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Spenser's Narrative Imagery: The Visual Structure of The Faerie Queene

by

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"Clearly," A. C. Hamilton has said of *The Faerie Queene*, "the poet labors to make us see." There would seem little room for argument with this statement by itself. Hamilton goes on to remark that Spenser's "whole effort is to render a clearly-defined, exact, and visual image," and here, I think, it makes sense to disagree. *The Faerie Queene* contains frequent passages in which clear and exact visualization would seem to have been carefully forestalled. For example, in the first section of the Garden of Adonis passage (III. vi. 29-38), the metaphoric connection between the infant souls and the rooted plants is tenuous enough to produce the effect of a photographic double exposure.

Again, Spenser's pictorial descriptions frequently combine with other, non-visual elements in the poem. Rosemond Tuve, speaking of the "interplay between statement and image," remarks of the procession of sins in the House of Pride canto (I. iv. 18-36) that

Spenser's compression is such that it is hard for the mind to be as quick as the eye. Less well trained to this interpenetration of meaning and image, one over-
simplifies the text; it is taxing to catch not only the "bouzing can" of Gluttony but the foreign-policy implications of "from his friend he seldom knew his fo." It is not the alert eye which remarks the suggestion of masked emptiness under the last phrase describing the money-getter's life led "unto him selfe unknowne" . . .

These are statements; the painting, the image, has slipped insensibly onto the level of generalized abstraction, where response to it draws on the reader's fund of experience, not on his pictorial imagination.

The narrative action itself provides many occasions in which "clear and exact" visual definition does not seem to be implied in the description given by the poet. Participants in an adventurous episode usually do not stand still to be minutely described; when they do, the reader learns to suspect an allegorical function in connection with the characters, the action, or both. Characters drawn from the common literary stock of romance narrative seem particularly to share this blithely imprecise quality. There is no need for a reader to be told in detail how to envision a fair lady or a brave knight; one or two stock descriptive phrases are enough for the purposes of the story.

The underlying precept of this study, then, is my belief that the reader's visualization of The Faerie Queene varies in kind and in degree of clarity, that this variation is functional to the poem, and that the reader need not be hindered by what may seem at first to be an inconsistency in the poet's descriptive methods or in his own response.
Since the question of what the reader visualizes would seem to require an awareness of what kind of images Spenser's original readers would have been likely to formulate as they read, a historical approach has seemed useful. However, I have tried not to limit myself to it. Northrop Frye's observations on the psychological basis of literary genres, particularly of romance, have seemed to me appropriate to this study, while Paul Alpers' heartening view of the sixteenth century reader as not overwhelmingly different from the careful present-day reader has encouraged me to put more faith in my own responses than I might have done without it. In the realm of visual art, I have tried to draw a basic feeling for designs and objects to which Elizabethans were accustomed from actual examples in museums and books of reproductions; to these scattered and incomplete experiences I have added the comments of such scholars as Samuel Chew and Erwin Panofsky.

The first chapter, which is quite general, is concerned with the experience of seeing, both the reader's and the characters'. The way in which visual acts comprise a large part of the narrative action is illustrated by detailed examination of several passages; I attempt, also, to set the poem's visual techniques into a pattern of contemporary rhetorical tradition, and discuss the pictorial devices, such as tapestries and carvings, which The Faerie Queene's characters occasionally encounter within the narrative. The
last section of the chapter discusses the relationship between the poem's didactic alignment and its visual narrative techniques.

The second chapter has to do with the general spatial setting and its visual characteristics, particularly with the poem's often-observed "dreamlike" atmosphere.

The third chapter concerns the visualization of individual Faerie Queene characters; here my suggestion that some elements of the poem are visualized more clearly than others finds, perhaps, its most immediate application. The chapter points out especially the difference between those figures derived from romance narrative tradition, in which the passage itself emphasizes the narrative action and the figures are only vague idealizations (although essentially realistic), and those figures whose visual characteristics seem closest to emblem-like allegorical concepts.

Magic in The Faerie Queene, the subject of Chapter IV, is of considerable relevance to this study since the magic so frequently involves a change in visual appearance. The Faerie Queene, I have found, consistently avoids emphasizing magical objects of processes in themselves, and the reader frequently is not allowed a clear view of what is going on. Instead, the focus remains on the didactic significance of a pattern in which the use of enchantment is more often associated with bad characters than with good ones. This
emphasis contrasts with a similar pattern in Ariosto's Orlando Furioso in that the Furioso accepts magic as capable of being manipulated for good as well as evil purposes.

The last chapter deals with specific rather than general settings and finds, again, a difference between romance settings and those which function allegorically: the setting of a passage in which the emphasis is on narrative action tends to be somewhat perfunctory in its description, often mentioning only those parts of the romance setting which are necessary to the action; the setting of an allegorical scene, in which the narrative action is not the main point, often requires detailed directions from the poet in order for the reader to visualize it in a way that will accord with the allegorical significance of the passage.
NOTES TO THE INTRODUCTION


CHAPTER ONE

VISUAL EXPERIENCE IN THE FAERIE QUEENE

One can hardly read very far into The Faerie Queene without realizing that the act of seeing is of crucial importance in the poem. What the characters see, or fail to see, and the ways in which they interpret their visual experiences, comprise to a large extent the narrative action. The reader sees, too, constantly, with varying degrees of understanding, and usually with an awareness of what at least one of the characters is simultaneously seeing.

Joseph B. Dallett, in his article, "Ideas of Sight in The Faerie Queene," presents a solid, carefully documented description of the kinds of seeing that go on in The Faerie Queene, beginning with the Muses who see the poem being written and the narrator, who "apart from 'his' enviable role of Colin Clout" takes a role which Dallett refers to as that of the "Ideal Spectator." The reader's observation is sometimes invited, "conditionally, as a rule: 'Ye might have seen the frothy billowes fry/Under the ship ... ' (II. xii. 45)." Muses, narrator
and reader aside, Dallelt feels that it is the characters who do most of the seeing: "The act of sight on the part of the characters is the most important device used to advance the narrative." 2

The experience of seeing becomes, I feel, this and more, and in this chapter I shall try to show some of the functions of visual experience in The Faerie Queene. My discussion centers on the poem as narrative; commentary on Spenser's didactic purpose is implicit in the self-sufficient world, the thing-in-itself, which the poem becomes and which the visual experiences, criss-crossing and reinforcing one another, help, I think, to attain.

