile Enchaunter sate,
> Figuring straunge characters of his art,
> With liuing bloud he those characters wrate,
> Dreadfully dropping from her dying hart,
> Seeming transfixed with a cruell dart,
> And all perforce to make her him to loue
> Ah who can loue the worker of her smart?
> A thousand charmes he formerly did proue;
> Yet thousand charmes could not her steadfast
> heart remoue. (3.12.31)

The repetition of the "d" in "[d]readfully dropping from her dying hart" emphasizes the slow and relentless torture which Amoret bravely endures. It is said that "[a] thousand charms could not her steadfast heart remoue" when Amoret refuses to "serue" Busyrane's "sinfull lust" (4.1.4). For Spenser, constancy and fidelity are admirable traits, shown too in canto 1, where Redcrosse's loyalty to Una is likewise tested and he is assailed by six of Malecasta's knights,

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who force him to either forsake his own love or else "by dint of sword approue, / That she [Una] is fairer then" Malecasta (3.1.26). When Redcrosse professes to Britomart, who comes to his aid, that he would rather die than deny his love for Una (3.1.24), Britomart commends him for his faithfulness and says that: "For knight to leaue his Ladie were great shame, / That faithfull is, and better were to die" (3.1.25).

Because love does not come without a price and lovers have to endure "full many a bitter stownd" (3.1.24), only once Amoret has resisted the seductions of Busyrane and suffered the "paines in loue" (3.12.26) may she commit herself to Scudamour in marriage. Some of these obstacles to happily wedded life are personified in Busyrane's parade of a company that marches "[i]n manner of a maske, enranged orderly" (3.12.5) as Fancy, Desyre, Doubt, Daunger, Feare, Hope, Dissemblance and Suspect do, these being thoughts and anxieties which often afflict lovers and cause them either to separate or be unfaithful. Although the natural conclusion for Amoret would be marriage, Busyrane stands in her way (Lewis 344) because he represents courtly love, which "is in Spenser's view the chief opponent of Chastity," which for him means "married love" (340).

Marriage, however, is no guarantee of sustained happiness and faith. In Book 4 Busyrane, for example, tries to seduce Amoret after she has married Scudamour, but his attempts are unsuccessful because Amoret would rather die "[t]hen to be false in loue" (4.1.6). Her endurance and suffering remind one of Britomart's determination to find Artegall: they are both "trew" (3.11.2) and committed to the ones they love. In contrast to these two profoundly heroic figures, Scudamour, for lack of faith, chooses rather to admit defeat, succumbing quite easily to moments of passivity and despair and throwing a tantrum when he feels disillusioned

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and discouraged: "Threatning into his life to make a breach" (3.11.12), striking "th'earth with his faire forhead" (3.11.13) and "wilfully him throwing on the gras, / Did beat and bounse his head and brest full sore" (3.11.28). Scudamour still has a lot to learn, since he will have to demonstrate more patience and faith in Amoret.

Lovers then should be more accommodating, faithful and "trew"(3.11.2), and "love" should, furthermore, not be as violent and disruptive as Busyrane's desire for Amoret, as possessive and suspicious as Malbecco's obsession with Hellenore or as inconstant and false as Paridell's dalliance with Hellenore and others. Spenser shows how excessive sexual desire may transform men and exposes their potential to become like beasts, the various monsters or beasts in Book 3 being allegories of lust. Argante and Ollyphant, for example, personify "lustfull fyre" and " sensuall desyre" (3.7.49). Argante, the female version, kidnaps trusting knights and keeps them "in eternall bondage," to die or to "be the vassall of her pleasures vile" (3.7.50). Busyrane applies much the same methods when he tries to force Amoret to be unfaithful to Scudamour.

In contrast to the House of Busyrane, the Garden of Adonis introduces a more positive and ideal conception of sexual love, with the emphasis being no longer on "sexual conquest and romantic yearning," but rather on the importance of "a mutually fulfilling sexual relationship . . . [as] a prime human good" (Sinfield, *Literature in Protestant England 1560-1660* 64):

> For here all plentie, and all pleasure flowes,
> And sweet loue gentle fits emongst them throwes,
> Without fell rancor, or fond gealosie;
> Franckly each paramour his leman knowes,
> Each bird his mate, ne any does enuie
> Their goodly meriment, and gay felicitie. (3.6.41)

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Love in the Garden of Adonis is uncorrupted, free and unconstrained, "[w]ithout fell rancor, or fond gealosie," since there is no seduction and no pursuit, no suffering, trial or hardship, only "goodly meriment, and gay felicitie." The words "goodly" and "gay" emphasize that this is a spontaneous, yet also temperate, and therefore responsible, expression of sexual love between partners, as suggested by: "[E]ach paramour his leman knowes, / Each bird his mate." Even Cupid, who has come to signify the wantonness, "randomness and immorality of sexual lust" (Heale 88), especially "in Court, where most he vsed / Whylome to haunt" (3.6.13), lays aside "his sad darts" in the Garden of Adonis (3.6.49). The Cupid earlier associated with disorder and strife (3.6.14) now stands for reconciliation and unity, as well as "stedfast" and procreative love, as suggested by "But now in stedfast loue and happy state / She [Psyche] with [Cupid] liues, and hath him borne a chyld" (3.6.50). Venus, his mother, in Malecasta's tapestries skilfully seduces an innocent Adonis, though in the Garden of Adonis a rehabilitated Venus comes to signify the reciprocal and reproductive impulses of a fruitful and lasting love relationship. In stanza 40 Spenser refers to her as "mother *Venus,*" depicting her as the compassionate and concerned mother who laments

> The losse of her deare brood, her deare delight:
> Her hart was pierst with pittie at the sight,
> When walking through the Gardin, them she
> spyde,
> Yet no'te she find redresse for such despight.
> For all that liues, is subiect to that law:
> All things decay in time, and to their end do
> draw. (3.6.40)

Spenser voices here a sixteenth-century concern with time, the loss it brings and the sense of absolute powerlessness that it induces. Yet in the Garden of Adonis he has found an underlying principle of permanence, stability and continuity amid time and change constituted by stanza 30's "endlesse progenie":

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All be he [Adonis] subiect to mortalitie,
Yet is eterne in mutabilitie,
And by succession made perpetuall,
Transformed oft, and chaunged diuerslie:
For him the Father of all formes they call;
Therefore needs mote he liue, that liuing giues
to all. (3.6.47)

In sixteenth-century England procreation and "succession" were important political issues. In 1563, for example, the Clerk of the House of Commons served Queen Elizabeth with a petition which "illustrate[d] the precise nature of the Commons' concern; they fear[ed] 'the great dangers, the unspeakable miseries of civil wars, the perilous intermeddlings of foreign princes with seditious, ambitious and factious subjects at home, the waste of noble houses, the slaughter of people, subversion of towns, intermission of all things pertaining to the maintenance of the realm'. . . that w[ould] proceed from Elizabeth's failure to produce heirs" (Boehrer 562). Thus, for a sixteenth-century reader, Spenser's procreative principle would call to mind various other politically inspired concerns, expressing a desire for continuance and stability.

The church's attitude to love and sexuality in the sixteenth century shifted from a partriarchal emphasis to an "ideal of mutual love between man and woman in marriage," whereby married couples were encouraged to 'live lawfully in a perpetual friendly fellowship, to bring forth fruit, and to avoid fornication' (Sinfield, *Literature in Protestant England 1560-1660* 61). The ideal of a 'friendly fellowship' stressed the importance of equality and "mutual help and comfort" (62), but compassion and mutual consideration should be shared by everyone, not just by those in love, since friendly and generous interaction ensures stability, continuity and concord as seen in the Temple of Venus:

Which when as I [Scudamour], that neuer tasted blis,

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> Nor happie howre, beheld with gazefull eye,
> I [Scudamour] thought there was none other heauen then this;
> And gan their endlesse happinesse enuye,
> That being free from feare and gealosye,
> Might frankely there their loues desire possesse;
> Whilest I [Scudamour] through paines and perlous ieopardie,
> Was forst to seeke my [his] lifes deare patronesse:
> Much dearer be the things, which come through
> hard distresse. (4.10.28)

Spenser emphasizes here the arduousness of the struggle to achieve harmony, since steadfast endurance is required before concord is established and the final line reaffirms the fact that the struggle is worth the effort. Spenser's "second paradise" (4.10.23) or "heauen" of "endlesse happinesse" is the reward, where lovers and friends meet freely without "feare" or "gealosye [f]arre from all fraud, or fayned blandishment" (4.10.26). The Garden of Adonis comes as a welcome surprise after nine cantos of strife, disagreement and general discord: Scudamour "gaze[s]" upon and "enuye[s]" the lovers' "endlesse happinesse" as his experience of love has been a "pain[ful] and perlous ieopardie" of "hard distresse" (4.10.28).

One may distinguish here between Spenser's vision, which idealizes love as an "image of uncorrupted sexuality" (Wells 88), and Scudamour's very real experience of love as distressful and painful, indicating how the poet both records and adds to, improves upon or "beautif[ies]" (Enright and de Chickera 18) his narrative. According to Sidney, in his *An Apology for Poetry*, "Nature never set forth the earth in so rich tapestry as divers poets have done; neither with pleasant rivers, fruitful trees, sweet-smelling flowers, nor whatsoever else may make the too-much-loved earth more lovely; her world is brazen, the poets only deliver a golden" (8). Spenser creates such a "Golden World" when he represents allegorically, by means of the Temple of Venus, as he does in the Garden of Adonis, a "heauen" of "endlesse happinesse" (4.10.28), thus providing the reader with a reinterpreted or "coloured" reality (Smith and de

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Selincourt 407), whereby the beauty of nature, for example, is exaggerated and brought forth in all its potential for harmony, grace and concord. However, it is only in Faery Land that such an ideal order of peace and friendship exists, where Concord can reign unchallenged by "strife, and warre":

> *Concord* she cleeped was in common reed,
> Mother of blessed *Peace*, and *Friendship* trew;
> They both her twins, both borne of heauenly
> seed,
> And she her selfe likewise diuinely grew;
> The which right well her workes diuine did shew:
> For strength, and wealth, and happinesse she
> lends,
> And strife, and warre, and anger does subdew:
> Of litle much, of foes she maketh frends,
> And to afflicted minds sweet rest and quiet
> sends. (4.10.34)

Friendship and Peace are two components of Concord, because where there is concord opposing elements or conflicts may be resolved and reconciled, as suggested by the phrases "And strife, and warre, and anger [Concord] does subdew" and "of foes she maketh frends." Spenser illustrates how bonds of friendship and peace may pacify "foes," settle differences and soothe agitated or "afflicted minds." Lovers, in the Temple of Venus, who gather "[i]n bands of friendship" (4.10.27), think only "braue thoughts and noble deedes," but by contrast in the House of Care, the blacksmith, who becomes an allegorical representation of internal discord, personifies "the vnquiet thoughts, that carefull mindes inuade" (4.5.35).

However, in the Temple of Venus there are no such cares. For example, Concord "to afflicted minds sweet rest and quiet sends (4.10.34), as does Cambina's drink of Nepenthe, which in canto 3 "sweet peace and quiet age / . . . doth establish in the troubled mynd[s] of both Cambell and Triamond. Spenser provides extreme contrasts to illustrate the positive effect

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which concord may have upon the individual and society, as opposed to the destructive potential of discord to which Scudamour, for example, is subjected in the House of Care. Here the blacksmith is described as follows:

> Rude was his garment, and to rags all rent,
> Ne better had he, ne for better cared:
> With blistred hands emongst the cinders brent,
> And fingers filthie, with long nayles vnpared,
> Right to rend the food, on which he fared.
> His name was *Care*; a blacksmith by his trade,
> That neither day nor night from working spared,
> But to small purpose yron wedges made:
>
> Those be vnquiet thoughts, that carefull minds
> inuade. (4.5.35)

Care's "rude," "ragged" and "rent" attire creates a sense of neglect and carelessness. Furthermore, his "[b]listered hands," "[filthie] fingers" and "long nayles," speak of physical hardship. It is evident from lines such as "That neither day nor night from working spared, / But to small purposes yron wedges made" that physical labour acts as a possible diversion, however temporary, from those "vnquiet thoughts, that carefull minds inuade," though the triviality of producing "yron wedges," may also be a sign of misdirected energies. In contrast to Care's selfish worrying, the emphasis should rather be on a selfless, concerned and responsible attitude. But Care's focus is limited because he is incapable of seeing the larger picture.

Scudamour is likewise preoccupied, though specifically with jealous and suspicious thoughts of Amoret, and he finds it difficult to sleep: "[I]n his soundest sleepe, his dayly feare / His ydle braine gan busily molest, / And made him [Scudamour] dreame those two [Amoret and Britomart] disloyall were" (4.5.43). Since discord remains a prominent feature of the House of Care, the six servants employed by Care all "by degrees" remain "disagreed" (4.5.36), and

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when Scudamour leaves the blacksmith he is even more anguished and dismayed than before (4.5.45). Care has only agitated and incited him: "With that, the wicked carle the maister Smith / A paire of redwhot yron tongs did take. . . . / [and v]nder his [Scudamour's] side him nipt, that forst him to wake" (4.5.44).

Scudamour's internal discord, his care and jealous thoughts, only separate him more from Amoret at this stage, as indicated when Spenser juxtaposes their separation with the reconciliations of Canacee, Cambina, Triamond and Cambell. In the concluding stanzas of canto 3 bonds of friendship and love are established when "deadly foes [are] so faithfully affrended," and Canacee "[p]rofes[ses] to her [Cambina] true friendship and affection sweet" (4.3.50), or "*Triamond* ha[s] *Canacee* to wife" and "*Cambel* t[akes] *Cambina* to his fere" (4.3.52). It is emphasized that lovers and friends now pledge their honour and faith: "Instead of strokes, each other kissed glad, / And [Cambell and Triamond] plighted for euer friends to be" (4.3.49). However, Spenser warns that "friends profest are [just as easily] chaunged to foemen fell" (4.4.1), as in the case of Blandamour and Paridell, who are shallow and insincere friends and soon turn on each other. In canto 2 Paridell wants to share the false Florimell with Blandamour, arguing that they agreed when they "friendship first did sweare / . . . that euery spoyle or pray / Should equally be shard betwixt" them (4.2.13). It is clear that they have established this alliance for all the wrong reasons, being two criminals who have their own interests at heart: "[I]n base mind nor friendship dwels nor enmity" (4.1.11). But the emphasis in friendship should be on sincerity and virtue ("For vertue is the band, that bindeth harts most sure"), so it is no wonder that Blandamour and Paridell's association is only temporary:

So well accorded forth they rode together
In friendly sort, that lasted but a while;
And of all old dislikes they made faire weather,

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Yet all was forg'd and spred with golden foyle,
That vnder it hidde hate and hollow guyle,
Ne certes can that friendship long endure,
How euer gay and goodly be the style,
That doth ill cause or euill end enure:
For vertue is the band, that bindeth harts most
sure. (4.2.29)

These two knights are soon "[f]orgetfull each to haue bene euer others frend" (4.2.14), so that by stanza 18 they are engaged in such a furious fight that "scarcely once to breath would they relent, / So mortall was their malice and so sore, / Become of fayned friendship which they vow'd afore" (4.2.18).

But as bonds are broken and promises dishonoured, new bonds may also be established in faith and in truth, as can be seen in canto 9, where Placidas and Poeana settle their differences

.... in friendly loue,
Sith loue was first the ground of all her griefe,
That trusty Squire he [Placidas] wisely well did moue
Not to despise that dame, which lou'd him liefe,
Till he had made of her some better priefe,
But to accept her to his wedded wife.
Thereto he offred for to make him chiefe
Of all her land and lordship during life:
He yeelded, and her tooke; so stinted all their
strife. (4.9.15)

Central to one's understanding of Spenser's "friendly loue" is his emphasis on amicable married or "wedded" love, which offers "safe assuraunce," "peace and ioyous blis" (4.9.16). According to Sinfield, "[P]rotestants made of married sexuality a fulfilling and desirable condition . . ." (*Literature in Protestant England 1560-1660* 62), the emphasis here being on the responsible and chaste expression of love, as opposed to Poeana's susceptibility to "lust intemperate" (4.9.16) and "iealous passion" (4.9.9). For example, when Poeana sees Aemylia with Placidas she "[g]an both enuy, and bitterly to ban; / Through iealous passion weeping

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inly wroth" (4.9.9), thus showing how excessive desire may nurture also feelings of "feare and gealosye" (4.10.28) or doubt, as opposed to a constant disposition which brings peace of mind. According to Spenser, lovers should learn then "[t]he course of loose affection to forstall, / And lawlesse lust to rule with reasons lore" (4.9.19), the emphasis being on a need for self-control and responsible interaction between partners of the opposite sex.

In contrast to Poeana, Womanhood allegorizes constant and chaste affection, when Spenser describes how she in the Temple of Venus "stedfast still her eyes did rest, / Ne rov'd at random after gazers guyse, / Whose luring baytes doe heedlesse harts entyse" (4.10.49), the suggestion being that fickle and inconstant relationships cannot possibly offer the "endlesse happinesse" which comes only with the "hard distresse" and effort of a true and lasting love. (4.10.28). Chaste and wedded love is also represented by Venus's girdle, which she would wear when "she vsd to liue in wiuely sort / But layd [it] aside, when so she vsd her looser sport" (4.5.3) and which was meant to "bind lasciuious desire, / And loose affections streightly to restraine" (4.5.4). In canto 11 Spenser commends the unwedded Medway for her pure and chaste habits:

> Long had the *Thames* (as we in records reed)
> Before that day her wooed to his bed;
> But the proud Nymph would for no wordly
> meed,
> Nor no entreatie to his loue be led,
> Till now at last relenting, she to him was wed. (4.11.8)

The marriage between the Thames and the Medway demonstrates the power of love, as it pacifies and reconciles discordant elements in nature. Of the Thames's "neighbour flouds," it is noted that during the wedding ceremony many "him honor" as their principall, / And let their swelling waters low before him fall" (4.11.30). It was a common sixteenth-century belief that

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> the essential nature of the cosmos was a *discordia concors*, an amicable reconciliation of fundamentally opposed qualities in a uniquely stable union. Tranditional also was the belief . . . that love is the architect of this union. It is love . . . 'that gouernythe both the land and the sea, and likewyse commaundethe the heuen, and kepyth the world in due order and good accorde . . .' (Wells 96)

Spenser's Dame Concord fulfils a similar task of pacification and reconciliation:

> By her the heauen is in his course contained,
> And all the world in state vnmoued stands,
> As their Almightie maker first ordained,
> And bound them with inuiolable bands;
> Else would the waters ouerflow the lands,
> And fire deuoure the ayre, and hell them quight,
> But that she holds them with her blessed hands.
> She is the nourse of pleasure and delight,
> And vnto *Venus* grace the gate doth open right. (4.10.35)

Concord's primary task is to preserve that order created originally by the "Almightie." The "fundamentally opposed qualities" or elements which she is said to hold "in a uniquely stable union" (Wells 96) are heaven and earth, water and land, fire and air and "*Loue*" and "*Hate*" (4.10.32). The early Greeks believed that an "ordered universe arises from [initial] chaos through the power of warring energies" (M.P Parker 170), a theory supported by Spenser in lines 57-58 of his *An Hymne in Honovr of Love*, where he describes how "this worlds still mouing mightie masse, / Out of great *Chaos* vgly prison crept" (Smith and de Selincourt 587). Spenser's "*Chaos,*" the condition referred to by Parker as "warring energies," is synonymous with "confusion," "decay," "contra[diction]," "consp[iracy]" and "hate," as is evident from the following phrases (which re-enact the process of creation): "[The earth, the ayre, the water, and the fyre began] with contrary forces to conspyre / Each against other, by all meanes they may, / Threatning their owne confusion and decay: /Ayre hated earth, and water hated fyre" (*An Hymne in Honovr of Love* lines 78-83).

But in canto 10 of Book 4 Dame Concord balances water, earth, fire and air: "By her the

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heauen is in his course contained" so that water does not flood earth and fire does not consume air (4.10.35). Concord's great enemy is Ate whose "studie [it] was and all her thought, / How she might ouerthrow the things that Concord wrought" (4.1.29). The discord she generates, is both public and private (4.1.19), which may bring about "bloudshed" and "warre" and cause "[t]umultuous trouble" (4.1.25) among "sworne friends, borne brethren" and "deare louers" (4.1.24). In canto 1 she conspires against and discredits Britomart in the eyes of Scudamour, while her lies and false accusations encourage his heated outburst:

> Discourteous, disloyall *Britomart*,
> Vntrue to God, and vnto man vniust,
> What vengeance due can equall thy desart,
> That hast with shamfull spot of sinfull lust
> Defil'd the pledge committed to thy trust?. . . . (4.1.53)

The words "vengeance," and "desart" introduce the reader to the kind of anger, hatred and confusion that Ate inspires, and in stanza 21 Spenser analyses and explores such a psychology of anger and discord:

> And all within the riuen walls [of Ate's dwelling] were hung
> With ragged monuments of times forepast,
> All which the sad effects of discord sung:
> There were rent robes, and broken scepters plast,
> Altars defyl'd, and holy things defast,
> Disshiuered speares, and shields ytorne in
> twaine,
> Great cities ransackt, and strong castles rast,
> Nations captiued, and huge armies slaine:
> Of all which ruines there some relicks did
> remaine. (4.1.21)

The repetition or the r-sound in the words "riuen," "ragged," "rent," "ransackt," "rast" and "ruines" creates a sense of destruction, violence and anger to which Spenser in line 3, so emphatically, refers as "the sad effects of discord." The emphasis is not on a display of prosperous and famous "monuments of times forepast," but rather on a sense of loss and waste, as suggested by the phrases "Great cities ransackt, and strong castles rast, / Nations

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captiued, and huge armies slaine." It is apparent from Spenser's reference to "rent robes" and "broken scepters, [a]ltars defyl'd, and holy things defast" and "[n]ations captiued, and huge armies slaine," that "the sad effects of discord," all of which may "end in bloudshed and in warre" (4.1.25), may have a profound influence on politics, religion and society.

Having explored the "sad effects of discord," Spenser turns to a metaphoric description and analysis of the "seedes of euill wordes, and factious deedes" which grow in Ate's garden:

> Such was her [Ate's] house within; but all without,
> The barren ground was full of wicked weedes,
> Which she her selfe had sowen all about,
> Now growen great, at first of little seedes,
> The seedes of euill wordes, and factious deedes;
> Which when to ripenesse due they growen arre,
> Bring foorth an infinite increase, that breedes
> Tumultuous trouble and contentious iarre,
> The which most often end in bloudshed and
> in warre. (4.1.25)

Ate's garden of infertility, noted primarily for its "barren ground" and "wicked weedes," contrasts sharply with both Adonis's and Venus's friendly and fruitful gardens. Rather than peaceful fellowship, Ate engages in and cultivates a garden of "euill wordes, and factious deedes," allegorically represented also by Sclaunder in canto 8:

> A foule and loathly creature sure in sight,
> And in conditions to be loath'd no lesse:
> For she was stuft with rancour and despight
> Vp to the throat, that oft with bitternesse
> It forth would breake, and gush in great
> excesse,
> Pouring out streames of poyson and of gall
> Gainst all, that truth or vertue doe professe,
> Whom she with leasings lewdly did miscall,
> And wickedly backbite: Her name men
> *Sclaunder* call. (4.8.24)

Here Spenser explores the nature of slander or "euill wordes, and factious deedes," by means

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of what appears on a first reading to be merely a physical description of the old hag Sclaunder, but is in fact allegory functioning on a literal level. For Spenser, the focus is on slander or "euill wordes, and factious deedes" which are "rancour[ous]," "despight[ful]," "bitter," "excess[ive]," "poyson[ous]" and opposed to all "truth or vertue." It is, therefore, a mighty destructive force, one of the great dangers by which human society is beset. Both Ate and Sclaunder become allegorical representations of verbal abuse, backbiting and false report. The sweet bliss and happiness shared by lovers and friends in *The Faerie Queene* are constantly threatened by those who envy them their prosperity.

But lovers are tormented also by their own jealous thoughts and selfish concerns. In canto 9 Scudamour confesses to Arthur and Claribell how, since he has fallen in love with Amoret, he "neuer ioyed howre, but still with care was moued" (4.10.1). Spenser speaks of "the griefe of mind, / And pynining anguish hid in gentle hart, / That inly feeds it selfe with thoughts vnkind, / And nourisheth her [the mind's] owne consuming smart" (4.6.1). In canto 7, though, Scudamour finally achieves peace of mind: "But *Scudamour* now woxen inly glad, / That all his gealous feare he false had found" (4.6.28). Scudamour's relief follows upon the new-found knowledge that Britomart is a woman and, therefore, poses no threat to his love for Amoret, and upon the subsequent reconciliation between Britomart and Artegall, demonstrating Spenser's contention that it is love that reconciles or resolves conflict and fear. When Britomart thus recognizes Artegall for the man she saw "in that enchaunted glasse" (4.6.26):

> Her hand fell downe, and would no longer hold
> The wrathfull weapon gainst his countnance
> bold:
> But when in vaine to fight she oft assayd,
> She arm'd her tongue, and thought at him to
> scold;
> Nathlesse her tongue not to her will obayd,

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> But brought forth speeches myld, when she
> would haue missayd. (4.6.27)

Spenser distinguishes here between physical and verbal forms of assault, as suggested by the references to Britomart's "wrathfull weapon" in line 2 and her "arm'd . . . tongue" in line 4. Both "weapon[s]," however, fail her "bold" intentions, as suggested by the phrases: "Her hand fell downe, and would no longer hold / The wrathfull weapon" and "[n]athlesse her tongue not to her will obayd." Because Britomart is unable to surrender willingly she is instructed by the nurse to "[r]elent the rigour of . . . [her] wrathfull will" and "[g]raunt him [Artegall] your [her] grace" (4.6.32).

Spenser concludes canto 6, as he does Book 4, with a powerful vision of love which is not only patient and temperate, but also inclined to marriage rather than to lust or infidelity: "At last through many vowes which forth he [Artegall] pour'd, / And many othes, she [Britomart] yeelded her consent / To be his loue, and take him for her Lord, / Till they with mariage meet might finish that accord" (4.6.41). Spenser's insistence that the fullest expression of love is found only within marriage and his emphasis on procreation, friendly fellowship and mutual love as opposed to various other very limited and at times disconcerting male and female perceptions of love, have formed the basis of the discussion of Books 3 and 4. The fisherman, the foster, Paridell and Hellenore, Malbecco, Proteus, Poeana, Busirane and Scudamour are only a few of the inconstant, aggressive, false or insincere and suspicious or jealous "lovers" that frequent Faery Land. Spenser incorporates also in his *The Faerie Queene* a more positive conception of the love relationship: "[P]erfect love," he says, is "deuoide of hatefull strife, / [and] Allide with bands of mutuall couplement" (4.3.52). Hostility and aggression have given way to the fruitful and mutually fulfilling experiences of the idyllic Garden of Adonis, the

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Temple of Venus, the marriage of the Thames and Medway, as well as reconciliation between Britomart and Artegall, Scudamour and Amoret, Cambell and Triamond, Florimell and Marinell, Belphoebe and Timias, and Placidas and Poeana.

These characters, however, do not necessarily live happily ever after, since by the end of Book 4 Marinell and Florimell, for example, still have a few obstacles to overcome. Although they clearly love each other, Spenser does not say whether they are finally united, and concludes Book 4 with the promise to continue the story on another occasion. One is given the impression that it will take some time for Marinell and Florimell to resolve their insecurities and commit themselves to each other (4.12.35). Life in Faery Land is, therefore, not always that perfect. Every time a knight or lady leaves the Garden of Adonis, the Temple of Venus, the House of Holiness, Mercilla's castle, or Mount Acidale they have to return to and face the temptations and cares of a real world, although they do of course take with them valuable advice and examples of how to cope with and live life to the fullest, the emphasis so far in *The Faerie Queene* being on the value of duty and the responsibility of the knight to serve the needs of society. Artegall, for example, resumes his duties as knight of Justice and sets off on his journey to "succour a distressed Dame, / Whom a strong tyrant did vniustly thrall" (5.1.3). In Book 5 Spenser creates the ideal society where love as a formative experience inspires heroic achievement, and where there is friendly and peaceful interaction between members of society, with responsibility resting on the individual to lead a noble and virtuous life so as to contribute to and thus guarantee social order.

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CHAPTER 4

The Ideal Society and its Ruler

During the period when *The Faerie Queene* was written, Spenser was living in Ireland as an administrator for the Crown, first under Lord Grey (whom Artegall in Book 5 is said to represent) and later in the province of Munster (Lupton 129). It is under the influence of his experiences in Ireland that he wrote *A View of the Present State of Ireland*, a highly controversial document, counselling a programme of English colonization, but with brutal force in the interest of social order and reform. However, this text "reveals not only the cruelty of English colonial domination in Ireland, but also suggests that the same structure of surveillance and control might hold and contain the English within their own well-mapped borders" (Avery 276), thus suggesting the need for order and stability in sixteenth-century England as well.

In Books 5 and 6 of *The Faerie Queene*, Spenser works towards a vision of an ideal order, culminating in the figure of Mercilla and the vision on Mount Acidale. But the impact of this vision relies on disillusionment with an existing society (i.e. Ireland, sixteenth-century England or Faery Land), and an emphasis in *The Faerie Queene* on a set of antitheses between ideas of incivility, lack of control, wildness and wandering, on the one hand, and civility, control, order and purpose on the other. In Spenser's *A View of the Present State of Ireland*, which is written as a dialogue, one of the two speakers, Irenius, says: "I will then according to your advisement begin to declare the evils which seem to be most hurtful to the common weale of that land, and first those which I said were most ancient and long grown; and they

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also of three kinds: the first in the laws, the second in customs, and last in religion" (Coughlan 79), the first two issues being of primary concern to both Artegall and Calidore in Books 5 and 6 of *The Faerie Queene*, while Books 1 and 2 have already introduced and dealt with the obstacles to true faith and the Christian's struggle for salvation and grace. In the course of the events and character conflicts depicted in Books 5 and 6, the historical background now more than ever informs and influences Spenser's characters and their actions as well as his conception of the ideal courteous and law-abiding world. Furthermore, Book 5 incorporates the history of Ireland and its relationship with England in the sixteenth-century, so that Irena's kingdom becomes an allegorical representation of Ireland "oppressed" by Catholicism (Hill 191). By contrast, Mercilla's Court, the Temple of Isis and the pastoral retreat and dance of the Graces on Mount Acidale in Book 6 show up the dichotomy which exists between life as experienced daily and life as it may ideally be.

The reality, which may well be that of Ireland, which Spenser at times depicts for his audience is a grim one: crime, corruption, the abuse of power, self-interest and a disregard for law and government contribute to the unstable and insecure circumstances depicted. In canto 8 the Souldan "[s]eekes to subuert her [Queen Mercilla's] Crowne and dignity" (5.8.18), where Mercilla is an allegorical representation of Elizabeth and the dispenser of merciful justice and the Souldan is an allegory of unjust oppression, alluding to Philip II of Spain and the Pope (Hill 191). The Souldan is "prouokt, and stird vp day and night / By his bad wife, that hight *Adicia*" who "counsels him through confidence of might, / To breake all bonds of law, and rules of right" (5.8.20). Queen Belge's reign of "safe assuraunce" (5.11.35) and "[e]stablished . . . peace" (5.11.18) is threatened and undermined by the monster Gerioneo (canto 11), alluding to and personifying the oppression of the Netherlands by Spain (Hill 189).

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However, the emphasis is on private as well as public discord. For example, in canto 4 Artegall resolves an argument between two brothers, Amidas and Bracidas, who share an unbecoming hatred and "cruell intent" (5.4.6). The cause of their concern and strife is a coffin filled with treasure with which Lucy (the wife of Amidas) is shipwrecked on Bracidas's island (5.4.13). Artegall bases his judgement and resolution of the disagreement on the judiciousness by which the sea (or nature) has given the land to Amidas and the treasure to Bracidas (5.4.19), their names suggesting their love of property as opposed to their loss of property (Hill 189). This in turn calls to mind the issue of ownership in Spenser's *A View on the Present State of Ireland*, in which Spenser "views" a conversion of Irish property into English tenure under English law for the purpose of "stabilization of the political and economic crises there" (Lupton 129). Artegall is said to reallocate the land justly: "So was their discord, by his doome appeased, / And each one had his right" (5.4.20), since the land belonged first to Amidas (5.4.19), which echoes *A View of the Present State of Ireland*'s emphasis on the hereditary right of possession, in this case, of the English (Avery 273).

Although Artegall finds Amidas and Bracidas's "strife . . . easie to accord" (5.4.16), he is by stanza 20 still unable to properly reconcile the two families: "*Bracidas* and *Lucy* [for example] were right glad," whereas "[b]oth *Amidas* and *Philtra* . . . [remain] displeased" (5.4.20). Greed, jealousy and infidelity have caused an unnatural division of hatred and strife between the two brothers:

> Then did my younger brother *Amidas*
> Loue that same other Damzell, *Lucy* bright,
> To whom but little dowre allotted was;
> Her vertue was the dowre, that did delight.
> What better dowre can to a dame be hight?
> But now when *Philtra* saw my lands decay,
> And former liuelod fayle, she left me quight,
> And to my brother did ellope streight way:

> Who taking her from me, his owne loue left
> astray. (5.4.9)

In contrast to this distorted reality, where men and women, family and friends have grown inconstant, unreliable, false and selfish, in Book 5 Artegall will come to signify everything that is true, faithful and just. But justice also needs to be tempered, and the House of Mercy will come to represent allegorically an ancient ideal of merciful and stable rule in a society which is ordered and "with goodnesse . . . [does] abound." In this ancient society

> . . . . no man was affrayd
> Of force, ne fraud in wight was to be found:
> No warre was knowne, no dreadfull trompets
> sound,
> Peace vniuersal rayn'd mongst men and beasts,
> And all things freely grew out of the ground:
> Iustice sate high ador'd with solemne feasts,
> And to all people did diuide her dred beheasts. (5.ix)

It is this opposition between a fallen reality of lawlessness and an ideal of true justice which is designed to inspire and encourage an improvement or reconstruction of the situation both in Ireland and England at the time. According to Spenser, these circumstances are not only fallen and chaotic or "runne quite out of square," but they are marked also by a sense of despondency and fatalism. Spenser says: "Me seemes the world is runne quite out of square, / From the first point of his appointed sourse, / And being once amisse growes daily wourse and wourse." (5.i.).

This disenchantment with present times, especially in Ireland, follows from the comparison with the "image of the antique world . . . / When as mans age was in his freshest prime, / And the first blossome of faire vertue bare" (5.i). The emphasis here is on a fruitful, virtuous and subtle approach to life in antique times, as opposed to the sterility, harshness and inhumanity of "men . . . now transformed into hardest stone" (5.ii). Depicted in the opening stanzas of

Book 5 is a society that lacks order, "goodnesse," "vertue," "[p]eace vniuersall," "[i]ustice" (5.ix) and stability, for

> So now all range, and doe at randon roue
> Out of their proper places farre away,
> And all this world with them amisse doe moue,
> And all his creatures from their course astray,
> Till they arriue at their last ruinous decay. (5.vi)

A phrase such as "randon roue" emphasizes disorder and lack of purpose as opposed to the security and stability afforded by a "simple Truth" which in antique times "did rayne, and was of all admyred" (5.iii). In the remaining cantos of Book 5, Spenser will consider the particular nature of such a disordered, truthless and by implication also lawless (Irish) society. There will be specific examples of murder, tyranny, avarice, jealousy, strife, pride, guile, treason, slander, idolatory, vengeance and faithlessness. To "redresse" these "wrong[es]" and "to perils great for iustice sake proceede . . ." (5.2.1), Spenser will provide his audience with a "[c]hampion of true Iustice" (5.1.3). Artegall, like his predecessors Bacchus and Hercules, (5.1.2) is meant to re-establish justice and restore peace:

> Such first was *Bacchus*, that with furious might
> All th'East before vntam'd did ouerronne,
> And wrong repressed, and establisht right,
> Which lawlesse men had formerly fordonne.
> There Iustice first her princely rule begonne.
> Next *Hercules* his like ensample shewed,
> Who all the West with equall conquest wonne,
> And monstrous tyrants with his club subdewed;
> The club of Iustice dread, with kingly powre
> endewed. (5.1.2)

Though Bacchus and Hercules are mythical figures, they have not always been as exemplary as here in *The Faerie Queene*, since Bacchus, who in Roman mythology represents drunkenness and revelry, now acts with brutal force to efface evil. Hercules, on the other hand, who in Greek mythology comes to signify brutality, is in Spenser's account transformed

into an advocate for temperance and justice. Spenser's ambiguous application of these mythical characters offers, according to Hulse, an exploration of the power structures that inform an English dynasty and determine the legitimacy of the right ruler's claim to authority: "Which is the savage aggressor, and which is moved by righteous fury?" (382) - an issue which will be considered in the analysis of the Artegall-Talus relationship and in Artegall's battle with Pollente.