A fairly simple example of the way mutually interactive visual events can keep the narrative where it belongs—not, as we shall see, always in the same place, or in the same kind of fictional world—is supplied by the watchman on the battlements of Una's father's castle. Una first sees the watchman as she and Redcrosse approach the castle, the dragon, and the end of their journey:

'Now are we come unto my native soyle,
And to the place, where all our perilles dwell . . . '

And pointing forth, 'Lo! yonder is,' said she,
'The brasen towre, in which my parents deare
For dreed of that huge feend emprisond be;
Whom I from far see on the walles appeare,
Whose sight my feeble soule doth greatly cheare:
And on the top of all I do espye
The watchman wayting tydings glad to heare . . . ' 3

(I. xi. 2-3)
The scene appears before us, detailed, miniature on the horizon. But castle, royal parents and watchman disappear from the narrative focus with the mention of the dragon:

Eftsoones that dreadfull dragon they espyde,  
Where stretcht he lay upon the sunny side  
Of a great hill . . .  

(I. xi. 4)

The dragon in turn sees Redcrosse:

But all so soone as he [the dragon] from far descryde  
Those glistring armes, that heven with light did fill,  
He rous'd himselfe full blyth . . .  

(I. xi. 4)

For the rest of the canto Redcrosse fights the dragon. He is almost alone; the only person we see watching him is Una; the castle and the sociable romance world it represents is not mentioned. Most of the metaphoric imagery in the passage is applied to the dragon, who is compared to objects and wild beasts of nature--"a mountaine" (st. 8), a "chauffed bore" (st. 15), "raging seas" (st. 21)--to implements of warfare and the theatrical properties of hell:

. . . his deepe devouring jawes  
Wyde gaped, like the gryesly mouth of hell . . .

A cloud of smoothering smoke and sulphure seare  
Out of his stinking gorge forth steemed still,  
That all the ayre about with smoke and stench did fill.

(I. xi. 12-13)
Redcrosse receives little metaphorical description. Throughout most of the passage he is himself, mortal, tired, fighting on "nigh forweried feeble feet" (st. 45). The non-metaphoric images that appear in the passage, the things that are simply there in the narrative, quite qualified to be called "images" in an allegorical story, occur without reference to an individual setting and are more universal than local in a narrative sense: the Well of Life and the Tree of Life belong in a setting much vaster than the cozy pictorial one of Una's parents' castle with its wall and miniature figures. In effect the castle is no longer there: for the three days of the battle the castle remains in suspended animation, irrelevant to the action, neither sending military reinforcements nor inviting Una to come home and sit out the fight in comfort. This would be grotesque, damaging to the thematic importance of the fight.

But when the battle is over the narrative returns to the castle and its romance world. This shift takes place by means of a visual act. The battle has been seen by


(I. xii. 2)

This visual link has brought us efficiently back to a setting appropriate to processions and bits of comedy, the wedding
of hero and heroine. The scene belongs to the long-established folk tradition upon which Spenser's climactic episode is founded but from which he has carefully removed it, at least for the duration of the fight, in order to give the story a universal meaning and to restore to it the concept of holiness which by Spenser's time had been overshadowed by the folk-play, dragon-slaying aspect.\(^4\) Once the point has been made, however, the hero's struggle separated from its generic romance landscape and related instead to specifically Biblical and symbolic properties, the romance landscape can be allowed to return as the scene of the joyous ending.

**Visual Experience and Narrative Progress**

A second rather lengthy example, taken from the first four cantos of Book IV, will demonstrate, I hope, the narrative importance of a complex series of visual sightings and identifications in which the narrative progresses chiefly by means of the visual movements and patterns made by the characters. Each "act of sight" referred to in this instance is a relatively simple one; The Faerie Queene can, of course, offer instances of much greater visual complexity.\(^5\)
The action of Book IV begins as Britomart, having rescued Amoret from her captivity by Busirane, is riding with her "upon the way," the open, indeterminate plain upon which much of the social action of The Faerie Queene takes place. Their first adventure, in which they take shelter at a castle and Britomart solves a problem in courtesy while revealing her own sex and setting Amoret's fears at rest, takes place in a narrative vacuum, so to speak, with regard to the story before and after; neither the castle nor its inhabitants are identified, and as far as we know we never meet either again. On leaving the castle Britomart and Amoret are as much at a loss as they were before, still unable to locate Scudamore and Glauc (III. xii. 44). The interval is set off from the sequence of more immediate, visually-oriented events which follow by a timeless, undifferentiated blur of transition:

Long wandred they, yet never met with none
That to their willies could them direct aright ....

(IV. i. 16)

Then the focus sharpe and the sense of primary narrative action increases:

Lo! thus they rode, till at the last they spide
Two armed knights, that toward them did pace,
And ech of them had ryding by his side
A ladie ....

(IV. i. 17)
This is the Blandamour-Paridell-Duessa-Ate foursome. After the narrator has intervened for some stanzas with a description of Ate's allegorical aspect, the viewpoint shifts to this group and they in turn are shown (to the reader) as seeing the two travellers approach:

Now when this gallant with his goodly crew
From farre espide the famous Britomart,
Like knight adventurous in outward vew,
With his faire paragon ...

(IV. i. 33)

Blandamour "sees" Britomart in her outward aspect; the phrasing, "the famous Britomart" efficiently reminds us of Guyon's similarly mistaken impression (III. i. 7-8). Blandamour jokingly suggests that Paridell challenge the approaching knight and attempt to win the lady, but by the time he has said this the pair have come closer:

By that the lovely paire drew nigh to hond:
Whom when as Paridel more plaine beheld,
Albee in heart he like affection fond,
Yet mindfull how he late by one was feld,
That did those armes and that same scutchion weld ...

(IV. i. 34)

Paridell remembers his encounter with Britomart outside Malbecco's castle (III. ix. 12 ff.), and although the two later become courteous dinner companions he would rather not challenge her. Blandamour does, however, and Britomart defeats him. She and Amoret then ride on. Eventually they will reappear at the tournament of Florimell's girdle
(IV. iv. 43 ff. and v. 13 ff.), but in the meantime the reader finds that he has been left to follow the fortunes of this dubious group. These ride along

Till that ere long they chaunced to espie
Two other knights, that towards them did ply . . .

Whom when as Blandamour approaching nie
Perceiv'd to be such as they seemd in vew,
He was full wo . . .

For th' one of them he perfectly descrie
To be Sir Scudamour, by that he bore
The God of Love with wings displayed wide . . .

(IV. i. 38-39)

This time it is Blandamour who recognizes an approaching knight by the device on his shield. He prevails on Paridell to do the fighting this time, since Britomart has left him too bruised to be effective; Scudamore defeats Paridell but is undone psychologically by Ate and Duessa, who tell him Amoret has found another knight. Scudamore and Glauce remain with the group, riding along until

They were encountred of a lustie knight,
That had a goodly ladie by his side . . .