In embarking on and continuing the task of restoration and deliverance Artegall, like Bacchus and Hercules, who are portrayed here as examples of "kingly powre" and "princely rule," will set an example of virtuous and brave conduct in Faery Land. As early as canto 1, Artegall's demonstration of skill and strength and his exercise of justice earn him the awe and respect of wild beasts and the admiration of men (5.1.8). When Artegall soon afterwards settles the Sanglier matter, he is "[f]or his great iustice, held in high regard" (5.1.30).

Artegall becomes an example of "a gentleman or noble person in vertuous and gentle discipline" (Smith and de Selincourt 407) through whom Spenser will advocate, teach and inspire proper conduct and ethics. In his letter to Sir Walter Raleigh, Spenser says:

> To some I know this Methode will seeme displeasaunt, which had rather haue good discipline deliuered plainly in way of precepts, or sermoned at large, as they use, then thus clowdily enwrapped in Allegoricall deuises. But such, me seeme, should be satisfide with the use of these dayes, seeing all things accounted by their showes, and nothing esteemed of, that is not delightfull and pleasing to coummune sence. For this cause is Xenophon preferred before Plato, for that the one in the exquisite depth of his iudgement, formed a Commune welth such as it should be, but the other in the person of Cyrus and the Persians fashioned a gouernement such as might best be: So much more profitable and gratious is doctrine by ensample, then by rule. (407)

Sidney argues in his *An Apology for Poetry* that the literary example may affect the reader or audience to such a degree as to "move" the individual "to the exercise of courtesy, liberality,

and especially courage" (Enright and de Chickera 21). Plato, however, expresses a concern for the vulnerable and impressionable mind which is most likely to be influenced negatively by the literature or poetry which fails to censor its contents. "The imitative poet," he says, "produces a bad government in the individual mind, indulging the foolish element that cannot recognize greater and less but thinks the same thing one moment big, and the next little . . ." (Russell and Winterbottom 47). For Plato the worthy example to be imitated "from childhood on" could only be "the brave, the self-controlled, the righteous, [and] the free . . ." (32). "[A]ll the desires and pleasures and pains of the mind . . . ought to be under control . . ." (49), for "imitations, if persisted in from childhood, settle into habits and fixed characteristics of body, voice or mind . . ." (32).

Spenser's examples, however, are not the typically virtuous and ideal heroes that are mentioned in Plato's *Republic*. Spenser rather, like his predecessors Aristotle and Sidney, sees in some of his characters the potential for both good and bad, weakness and strength. Aristotle's example of the tragic hero is

> the sort of man who is not pre-eminently virtuous and just, and yet it is through no badness or villainy of his own that he falls into the misfortune, but rather through some flaw in him, he being one of those who are in high station and good fortune, like Oedipus and Thyestes and the famous men of such families as those. (Enright and de Chickera 389)

Although not a tragic figure, Artegall, like Aristotle's hero, is by no means the perfect knight, since Spenser stresses his humanity and, by implication also, his proneness to sin. From a religious point of view Artegall, as an extension of Guyon and Redcrosse, still represents the regenerate or elect type of man who has to continuously face and resist temptation and sin, a hero who is neither invincible nor immune to these temptations. Like Redcrosse and Guyon,

Artegall will have to work towards the strengthening of his weaknesses and the perfection of his virtues. Artegall's growth, the obstacles he faces and the lessons he learns are not apparent when he is first introduced to Britomart as a reflection in Merlin's magic mirror.

This is no ordinary mirror, because not only does it have the power to "bewray" "treasons" or "gard" a kingdom (3.2.21), but

> It vertue had, to shew in perfect sight,
> What euer thing was in the world contaynd,
> Betwixt the lowest earth and heauens hight,
> So that it to the looker appertaynd;
> What euer foe had wrought, or frend had faynd,
> Therein discouered was, ne ought mote pas,
> Ne ought in secret from the same remaynd;
> For thy it round and hollow shaped was,
> Like to the world it selfe, and seem'd a world of
> glas. (3.2.19)

This stanza assures the reader of the authenticity and reliability of the reflection in the mirror, a mirror which has the power to expose "secret[s]" (3.2.19) and reveal truths. Artegall is presented to Britomart in Merlin's mirror as

> A comely knight, all arm'd in complete wize,
> Through whose bright ventayle lifted vpon hye
> His manly face, that did his foes agrize,
> And friends to termes of gentle truce entize,
> Lookt foorth, as *Phoebus* face out of the east,
> Betwixt two shadie mountaines doth arize;
> Portly his person was, and much increast
> Through his Heroicke grace, and honorable gest. (3.2.24)

The emphasis here is on Artegall's masculinity, courtesy, charity, and courage. In Merlin's mirror he wears armour of "antique mould" which is "round about yfretted all with gold" (3.2.25), as opposed to the Florimell Tournament where his armour is "[w]ith woody mosse bedight, and all his steed / With oaken leaues attrapt" (4.4.39). Artegall's rough and uncultivated exterior in 4.4.39, however, is not an indication of his "real nature," since his

"wyld disguize" (4.4.42) is belied by the skill and courage he goes on to display. When he first engages in the tournament he overthrows

> Seuen Knights one after other as they came:
> And when his speare was brust, his sword he drew,
> The instrument of wrath, and with the same
> Far'd like a lyon in his bloodie game,
> Hewing, and slashing shields, and helmets bright,
> And beating downe, what euer nigh him came,
> That euery one gan shun his dreadfull sight,
> No lesse then death it selfe, in daungerous affright. (4.4.41)

Brutal as it is, one should see the tournament as a type of sporting event at which the knights are given the opportunity to demonstrate their "power and might" (4.4.24), their skill, "courage" (4.4.32) and determination. This is where they will earn "honour" (4.4.37) and glory and make a name for themselves, and the fact that the prize is Florimell's richly adorned girdle makes it a worthy and "glorious" (4.4.26) challenge.

At the tournament great sacrifices will be made for the sake of glory as well as friendship. When Cambell, for example, sees that his friend Triamond is "[v]nable . . . new battell to darraine, / Through grieuaunce of his late receiued wound" (4.4.26) he resolves to "salue his [Triamond's] name, / And purchase honour in his friends behalue" (4.4.27). A wounded Triamond returns the favour when he rescues Cambell from the multitude in stanza 34. Artegall, like those other knights who participate in the tournament, is eager and determined to win for himself "the honour of that game" (4.6.6). "[I]n middest of his pryde" (4.4.44) and success, though, he is defeated by a disguised Britomart.

When Artegall meets with Scudamour he complains about this "stranger knight" who "[f]ro . . . [him] the honour of that game did reare" (4.6.6) and Scudamour, who believes that it is Britomart who "from him his fairest loue [Amoret] did beare" (4.6.7), pursuades Artegall to take revenge. By stanza 8, when she quite by chance arrives on the scene, they are both determined "to wreake their wrathes on *Britomart*" (4.6.8). After a heated battle it is finally revealed that Britomart is a woman and that "womanshand / Hath conquered . . . [Artegall] anew in second fight" (4.6.31) - and Artegall's choler is instantly pacified:

> And as his hand he vp againe did reare,
> Thinking to worke on her his vtmost wracke,
> His powrelesse arme benumbd with secret feare
> From his reuengefull purpose shronke abacke,
> And cruell sword out of his fingers slacke
> Fell downe to ground, as if the steele had sence,
> And felt some ruth, or sence his hand did lacke,
> Or both of them did thinke, obedience
> To doe to so diuine a beauties excellence. (4.6.21)

The "cruell[ty]" and harshness of the "steele" sword may be transferable to Artegall's own state of mind just a few moments ago "as his hand he vp againe did reare, / Thinking to worke on her [Britomart] his vtmost wracke." But Artegall realizes that he has reacted inappropriately, and words such as "benumbd" and "slacke," suggest a kind of paralysis as he "[f]rom his reuengefull purpose shronke abacke." In stanza 22 he "humbly" and earnestly apologizes to Britomart with the same "[h]eroicke grace" and "honorable gest" (3.2.24) displayed in Merlin's mirror. Tempered and overcome by love, a more mature Artegall at the end of canto 6 promises to Britomart his undying love and loyalty "[t]ill they with mariage meet might finish that accord" (4.6.41).

Spenser has chosen Artegall to be the exemplum of the just man, regardless of his limitations and weaknesses. But Spenser is also aware of that inherent goodness or magnificent potential

of "man": "[V]ertues seat is deepe within the mynd, / And not in outward shows, but inward thoughts defynd" (6.v.). Murray Roston describes this view of mankind as a "dynamic interplay between an ennobling sense of man's infinite possibilities in his [or her] ascent to the divine [which is also referred to as an idealistic perception (7)] and a sharply pragmatic awareness of the realities within the human condition" (11). The human condition or reality that Spenser sketches for his audience can at times be shocking, as the hideously mutilated body of the woman murdered by Sanglier shows:

> An headlesse Ladie lying him [a squire] beside,
> In her owne blood all wallow'd wofully,
> That her gay clothes did in discolour die.
> Much was he [Artegall] moued at that ruefull sight;
> And flam'd with zeale of vengeance inwardly,
> He askt, who had that Dame so fouly dight,
> Or whether his owne hand, or whether other
> wight? (5.1.14)

Sir Sanglier, "[w]ho well was knowen to be a valiant Knight" (4.4.40) and who had fought against Artegall in the Florimell Tournament, is nevertheless responsible for the murder of his mistress. Spenser demonstrates here a breakdown in society of principles and norms, as this knight, renowned for his courage and honour in Book 4, murders his lady. Love, which is the all encompassing procreative force of Book 4 and which was responsible for peace and order, has now also grown "weary" (5.1.17), selfish, fickle and "light[ly] esteeme[d]" (5.1.28).

Although not much detail is given about the history of this particular relationship or of the woman, it is noted in stanza 18 that she remains faithful to Sanglier till her death. When she realizes that Sanglier wishes to replace her, she begins to beg him "[n]ot so to leaue her, nor away to cast, / But rather of his hand besought to die" (5.1.18). Sanglier grants her wish with apparent indifference as he "wrathfully" and "scorne[fully]" with "one stroke crop[s] off her

head" (5.1.18). Yet, in stanza 23 a remourseless Sanglier with "sterne countenance and indignant pride / . . . aunswere[s Artegall] that of all he guiltlesse st[ands]."

Sanglier's cold and cruel nature contrasts with Artegall's intensely emotional response, and when Artegall sees the dead Lady, he is overcome with grief and anger "at that ruefull sight" (5.1.14), and "flam'd with zeale of vengeance inwardly" (5.1.14). Artegall's sensitivity is complemented by an innate perception of the truth and it is, therefore, difficult for Sanglier to convince him of his innocence:

> But *Artegall* by signes perceiuing plaine,
> That he [the squire] it was not, which that Lady kild,
> But that strange Knight [Sanglier], the fairer loue to
> gaine,
> Did cast about by sleight the truth thereout to
> straine. (5.1.24)

Sanglier is exposed as the real killer and in stanza 28 he is reprimanded and punished:

> Whom when so willing *Artegall* perceaued;
> Not so thou Squire, (he sayd) but thine I deeme
> The liuing Lady, which from thee he reaued:
> For worthy thou of her doest rightly seeme.
> And you, Sir Knight, that loue so light
> esteeme,
> As that ye would for little leaue the same,
> Take here your owne, that doth you best
> beseeme,
> And with it beare the burden of defame;
> Your owne dead Ladies head, to tell abrode
> your shame. (5.1.28)

Such a betrayal of principles of knighthood is considered one of the more serious offences in *The Faerie Queene*, as when Braggadachio claims ownership of Guyon's horse, takes credit for Artegall's victory in the Marinell Tournament and tries to deceive the crowd with a false Florimell he, like Sanglier, is "disgraced" (5.3.39) and "defame[d]" (5.3.38) in public, as Spenser comments at the end of this canto:

So ought all faytours, that true knighthood
shame,
And armes dishonour with base villanie,
From all braue knights be banisht with defame:
For oft their lewdnes blotteth good deserts
with blame. (5.3.38)

An arrogant Sanglier refuses at first to "beare the burden of defame; / . . . [His] owne dead Ladies head, to tell abrode . . . [his] shame" (5.1.28) until Talus intervenes

And force[s] him, maulgre, it vp to reare.
Who when he [Sanglier] saw it bootelesse to resist,
He tooke it vp, and thence with him did beare,
As rated Spaniell takes his burden vp for feare. (5.1.29).

Talus, also referred to as the "yron man" (5.1.12), is there to assist Artegall in his search for the truth and the administration of justice. With his "yron flale . . . he thresh[es] out falshood," and "vnfould[s]" the "truth." Talus is "[i]mmoueable, resistlesse, [and] without end" (5.1.12) and comes to signify here a justice which is "mightie" (5.4.1), forceful and retributive, as opposed to Artegall's more accommodating sense of justice which is tempered with wisdom, humanity and mercy. Talus is pure unadulterated and inflexible justice and does much of the fighting for Artegall, although he is on more than one occasion restrained and reproached for his cruelty: "But *Artegall* seeing his cruell deed, / Commaunded him from slaughter to recoyle" (5.11.65). Despite his different and more violent approach, in allegorical termsTalus is part of Artegall, and the importance of their partnership is stressed when Talus, by implication, becomes those "mightie hands" by which "[t]rue Iustice" will be dealt:

Who so vpon him selfe will take the skill
True Iustice vnto people to diuide,
Had neede haue mightie hands, for to fulfill
That, which he doth with righteous doome
decide,
And for to maister wrong and puissant pride.
For vaine it is to deeme of things aright,
And makes wrong doers iustice to deride,
Vnlesse it be perform'd with dreadlesse might.

For powre is the right hand of Iustice truely hight. (5.4.1)

The wielding of power here is responsible, fair or "true" (5.4.1), and is intended to defend the innocent. Though it may be "perform'd with dreadlesse might," its primary concern is with reformation and the restoration of law and order, as when Irene, for example, is "restore[d] agayne" "to her kingdomes seat (5.12.25)":

> [Artegall] did there remaine,
> His studie was true Iustice how to deale,
> And day and night employ'd his busie paine
> How to reforme that ragged common-weale:
> And that same yron man which could reueale
> All hidden crimes, through all that realme he
> sent,
> To search out those, that vsd to rob and steale,
> Or did rebell gainst lawfull gouernment;
> On whom he did inflict most grieuous punish-
> ment. (5.12.26)

The issue of power is an important one, particularly in Book 5 of *The Faerie Queene*, since Spenser says that "powre is the right hand of Iustice." (5.4.1). Right from the start Artegall, as "[t]he instrument" of justice (5.xi), is given a kind of divine right to exercise that principle, as the prince or ruler is endowed with a "soueraine powre" and "magnificke might" (5.xi) so that he or she may "sit in his [Gods's]owne seate, his cause to end, / And rule his people right, as he doth recommend" (5.x). Baldesar Castiglione writes in his *Etiquette for Renaissance Gentlemen* that "the greatest and rarest of all human virtues" is "the manner and method of good government. This alone would be enough to make men happy and restore to earth the Golden Age which is said to have existed once, when Saturn ruled" (49). According to Wells, not only is the prince or ruler God's deputy on earth, but "upon the moral character of the prince depends the well-being of the state . . ."(3). Spenser wishes, by means of his *The Faerie Queene*, to remind those in powerful positions, such as the colonial administrators in Ireland and Queen Elizabeth, of their duties and responsibilities. *The Faerie Queene* becomes then

> . . . . a mirrour to all mighty men,
> In whose right hands great power is contayned,
> That none of them the feeble ouerren
> But alwaies doe their powre within iust com-
> passe pen. (5.2.19)

The power and government of these "mighty men" should be fair, responsible and in the interest of the commonwealth. With this reminder, however, comes also a warning against that

> . . . . . . sacred hunger of ambitious mindes,
> And impotent desire of men to raine,
> Whom neither dread of God, that deuils bindes,
> Nor lawes of men, that common weales con-
> taine,
> Nor bands of nature, that wilde beastes
> restraine,
> Can keepe from outrage, and from doing wrong,
> Where they may hope a kingdome to obtaine.
> No faith so firme, no trust can be so strong,
> No loue so lasting then, that may enduren long. (5.12.1)

The "impotent desire of [these] men [or women] to raine" will manifest itself in Book 5 in the "wrongfull . . . oppress[ion of] others" (5.1.7), false and empty promises of instant wealth (5.2.31,33), vengeance (5.4.30), the perversion of a natural and divine order (5.5.25), murder (5.8.28), idolatory (5.10.28) and "cruell tyranny" (5.8.20). Contrary to these examples of militant, oppressive and "dreadded" (5.9.1) rule, Queen Mercilla (in canto 9), who is to embody and represent an ideal of merciful and just rule as representative of Queen Elizabeth, is hailed as a "souerayne Lady Queene / Most sacred wight, most debonayre and free" (5.9.20).

Artegall's stay at the House of Mercy enlarges his view of justice as well as the reader's. Mercilla is praised for her hospitality (5.9.22), her "iust iudgements" (5.9.24), her "sacred pledge of peace and clemencie" (5.9.30), her "[*t*]*emperance*" and "[*r*]*euerance*" (5.9.32). Much like Alma (2.9.33), Mercilla's rule is ordered (5.9.23) and her court is kept in "sober

gouernment" (2.9.1). The "cloth of state" reminds us of Mercilla's royal and public duties, while the angels that surround her, the "[h]ymnes to high God," her "[a]ngel-like" countenance (5.9.29) and the possession of a sceptre "[w]ith which high / God had blest her happie land" (5.9.30), authorize and legitimize her position and function as God's vicar on earth (Wells 60), and it is in this role that she represents more clearly Queen Elizabeth. In stanza 30 Mercilla is given the "soueraine powre" (5.x) to declare both peace and war:

> Thus she did sit in souerayne Maiestie,
> Holding a Scepter in her royall hand,
> The sacred pledge of peace and clemencie,
> With which high God had blest her happie land,
> Maugre so many foes, which did withstand.
> But at her feet her sword was likewise layde,
> Whose long rest rusted the bright steely brand;
> Yet when as foes enforst, or friends sought
> ayde,
> She could it sternely draw, that all the world
> dismayde. (5.9.30)

With the sword, however, comes also the responsibility of using it justly and wisely. The sword is here used only "when as foes enforst, or friends sought ayde." It is, nonetheless, noted that "[Mercilla] could it [the sword] sternely draw, that all the world dismayde." Mercilla's every response and action is, therefore, calculated and controlled, designed to be just, though "sterne" (5.9.30) rather than vengeful. Her "sterne" rule, however, is complemented by her fairness, her grace and compassion. As the merciful ruler she would rather "saue, then spill" and rather "reforme, then . . . cut off the ill" (5.10.2).

For example, in canto 9, queen Mercilla is seen dealing out justice to Duessa, who is charged with "vyld treasons, and outrageous shame," which she had "frame[d]" against Mercilla (5.9.40) "to depryue / . . . [Her] of her crowne, . . . / That she might it vnto her selfe deryue / And tryumph in their blood, whom she to death did dryue" (5.9.41). Duessa is the allegorical

representation of Mary Queen of Scots, who was accused of and executed for treason, and although it is "dressed up" in political allegory, Kermode emphasizes the relevance of this trial with reference to Mary's trial in 1586. In *The Faerie Queene* Mary represents the Catholic faith or "false religion," which at that stage was in constant conflict with the Protestant faith of Elizabeth and her followers (11), although it was the general opinion that Elizabeth's "pity" had led her to spare Mary's life before and that she had enjoyed the protection of the Queen (McCabe 234): while during the legal proceedings of this trial Elizabeth is described as "still pitying her Foe" (225). Likewise, in *The Faerie Queene*, Duessa is finally "damned" by everyone present (5.10.4), whereas Mercilla's compassion and pity for her "wilfull fall" (5.10.4) are evident:

> But she [Mercilla], whose Princely breast was touched nere
> With piteous ruth of her so wretched plight,
> Though plaine she saw by all, that she did
> heare,
> That she [Duessa] of death was guiltie found by right,
> Yet would not let iust vengeance on her light;
> But rather let in stead thereof to fall
> Few perling drops from her faire lampes of light;
> The which she couering with her purple pall
> Would haue the passion hid, and vp arose
> withall. (5.9.50)

Mercilla cannot allow feelings of pity and remorse to influence her judgement, since evidence and eyewitness accounts of Duessa's plots and treasons (5.9.47), murder, sedition, adultery and impiety (5.9.48) have already proved her guilt. Yet, Mercilla "[w]ith more than needfull naturall remorse / . . . yeeld[s] the last honour to her [Duessa's] wretched corse" (5.10.4).

One is reminded here of Artegall who had demonstrated equal pity for Munera's plight, but who "for no pitty would . . . change the course / Of Iustice" (5.2.26). In administering justice Artegall, like Mercilla, is required to balance strict justice with compassion, since the just man

or woman must avoid both the extremes of severity and softness: "[F]or 'As Mercie without Justice is foolish pitie, so Justice without mercie, is crueltie'" (Williams, *Spenser's World of Glass* 168). Arthur and Artegall offer two such extreme viewpoints in their consideration of Duessa's guilt. During the trial, for example, they are placed by Mercilla "[o]n either part, . . . th' one on th'one / The other on the other side, and neare them none" (5.9.37). Arthur, in stanza 46, is "sore empassionate, / And . . . inclined much vnto her [Duessa's] part."Artegall, on the other hand, "with constant firme intent, / For zeale of Iustice . . . [remains] against her bent" (5.9.49). In *The Six Books of a Commonweal* it is suggested that "the prince sitting in judgement [should] take upon him two contrarie persons, that is to say of a merciful father, and of an upright magistrate; of a most gentle prince, and of an inflexible judge" (Dunseath 93).The emphasis is on control and proportion or on a balance of "contrarie" principles, values, emotions and attitudes.

The Temple of Isis represents such an ideal of achieved balance and control, though in a different sphere. The priests, for example, are able to control their most basic physical urges as "they mote not taste of fleshly food, . . . / Ne drinke of wine" (5.7.10). They are commended also for their abstinence from worldy temptation and their devotion to God (5.7.9). So is the crocodile with its "forged guile" and "open force" (5.7.7) controlled or "restraine[d]" (5.7.22) by Isis whose

> One foote was set vppon the Crocodile,
> And on the ground the other fast did stand,
> So meaning to suppresse both forged guile,
> And open force: and in her other hand
> She stretched forth a long white sclender wand.
> Such was the Goddesse; whom when *Britomart*
> Had long beheld, her selfe vppon the land
> She did prostrate, and with right humble hart,
> Vnto her selfe her silent prayers did impart. (5.7.7)

It is clearly Isis's task to pacify and control the "pride" and "powre" (5.7.15) of the crocodile, and she manages to maintain peace and order with one foot on the ground and the other set on the crocodile. In stanza 3 it is said that Isis represents or "in her person cunningly did shade" (5.7.3) the quality of equity, which "is ordeyned that is to say to tempre and myttygate the rigoure of the lawe" (Heale 123). When the crocodile threatens to consume Britomart in her dream, the "[g]oddesse with her rod him backe did beat" (5.7.15), causing the crocodile to pledge to Britomart its undying loyalty and love, culminating in a passionate union and their subsequent offspring.

If the crocodile represents our "righteous Knight," as the priest claims in stanza 22, then Britomart has been appointed the one (like Isis) to temper and "myttygate" Artegall, when he in accordance with Merlin's prophecy, takes over as ruler of Britain (3.3.29). There is a popular image in sixteenth-century painting of Beauty taming War, Strength and Wrath, which is reflected in Britomart taming Artegall in battle, after which they pledge to one another their loyalty and love (4.6.41). According to Lewis, such images of female domination in the literature of the day were meant to convey a sense of achieved harmony and reconciliation (*Spenser's Images of Life* 104), as is the case here in the Temple of Isis.

Temperance, balance, proportion and control in a just and sober government are (like friendship, love, matrimony and procreation) responsible for concord and order in society. In 5.2.35-36 Artegall argues against the Giant of Equality, who wants to change the balance of the world to make it more equal. The Giant functions here as an allegory of "primitive" communism (Hill 190). However, Artegall says that there is a natural and divine order which exists in all created things, emphasizing a commonplace Elizabethan idea of order which was

conceived of as essentially hierarchical (Kermode 8):

> For at the first they all [everything on earth] created were
> In goodly measure, by their Makers might,
> And weighed out in ballaunces so nere,
> That not a dram was missing of their right,
> The earth was in the middle centre pight,
> In which it doth immoueable abide,
> Hemd in with waters like a wall in sight;
> And they with aire, that not a drop can slide:
> Al which the heauens containe, and in their
> courses guide. (5.2.35)

God is commended here for the absolute precision, balance and proportion which went into the creation of heaven, earth and water. Balance, for example, is achieved by the placing of the earth at the centre of the universe, so that everything has been "weighed" precisely and specifically and nothing has gone to waste, as Artegall notes, when he says that "not a dram was missing of their right" and not even "a drop. . . [could] slide" (5.2.35). This divinely inspired order, proportion and balance is attributed to a "heauenly iustice" which ensures that "euery one doe know their certaine bound" (5.2.36).

Justice then is neither equal nor democratic, but rather proportionate and balanced. According to William Nelson, sixteenth-century justice, in the tradition of Aristotle, could be seen as "the mean between . . . two wrongs or defects since it gives to each party not what is absolutely equal but 'equal in accordance with proportion' " (263). The Giant's threats to "weigh equallie, [all the world]" (5.2.30) and thereby "reduc[e] all men to a common level" (Wells 118) could, therefore, only signify (from a sixteenth-century point of view) disproportion and chaos. In the opening stanzas of Book 5, Spenser warns his readers against chaos, when a world "runne quite out of square" (5.1.1) and "creatures from their course astray, / . . . arriue at their last ruinous decay" (5.vi). In stanza 49 all efforts to make the Giant accept a natural and divine

order fail:

> But he [the Giant] the right from thence did thrust away,
> For it was not the right, which he did seeke;
> But rather stroue extremities to way,
> Th'one to diminish, th'other for to eeke:
> For of the meane he greatly did misleeke.
> Whom when so lewdly minded *Talus* found,
> Approching nigh vnto him cheeke by cheeke,
> He shouldered him from off the higher ground,
> And down the rock him throwing, in the sea
> him dround. (5.2.49)

Ironically, then, this "high aspyring" Giant is "with huge ruine humbled" (5.2.50) by Talus. In stanza 30 the Giant could boast in arrogance and presumption, and vainly profess his power to "throw downe . . . mountaines hie, / And make them leuell with the lowly plaine" and could promise to "suppresse" "[t]yrants that make men subiect to their law, / . . . that they no more may raine" (5.2.38). In stanza 50, though, his "ribs in thousand peeces" now lie "shattered" beneath that same "rock." The fact that the Giant is "pulle[d] downe" (5.2.41) from that "higher ground," "throw[n]" "down the rock" and "dround" "in the sea" (5.2.49), confirms Artegall's notion of a divinely inspired order, hierarchy or structure where God may "maketh Kings to sit in souerainty; / He maketh subiects to their powre obay; / He pulleth downe, he setteth vp on hy" (5.2.41).

The Giant's promises of wealth (5.2.38) and "vncontrolled freedome" had, however, won him the support of a crowd of people who "hope[d] by him great benefite to gaine" (5.2.33). As soon as they realize that they have lost their great benefactor and that all their prospects of "hau[ing] got great good, / And wondrous riches" have been thwarted, they become angry and vengeful:

> That when the people, which had there about
> Long wayted, saw his [the Giant's] sudden desolation,
> They gan to gather in tumultuous rout,
> And mutining, to stirre vp ciuill faction,
> For certaine losse of so great expectation.
> For well they hoped to haue got great good,
> And wondrous riches by his innouation.
> Therefore resoluing to reuenge his blood,
> They rose in armes, and all in battell order stood. (5.2.51)

Spenser notes how the Giant has "mis-led the simple peoples traine," and how they "did about him flocke, / And cluster thicke vnto his leasings vaine" (5.2.33). This is a "vulgar," "foolish" (5.2.33) and "lawlesse multitude" (5.2.52) whose ignorance and vulnerabilities have been manipulated and exploited by the Giant. Artegall is challenged by a crowd of "fooles, women, and boys" (5.2.30) who are eager to avenge the Giant's death. Despite Artegall's desire for "truce" (5.2.52), Talus is assaulted as soon as he approaches the crowd, as "[t]hey gan with all their weapons him assay, / And rudely stroke at him on euery side" (5.2.53).

In Mercilla's kingdom such "tumultuous rout," "mutin[y]," strife and "ciuill faction" (5.2.51) would be unthinkable, for "[n]e euer was the name of warre there spoken, / But ioyous peace and quietnesse alway" (5.9.24). The marshal of Queen Mercilla's Hall, who is responsible for maintaining this "ioyous peace," is referred to by name as Order (5.9.23), since peace and order are the results of Mercilla's "iust iudgements, that mote not be broken / For any brybes, or threates of any to be wroken" (5.9.24).

In contrast with the image of the ideal and just ruler that is Queen Mercilla, Spenser exposes also, for the moral benefit of the audience or reader, the lawlessness, "outrage" (5.12.1)," faithlesse[ness]" (5.12.2) and "vnrighteous state" (5.9.2) of the corrupt ruler. Pollente is the tyrant of canto 2 who is at first described as a powerful "man of great defence; / Expert in

battel and in deedes of armes," though it soon becomes apparent that it is "[t]hrough strong oppression of his powre [that he manages to] extort" (5.2.5), "tyrannize," trick and rob innocent passers-by (5.2.6). He then either "drownes, or trayterously slaies" (5.2.8) his victims, suggesting that he has become like one of those beasts who "[w]ith wrongfull powre oppress . . . others of their kind" (5.1.7), allegorizing the exploitative use of political power (Hill 191).

When Artegall was trained by Astraea she taught him the "discipline of iustice" (5.1.6), pointing out to him these beasts as examples of tyranny and abuse and advising him on how to dispense justice fairly "[a]ccording to the line of conscience, / When so it needs with rigour to dispence" (5.1.7). Since man's greedy and selfish nature has made him like a monster or beast, it is difficult to "discerne" whether the giant that conquers Irena's kingdom in canto 12 is a "man or [a] monster" (5.12.15). The "beastly" Pollente is pursued by Artegall with much the same rigour as Astraea's beasts and before he is finally subdued in 5.2.13, there is a passionate and violent struggle as

> There being both together in the floud,
> They each at other tyrannously flew;
> Ne ought the water cooled their whot bloud,
> But rather in them kindled choler new.
> But there the Paynim, who that vse well knew
> To fight in water, great aduantage had,
> That oftentimes him nigh he ouerthrew:
> And eke the courser, wheruppon he rad,
> Could swim like to a fish, whiles he his backe
> bestrad. (5.2.13)

Artegall has been criticised here for his tyrannous pursuit of Pollente, being unable either to control himself or to remain indifferent or objective (Dunseath 90). However, Spenser shows that it may at times be difficult for Artegall to manage or control his temper, but it is precisely

this weakness or frailty which will make Artegall's trials and tribulations seem more credible. On a literal level of interpretation Artegall (like Redcrosse and Guyon) still represents mankind, and will therefore naturally feel anger, though he never acts vengefully. His patience, however, will be tested and challenged on more than one occasion, as when Braggadachio is punished for having earlier stolen Guyon's horse (in Book 1) and he, rather than repent and admit his crimes, remains arrogant and proud:

> Much was the knight incenst with his lewd word,
> To haue reuenged that his villeny;
> And thrise did lay his hand vpon his sword,
> To haue him slaine, or dearely doen aby.
> But *Guyon* did his choler pacify,
> Saying, Sir knight, it would dishonour bee
> To you, that are our iudge of equity,
> To wreake your wrath on such a carle as hee:
> It's punishment enough, that all his shame doe
> see. (5.3.36)

Artegall is advised by Guyon, the Knight of Temperance, who makes a reappearance in the continued allegory, not "[t]o wreake [his] wrath on"Braggadachio, and so Braggadachio is not killed but disarmed (5.3.37), "defame[d]" (5.3.38) and "in the sight of all men cleane disgraced" (5.3.39). Spenser, however, does not criticize Artegall for having felt angry with Braggadachio, and in fact Artegall is not the only one who is provoked by Braggadachio's arrogance and cheek. In stanza 29 Guyon himself, in response to a "boastfull" Braggadachio, draws his sword "for with the same / He ment the thiefe [Braggadachio, who stole his horse] there deadly to haue smit: / And had he not bene held, he nought had fayld of it" (5.3.29). Artegall's reaction to an imprudent and presumptuous Braggadachio is, therefore, afforded more sympathy and understanding, though ultimately Artegall manages to control his desire for revenge (5.3.36), and in stanza 37 justice takes it course without any interference from him:

> But *Talus* by the backe the boaster [Braggadachio] hent,
> And drawing him out of the open hall,
> Vpon him did inflict this punishment.
> First he his beard did shaue, and fowly shent:
> Then from him reft his shield, and it renuerst,
> And blotted out his armes with falshood blent,
> And himselfe baffuld, and his armes vnherst,
> And broke his sword in twaine, and all his
> armour sperst. (5.3.37)

However, according to Dunseath, Artegall does allow his personal feelings to intrude upon the execution of the law, especially in his struggle with Pollente, and there are times during the struggle, when it may become difficult for the reader to distinguish between the villain and the hero (90), as both Pollente and Artegall "strive the maysterdome of each by force to gaine" (5.2.15).

Clearly Artegall's forceful approach serves a different purpose than that of the villain, who struggles to continue his criminal activities, whereas Artegall's main aim is to defuse a power or force which has become abusive, harmful, negligent and oppressive. Artegall has been given "[t]he charge of Iustice" so that he may "execute her iudgements wise, / And with . . . [his] might beat downe licentious lust" (5.4.2), and he does indeed demonstrate great courage and knightly valour as he "defend[s] the feeble [and oppressed] in their right" and "to perils great for iustice sake proceedes" (5.2.1).