(IV. ii. 4)

This is Sir Ferraugh, who has taken the snowy Florimell away from Braggadocchio. Blandamour, most discourteously, charges Ferraugh without warning, leaves him lying on the plain, and carries the false Florimell away. Ate then stirs up discord between Paridell and Blandamour and they fight. The Squire of Dames happens to be passing,
Who seeing both bent to so bloudy games,
And both of old well knowing by their names,
Drew nigh, to seete the cause of their debate . . .

(IV. ii. 20)

The Squire establishes a precarious peace, describes the
tournament Satyrane is getting up, and suggests they all
go to it and take Florimell, whose falsity no one suspects,
to win her own prize at the beauty contest. Setting off,
they chance to overtake two knights riding with their
ladies,

Who, as they now approched nigh at hand,
Deeming them doughtie as they did appeare,
They sent that squire afore, to understand
What mote they be: who, viewing them more neare,
Returned readie newes . . .

(IV. ii. 31)

The Squire of Dames identifies the newcomers and the
narrator begins "the legend of Cambel and Triamond."
This self-contained story, set into the gregarious and
episodic Faerie Queene landscape where everybody seems
to know everybody else, forms a contrasting world of its
own for a canto and a half and rejoins the narrative at
the spot where it left it, with a bit of repetitive over-
lap. The reader's attention is directed to the original
group,

Who having these two other knights espied,
Marching afore, as ye remember well,
Sent forth their squire . . .

(IV. iv. 2)
The newcomers decide to go to the tournament, too. The whole party, now numbering twelve, picks up Braggadocchio (with Trompart?) as "their sport and play," and at last reaches their destination, "the place of tournament" (IV. iv. 13)—an un-individualized setting which seems to serve simply as a point, a focus for the movement of characters over the plain.

One feels that although the characters, as Dallett describes them, do most of the seeing within the story, the reader is constantly aware of his own actions as observer. This is a demanding role, for the reader must first visualize what is going on and must then interpret what he sees—often without any more preparation than the characters themselves have. David Kalstone, contrasting Sidney and Spenser in this regard, has observed that while Sidney prepares the reader ahead of time for a crucial visual event, telling him what to notice and in what way, Spenser frequently equates the characters' perceptions with the reader's: "In Spenser the reader participates in the experience and thus discovers the meaning." The difficulty of the whole operation makes one aware, with considerable gratitude, of the fact that the ongoing poem continuously composes itself for the reader's eye; the reader is a pampered viewer if frequently an uninstructed one. One thinks inevitably, though a bit apologetically in
this day of the academic apotheosis of media, of a moving-
picture camera, and it is reassuring to find this analogy
used quite seriously by W. B. C. Watkins:

Poetry, so much weaker in intensity and purity of
visual imagery than painting, has a compensating
power which painting can only approach. Its pic-
torial effects in time sequence can be made to dis-
solve so rapidly into others that the actual series,
unlike narrative panels in a triptych or mural,
is lost in an illusion of movement which has no
analogue until the discovery of movie fadeouts . . .

These "movie effects," as Watkins calls them, occur
frequently in Chaucer, whom he cites as "one of Spenser's
pictorial masters" (along with Ovid, Ariosto, and Tasso).
Chaucer's method, used by Spenser, of describing pictures
as if they were immediate dramatized actions (as in Spen-
ser's Venus and Adonis tapestries, III. i. 34-38), Watkins
finds comparable to a "movie 'still' which is allowed to
dissolve into the normal action of the camera's picturiza-
tion of the story." In one of Watkins' examples, Spenser
depicts Guyon's entrance to the Cave of Mammon (II. vii.
20 ff.) "precisely as a camera might . . . Then, with a
camera's freedom of movement and rapid shift of focus we
see a number of dramatic scenes in this underworld . . ."

The Journey is described for the reader "as if by the
natural movement of our curious, searching eyes," and
here, I feel, is the reason for the appeal of such a
metaphor as "narrative camera" in talking about The Faerie
Queene: cinematic technique is able to reproduce the movement, selectivity and variable scope of the human eye and in this way to make visible, as a stage performance or a series of still pictures cannot, the movement of narrative. Romance-narrative in particular, with its sequential structure and constant emphasis on the movement of characters from one place to another, becomes congenial to the visual techniques which place the story, cinematically, before the reader as though it were being seen through an individual pair of eyes. Romance has been described as the "nearest of all literary forms to the wish-fulfillment dream;" ⁹ the dream as an individual experience, fulfilling the wishes primarily of the person dreaming the dream, naturally would make eager use of the personal, individual visual techniques which we find in The Faerie Queene.

Rhetorical Descriptive Tradition

At this point one begins to feel a solipsistic uneasiness, for it would seem critically unsound to set up one's own visual consciousness as a principal authority. Nor does the confirming of statements reached through this private process by references to dreams, one's own or other people's, seem to stabilize the procedure
very much. A more appropriate role for one's own visual impressions, perhaps, is that of reporter: the fact that one "sees" such-and-such a passage in a certain way may be interesting in a small-talk, parlour-game way, but as criticism it has the value of a laboratory report, a product similar to the nineteenth-century critics' comparisons of The Faerie Queene's pictorial imagery to the work of specific painters. 10

The quest for an agreed-upon basis for comment on the visualization of Spenser's narrative entities leads to a rather muddled question, that of whether or not Spenser really is "pictorial." Citations usually begin with the old lady to whom Alexander Pope supposedly read passages from The Faerie Queene and who supposedly thanked him for having conducted her through a picture gallery. 11 More recently, the problem of whether Spenser presents a picture and, if so, what sort of picture, has been a subject of some controversy. Most participants seem to assume that consistency is required of the poet, and that a statement about Spenser's "pictorialism," pro or con, is invalid unless it may be applied to any passage in the poem.

Rudolf Gottfried, for example, feels that Spenser's imagery is addressed to the ear and not to the eye, coming to this conclusion after examining earlier criticism and
finding it contradictory (Hazlitt thought Spenser’s pictorial quality akin to the painting of Rubens while J. B. Fletcher preferred Botticelli as an analogue, and so on). Gottfried finds Spenser "heedless" and prone to "ineptitude" and "lapses" in visual descriptions, citing as examples the several faces of Ate (IV. i. 17-31), the shifting light conditions under which Caiusine rescues Serena from the savages (VI. viii. 48-51), and the ability of Una on an ass to keep up with Redcrosse on a horse (I. i. 1-4); "it can be shown that his visual imagination was subordinate to other faculties and relatively weak." 12

Lyle Glazier's more tolerant approach to the question admits that Spenser may describe only one or two details and that these details may seem to us exaggerated, incomplete, or inconsistent:

"... in spite of his reputation as a painter in words, Spenser does not try to use color, line or mass as a painter would use them. His colors are patchy, his lines are mere impressionistic suggestions, and his contrasting masses—knights, dragons, and landscapes—are seen by the inner eye much more clearly than the few sensation-evoking words can account for. Spenser knew he could depend on the mind to make a satisfying mental image from a few suggestive pin-pricks of stimuli which are verbally precise but pictorially vague." 13

This seems to me quite sensible, although the degree of detail in a Faerie Queene description can vary considerably: one has only to compare an example used by Glazier, the opening of Book I (a pictorial passage, Glazier seems
to feel, in contrast to Gottfried's reaction), in which a total of two color-adjectives allow one to see "the effect . . . of a rich tapestry" with the blazon-like detail of the description of Belphoebe (II. iii. 21 ff.).

Glazier's observations apply most clearly, I feel, to the reader's visualization of characters, settings and actions belonging primarily to the romance tradition, for these we can picture to ourselves with little specific direction. A stout knight or fair maiden are easily supplied by the reader's mind's eye; allegorical figures, especially the grotesque ones, require more detailed description within the poem and more effort of visualization on the part of the reader.

Again, Glazier's suggestion concerning the working of Spenser's pictorialism may explain a point which Gottfried has used as evidence that Spenser is not pictorial at all--the fact that no artist has ever made a satisfactory illustration of any of his poems. Blake, to be sure, painted a charming water color called "Characters from Spenser's 'Faery Queene'"; but it is a composite fantasy, not an illustration of any specific scene. Naturally, if one's visualization of the poem were shaped by one's own mental interpretations of the clues provided, then the recorded visualizations of other people would be likely to seem too different from one's own to be satisfactory. Blake's water colors might then come closest
to pleasing Gottfried because, being a "composite fantasy," they would not interfere with Gottfried's private visualization of any specific scene.

An approach which relates Spenser's pictorial qualities to contemporary rhetorical tradition is taken by Judith Dundas, who refers to the nineteenth century critics' transcriptions of their personal reactions to Spenser's pictorial passages as a tempting but overly subjective endeavor. However, while studying Spenser in relation to "the rhetoric of illusion in poetry," one may find objective support or explanation for one's personal reactions. "That is to say," as Miss Dundas remarks in pointing out the romantic critics' penchant for matching up their own envisionings of Faerie Queene passages with the work of specific painters, "historical criticism may consent to support emotional response." 16 Nevertheless, Miss Dundas continues, "knowing the dominance of rhetorical considerations in English literature, it is safe to assume in The Faerie Queene the operation of some theoretical notions concerning literary pictorialism." There emerge specific techniques for describing specific kinds of things—prosopographia for describing persons, topographia for actual places and topothesia for imaginary ones, cronographia for times and seasons, and so
on. Most obviously applicable to *The Faerie Queene* of the general terms discussed in Miss Dundas' article is the doctrine of *ut pictura poesis*, derived ultimately from Horace's "passing and limited analogy between poetry and painting" (*Ars Poetica*, 361-365), which had been "lifted from context and . . . interpreted in the Renais­sance as a general law governing both arts." 17 Miss Dundas cites Sidney's observation, in the "Apologie for Poetrie," on the power of poetry to "strike, pierce, and possess the sight of the soule." 18 Painting, as Sidney explains, is not to be judged on the artist's ability to transcribe external reality, but rather as a portrayal of inner reality: whereas "the meaner sort of Painters" in Sidney's view "counterfeit onely such faces as are sette before them," a better painter is able to go through external appearance into the inner truth of things and in painting a Lucretia in the act of honorably killing herself "he painteth not Lucrecia whom he neuer sawe, but painteth the outwarde beauty of such a vertue." For poets, too, exterior visual detail is properly used as subservient to, though important in, the main purpose of capturing inner reality.

During the Renaissance, Miss Dundas observes, *ut pictura poesis* was understood to have particular relevance to narrative poetry and its problems. "Instead of using
the oblique approach of the dramatic or lyric poet, he must describe what happens and must communicate a sense of the reality of his tale. How can he do this? By writing as a visualizer . . . " 19

Rosemond Tuve, giving Renaissance rhetoric a more widely focussed treatment in Elizabethan and Metaphysical Imagery, says of Spenser's use of the ut pictura poesis approach--an example is the "so lively and so like" border of Busirane's tapestries (III. xi. 45)--that such descriptions are not intended to . . . please by being seen as faithful copy; they please only by virtue of the habit (in both writer and reader) of seeing the intelligible in the visible--a habit shared by most of the arts in an era like the Renaissance, and of which the extreme example is the emblem. 20

Also applicable to rhetorical tradition associated with The Faerie Queene, though disproportionately complex, are the terms enargia and energia, derived by the Elizabethans from Italian criticism and applied with shifting connotations by literary theorists and rhetorical popularizers. 21 Miss Dundas defines enargia as "that quality of style which consists in describing something so vividly that the reader seems to see it." 22 Paul Alpers, distinguishing the two, sees enargia as the rhetorically useful "rendering of visual experience;" energia, the other one, "derives its name from action and
finds its peculiar function in securing that nothing we say is tame (otiosa)." 23 Alpers observes that Puttenham, in his Arte of English Poesie, and Chapman in his Preface to Ovid's Banquet of Sense, used the two terms confusedly and that, unlike Italian critics such as Tasso, both Englishmen were "writing in a less strict and coherent tradition." 24 Alpers suggests that in their use of the terms Puttenham and Chapman were attempting to unite two aspects of poetry that all readers feel and that any critical theory seeks to explain—the feelings of sensory immediacy, on the one hand, and of cognitive clarity, on the other.

One feels that Puttenham and Chapman sensed the need for rhetorical authority first, and chose terminology to put into this framework second; it is this priority that may make their tradition, in Alpers' view, "less strict and coherent." The fact that Elizabethans, including Spenser, liked to feel behind them a supporting body of theory is of greater importance, in connection with the present study, than separate details of their efforts to postulate these theories.

The Faerie Queene has room for a great many uses of rhetorical description, most of which are not immediately necessary to a focus on the poem itself. The fact that such traditions did exist and were discussed is of more importance, establishing as it does a common ground
between the poet's act of writing a description and the reader's of visualizing the things described.

Narrative Structure and Visual Pattern

Dalle's observation on the importance of visual acts in advancing the action of *The Faerie Queene*'s narrative can be extended, I think, to apply to the thematic significance of the narrative, or rather, of the consecutive segments of narrative. In other words, a character's act of seeing something may tell us not only about the something but about the character, and the character's reaction to what he sees may become important to the thematic pattern of that part of the poem.