Arthur, similarly, "[i]n the behalfe of wronged weake . . . fight[s]" "the proud" (5.8.30) and "cruell" (5.8.28) Souldan, who "[s]eekes to subuert her [Queen Mercilla's] Crowne and dignity" with "allures, and bribe[s]" (5.8.18), "[i]dols" (5.8.19) and "cruell tyranny" (5.8.20). The struggle between Arthur and the Souldan resembles, at times, the struggle between Artegall and Pollente:

> Thus goe they both together to their geare,
> With like fierce minds, but meanings different:
> For the proud Souldan with presumpteous
> cheare,
> And countenance sublime and insolent,
> Sought onely slaughter and auengement:
> But the braue Prince for honour and for right,
> Gainst tortious powre and lawlesse regiment,
> In the behalfe of wronged weake did fight:
> More in his causes truth he trusted then in
> might. (5.8.30)

Spenser distinguishes here between a "tortious" or "lawlesse" power, such as Pollente's, which has become "proud," "presumptious," "insolent" and vengeful and a power applied (as by Artegall also) for the sake of "honour" and "truth" (5.8.30). Arthur, though, despite his honourable intentions, is at first unable to defeat the Souldan by his own strength:

> Thus long they trast, and trauerst to and fro,
> Seeking by euery way to make some breach,
> Yet could the Prince not nigh vnto him goe,
> That one sure stroke he might vnto him reach,
> Whereby his strengthes assay he might him
> teach.
> At last from his victorious shield he drew
> The vaile, which did his powrefull light empeach;
> And comming full before his horses vew,
> As they vpon him prest, it plaine to them did
> shew. (5.8.37)

Impervious to the Souldan's cries and pleas, the horses run off in fear of Arthur's shield. In the heat of their flight they are said to have overthrown "all . . . to ground [including the Souldan who is] / . . .Torne all to rags, and rent with many a wound, / That no whole peece of him was to be seene, / But scattred all about, and strow'd vpon the greene" (5.8.42). The power that emanates from Arthur's shield finally earns him the victory for which he is "glorifyde" in 5.8.51. In Book 1 Arthur rescued the Redcrosse Knight from the giant Orgoglio, who was defeated with the same "bright shield" that has now brought about the Souldan's downfall. Spenser says that Orgoglio was so affected by that light that he had "no powre to hurt, nor to

defend" (1.8.21) himself against the Prince's "sparkling blade" which "smote off quite his right leg" (1.8.22) and dealt a final fatal blow in stanza 24. In stanza 21 Spenser commends the shield for its divine power: "As where th'Almighties lightning brond does light, / It dimmes the dazed eyes, and daunts the senses quight" (1.8.21). The fact that even Arthur has to depend on God's grace for his ultimate victory reminds "man" of his frailty and weakness, as opposed to the limitless "powre of . . .[his] great Maker" (5.2.40). Spenser says,

> They [men] liue, they die, like as he [God] doth ordaine,
> Ne euer any asketh reason why.
> The hils doe not the lowly dales disdaine;
> The dales doe not the lofty hills enuy.
> He maketh Kings to sit in souerainty;
> He maketh subiects to their powre obay;
> He pulleth downe, he setteth vp on hy;
> He giues to this, from that he takes away.
> For all we haue is his: what he list doe, he may. (5.2.41)

Though their "lawlesse" power has earned them "great Lordships," "goodly farmes" (5.2.5) and "vngodly pelfe" (5.8.19), both Pollente and the Souldan are finally subdued and reduced to mere "token[s]" or "ensample[s]" of a justice which "of wrong her selfe had wroken" (5.8.44). Supported, inspired and provoked by their partners in crime, that is Adicia and Munera, these two criminals would have lived to become still more greedy, more "confiden[t] of [their] might" or power and finally more defiant of "all bonds of law, and rules of right" (5.8.20). Spenser warns against a power which may become "so exceeding furious and fell" (5.9.1), so inhuman, beastly and unreasonable as the power displayed by Pollente, Munera, the Souldan and Adicia. It is this kind of anger which transforms Adicia into a tiger:

> As a mad bytch, when as the franticke fit
> Her burning tongue with rage inflamed hath,
> Doth runne at randon, and with furious bit
> Snatching at euery thing, doth wreake her wrath
> On man and beast, that commeth in her path.
> There they doe say, that she transformed was
> Into a Tygre, and that Tygres scath

In crueltie and outrage she did pas,
To proue her surname true, that she imposed has. (5.8.49)

Adicia's disregard of "all bonds of law, and rules of right" (5.8.20) has, it seems, made her "[n]ot fit [to live] mongst men, that doe with reason mell, / But mongst wyld beasts and salvage woods to dwell" (5.9.1).

Malengin lives in similar disregard for all that is just and lawful, being described as a "wicked villaine, bold and stout, / . . .That robbe[s] all the countrie there about, / And br[ings] the pillage home, whence none . . . [can] get it out" (5.9.4). The rock he lives in is inaccessible to man:

Through these his slights he many doth con-
found,
And eke the rocke, in which he wonts to dwell,
Is wondrous strong, and hewen farre vnder
ground
A dreadfull depth, how deepe no man can tell;
But some doe say, it goeth downe to hell.
And all within, it full of wyndings is,
And hidden wayes, that scarse an hound by smell
Can follow out those false footsteps of his,
Ne none can backe returne, that once are gone
amis. (5.9.6)

To his advantage also is his "nymble[ness] of pace," "his subtile[ty] in tale," (5.9.5) and the ability to transform himself into whatever disguise he may need to trick innocent victims. As he changes himself into a fox, a bush (5.9.17), a "hedgehogge" (5.9.18) and a snake (5.9.19) he comes allegorically to represent deception or guile. Spenser (stanza 22) says that deception or guile poses a major threat to peace and order in a just and lawful society and Mercilla's Court is protected by Awe against "guyle, and malice and despight, / That vnder shew oftimes of fayned semblance, / Are wont in Princes courts to worke great scath and hindrance" (5.9.22). Malengin's downfall is caused by his own deceit, for "as he would to a snake againe /

Haue turn'd himselfe, he [Talus] with his yron flayle / Gan drive at him . . . / So did deceipt the selfe deceiuer fayle" (5.9.19).

An anger and hatred of a different nature is what drives the queen of the Amazons, "[a] Princesse of great powre, and greater pride" (5.4.33), her prime objective being not personal gain, but vengeance:

> The cause, they say, of this her cruell hate,
> Is for the sake of *Bellodant* the bold,
> To whom she bore most feruent loue of late,
> And wooed him by all the waies she could:
> But when she saw at last, that he ne would
> For ought or nought be wonne vnto her will,
> She turn'd her loue to hatred manifold,
> And for his sake vow'd to doe all the ill
> Which she could doe to Knights, which now she
> doth fulfill. (5.4.30)

The unrequited lover here turns tyrant and, as Radigund exchanges love for hatred, she sacrifices also, by implication, glory and honour. It is said of her that she was "in armes well tride, / And sundry battels, . . . she hath atchieued . . . / With great successe, that her hath glorifide" (5.4.33), but rather than apply her skills for the sake of good and right she "subdue[s]" knights "by force or guile" and then

> . . . she doth them of warlike armes despoile,
> And cloth in womens weedes: And then with
> threat
> Doth them compell to worke, to earne their
> meat,
> To spin, to card, to sew, to wash, to wring;
> Ne doth she giue them other thing to eat,
> But bread and water, or like feeble thing,
> Them to disable from reuenge aduenturing. (5.4.31)

Radigund's "mercilesse" (5.4.23), proud, cruel (5.5.7) and tyrannical rule is contrasted with that of Queen Mercilla, who like Radigund (5.4.33) is referred to as "[a] Princesse of great

powre" (5.8.16), but unlike Radigund she is "[f]amous through all the world, and honor'd far and nie" (5.8.16) "[f]or her great bounty" and "soueraine grace" (5.8.17). Whereas Mercilla's laws are compassionate and just, Radigund's "law" (5.4.49) requires an obedience which is not as accommodating and free. Hers is a "proude oppression / Of womens powre, that boast of mens subiection" (5.4.26), since the power of her rule lies in the suppression and humiliation of her subjects, who are

> . . . . .bound t'obay that Amazons proud law,
> Spinning and carding all in comely rew,
> That his [Artegall's] bigge hart loth'd so vncomely vew.
> But they were forst through penurie and pyne,
> To doe those workes, to them appointed dew:
> For nought was giuen them to sup or dyne,
> But what their hands could earne by twisting
> linnen twyne. (5.5.22)

Spenser, though, criticizes Radigund's tyranny and the cruelty with which she has

> . . . . shaken off the shamefast band,
> With which wise Nature did them [Radigund and other women like her] strongly bynd,
> T'obay the heasts of mans well ruling hand,
> That then all rule and reason they withstand,
> To puchase a licentious libertie.
> But vertuous women wisely vnderstand,
> That they were borne to base humilitie,
> Vnlesse the heauens them lift to lawfull souer-
> aintie. (5.5.25)

The emphasis here is on a fixed order or hierarchy within sixteenth-century male-female relationships and Radigund's reign signifies a gross distortion of the natural and divine order signified by the "shamefast band, / With which wise Nature did . . . [her] bynd." As in the case of the Souldan, Pollente, Grantorto, Gerioneo and the other cruell tyrants of Book 5, the emphasis here is on Radigund's "vnrighteous state" (5.9.2). According to sixteenth-century Protestant doctrine, it would be

> unbecoming [for] a woman to pronounce Judgement, to levy Forces, to conduct

> an Army, to give a Signal to the Battel, [just as it would be unbecoming] for a Man to teiz Wool, to handle the Distaff, to Spin or Card, and to perform the other Services of the Weaker Sex. That which is Liberality, Fortitude and Severity in Men, is Profusion, Madness, and Cruelty in Woman. And again, That which is elegant, comely and ornamental in a Woman, is mean, sordid, and effiminate in a Man. (qtd. in Dunseath 220)

Artegall's subjection to Radigund's rule would imply a reversal of the traditional male-female relationship, emphasizing his humiliation and dishonour as illustrated in stanza 5, when he is forced to surrender to her and carry out her very unreasonable demands

> And caused . . . to be disarmed quight,
> Of all the ornaments of knightly name,
> With which whylome he gotten had great fame:
> In stead whereof she made him to be dight
> In womans weedes, that is to manhood shame,
> And put before his lap a napron white,
> In stead of Curiets and bases fit for fight. (5.5.20)

Artegall is humiliated and disgraced in a way reminiscent of his surrender to Britomart in Book 4. However, Britomart accepts Artegall's pardon and promises to honour him with her hand in marriage when he has completed his adventures, but Radigund defeats Artegall only to keep him to their agreement in which he promised that if she defeated him, he would "be her thrall, and seruice her afford" (5.5.17).

Artegall, in the final stages of their struggle, leaps at Radigund "[t]hinking at once both head and helmet to haue raced" (5.5.11), but when he "discouer[s] . . . her face" he sees, to "his senses straunge astonishment, / A miracle of natures goodly grace, / In her faire visage" (5.5.12). When Artegall discontinues his battle against Radigund, he does so because of a "pittifull regard" and "ruth":

> At sight thereof [of her beauty] his cruell minded hart
> Empierced was with pittifull regard,
> That his sharpe sword he threw from him apart,

> Cursing his hand that had that visage mard:
> No hand so crell, nor no hart so hard,
> But ruth of beautie will it mollifie.
> By this vpstarting from her swoune, she star'd
> A while about her with confused eye;
> Like one that from his dreame is waked sud-
> denlye. (5.5.13)

Artegall's "pittifull regard" for womankind comes as no surprise though. In his confrontation with Britomart, his "cruell sword [likewise] out of his fingers slacke / Fell downe to ground" in "ruth" and "obedience / To doe so diuine a beauties excellence" (4.6.21). Furthermore, in his struggle with Radigund, Artegall throws away his "sharpe sword . . . / Cursing his hand that had that visage mard" (5.5.13). Whereas he previously "at her [Radigund] strooke with puissance fearefull fell" (5.5.10), he now did,

> . . . . .backward still retyre,
> And with his single shield, well as he might,
> Beare off the burden of her raging yre;
> And euermore he gently did desyre,
> To stay her stroks, and he himselfe would yield:
> Yet nould she hearke, ne let him once respyre,
> Till he to her deliuered had his shield,
> And to her mercie him submitted in plaine field (5.5.16).

Artegall "to her [Radigund] yeeld[s] of his own accord" (5.5.17), remaining true to his promise "to obay [Radigund], sith he his faith had plight, / Her vassall to become, if she him wonne in fight" (5.5.23). When he surrenders to Radigund, Artegall is made to suffer the same humiliating plight as that knight, Sir Terpine, whom he had earlier managed to rescue from certain death at the hands of Radigund's army. In stanza 5.4.26 Artegall reproaches Sir Terpine for his "subiection" "to proude oppression / Of womens powre," but now he, like Sir Terpine and "[m]any [other] braue knights, whose names right well he knew," is made to "[s]pin . . . and card" (5.5.22). Future events will show that Artegall is not exempt from or immune to suffering or temptation, as when in stanza 26 Radigund develops a "secret liking"

(5.5.26) for him, and in return for his love Artegall is offered the benefit of her goodwill (5.5.33).

Radigund's advances and attempts to seduce and tempt Artegall with "[l]ife, freedome, grace and gifts of great auaile" (5.5.49) become a true test of his loyalty to Britomart. Artegall, though, remains faithful to Britomart as he gracefully turns down all offers of "sweet loue and sure beneuolence" (5.5.33). When Radigund's attempts to win Artegall over fail, her "faithfull Mayd" (5.5.31), Clarin endeavours to win Artegall's favour for herself. This she does by means of

> . . . . subtill nets [which] she did vnfold
> And all the engins of her wit display;
> In which she meant him warelesse to enfold,
> And of his innocence to make her pray.
> So cunningly she wrought her crafts assay,
> That both her Ladie, and her selfe withall,
> And eke the knight attonce she did betray;
> But most the knight, whom she with guilefull call
> Did cast for to allure, into her trap to fall. (5.5.52)

Clarin "amend[s]" Artegall's "scarse diet," "lessen[s]" his work load (5.5.57) and promises to help him "gaine his libertie." Artegall gracefully, as always, "[c]an yeeld [her] great thankes . . . / . . . with faire words, fit for the time and place" (5.5.55), but remains constant in his love for Britomart, "neuer mean[ing]. . . in his noble mind, / To his owne absent loue to be vntrew" (5.5.56). Artegall, by implication, sacrifices his freedom because he chooses to remain faithful to Britomart, but as he rejects Radigund's and Clarin's advances, they become more offended with him and "[t]hus he long while in thraldome there remayned" (5.5.57). Spenser commends Artegall for his "stedfast[ness]" (5.6.1) and the fact that "[t]o his owne loue his loialtie he saued" (5.6.2).

The critique here is of a society in which people have become selfish, greedy and immoral,

causing instability in the society of Faery Land and putting relationships most at risk. Love, for example, has become selfish, impatient and inconstant, and it has become associated with seduction, "allure" and entrapment. With "beauties louely baite" men have been "possesse[d]": love, which is meant to inspire and encourage honourable and brave deeds, now causes "[g]reat warriours oft their rigour to represse, / And mighty hands forget their manlinesse" (5.8.1) and, since knights are committed to honour and truth, Spenser can say that "to abandon, that which doth containe / Your honours stile, that is your warlike shield" (5.11.55) is, by implication, to sacrifice "fame" (5.11.55) and "truth" (5.11.56). Such a disregard of knightly valour and conduct would bring about inevitable disgrace and dishonour, and "[a]ll perill ought to be lesse, and lesse all paine / Then losse of fame in disauentrous field; / Dye rather, then doe ought, that mote dishonour yield" (5.11.55).

In canto 11 Burbon deserves "greatest shame and foulest scorne" (5.11.52), when he, for the love of Flourdelis as well as "[l]ordship and . . . lands" (5.12.2), "lay[s] aside" his shield (5.11.54) because he "[h]ope[d] thereby to haue . . . [his] loue obtayned" (5.11.54). Artegall has likewise been tempted "with gifts and words" (5.11.50), but has nonetheless remained constant and faithful, and he reproaches Flourdelis for her inconstancy, her "breach of faith" and "change of loue" (5.11.62). Artegall says, "Dearer is loue then life, and fame then gold; / But dearer then them both, . . . [one's] faith once plighted hold" (5.11.63).

One may deduce from Artegall's experiences that the ideal just man is constant and faithful in his love, as well as honourable, brave and committed to great and noble deeds. He is, furthermore, patient and not easily provoked, but remains focused on his responsibilities and duties. At the end of Book 5 Artegall, though provoked by Sclaunder and Detraction with

their "bitter words," remains focused on his quest:

> Most shamefull, most vnrighteous, most
> vntrew,
> That they the mildest man aliue would make
> Forget his patience, and yeeld vengeaunce dew
> To her, that so false sclaunders at him threw.
> And more to make them pierce and wound
> more deepe,
> She with the sting, which in her vile tongue
> grew,
> Did sharpen them, and in fresh poyson steepe:
> Yet he [Artegall] past on, and seem'd of them to take no
> keepe. (5.12.42)

The virtuous woman, like the just and honourable man, is faithful and constant in her love, praised for her skills in "armes and cheualrie" (3.2.1), her "artes and pollicy" (3.2.2) and her "chastitie and vertue" (3.4.3). Britomart, Belphoebe, Una, Alma, Mercilla, Medina and Isis are commended for their "glory of great valiaunce" (3.4.3), "stedfast chastity" and "[h]eroick mind" (3.5.55), "sober grace, and goodly carriage" (2.2.38) "goodly order, and great workmans skill" (2.9.33), "[e]quity" (5.7.3), "ioyous peace" (5.9.24) and holiness in Book 1.

However, the virtuous woman understands that she is "borne to base humilitie, / Vnlesse, the heauens . . . [her] lift to lawfull soueraintie" (5.5.25). It was believed "that there were occasionally women [like Mercilla and Elizabeth, for example] so endowed, [and] that the singular good qualities which shone forth in them made it evident that they were raised up by Divine authority" (Berry 69). In this way Deborah, for example, as a biblical character and female figure, earns obedience and respect for her rule - a point made by James Phillips who quotes a sixteenth-century authority to the effect that

> . . . if we acquiesce, as we ought in the declar'd will of God in holy Scripture, we shall find that *Deborah*, tho' a married *Woman* and Subject to a Husband, reign'd over the Lord's people notwithstanding, what else can be meant by her *judging the People of God,* but her reign over them for that time? For *Judging*

> is the chiefest part of Government, we are not to strive about names of Authority when we find the *Power* exprest by them, to be the same . . . .tho' I doubt not, but she had an extraordinary call from God. (231)

The real subject of Spenser's praise, though, is Queen Elizabeth, the Empress of England, who has likewise been "lifted" by "the heauvens . . . to lawfull soueraintie" (5.5.25). In his letter to Sir Walter Raleigh, Spenser writes:

> In that Faery Queene I meane glory in my generall intention, but in my particular I conceive the most excellent and glorious person of our soueraine the Queene, and her kingdome in Faeryland. (Smith and de Selincourt 407)

Poetry had become "part of the increasing attempt . . . to propagate a belief in the sacredness [and stability] of the monarchy and the role of the Court." There was a need for such propaganda because Britain had just emerged from a Catholic reign in which there was much pressure on Queen Elizabeth to marry and thus secure a royal lineage (Wells 18), and radical humanists and Protestants may still have had reservations about the legitimacy of female rule. Poetry had thus become, in the words of Sir Henry Wotton, "an instrument of state" (15), which Waller confirms when he quotes Puttenham as follows:

> Poetry . . . has among its most important functions, the celebration of the deeds of princes, the reinforcement of moral principles, and 'the common solace of mankind in all his travails and cares of this transitorie life.' (22)

The sixteenth-century poet was seen as a servant of the state, since it was the responsibility of the poet, writer and artist to contribute to, uphold and reinforce moral, social, political, religious and educational doctrine (Waller 15, 43). As a result Elizabeth would be commended for her role as "key defender of international Protestantism against Catholicism" (Berry 86), idealized as "the instrument of a providential purpose" (Wells 10) and commemorated as "Primum Mobile of the state" (59).

Celebrations of and dedications to the Queen and her rule could, furthermore, ensure for the courtier and writer substantial financial support, inclusion in the activities at Court and, ultimately, the Queen's favour. Waller says that courtiers feared "banishment and exclusion" from the Court (17), since patronage could ensure for the courtier and poet acknowledgement and advancement (19). Meliboe, in Book 6 of *The Faerie Queene*, however, tells of thwarted ambition and disillusion at a Court where he spent his days and "[w]here . . . [he] did sell . . . [him] selfe for yearely hire" (6.9.24), and remained "long deluded / With idle hopes" (6.9.25). In 1590 Spenser was rewarded by the Queen for the publication of the first three books of *The Faerie Queene* with a lifetime pension of fifty pounds a year (Waller 179-180).