An example is the fight which takes place between Calidore and Crudor (VI. 1. 32 ff.), while Crudor's lady Briana watches from the battlements. The episode is similar, in a sense, to the watchman's seeing Red-crosse fight the dragon in the passage discussed above, except that the watchman is not an active character and his reaction to what he sees forms no part of the story.

Briana and Crudor as we first meet them comprise a quite negative example of Book VI's virtue, courtesy: Crudor has demanded as a courtship-gift from his lady
a mantle lined with men's beards and ladies' hair, which material Briana is forcibly collecting from passers-by. The story's fairy-tale atmosphere gives the action an air of primitivistic naivete and seems not so much hostile to Calidore's civilizing influence as simply untaught. Thus a visible demonstration and a lecture on courtesy do the job.

During the fight, Calidore and Crudor knock each other to the ground. Calidore gets up first, Crudor remaining unconscious, and the narrator takes care that we know Calidore's reaction to the situation and the fact that this reaction stems from a constant principle on Calidore's part:

Yet would he not him hurt, although he might:
For shame he wend a sleeping wight to wound.

(VI. i. 34)

Briana assumes that Crudor has been killed:

But when Briana saw that dreary stound,
There where she stood uppon the castle wall,
She deem'd him sure to have bene dead on ground,
And made such piteous mourning therewithall,
That from the battlements she ready seem'd to fall.

(VI. i. 34)

The reader sees as much of Briana's reaction to her view of the fight as he does of the fight; the emphasis is divided. What Briana goes on to see, of course, is Crudor's getting up again since Calidor has courteously refused to
slay an unconscious enemy, and the story ends happily.

Briana is overcome

... with infinite affect
For his exceeding courtesie, that pearst
Her stubborne hart with inward deepe effect ... 

(VI. 1. 45)

She and Crudor promise to forget the mantle-lining project,
to cease praying on wayfarers, to be married and, implicitly,
to live in the atmosphere of courtesy that Calidore has
demonstrated for them.

Pantomimic storytelling for the benefit of narrator and reader need not, however, involve the perception of a thematic truth by an actor in the pantomime. Braggadocchio, unlike Briana, seldom gets the point of anything that happens to him and remains ignorant of the principles of true knighthood. His role as miles glorusus 26 emphasizes the contrast between the world in which Braggadocchio would like to live—one in which he is capable of authentically impressing people—and the Faerie Queene world of actuality in which his own cowardice takes over.

Braggadocchio, riding over the plain with the false Florimell, has been challenged by Ferraugh and has haughtily suggested that each of the two ride a certain distance, turn, and meet "in equal tilt."
This said, they both a furlongs mountenaunce
Retird their steeds, to ronne in even race:
But Braggadochio with his bloody launce
Once having turnd, no more turnd his face,
But left his love to losse, and fled him selfe apace.

(III. viii. 18)

Braggadocchio's unexpected but hardly surprising
departure is in a sense self-explanatory: the visual
tableau contains the incident. Frequently the narrator
presents the reader with some quite mystifying scene,
the components of which must be identified and their
significance worked out. In such cases, usually, the
point of view is that of a specific character who comes
upon the scene and enters the action without complete
knowledge of what is going on. Britomart happens upon
six knights attacking one (III. i. 20); the situation
does not become clear until she has not only entered the
fray but ended it, and the identification of the lone
knight as Redcrosse occurs, obliquely, much later, at the
end of the canto. At another point Satyrane is riding
along and sees

. . . far of a mighty giauntesse,
Fast flying on a courser dapled gray
From a bold knight, that with great hardinesse
Her hard pursed, and sought for to suppressse:
She bare before her lap a dolefull squire
Lying athwart her horse in great distresse,
Fast bounden hand and foote . . .

(III. vii. 37)
--the unraveling of which tableau occupies the rest of the canto. A similar pattern can be seen in Guyon's encounter with Phedon, Furor and Occasion (II. iv. 3 ff.), in Arthur's meeting with Placidas, Corflambo and the dwarf (IV. viii. 38), and in the disconnected episode in which Satyrane and Britomart pursue, briefly, the giant Ollyphant whom they prevent from capturing an unnamed young man (III. xi. 3-6).

The Narrative's Visual Aids

When Redcrosse seems about to waver in his resistance to suicide, Despair makes the most of the moment:

Hee shewd him, painted in a table plaine,
The damned ghosts, that doe in torments waile,
And thousand feends, that doe them endlesse paine . . .

The sight whereof so throughly him dismayd,
That nought but death before his eies he saw . . .

(I. ix. 49-50)

The reader sees the "table plaine" chiefly in terms of Redcrosse's reaction to it; the individual pictures are not described for us. The subject matter fits the rest of the poem's description of the place in which the "table" is found, however, as Ate's collection of souvenirs fits the allegorical abode of Strife (IV. i. 21-24).

Busirane's tapestries are equally appropriate decoration and, like Ate's collection, are described in detail
for the reader. The degree of detail varies; some of
"Cupids warres" are simply mentioned, while at least two
of them are immediately visualizable as pictures. Danae
receives the "hony dew" raining golden into her lap while
her guard in the background, quite unsuspecting, keeps a
door barred (III. xi. 31). Leda's panel is described with
explicit reference to its being a work of art, made by a
craftsman of individual excellence:

O wondrous skill and sweet wit of the man,
That her in daffadillies sleeping made,
From scorching heat her daintie limbes to shade:
While the proud bird, ruffing his fethers wyde
And brushing his faire brest, did her invade!
Shee slept, yet twixt her eielids closely spyde
How towards her he rusht, and smiled at his pryde.

(III. xi. 32)

With the bedroom episode at Malacasta's (III. i. 59 ff.)
fresh in mind, the reader can imagine Britomart's reaction
to this scene, and the emphasis on the panel as a made
object, a tapestry woven to a design, reminds us of the
narrative situation at hand: the Knight of Chastity
scrutinizes her surroundings as she goes to the rescue of
an imprisoned maiden. This panel, with its daffodils,
is the most vividly tapestry-like of the list, in which
five gods are specifically included, with illustrations
of from three to six separate adventures classified under
each. At the end, we see
Kings, queenes, lords, ladies, knights and dam-
sels gent
Were heap'd together with the vulgar sort . . .

(III. xi. 46)

--a jumbled ending similar to the confused rabble which
follows the orderly first segments of the Mask of Cupid
in canto xii. The tapestries regain their clearly visual-
izable identity as man-made works of art with the mention
of their border, designed of

... broken bowes and arrowes shivered short,
And a long bloody river through them rayld,
So lively and so like that living sence it fayld.

(III. xi. 46)

That an object is "like" something reminds us that it
isn't the something; on the fictional surface this border
is woven of threads and serves to unify pictorially, as
it does thematically, a series of graphic designs. The
same device occurs at the end of the narrator's descrip-
tion of Malacasta's tapestries: Adonis has been trans-
formed into a flower "Which in that cloth was wrought, as
if it lively grew" (III. i. 38).

Malacasta's tapestries, since they illustrate only
one story, are easier for the reader to visualize as a
whole. Frederick Hard has in fact seen the passage (III.
i. 34-38) as essentially a transcription of actual visual
experience. The arras, he finds, consists of four panels.
In the first, Venus displays in some unspecified manner the
severity of her love for Adonis; the second depicts the "sleights and sweet allurements" Venus practised—making flower garlands for Adonis, bathing him in fountains, watching him sleep. Contemporary and traditional conventions would easily allow the same figure to appear several times in a single visual unit, and the flowers and pictorial details add verisimilitude. The third panel, as Hard separates the units, has a carefully described spatial composition:

Lo! where beyond he lyeth languishing,  
Deadly engored of a great wilde bore,  
And by his side the goddesse groveling  
Makes for him endesse mone, and evermore  
With her soft garment wipes away the gore,  
Which staynes his snowy skin ...  

(III. i. 38)

The fourth panel shows Adonis as a flower. Hard's four-part division does not—seem to me specifically brought out in the poem, but the reader does have a sense, however vague as to boundary, of a series of pictures corresponding in a general way to visual conventions known to Spenser's readers. The degree to which the poem allows the reader to visualize the scene described is, I think, carefully controlled; the visual impression, however vivid, has a subordinate relationship to the story as a whole and especially to the moral alignment of the individual passage.
The question of the relationship of the visual arts to *The Faerie Queene*'s didactic pattern has involved the tapestries of Malacasta quite directly. C. S. Lewis has remarked that

Spenser uses art to suggest the artificial in its bad sense—the sham or imitation. Thus he uses pictures to suggest luxurious corruption in the house of Malacasta...28

Lewis over-reacts here, one feels, and yet there is something to it: Alma's parlour, part of an exemplary household all round, is described as not having any mind-bending pictures on its hangings:

... a royall arras richly dight,
In which was nothing pourtraed nor wroght,
Not wroght nor pourtraed, but easie to be thought.

(II. ix. 33)

One needs to remind oneself that this attitude could hardly be generalized: the Elizabethans, in other contexts, delighted in the visual-intellectual complexities of the emblem and seemed to consider the perusal of emblem books a worthwhile pastime. Phantastes' walls, however, in another part of Alma's castle, are decorated in a way which contrasts with the pictorial simplicity of the parlour hangings:

With sondry colours, in the which were writ
Infinite shapes of thinges dispersed thin;
Some such as in the world were never yet,
Ne can devised be of mortall wit;
Some daily seene, and knownen by their names,
Such as in idle fantasies doe flit:
Infernall hags, centaurs, feendes, hippodames . . .

(II. ix. 50)

This chamber is filled with buzzing flies which represent
"all that fained is, as leasings, tales, and lies" (st. 51), and the tone of disapproval is unmistakable. The reader, aware of the imagaic prevalence within The Faerie Queene of such "thinges dispersed thin," may feel that the narrator is displaying a remarkable objectivity.

A contrasting tone of didactic approval is obvious in the description of

. . . the second rowme, whose wals
  Were painted faire with memorable gestes
  Of famous wisards, and with picturals
  Of magistrates, of courts, of tribunals,
  Of commen wealthes, of states, of pollicy,
  Of lawes, of judgementes, and of decretales;
  All artes, all science, all philosophy,
  And all that in the world was ay thought wittily.

(II. ix. 53)

The fact that the reader need not visualize an immediate image for a painting of "lawes" or "decretals" indicates the prevalence, here, of what Miss Tuve has called "statement" over image; as frequently happens, the reader is given the impression of a visual experience without the actual details.

The function of descriptions of visual art in The Faerie Queene, as far as the experience of seeing in itself is concerned, seems to me of an auxiliary nature:
unlike visual acts in which characters catch sight of
one another or come upon a tableau of ongoing and mys-
terious action, the paintings, tapestries and sculptures
(such as the carved fountain in the Bower of Bliss, II.
xii. 60) supplement the main narrative action without
actually advancing it.

Visual Coherence and Didactic Significance

An important result of the consistent, interrelated
visual structure of The Faerie Queene is that the poem
itself takes on a self-sufficient existence: it becomes
a thing in itself, not dependent on its narrator, who
seems to be recording events as they take place rather
than inventing them. Robert M. Durling speaks of Spen-
sor's

habit of elevating the material of the poem to a
position above the Poet (not, as in Ariosto, below
him and at his command) ... Spenser avoids Ariosto's
attitude of absolute dominance of the poem in favor
of a more modest approach. 29

Kathleen Williams, discussing the poet's voice in
The Faerie Queene, agrees with Durling on the poem's
"modest approach," the effect of which is "to make greater
claims for the poem than Ariosto's attitude does for his."
The narrator of The Faerie Queene, when he does make his
presence felt, does so under the authority of his vision, the poem.

For Spenser the vision, though it is something given, is also something achieved; in his use of the convention it suggests not dreamlike ease but difficult, concentrated, sometimes painful attention. The vision has to be won by the devoted exercise of all the poet's powers. When it comes it is, in its finality and authority, like a thing revealed, existing independently of the poet who makes it into a speaking picture. 30

With so much care, the poet presents the world which he himself "sees" rather than creates; the reader, with considerable difficulty and concentrated attention on his own part, attempts to visualize what the poet has given him. The important role played by acts of sight within the narrative fits into the overall pattern. In addition, the presentation of a fictional world as a thing in itself gives, I think, a considerable air of authority to the didactic principles on which the fiction is built.

The question has arisen as to whether a fictional narrative can properly have a didactic-rhetorical internal structure, or, contrariwise, whether a didactic work, aimed at teaching the reader through his own reactions, can really be called a story. To me such a conjunction seems entirely possible; to Paul Alpers, for example, it is not. Alpers, in his valuable study of The Faerie Queene from the aspect of the reader's response, holds that The Faerie Queene is not a story at all but a rhetorical address
from the poet to the reader, making use of fictional devices in ways quite subordinate to the poem's rhetorical purposes.

The point at issue here seems to have to do with the degree of emotional, sensory and intellectual participation the reader is allowed within the fictional world. To Alpers, apparently, to give the reader any participation at all negates the story's claim to fictional existence. Quoting as contrary evidence C. S. Lewis' declaration that Spenser is essentially a narrative poet whose style is that of a storyteller, Alpers finds that Spenser's writing "makes sense only as a rhetorical instrument, a means of appealing to the reader's feelings and awarenesses," and that, this purpose being successfully achieved, "an episode in The Faerie Queene . . . is best described as a developing psychological experience within the reader, rather than as an action to be observed by him."