The question arises as to how unselfseeking Spenser's motives were when he wrote *The Faerie Queene* and whether it was written primarily as a celebration of, and as propaganda for, Elizabeth's Protestant rule, but it is not clear whether Spenser hoped for personal and professional advancement at Court. Waller emphasizes the difficult task of sixteenth-century poets as "upholders of the regime in which they struggled for place, employment, even for survival" (75). Records indicate that Spenser's political and social aspirations go back as early as 1579, when he was introduced to the Puritan faction leader, the Earl of Leicester, Sidney's uncle (Roston 129-130). In 1589 Walter Raleigh, one of the Queen's favourite poets, encouraged Spenser to publish the first three books of *The Faerie Queene* and suggested that he "thereby try his fortune at court" (137). Queen Elizabeth is the frequent object of Spenser's praise in *The Faerie Queene*, where she is represented allegorically as the just and merciful Mercilla, honoured as the chaste and virtuous Britomart and glorified as the sovereign and powerful Queen Gloriana.

Yet Spenser also reminds Elizabeth of the responsibilities that come with this position, with Mercilla's Court providing an ideal example of just and merciful rule. She is praised for her compassion (5.10.4) and objectivity, but the reader's attention is directed to the case of Malfont, whose tongue has been nailed to the wall as punishment for his "rayling rhymes," criticisms and outspokenness:

> There as they entred at the Scriene, they saw
> Some one, whose tongue was for his trespasse vyle
> Nayld to a post, adiudged so by law:
> For that therewith he falsely did reuyle,
> And foule blaspheme that Queene for forged guyle,
> Both with bold speaches, which he blazed had,
> And with lewd poems, which he did compyle;
> For the bold title of the Poet bad
> He on himselfe had ta'en, and rayling rymes had sprad. (5.9.25)

Words such as "foule," "falsely," "forged," "guile" and "blaspheme" certainly discredit Malfont, whose disrespect for the Queen and her government is intended to justify his punishment. Yet the fact that Malfont is silenced, and by implication, denied the freedom of speech, does also suggest a possible comment on and criticism of the censorship of the day (Norbrook 133). In *The Faerie Queene*, however, Spenser has been careful not to be "bold [in his] speaches," and there are no false accusations or "rayling rymes" either. He instead expresses a concern for a society which has gone "astray" (5.vi), and stresses the need for peace and order, as well as for a just and merciful government. Book 5 is a focus for such issues, emphasizing how power in the wrong hands may become abusive and oppressive, how society needs to reassess its moral and religious values, and how one has the potential to better oneself.

Book 5, furthermore, shows this potential as an ideal of love, virtue, honour, faith, truth,

temperance, mercy and justice, qualities which Artegall demonstrates. In Book 5 he is, on more than one occasion, put to the test, and never fails to prove his "[h]eroicke grace, and honorable gest" (3.2.24). He shows that he can be patient, and exercises self-control when he restrains Talus by "[c]ommaundi[ing] him from slaughter to recoyle" (5.11.65) and "signe of truce did make" (5.12.8). Inspired by his love for Britomart, Artegall in Book 5 "to perils great for iustice sake proceedes" (5.2.1): he "succour[s] a distressed Dame, [Irena] / Whom a strong tyrant [Grantorto] did vniustly thrall" (5.1.3). By the end of the book, society is rid of the underhand, cruel and manipulative Sanglier, Pollente, Munera, Adicia, the Giant of Equality, Braggadachio, Malengin and Grantorto.

Artegall's "reforme" of Irena's "ragged common-weale" (5.12.26) is, however, rudely interrupted, so that he is "forst to stay" "[h]is course of Iustice" (5.12.27) and made to return to the Faery Court. Such a turn of events provides Book 5 with a realistic conclusion, as the ideal of a just and ordered society has not yet been achieved. Some readers may find this a rather pessimistic conclusion to a book in which honour, truth, love and justice have mostly triumphed, but fate obviously has other plans for Artegall which "shall else be told" (5.12.43). The fact that it is expected of Artegall to change his plans and return to the Faery Court so unexpectedly emphasizes that nothing is constant, but rather that everything is subject to change, for "All flesh is frayle, and full of ficklenesse, / Subiect to fortunes chance, still chaunging new" (6.1.41) - which points to the Mutability Cantos, where Spenser expresses again his consciousness of time passing and a desire for stability in society as well as in the individual. It is this kind of emotional stability and peaceful tranquillity which is sought for and achieved in the pastoral world of Book 6.

CHAPTER 5

Spenser's Pastoral Ideal

The peace and simplicity of the pastoral world of Book 6 offer a refuge from courtly life and a new perspective on the often difficult and dangerous undertakings of knights and courtiers in pursuit of honour and glory. In contrast to this life of heroic achievement and worldly aspiration, Spenser's pastoral inculcates ideals of contentment, harmony and stability (Smith 341), described in terms of the mythical Golden Age and its desire for "a place apart, close to nature" and far from the troubles and complications of ordinary life (Abrams 128), thus supporting a view of life which is contemplative rather than active. Although the pastoral episode distracts Calidore from his quest, his temporary stay among the shepherds leads him to a visionary experience on Mount Acidale, which in turn encourages his renewed pursuit and capture of the Blatant Beast. Furthermore, it is in this context of contemplation and mental self-sufficiency that the poet is able to arrive at a more clear conception of the ideal courteous society which, juxtaposed with Elizabeth's Court, shows the "goodly manners" and "ciuill conuersation" of her "curteous Knights and Ladies" (6.1.1) to be largely meant for outward show (6.5). On Mount Acidale the shepherd-poet Colin Clout, envisions an ideal state of civil and courteous interaction, lacking "guile," "malice" and "false dissemblaunce" (6.12.24), and firmly established within the parameters of a just and lawful social order as described in Book 5.

On his way back to Faery Court Artegall, the knight of Justice, quite by "chaunce" (6.1.4) encounters Calidore, but Artegall is not in high spirits. He has been "forst to stay" the "course

of Iustice" (5.12.27) and has been compelled to interrupt his zealous reform of Irena's kingdom by a summons to return to the Faerie Court for some other pressing matter. On his return journey Artegall suffers endless mental and verbal abuse at the hands of the two hags, Envy and Detraction and their accomplice, the Blatant Beast. Their slanderous accusations and reproaches make Artegall's journey a strenuous one: not only are his reputation and honour at risk, but his mental well-being is also under constant attack, though he exercises great self-control and patience. The hags fail in their attempts to discredit, provoke and bring Artegall to a fall, as the text indicates: "[F]or nought would swerue / From his right course, but still the way did hold / To Faery Court" (5.12.43).

In 6.1.6.1-2 Calidore consoles a "halfe sad" Artegall, who has now returned "[f]rom his late conquest" (6.1.4) with the news that he will continue the journey "where . . . [Artegall has] ended" (6.1.6). Rather than blaming Artegall for his failure to complete fully his initial quest, Calidore commends him for his perseverance and praises him for those achievements which have made of him a "most renowmed [knight] . . . for euermore" (6.1.5). These gracious words introduce the reader to the knight of Courtesy. Spenser says that

> Ne was there Knight, ne was there Lady found
> In Faery court, but him did deare embrace,
> For his faire vsage and conditions sound,
> The which in all mens liking gayned place,
> And with the greatest purchast greatest grace
> Which he could wisely vse, and well apply,
> To please the best, and th'euill to embase.
> For he loath'd leasing, and base flattery,
> And loued simple truth and stedfast honesty. (6.1.3)

Calidore's eloquence of speech, grace, wisdom, and sincerity have clearly earned him the love (6.1.2) and respect or "deare embrace" (6.1.3) of his peers. This "gentlenesse of spright," complemented by his experience and skill in "batteilous affray" (6.1.2), make of him an ideal

example of the courteous knight. According to Spenser, true courtesy is not determined only by "goodly manners" (6.1.1) and skill in battle: its "seat is deepe within the mynd, / And not in outward shows, but inward thoughts defynd" (6.v). In the course of the events depicted in Book 6, Calidore will illustrate such compassion, consideration, loyalty and patience as are ultimately expected of the courteous man. The discourteous man, on the other hand, will be exposed for his disregard of common law, inhumanity, tyranny, hypocrisy, "spite and malice" (6.1.9), pride and general lack of consideration for others. One will come to know Mirabella for her selfish love, Coridon for his jealousy, Turpine for his cowardice and treachery, Blandina for her inhospitality, Briana for her false flattery, Crudor for his abuse of power and rejection of Briana's love as well as the Brigants for their incivility.

In fact in this Book the ideal of peaceful and harmonious interaction is never realized, since at the end of it the Blatant Beast, apprehended by Calidore for his "plague and scourge of wretched men: / Whom with vile tongue and venemous intent / He sore doth wound, and bite, and cruelly torment" (6.1.8), escapes. According to Spenser, the Blatant Beast "now raungeth through the world againe, /. . . Barking and biting . . . / But rends without regard of person or of time" (6.12.40). These are thus seen as violent, hostile and cruel times, to which poetry was not immune: Spenser fears that even his verse may suffer the scornful and slanderous onslaughts of "venemous despite" and "wicked tongues." In his *An Apology for Poetry* Sidney expresses a similar concern about those "idle [barking] tongues" which may threaten or ruin a poet's reputation (Enright and de Chickera 10). According to Tonkin, these idle tongues belong to the ignorant or those who demonstrate a lack of understanding or contempt for literature (*Spenser's Courteous Pastoral* 206). The Blatant Beast will come to signify such a disregard for all that is written and said, his "reprochfull" (6.12.27) language with its

"licentious words" (6.12.28) and "vile" (6.12.38) and "blasphem[ous]" (6.12.25) content contrasting sharply with Calidore's gracious and courteous speech.

Spenser warns that "true curtesie / . . .[is] now so farre from that, which then [in antique times] it was, / That it indeed is [now] nought but forgerie" (6.v), and he compares the present state of things with a time in which courtesy had "branche[d] forth in braue nobilitie" to "spred . . . it selfe through all ciuilitie" (6.iv). Like Spenser, many writers have found comfort and inspiration in the bliss and pleasure of antique times: Ovid praises those times for the security and peace of mind they could offer, and speaks of a "Golden Age, when men of their own accord, without threat of punishment, without laws, maintained good faith and did what was right" (Rivers 14). In recovering such a "lost paradise" (Honig 164), the poet draws on images of past perfection, among them examples of truth, honour, integrity and courtesy, giving a perfect prospect of what a good and virtuous life should ideally be like - an ideal world which then becomes a standard against which present reality may be measured, criticized and revised. In these literary worlds ideal and real events, characters and relationships are constantly compared and juxtaposed, revealing various truths about human nature and life in general.

Spenser reminds man of his frail and fallen existence and then offers the pleasure and "delight" which may "strength[en]" and "chear" a "dulled spright." Thus sixteenth-century poetry may effect a transformation or a desire for change, so that "the fool will become wise, [and] the conspicuous man will become a moral example" (Rivers 162). But the poet acknowledges also his own vulnerability and humanity, his steps being "weary" and his journey "tedious" (6.1), appealing in proem 2 to the muses for inspiration and for direction

"[i]n these strange waies, wher neuer foote did vse."

Calidore, much like Spenser, lacks the necessary information and guidance when he first sets out to complete Artegall's journey. He says, that he is

> . . . . withouten guyde,
> Or good direction, how to enter in,
> Or how to issue forth in waies untryde,
> In perils strange, in labours long and wide,
> In which although good Fortune me [Calidore] befall,
> Yet shall it not by none be testifyde. . . . (6.1.6)

Calidore's courage, love, patience, charity, fairness and faith will be tested constantly, but in 6.1.6 he will experience both "good Fortune" and misfortune. Even the near perfect knight of Courtesy will have to face the challenges and temptations of life, for

> Such is the weakenesse of all mortall hope;
> So tickle is the state of earthly things,
> That ere they come vnto their aymed scope,
> They fall too short of our fraile reckonings,
> And bring vs bale and bitter sorrowings,
> In stead of comfort, which we should embrace:
> This is the state of Keasars and of Kings.
> Let none therefore, that is in meaner place,
> Too greatly grieue at any his vnlucky case. (6.3.5)

Misfortune comes to "Keasars and . . . Kings" as well as those "in meaner place" indiscriminately: a proud and cruel oppressor such as Crudor may eventually suffer the same misfortune to which he has subjected others, and in 6.1.41 Calidore warns him that [w]hat haps to day to me, to morrow may to you." In canto 7 Spenser demonstrates this universal vulnerability when Prince Arthur nearly suffers ill fortune. Arthur, who signifies courage and "magnificence," is for Spenser also an image "of a braue knight, perfected in the twelue priuate morall vertues, as Aristotle hath deuised" (Smith and de Selincourt 407). Arthur thus represents, in more than one way, the perfect knight, though in stanzas 18-24 he is the victim

of a vengeful and treacherous plot whereby Turpine attempts to have him killled.

Spenser describes an unprotected and vulnerable Arthur who, during this time, "himselfe lay all alone, / Loosely displayd vpon the grassie ground, / Possessed of sweete sleepe, that luld him soft in swound" (6.7.18). The Salvage Man, who accompanies Arthur on this journey, is "wandred in the wood another way" (6.7.19) while the "wearie" and defenceless Arthur, who has himself of "his armes and warlike things vndight," is unaware of any danger. He is in fact said to be "[f]earelesse of foes that mote his peace molest" (6.7.19). But he is clearly mistaken in the assumption that he is safe, since Turpine is already standing close to him, devising how to take revenge "[w]hylest time did offer meanes him sleeping to surprize" (6.7.22). When he least expects it, Arthur becomes, like many other characters in Book 6, a victim of "malice and reuengefull spight":

> Like as the gentle hart it selfe bewrayes,
> In doing gentle deedes with franke delight,
> Euen so the baser mind it selfe displayes,
> In cancred malice and reuengefull spight.
> For to maligne, t'enuie, t'vse shifting slight,
> Be arguments of a vile donghill mind,
> Which what it dare not doe by open might,
> To worke by wicked treason wayes doth find,
> By such discourteous deeds discouering his base
> kind. (6.7.1)

The "baser" and "discourteous" mind thrives on deception, the power of which lies in the manipulation and control of words and gestures: "[W]ords and lookes" can be "false and fayned, / To some hid end to make more easie way," to bring the innocent "vnto their owne decay" (6.6.42). When Timias is taken captive by Scorne and Disdaine, he is "with bitter mockes and mowes / . . . scorne[d], that to his gentle mynd / Was much more grieuous, then

the others blowes" because "[w]ords sharpely wound, but greatest griefe of scorning growes" (6.7.49).

In canto 3 Calepine is subjected to much the same abuse. A proud and malicious Turpine first "mock[s]" and laughs at Calepine's calamity (6.3.34) as he struggles to "safe[ly] conduct . . . his sickely Dame, / Through that same perillous foord" (6.3.31), and then he refuses them lodging and insists on having it out in a fight (6.3.38). In addition a much exhausted Calepine, who has watched over Serena all night (6.3.44), is "cruelly" assaulted by an angry Turpine in stanza 49.

However, Turpine has been reproached and punished by Arthur (6.6.36) for the guileful means by which he "despoile[s]" knights and ladies of their weapons and garments (6.6.34). Turpine, seeking revenge for Arthur's putting an end to his criminal activities, sets out "to worke his villenous intent / On him, that had so shamefully him shent" (6.6.44). Arthur is at first accused, in his absence, of "great discourtesie. . . . doen to him [Turpine], and his deare Ladie" (6.7.4), these false words and wrongful accusations, "comming courteously, / To cloke the mischiefe, which he inly ment," winning him the allegiance and support of two eager knights "fresh and full of youthly spright" (6.7.5).

It is clear that these knights are eager for new adventures "[w]hich neuer yet they had approu'd in fight" and their gullibility makes them easy targets: "The knights beleeu'd, that all he [Turpine] sayd, was trew" (6.7.5). It is easy for Turpine to win their trust, since he knows exactly with what and how they may be tempted, as in stanza 4 where he tells them that by killing Arthur they would "accomplish both a knightly deed, / And for their paines obtaine of

him a goodly meed." Turpine is in fact the "false traytour" (6.7.7) he accuses Arthur of being. His story is so convincing that it is bound to appeal to any knight whose primary concern is to "auenge" "wrongfull deed[s]" (6.7.5) and assist ladies in distress. Turpine thrives on these two knights' weaknesses, knowing that fame or "worship in this worldes sight" would appeal to them, "for oft it falles, that strong / And valiant knights doe rashly enterprize, / Either for fame, or else for exercize, / A wrongfull quarrell to maintaine by fight" (6.6.35). Turpine also has had ample time to think his scheme through:

> Well did he tract his steps, as he did ryde,
> Yet would not neare approch in daungers eye,
> But kept aloofe for dread to be descryde,
> Vntill fit time and place he mote espy,
> Where he mote worke him scath and villeny. . . . (6.7.3)

The two knights' impatience, lack of experience and immaturity make for a hasty (6.7.5) and impulsive assessment of the situation because they lack the insight, instinct and skill in battle which Arthur will demonstrate shortly. They track Arthur down with "forward pryde" (6.7.6), and then run (6.7.7) and "strike at him with heedlesse might" (6.7.9), providing a rather clumsy display of their inefficiency. Both challenge Arthur and run towards him at the same time, one missing his target "[a]nd being carried with his force forthright, / Glaunst swiftly by" (6.7.7). They are clearly no match for Arthur who

> Full on his [this young knight's] beuer did him strike so sore,
> That the cold steele through piercing, did deuowre
> His vitall breath, and to the ground him bore,
> Where still he bathed lay in his owne bloody gore. (6.7.8)

But Arthur is merciful and spares the other knight, who is called Sir Enias (6.7.12), giving him a chance to restore his good name and expose that "wretch, that hyr'd . . . [him] to this wicked deed" (6.7.13), eventually proving that he is inherently a good person. Like the squire in canto1, who is the victim of a cruel custom whereby "[l]adies lockes" are shaved and

"knights berd [payed] for toll" (6.1.13), Sir Enias's "haplesse case"

> Is not occasiond through . . . [his] misdesert,
> But through misfortune which did . . . [him] abase
> Vnto this shame, and . . . [his] young hope subuert,
> Ere that . . . [he] in her guilefull traines was well
> expert. (6.1.12)

Upon a second encounter, Sir Enias is more careful and more attentive to Turpine's guileful measures:

> Nathelesse for all his [Turpine's] speach, the gentle knight
> Would not be tempted to such villenie,
> Regarding more his faith, which he did plight,
> All were it to his mortall enemie,
> Then to entrap him by false treacherie:
> Great shame in lieges blood to be embrew'd. . . . (6.7.23)

This time he remains loyal to Arthur and suspicious of Turpine's attempts to discredit a fellow knight. Turpine is still angry with Arthur for having humiliated him and "from his crauen bodie torne / Those goodly armes, [which] he . . . away did giue / And onely suffred him [Turpine] this wretched life [of dishonour] to liue" (6.6.36). If he could implicate Enias in Arthur's murder, Turpine would not only have avenge on Arthur, but would also ruin Enias's reputation, since it would be "[g]reat shame in lieges blood [that is Arthur's] to be embrew'd" (6.7.23).