I have dwelt on this point because I treat the poem as a fictional narrative, and it would seem fair to give some attention to an opposing view. Perhaps there is really no opposition; much of the argument may boil down to definitions. In Alpers' view the subject of this study could be labelled an investigation of the workings of certain of the "fictional devices" through which the poet
addresses the reader, and my observation that the didactic purpose of the poem is strengthened by the fiction's being presented as a coherent world rather than as a poet's invention might, in the same way, appear a tying-in of the rhetorical device with the major undertaking. This seems wrong, however. The connotations of a kind of generic life, a self-existing pattern, which one finds in thinking of the poem as a fictional narrative (and particularly as a romance narrative), seems to me highly applicable to *The Faerie Queene*’s nature and something I would not want to underemphasize.
NOTES TO CHAPTER I

p. 7

p. 8
2. Dallett, p. 94.

p. 11
4. St. George was known in Elizabethan times primarily as a dragon slayer, according to Grace W. Landrum; Spenser restored to him the concept of holiness. "St. George Redivivus," PQ, XXIX (1950), 381-388.

5. To discuss a proportionate sampling of passages would take too much space in a chapter attempting to survey concisely some of the aspects of the importance of seeing in The Faerie Queene. For instances of characters' appearing on the sight of other characters, sometimes reciprocally, see I. vii. 29 ff., II viii. 10, III. vii. 37, III. xi. 3, V. iv. 21, VI. ii. 3, VI. ix. 5. This list is quite incomplete. I have arranged it sequentially so that the reader, in looking up the passages cited here, will be certain to notice additional examples as he turns the pages.

p. 16


10. These pictorial analogues, significant in their dissimilarity, may be found and compared most easily throughout the Variorum's commentary. An annotated list comprises part of Rudolf Gottfried's article, cited below.


p. 23
17. Dundas, p. 60.


p. 24


21. Baxter Hathaway, in *The Age of Criticism: The Late Renaissance in Italy* (Ithaca, N. Y., 1962), provides a clear discussion of the use of both terms during the development of criticism in Italy.

22. Dundas, p. 63.

p. 25


p. 27

25. A direct association between this episode and folk material has been made by Edgar A. Hall, who cites two French romances of the Grail-Perceval cycle and finds the source of the hair-motif in several stories from Celtic folklore. "Spenser and Two Old French Grail Romances," *PMLA*, XXVIII (1913), p. 539-554.

p. 28


28. C. S. Lewis, *Allegory of Love* (Oxford Univ. Press, 1958), p. 327. Lewis cites the tower rooms of Alma as an exception to this statement: "this is the obvious, perhaps the only, way of allegorizing the fact that the external world enters as image into the human mind."


32. Alpers, p. 9.

CHAPTER II

THE POEM'S SETTING

The spatial setting of *The Faerie Queene* is experienced visually, a horizon-ful at a time. From a cumulative series of experiences, the reader builds up a general impression of the characteristics of Faeryland.

This impression is apt to be described with more reliance on negative expression than on positive. The reader becomes quite conscious of all the things Faeryland isn't. Faeryland is not related to the "real" world in the sense that the *Orlando Furioso*, for example, is, with its "actual" Paris and other geographical points of reference, arranged in a consistent pattern and of use to Astolfo, looking down and following rivers as he navigates the Hippogriff (O. F. XXXIII. 99). C. S. Lewis has characterized the world of the *Orlando Furioso*:

What lies immediately below the surface of the Italian epic is simply the actual—the daily life of travel, war, or gallantry in the Mediterranean world . . . Thus Agramant's war with the Franks is, on the surface, purely fantastic, and the prowess of its combatants impossible; but beneath all this we detect the familiar
lineaments of a real war. There are problems of transport and lines of communication. Defeat for the invader means falling back on cities already taken... The whole story could be plausibly re-written in headlines or general's memoirs. 1

The geography of Faeryland would not support this sort of thing; points are not located in relation to one another, and there is no consistent feeling of distance or direction. Coleridge's comments remain applicable:

You will take especial note of the marvellous independence and true imaginative absence of all particular space of time in the Faery Queene. It is in the domains neither of history or geography; it is ignorant of all artificial boundary, all material obstacles; it is truly in land of Faery, that is, of mental space. 2

Lacking "artificial boundaries," Faeryland does not tell us clearly what is and what is not within its limits. Una's parents' kingdom is so close to biblical and mythological golden worlds that we are not surprised when we do not encounter it again and when Redcrosse, after the wedding, returns to the service of the Faerie Queene, according to his vow (I. xii. 41), as if he were setting off for a quite different realm. Like the heavenly city he sees from the Mount of Contemplation, Una's parents' kingdom is Redcrosse's hope of what he will deserve when his active service is finished, and Faeryland is for him the scene of this active service. Again, when Calidore chases the Blatant Beast through the several estates of Tudor England and comes to a pastoral landscape where the
Beast is either absent or unrecognized, the reader is not certain which, if either, of these two settings is located in Faeryland (VI. ix. 3-5).

Yet there are instances in which the setting of the narrative is clearly separated from the "actual" world (the two distinct genealogical histories in II. x. is an example), and traveling from the actual world to Faeryland becomes a significant action in a protagonist's quest. It is almost as if the thing to do, upon acquiring a quest, is to come to Faeryland to pursue it. As a romance setting, Faeryland is naturally adapted to the quest structure.

Northrop Frye has remarked that

the essential element of plot in romance is adventure, which means that romance is naturally a sequential and processional form ... The complete form of the romance is clearly the successful quest. 3

Britomart, not a native at all, a member of a more historical society in which battles are fought with Saxons (III. iii. 58), enters Faeryland in search of Arthegall, whose image she has seen in a magic mirror. In the same way, Arthur, having seen the Faerie Queene in a dream, comes to Faeryland in search of her. Arthur's and Britomart's original environments are presumably similar and share a period of fictional time: the narrator makes it clear that Arthur visits Faeryland before he becomes King (I. ix. 3-6), and each is acquainted with Merlin.
The different ways in which these two seekers carry out their respective searches form, I think, a good example of the flexibility of Faeryland space within its implied boundaries and of the ease with which the setting allows us to realize that something is operating besides ordinary time-and-space patterns.