There are many more attempts in Book 6 to ruin honourable knights and ladies, of which the Blatant Beast becomes, supported by the three forces Despetto, Decetto and Defetto, an allegorical representation when his "poysnous gall" is poured

> . . . . forth to infest
> The noblest wights with notable defame:
> Ne euer Knight, that bore so lofty creast,
> Ne euer Lady of so honest name,
> But he them spotted with reproch, or secrete
> shame. (6.6.12)

No man, woman or relationship is immune against such villainous intent, as illustrated in the case of Timias. In Book 3 he falls in love with the chaste Belphoebe, "[y]et neuer he his hart to her reuealed, / But rather chose to dye for sorrow great, / Then with dishonorable termes her to entreat" (3.5.49). By the middle of Book 4 it seems that their relationship has indeed progressed to such a point whereby an understanding or "faith" (4.7.36) is established. This understanding, however, is of short duration, since Belphoebe sees Timias comforting Amoret who has escaped the tyranny and "bestiall desire" (4.7.19) of a wild and savage man. However, Belphoebe misinterprets the situation and does not wait for any explanations:

> Which when she saw, with sodaine glauncing eye,
> Her noble heart with sight thereof was fild
> With deepe disdaine, and great indignity,
> That in her wrath she thought them both haue
> thrild. . . . (4.7.36)

Belphoebe "turnd her face, and fled away for euermore," though despite this major setback Belphoebe and Timias are reunited in canto 8 after some time apart: "[H]er inburning wrath she [Belphoebe] gan abate, / And him [Timias] receiu'd againe to former fauours state" (4.8.17). They remain thus reconciled for a period of time "[i]n which he [Timias] long time afterwards did lead / An happie life with grace and good accord, / Fearlesse of fortunes chaunge or enuies dread" (4.8.18). Belphoebe and Timias would probably have grown old together, since the emphasis is on their mutual understanding and the security and happines which their relationship could offer. But their "happie blisse" (6.5.12) is short-lived, thus exemplifying Spenser's view that all relationships inevitably suffer trial and temptation and that there are no guarantees in this world:

> The ioyes of loue, if they should euer last,
> Without affliction or disquietnesse,
> That worldly chaunces doe amongst them cast,
> Would be on earth too great a blessednesse,
> Liker to heauen, then mortall wretchednesse.

> Therefore the winged God, to let men weet,
> That here on earth is no sure happinesse,
> A thousand sowres hath tempred with one
> sweet,
> To make it seeme more deare and dainty, as is
> meet. (6.11.1)

Because of his fallen state man cannot be assured of eternal happiness, as suffering is part and package of a "mortall" and "wretched" existence. However, for a period of time Timias manages to secure his and Belphoebe's happiness, "[t]hough many foes did him maligne . . . / And with vniust detraction him did beard." Timias never loses control, and deals with these obstacles patiently and discreetly: "[H]e himselfe so well and wisely bore, / That in her [Belphoebe's] soueraine liking he dwelt euermore" (6.5.12). But when he feels himself and his relationship most safe and self-sufficient, the "heedlesse" Timias, "whiles he was thereof secure" (6.5.16), is bitten by the Blatant Beast. Timias, being most at risk and most vulnerable because least concerned, is ambushed by Despetto, Decetto and Defetto and assailed by "rancour and despight." He manages to "ward" off the enemy's blows so "[t]hat none of them in his soft flesh did bite" (6.5.18) but, driven to the point of exhaustion, it becomes more difficult for him to defend himself "[t]ill that at length nigh tyrd with former chace, / And weary now with carefull keeping ward, / He gan to shrinke, and somewhat to giue place" (6.5.21). Were it not for Arthur, who rescues and "[r]euiue[s]" him, the once blissful and happy Timias would surely have succumbed to great "dispaire" (6.5.21). Timias now accompanies Arthur in his former position as squire but is never reunited with Belphoebe.

There are many other couples in Book 6 who are likewise separated, being either ambushed, deceived, kidnapped, assaulted or thrown in jail. They are victimized by the selfish, the spiteful and those who envy them their happiness and "long prosperity" (6.10.38), as in canto

2 where a couple, "in ioyous iolliment / Of their franke loues, free from all gealous spyes" (6.2.16), is rudely interrupted by a passing knight whom "inly gan her [this ladie's] louer to enuy" (6.2.17). Priscilla and Aladine (their identities are only revealed in canto 3) are here meeting secretly, and one is given the impression that her parents would most likely not have approved of Aladine's "meaner" status. Since they have in fact already chosen someone for her who is of a more acceptable social standing (6.3.7), Aladine's and Priscilla's relationship will face various challenges. Although she may not realize it at this point, Priscilla's reputation is at risk, and if she does not comply with what is socially acceptable she stands to lose everything. But at this stage Priscilla and Aladine are too much in love and too focussed on one another, demonstrating their "louely courtesyes" (6.2.16), to even consider the consequences of their actions.

Their love-making is, furthermore, private and intimate and they feel themselves safe and secure: Aladine is unarmed "as then more meete / For Ladies seruice, and for loues delight, / Then fearing any foeman there to meete" (6.2.18). But their innocence and carelessness have made them vulnerable and left them defenceless to a jealous assailant who knows no mercy, overwhelming them with his hostility and rage: "[H]e was fierce and whot, / Ne time would giue, nor any termes aby, / But at him [Aladine] flew, and with his speare him smot" (6.2.19).

This particular confrontation resembles an incident in Book 5 where a knight and lady are assaulted by Sanglier, who murders his own mistress and abducts the squire's (5.1.16), but eventually Artegall comes to the wronged squire's aid and settles the matter. Likewise in Book 6 the jealous assailant abuses and "auenge[s] his wrath" (6.2.22) on his own mistress when he realizes that Priscilla may have escaped him, and he forces her "to trot on foot" while

"[p]ounching . . . [her] with the butt end of his speare." The young Tristram, who passes by "[a]nd being moou'd with pittie of . . . [her] plight" (6.2.23), comes to the lady's rescue. Tristram is a compassionate man who, affected and deeply moved by this lady's suffering and abuse, pursues this knight and confronts "him for such cruelty / Towards a Ladie" (6.2.11). Lacking skill, experience and the right credentials, Tristram is clearly at a disadvantage, and by getting involved in what seems at first a domestic squabble he not only risks his life but also his reputation by violating the chivalric code or "law of armes" (6.2.7) which precludes combat between members of unequal rank (Williams, "Courtesy and Pastoral" 11). However, his concern is not for his own safety, since it is the sight of this lady's pitiful plight which evokes his selfless response.The cruel knight's "proud disdaine" (6.2.11), scornful remarks and first stroke at an unarmed Tristram in 6.2.12 justify the mortal blow with which Tristram replies, because "nothing is more blamefull to a knight. . . . / Then the reproch of pride and cruelnesse" (6.1.41). Calidore rewards Tristram for his noble assistance and rescue of this lady, and in 6.2.35 Tristram is dubbed.

Another example of selfless assistance is that of the Salvage Man who comes to Calepine and Serena's aid when a wounded Calepine is ruthlessly assaulted by Turpine. The Salvage Man is "[d]rawne" by Serena's fearful cries (6.4.2) and decides to intervene when he sees Turpine chasing Calepine, because he is so "much emmoued at his [Calepine's] perils vew, / That euen his ruder hart began to rew, / And feele compassion of his euill plight" (6.4.3). Though he may lack the manners and upbringing of a gentleman, this "wyld man" (6.4.11) demonstrates great compassion for his fellow man: despite his "foule deformity" the wild man does "shew some sparkes of gentle mynd, / And at the last breake forth in his owne proper kynd" (6.5.1). The Salvage Man knows no language, for he communicates in "a soft mumure, and confused

sound / Of senselesse words" (6.4.11) and he lives in the most primitive and secluded of circumstances "[w]here foot of liuing creature neuer trode" (6.4.13). Nonetheless, he rescues and "attend[s] to both Calepine and Serena "most carefully, / And faithfully" (6.5.9).

Spenser emphasizes in Book 6 just how dependent one is on the grace and aid of one's fellow man: Calepine and Serena, Priscilla and Aladine, Timias and Belphoebe, and Arthur among others, would not have survived, had it not been for those who came to their rescue. The rescuers demonstrate great compassion, consideration and humanity, in contrast to the spiteful and selfish assailants. In the face of unexpected misfortune, many knights and ladies are rescued and reunited by those who come upon them quite "by chaunce" (6.8.46), "by fortune" (6.4.2) or by "straunge occasion" (6.5.11). The mutual need for co-operation and charity is emphasized when Belphoebe attends to Timias's wounds, explaining to him that

> We mortall wights whose liues and fortunes bee
> To commun accidents still open layd,
> Are bound with commun bond of frailtee,
> To succour wretched wights, whom we captiued
> see. (3.5.36)

According to the shepherd on Mount Acidale, "friendly offices . . . bynde" friends and foes alike, and is a "skill [which] men call Ciuility" (6.10.23). In similar vein, the sixteenth-century writer, Thomas Starkey, says that "civil life" means "living togidder in good and politic order, one ever ready to do good to another, and as it were conspiring togidder in all virtue and honesty (qtd.in Heale 146). " Likewise, courtesy has been defined by Castiglione and others as a "sense of individual integrity in relation to the group . . . of self-control and moderation, of active goodwill and kindness to others" (Heale 146).

The idea of mutual benevolence or co-operation and generosity is contrasted with the opposing qualities of self-interest and lack of consideration for others. The Brigants, for example, are a "lawlesse" group of people who live off the "spoile and booty" of their neighbours, knowing nothing of generosity, charity, friendship or love. In canto 10 they invade the dwelling of innocent shepherds "[a]nd spoyl . . . their houses and them selues . . . [do] murder; / And . . . [drive] away their flocks, with other much disorder" (6.10.39). This incident occurs at much the same time as the captain of the group "[w]ith lustfull eyes, beheld that louely guest, / Faire *Pastorella*" (6.11.3), his perception of love being selfish and perverted:

> At sight whereof his barbarous heart was fired,
> And inly burnt with flames most raging whot,
> That her alone he for his part desired
> Of all the other pray, which they had got,
> And her in mynde did to him selfe allot.
> From that day forth he kyndnesse to her showed,
> And sought her loue, by all the meanes he mote;
> With looks, with words, with gifts he oft her
> wowed;
> And mixed threats among, and much vnto her
> vowed. (6.11.4)

The captain has "purchase[d]" her as his "onely prize" (6.11.12) and now he employs various methods by which to secure her favour, the "kyndnesse" that he shows being merely hypocritical. His only concern is for the satisfaction of his own needs, which is confirmed by his threats (6.11.4) and the fact that he would watch her all night, "and all the day molest" (6.11.5).

Calidore's love for Pastorella, by contrast, is completely selfless. Spenser says that

> He daily did apply him selfe to donne
> All dewfull seruice voide of thoughts impure:
> Ne any paines ne perill did he shonne,

> By which he might her to his loue allure,
> And liking in her yet vntamed heart procure. (6.10.32)

Calidore is patient, sincere and courteous in his courtship of Pastorella, and his devotion to her is free from malice and jealous thoughts. He is never inconsiderate or envious of possible rivals, but rather, on more than one occasion, shows his friendship and generosity towards other people. In 6.9.42, for example, he gives Coridon first option to dance with Pastorella and then honours him with the gift of her garland. Furthermore, in 6.10.35 Calidore saves Pastorella from sure death, coming to her aid when he sees a tiger "ready now to rend / His loues deare spoile, in which his heart was prayde." He runs at the tiger, "enraged instead of being frayde," demonstrating how his love for her has made a hero of him. But "love" and beauty may also stir up strife and bring about great conflict: the captain of the Brigants, for example, refuses to sell Pastorella to the merchants and great tragedy follows as many people are killed, including Meliboe and his wife (6.11.18).

On another occasion Spenser speaks of a "salvage" nation, much like the Brigants, "which did liue / Of stealth and spoile, and making nightly rode / Into their neighbours borders" (6.8.35). When they come across Serena, "[n]ow drowned in the depth of sleepe" (6.8.36), they can hardly believe their luck as they "view" her naked body "with lustfull fantasyes" and great envy (6.8.41). This is, however, not the first time that we find Serena alone in the woods, since in canto 3 we see her

> Wandr[ing] about the fields, as liking led
> Her wauering lust after her wandring sight,
> To make a garland to adorne her hed,
> Without suspect of ill or daungers hidden dred. (6.3.23)

Serena is in pursuit here of her own pleasure and delight, but her preoccupation with her own interests has made her careless of the dangers that surround her, so that she is an easy victim

for the Blatant Beast, which attacks her and leaves her "[i]n dolorous dismay and deadly plight" (6.3.27). This beast represents allegorically malicious slander (Hill 189), gossip, rumour and scandal, and attempts therefore to discredit both Serena and her memories of her lover, but in canto 6 the hermit suggests a cure for this "maladie" (6.6.7) and advises her to "[a]bstaine from pleasure, and restraine . . . [her] will, / Subdue desire, and bridle loose delight" (6.6.14), thus emphasizing the need for self-control and moderation in all things in order to protect one's reputation. Those who fail to exercise such self-discipline are most at risk and are easily overcome by "[s]orrow, and anguish, and impatient paine" (6.6.8).

Serena takes her leave of the hermit in stanza 15, seemingly cured at this stage, but in canto 8 we find her alone again in the woods, having managed to escape the villainy of Scorne and Disdaine, and in stanza 32 she takes a break from her "long trauell and turmoyling paine," feeling herself safe for the moment: "Then looking round about and seeing nought, / Which doubt of daunger to her offer mought, / She from her palfrey lighted on the plaine." This is when she sits down to reflect on the people and events which have contributed to her misfortune and Calepine is the first person she blames for her "pitious plight" (6.8.33), suggesting that Serena has lost all confidence and faith in her lover. Calepine, however, is searching for her at this very moment and in canto 4 he vows that he "neuer . . . in bed againe / His limbes would rest, ne lig in ease embost," until he was sure that "she in safetie did remaine" (6.4.40). Because Serena is so depressed and overcome by impatience and grief, it is easy for her to draw her own conclusions, though these suspicions and accusations threaten the very foundation of their relationship. Serena is eventually rescued by Calepine from the savage nation, but Spenser does not say whether Calepine and Serena do in fact manage to re-establish that trust which they once had shared "[i]n couert shade," "far from enuious eyes that

mote . . . [them] spight" (6.3.20).

In the course of *The Faerie Queene* Spenser gives his readers examples of relationships which have flourished and of those which have failed. According to him, love may either "stirreth vp to sensuall desire," or "in braue sprite it kindles goodly fire / That to all high desert and honour doth aspire" (3.5.1). The ideal here is for people to love honestly, honourably, patiently, selflessly and responsibly, Spenser's advice to women in particular being as follows:

> Ye gentle Ladies, in whose soueraine powre
> Loue hath the glory of his kingdome left,
> And th'hearts of men, as your eternall dowre,
> In yron chaines, of liberty bereft,
> Deliuered hath into your hands by gift;
> Be well aware, how ye the same doe vse,
> That pride doe not to tyranny you lift;
> Least if men you of cruelty accuse,
> He from you take that chiefedome, which ye
> doe abuse. (6.8.1)

Mirabella's love is an example of such cruelty and abuse, since her only concern is for herself; consequently, her pride and indifference or lack of empathy for her lovers have left her unresponsive and full of contempt. She confesses to Arthur that she would often "triumph . . . long in louers paine, / And sitting carelesse on the scorners stoole, / Did laugh at those that did lament and plaine" (6.8.21). Mirabella was, therefore, aware of the effect that her beauty had on "many a gentle Knight," and acknowledges that nature her "endu'd with plenteous dowre, / Of all her gifts that pleasde each liuing sight" (6.8.20). Although she has a lot to offer, she decides to keep it all to herself and "[t]o loue . . . [her] selfe" instead (6.8.21), and even though knights would fall in love with her, she would remain unaffected and aloof. Certainly she broke many a heart, and Spenser sympathizes with the suffering which lovers often have to endure, as described in his *An Hymne in Honovr of Love* (lines 259-265):

> The gnawing enuie, the hart-fretting feare,
> The vaine surmizes, the distrustfull showes,
> The false reports that flying tales doe beare,
> The doubts, the daungers, the delayes, the woes
> The fayned friends, the vnassured foes,
> With thousands more then any tongue can tell,
> Doe make a louers life a wretches hell.

But he confesses also to the "powre of that sweet passion" (line 190) whereby one may "mount aboue the natiue might / Of heauie earth, vp to the heauens hight" (lines 187-188). Love may alter thoughts and perceptions and bring new insights, inspiring one to such a degree

> That it all sordid basenesse doth expell,
> And the refyned mynd doth newly fashion
> Vnto a fairer forme, which now doth dwell
> In his high thought, that would it selfe excell;
> Which he beholding still with constant sight,
> Admires the mirrour of so heauenly light. (lines 191-196)

In the pastoral environment of Book 6 of *The Faerie Queene* love is experienced in all its innocence and romance, and it becomes a source of divine inspiration or "heauenly light" when Calidore falls in love with Pastorella, and soon afterwards shares with the shepherd and poet, Colin Clout, who is also Spenser's autobiographical persona in his *The Shepheardes Calender* (Neuse 367), a vision of divine beauty and inspiration on Mount Acidale: "Much wondred *Calidore* at this straunge sight, / Whose like before his eye had neuer seene." Caledore has never seen anything like this before, because this vision is one of perfect harmony and bliss, and exemplifies an ideal landscape which the fallen world of Faery Land and even the world of the shepherds fall short of, so that in a sense Calidore has rediscovered unfallen nature (Miller, "Abandoning the Quest" 188). Lacking understanding and dersiring to interpret this new awareness, Calidore announces himself, but the vision disappears as soon as "[o]ut of the wood he rose, and toward them [the dancing Graces] did go" (6.10.17).

Had he not taken a "small repose" (6.9.31) from his pursuit of the Blatant Beast and had he not fallen in love with Pastorella, Calidore would never have come across this "hill plaste in an open plaine" surrounded by "a wood / Of matchlesse hight" (6.10.6). His love for Pastorella has initiated this revelation and led to his discovery of Mount Acidale. The initial description of Pastorella, in canto 9, places her in a similar setting:

> Vpon a litle hillocke . . . was placed
> Higher then all the rest, and round about
> Enuiron'd with a girland, goodly graced,
> Of louely lasses, and them all without
> The lustie shepheard swaynes sate in a rout,
> The which did pype and sing her prayses dew,
> And oft reioyce, and oft for wonder shout,
> As if some miracle of heauenly hew
> Were downe to them descended in that earthly
> vew. (6.9.8)

Not only is there a physical correlation between the two hills (of Pastorella and Mount Acidale) which are placed higher than the rest, but there is also a shared atmosphere of praise and "delight" (6.10.11) and of courtesy and civility. The shepherds praise Pastorella with their songs, share their labours and help her gather her flock (6.9.15), while the three Graces on Mount Acidale bestow gifts on that beautiful country lass who inspires Colin Clout's song.

Mount Acidale is a place of abundance where everything is "poured forth at fill" (6.10.5), and those things which belong to a fallen world have no place here. There is, for example, no "ragged mosse or filthy mud" or any other "noysome things" (6.10.7), and Venus, who one has come to know as the ideal generative principle, frequents this particular spot with her Graces (6.10.9). Nature here is ordered, since everything and everyone knows its place, and birds sing in the lower branches while hawks soar above (6.10.6). Even the dance is ordered, with naked maidens who are all "raunged in a ring" (6.10.12), showing that there is harmony and

co-operation everywhere. Spenser provides a pattern of what life should ideally be like, with the emphasis on generosity and gratitude, where "good should from vs goe, then come in greater store" (6.10.24). This is then a vision of a beneficient nature and heavenly grace.

According to Kathleen Williams, there is a "relation between courtesy and grace," especially where the word grace "implies something given" (*Spenser's World of Glass* 211). She says that these gifts "are bestowed by the Graces, daughters of delight, traditionally symbolizing the free flow of benefits among men and between men and the gods" (212). As some men may be graced with "comely carriage," intellect or "curtesie" (6.10.23), so the country lass, who is placed at the centre of attraction, has been graced with "beauty soueraine rare" (6.10.27). Pastorella is similarly adored for her beauty in canto 9, while the shepherds rejoice and shout "[a]s if some miracle of heauenly hew / Were downe to them descended in that earthly vew" (6.9.8).

Spenser says that this beauty, which exists in all created things, comes from an "influence diuine" (*An Hymne in Honovr of Beavtie* line 44). He also says, in his *An Hymne of Heavenly Beavtie*, that "[t]he meanes therefore which vnto vs is lent, / Him [God] to behold, is on his workes to looke, / Which he hath made in beauty excellent" (lines 127-129). In this regard, Brian Walter notes that, according to Neoplatonic doctrine, "nature, although base, could show the glory of the divine pattern" (70) and despite his fallen circumstances, man is thus assured of "a world serenely held in the hand of God" (Williams, *Spenser's World of Glass* 191). The emphasis, according to Tonkin, is on the knowledge "that there is a hidden power ready to sustain us when we fail in the battles of this life" (315), and this power which offers sustenance and aid is "God's redeeming grace" (186). When Calidore sets out to rescue

Pastorella from the Brigants, he does so with the guidance and protection of God: "So forth they [Calidore and Coridon] goe together (God before)" (6.11.36). The emphasis here is on the divine care and protection of especially "the defenceless and oppressed" (Williams, *Spenser's World of Glass* 210). A similar case is that of Claribell, who is forced to give away her baby because of her secret love and fear of her father's vengeance. Her handmaid leaves the infant Pastorella in an empty field, where Meliboe finds and raises her as his own. According to Spenser, it must surely have been "heavens" grace which protected and saved "that same infant, which so long sith past / She [the handmaid] in the open fields had loosely layd / To fortunes spoile, vnable it to ayd" (6.12.16).

This vision on Mount Acidale, where the poet contemplates the value of harmonious and peaceful interaction and perceives humanity's dependence on the grace of God and the aid or courtesy of one's fellow man, is played off against Redcross's vision in Book 1 of the New Jerusalem, where "eternall peace and happinesse" (1.10.55) likewise reign. Both these knights are at first reluctant to return to their real worlds, which now seem "darke" when compared to these divine visions (1.10.67). Calidore is so greatly affected by this vision of order, beauty and truth that his senses are "rauished, / [and]. . . thence, he had no will away to fare, / But wisht, that with that shepheard he mote dwelling share" (6.10.30). Redcrosse is likewise disappointed when he is shown the way to heaven, but thereafter expected to return to what Donald Cheney refers to as the "world of actuality" and "human involvement" (*Spenser's Image of Nature* 237). He passes through "brightnesse, which did quite confound / His feeble sence, and too exceeding shyne" (1.10.67), so that the vision of the New Jerusalem is in fact meant to initiate Redcrosse's return, allegorically, as St. George, the patron saint of England (Hill 191), to an active life in pursuit of famous victories and service of Gloriana (1.10.59).

The New Jerusalem therefore, is the ultimate reward for those who have "doen their seruice to that soueraigne Dame [Gloriana], / That glorie does to them [all knights of noble name] for guerdon graunt: / For she is heauenly borne, and heauen may iustly vaunt" (1.10.59).

It is shortly after this vision on Mount Acidale, and after having rescued Pastorella twice, once from a tiger and once from the Brigants, that Calidore resumes the quest which he "forslacked had so sore" (6.12.12), by subduing the Blatant Beast. This beast, which comes to represent symbolically not only public opinion based on rumour, gossip and scandal, but ultimately also the impersonal, anonymous and chaotic condition of a whole society (Neuse 373), reflects a "wicked world" (6.1.8) markde by the "reprochfull" "tongues of mortall men" (6.12.27). Calidore returns to this real world of reproach and discourtesy, taking with him the memories from Mount Acidale of an ideal world of eternal love and happiness. The fact that the Blatant Beast escapes at the end of Book 6 shows a world characterized still by "venemous despight," "backebit[ing]" (6.12.41) and lack of "regard of person or of time" (6.12.40). This suggests that the fallen world represented allegorically by Faery Land, which alludes to sixteenth-century society in general and the Elizabethan courtly milieu in particular, is ultimately not transformed into the courteous ideal of Mount Acidale.

Although Book 6 ends on a pessimistic note, one's focus should, however, be "on the delights and discoveries" made on the way (Parker, "The Romance of Romance" 181), since Spenser's allegory provides an ideal vision of what life could ideally be like, and shows how divine patterns of beauty, and love amongst others, may inspire one's actions in real life. Despite the tyranny and hostility of some of the characters, *The Faerie Queene* is full of beautiful women and courteous and brave men who have grown in their experiences and who have become

more steadfast, because they have been guided and assured of an underlying principle of order, harmony and grace which has been revealed to them in the visions of the New Hierusalem and the Graces on Mount Acidale (Books 1 and 6), in the House of Holiness (Book 1), the Castle of Alma (Book 2), Mercilla's Court (Book 5) and the Garden of Adonis (Book 3).

Book 7 continues this positive view of life, which is ordered and eternal, when Nature confirms in her debate with Mutability that although all things are subject to change, there is continuity and everything "turning to themselues at length againe, / Doe worke their owne perfection so by fate" (7.7.58). The emphasis then is, according to Wells, on a cyclical view of time (146): Time, which mediates change, death and destruction, also mediates birth, quest and fulfilment. Mutability ironically sums up this idea in one of her own arguments when she says that,

> For, all that from her [earth] springs, and is ybredde,
> How-euer fayre it flourish for a time,
> Yet see we soone decay; and, being dead,
> To turne again vnto their earthly slime:
> Yet, out of their decay and mortall crime,
> We daily see new creatures to arize;
> And of their Winter spring another Prime,
> Vnlike in forme, and chang'd by strange disguise:
>
> So turne they still about, and change in restlesse
> wise. (7.7.18)

The emphasis here is on renewal and rebirth as much as on death and decay, and Pastorella comes to signify such a rebirth or revival in nature when she is revived by those Brigants who first believed her to be dead. As soon as

> They found that life did yet in her remaine:
> Then all their helpes they busily aplyde,
> To call the soule backe to her home againe;

> And wrought so well with labour and long
> paine,
> That they to life recouered her at last. . . . (6.11.22)

According to Williams, "nature, which affirms death, affirms also life, order and love" ("Courtesy and Pastoral" 339), but still Spenser wishes for a time

> . . . . when no more *Change* shall be,
> But stedfast rest of all things firmely stayd
> Vpon the pillours of Eternity,
> That is contrayr to *Mutabilitie:*
> For, all that moueth, doth in *Change* delight:
> But thence-forth all shall rest eternally
> With Him that is the God of Sabbaoth hight:
> O that great Sabbaoth God, graunt me that
> Sabaoths sight. (7.8.2)

The reader has been given a glimpse of such eternal significance in the vision of the New Hierusalem, but because man is limited by the Fall, he cannot begin to understand the greatness of that vision. As Spenser says in his *An Hymne of Heavenly Beavtie*

> But we fraile wights, whose sight cannot sus-
> taine
> The Suns bright beames, when he on vs doth
> shyne,
> But that their points rebutted backe againe
> Are duld, how can we see with feeble eyne,
> The glory of that Maiestie diuine,
> In sight of whom both Sun and Moone are
> darke,
> Compared to his least resplendent sparke? (lines 119-125)

It is only in the sight of that great Sabbaoth God that man may come to a clear and full understanding or consciousness of divine perfection. But of course the reader does not know when this "time shall come that all shall changed bee, / And from thenceforth, none no more change shall see" (7.7.59), nor is it clear when mankind will be allowed to participate fully in that vision of the divine poet, Colin Clout. Nonetheless, it was commonly held in the sixteenth-century that the poet and his poetry could provide valuable insight into the nature of

divinity, and although Spenser confesses to a career which may have tested his strength and courage, he acknowledges also his sustained moral responsibility to the reader and society to communicate "the sacred noursery / Of vertue, which . . . in siluer bowre does hidden ly / From view of men" (6.iii). Like the seeds of virtue, poetry which has a divine origin, is nurtured and then conveyed into the world (Miller, "Abandoning the Quest" 178). Poetry then plays an active role in the forming of public opinion and the education of its audience which at the time consisted, among others, of courtiers, noblemen and gentlemen. But Spenser is also aware of the obstacles and threats to the poetic world, and the difficulty of communicating ideals of courteous and just action in a discourteous and hostile environment. Spenser seems to be reflecting on his own career and on the dependence of the poet on God's grace and divine inspiration (Craig 541).

CONCLUSION

As Osgood has it, "In short, the secret of the moral allegory, if secret there be, is but the character and quality of Spenser himself, the wars and the loves and aspirations of his own spiritual problem, and of the world in which he moved" (Smith 339). It is apparent though that *The Faerie Queene*, despite its insistence on the public and private worlds of the poet, is not an autobiography, since Spenser recreates his own world of thought, desire and experience and represents it in terms of the allegorical, pastoral, mythical, romantic and classical epic devices readily available to the sixteenth-century poet. These narrative modes are adapted to reveal and define an internal psychological world of dream, dismay, fear and faith, as well as the external world or public concerns of sixteenth-century society. Spenser deals inter alia with the glory and contradictions of the sixteenth-century Elizabethan Court and the often precarious position of its courtiers, poets and subjects. Gloriana or the fairy queen, who is an allegorical representation of Queen Elizabeth, is also the allegorical core and focus of the narrative plot. Knights go from her Court to complete their heroic and magnificent enterprises, whereby they may serve their sovereign and thus win for themselves great glory, honour and patronage.

For the Renaissance courtier the Court was the moral and political centre of national life (Miller,"Abandoning the Quest" 174), so that from a New Historicist perspective the world of the Court as described in *The Faerie Queene* symbolizes and represents the Elizabethan social order and courtly culture. Spenser's poem articulates the codes of behaviour, the intrigues, ethical constraints and moral values which help define the boundaries of Elizabethan culture, by implication often contrasting the deficiencies of the courtly milieu with the innocence,

simplicity and contentment of a pastoral world. This world offers a refuge from the demands and complications of a life at Court, not only suggesting a criticism of life as it is experienced daily, but postulating also a positive conception of the ideal nature of Elizabeth's Court. In the pastoral world the retired shepherd-courtier renounces worldly aspirations and values synonymous with life at Court. In Book 6 Meliboe, for example, after a life of heroic achievement, settles for the pastoral option and it is in this world that he finally reflects upon the time spent at Court, which he attests to as a life of fostered frustration and ultimate waste. Such clarity derives from a process of introspection in an environment where everything seems less complicated and where one is more in harmony with nature and oneself.

On the one hand, then, *The Faerie Queene* reflects the social energies, practices and frustrations of the time, becoming a "body of unchanging cultural practices related to the processes of social life" (Montrose 435). *The Faerie Queene* deals with Renaissance concerns such as lineage, heredity, genealogy, status and wealth, its ideas on love, marriage, grace and salvation, its conception of time, change and fortune, as well as religious, political and moral issues. On the other hand, poetry was expected also to have such an impact on its readers that they would be drawn to respond to the patterns and guideliness offered, by transforming these cultural ideals into social realities, thus ensuring healthier civil interaction.

For Aristotle the "happiness" and prosperity both of the individual and of the state was dependent on virtue (Sinclair 390) and good character or practical wisdom (392), and in Renaissance England such "virtù" would show itself as an "energetic, active, conscious involvement in determining the political, civic, and military life of the state" (Danner 4). Noble and virtuous action could therefore ensure civil order, but Spenser reminds his reader of

the fallen and hostile conditions that characterize life in Faery Land, emphasizing the need for virtuous as well as forceful action. In Books 1 to 6 Redcrosse, Guyon, Artegall and Calidore represent the predicament of the sixteenth-century Protestant knight, courtier and holy man, and the obstacles which he faces in this fallen world of sin and temptation. These knights are first of all frail and feeble men, dependent on the grace of God for their final victories; secondly they are virtuous men, struggling to make choices which will earn them salvation; and thirdly they are courtiers and knights who are part of an Elizabethan society which emphasizes service, honour and worldly recognition.

Through their dreams and visions, and by means of the characters they encounter, the allegory depicts the conflicts and doubts of the Christian soul. For example, when Redcrosse is tempted by Archimago in his sleep, the allegory reveals a subconscious world of hidden emotions, fears and jealousies; when he is tempted by Duessa, it demonstrates a conflict between the desire man has for pleasure as opposed to a consciousness of duty; and when Redcrosse faces Orgoglio or Despair, one is given a personified version of pride and the loss of hope. But Redcrosse is also St. George and as such he is given mytho-historical significance, so that Book 1 comes to reflect also on the myth and history of Britain and the struggle for an ideal society and government. Irena's kingdom sets the scene in *The Faerie Queene* for the establishment of a peaceful and happy state (1.12.3), while the rest of Spenser's poem is concerned with providing clues and guidelines for implementing this reform. Book 2 explores an ideal of Christian temperance or balance and control, represented allegorically by Alma's Castle, and in Books 3 and 4 the Garden of Adonis and the Temple of Isis encourage a positive view of love and friendship (as selfless, loyal and procreative) which is intended to have a constructive effect on the individual and the community. This line of

argument is continued in Book 5, where the emphasis is on the need for order and merciful justice in society, with equal stress on the potential of the individual for reform. Book 6 deals with the prosperity of the community which depends in turn on the charity and courtesy of its members.

In Books 4 to 6 Spenser focuses largely on the interaction between different members of the community, showing characters such as Britomart, Belphoebe, Amoret, Cambell, Triamond, Arthur and Calepine contributing to the progress of society by demonstrating their goodwill and aiding one another with their charitable and noble actions, as opposed to the more individual approach of Books 1 and 2 which are concerned with the spiritual growth of the two protagonists, Redcrosse and Guyon. This division in the narrative structure between internal and external or personal and social emphases facilitates various comparisons and contrasts intended to achieve a didactic effect. For example, the nostalgia for the Golden Age echoes through *The Faerie Queene* and is constantly played off against the reality of a corrupt and disordered world, making Spenser's conception of an ideal world, as presented on Mount Acidale, seem less far-fetched and more desirable. To this purpose Spenser's characters are sometimes shepherds who find solace in the pastoral world of Book 6, or mythical gods and heroes who frequent the blissful and ideal world of the Garden of Adonis, or allegorical representations of virtue and vice: Mercilla is an allegory of justice with mercy, whereas Furor represents uncontrolled and irrational wrath (Hill 190). Sometimes Spenser's characters and the incidents he portrays are of historical significance, "colour[ing]" his narrative with "an historicall fiction" (Smith and de Selincourt 407): Artegall stands for Lord Grey de Wilton and Calidore has been identified with Sir Philip Sidney (Hill 190). The worlds that inform Spenser's *The Faerie Queene* are therefore not only the private and public worlds of the poet,

courtier and Protestant man of the sixteenth-century, but also the mythical, allegorical, pastoral and historical worlds which shape and impinge on the real and fallen circumstances of Faery Land, Ireland and sixteenth-century society to recreate for the reader a moment of insight into the divine and ideal potential of life.

From a New Historicist perspective, Spenser's poem demonstrates a fundamental point in critical theory which maintains that the work of art, and in this case the world of the poem, is influenced by history as it in turn shapes and influences perceptions of history. There exists, therefore, an intimate connection between the text and its cultural and historical context, since the text does not merely reflect the historical world, by constituting "the stable and incontrovertible backdrop to the work of literature (Sim 263), nor is the text the only source which provides meaning. Spenser's *The Faerie Queene* enacts, in example rather than precept, the ideological struggles and conflicting desires of a Renaissance society for stability, peace and concord amid times of progress and change.

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