Britomart's task is comparatively simple. She does not know what Artegaill looks like; in the mirror he has appeared wearing the armor of Achilles (III. ii. 25), and he first appears in the poem disguised as the Salvage Knight (IV. iv. 39). She does not know, either, where precisely he is to be found in Faeryland, and for Britomart to wander about the landscape in a fairly random way, leading a knightly life herself, seems a sensible enough procedure. Britomart eventually does encounter Artegaill within a chivalric situation, recognizes his face

To be the same which in her fathers hall
Long since in that enchanted glasse she saw

(IV. vi. 26)

and her quest is essentially finished on the spot when he falls in love with her.

Arthur's case is quite different. To the novel-trained modern reader with his insistence upon continuity of detail, Arthur's successive declarations of intent to
find the Faerie Queene are apt to seem half-hearted and rather silly, since he does not immediately set about this purpose in any spatially efficient way. Arthur leaves Una and Redcrosse (I. ix. 20) "to seeke his love," and reappears in Book II, saving Guyon from the Paynim brothers. In conversation with Guyon, who bears the portrait of the Faerie Queene on his shield, Arthur remarks that he has been seeking the Queene for a year:

"Yet no where can her find; such happinesse Heven doth to me envy, and Fortune favourlesse."

(II. ix. 7)

Guyon replies:

"... But you, faire sir, be not herewith dismaid,
But constant keepe the way in which ye stand;
Which were it not that I am els delaid
With hard adventure, which I have in hand,
I labour would to guide you through al Faery Land."

(II. ix. 8)

Both remarks seem rather odd. Arthur has brought Heaven and Fortune into what would seem a simple matter of traveling from one point in space to another. As a sovereign, Gloriana is unlikely to wander about disguised and is permanently located, presumably, on her throne in Cleopolis. Guyon has just left Fairie court, according to the synopsis of Book II in the Letter to Raleigh and according, within the narrative, to Guyon's description of his
quest at Medina's castle (II. iii. 40 ff.). Instead of suggesting that Arthur turn around and travel the way he, Guyon, has just come, Guyon advises him to "keep the way in which ye stand"—straight ahead, presumably; and Guyon speaks of the process of going someplace as an innately difficult one, requiring not verbal directions but a personal guidance at which he would "labour." "All" of Fairyland seems to lie between where Arthur is and where he wants to be.

I think the reader will agree, however, that the spatial discrepancies become exaggerated only as I recite them out of context; within the poem, they do not impede the narrative and one does not notice them as discrepancies, accepting them as appropriate characteristics of the "mental space," to return to Coleridge's term, in which Faeryland is set. This "mental" quality evolves within the reader's experience, as he, too, travels through the poem, and the relationship between the spatial setting and the characters' mental efforts becomes the sort of thing that the reader expects. Heaven and Fortune, working in their mysterious ways, are, after all, relevant to a character's itinerary. Guyon has advised the Prince to keep on the way he is going, to continue being his magnanimous self, and Arthur's reply shows that he is doing so: he asks Guyon if there is anything he can do
to help him in his, Guyon's, current adventure—a subject
hardly in line with an immediate spatial departure for
Cleopolis, but appropriate to a movement in mental space:

"Perhaps my succour or advizement meete
Might stead you much your purpose to subdew."

(II. ix. 9)

_Faerie Queene_ characters, as this example demonstrates, do not all traverse the same space in the same way. The stronger characters are able to get about more easily than the weaker ones. There is something of a hierarchy in this: Britomart, who goes forward resolutely on an unknown path, nevertheless needs a guide when she sets out for a specific place; Talus shows her the way to Radigund's city (V. vi. 18). Artegaill, however, at one point conducts Britomart and other members of their party to a castle which he apparently knew about ahead of time:

_They tooke their steeds, and forward thence did pas
Unto some resting place, which mote befall,
All being guided by Sir Artegaill:
Where goodly solace was unto them made,
And dayly feasting both in bowre and hall . . .

(IV. vi. 39)

Here even the narrator seems willing to leave the provision of shelter up to Artegaill. The castle is anonymous; its description suffices only to form a setting for the action at hand. Later (V. vi. 7), what is presumably the same
castle supplies Britomart with a window opening to the west, through which she sees Talus approaching with news of Artegaill's capture. T. K. Dunseath has remarked that the direction, west, is here used to indicate Britomart's proper line of quest: "To rescue Artegaill, she must travel due westward . . . whither her lover has already gone." 5 Dolon, attempting to trap her, takes her to his dwelling "Not farre away, but little wide by west" (V. vi. 22). This observation, I think, serves as an example of The Faerie Queene's manner of employing as much spatial pattern as is immediately needed and no more; the "west," though functional in the way Dunseath has seen it, could not be carried through Britomart's adventures or used as a directional analogy to virtue in general. With reference to Artegaill's major quest, the rescue of Irlanae, the westerly direction has a clear historical analogy since Ireland is west of England. Except for Calepine, who when lost in the woods "now west . . . went a while,/ Then north" (VI. iv. 25), the poem's other references to points of the compass relate to sunrises or settings, or to extra-Faeryland prophecies and recollections—Merlin's, Alma's chronicles', Paridell's.

An example of a specific setting which retains only as much geographical consistency as the narrative requires, and no more, is the Idle Lake over which Phaedria pilots
her painted boat and brings wayfarers to her island (II. vi. 6 ff.). This lake, even though Cymochles first sees it as "a river" (II. vi. 2), remains a surprisingly stable part of the narrative setting and is involved in an un-usually elaborate spatial pattern—one in which the reader must remember which wayfarers have been taken to the island, from what relative direction, and which have been left on the shore.

Phaedria conducts Cymochles to her island, leaving Atin behind; while Cymochles is asleep, she goes to the other side of the lake and takes aboard Guyon, who is approaching from the opposite direction. She leaves the Palmer behind on that shore (II. vi. 19 ff.). Guyon, who does not fit the mood of Phaedria's island, insists eventually on being taken the rest of the way across the lake, and there he naturally encounters Atin.

... gladsome Guyon salied forth to land,
And to that damsell thankes gave for reward.
Upon that shore he spyed Atin stand,
There by his maister left when late he far'd
In Phaedria's flitt barck over that perilous shard.

(II. vi. 38)

Such a degree of topographical accuracy occurs, however, only because it fits into both the narrative and thematic patterns of Guyon's quest, in which he appropriately encounters Atin as Strife at this point. It would not have
been necessary for the poem to account for the crossing of the lake in order to bring the two together. The lake is not mentioned as part of the itinerary of the next figure to appear, Pyrochles, the master of Atin, to whose aid Atin had gone to summon Cymochles. Since Pyrochles and Guyon had a fight (II. v. 3-14) and thus share a common point of departure, one might, if one were attempting to establish geographical consistency, wonder how Pyrochles crossed or avoided the lake. The question apparently is not considered important to the narrative. But Guyon's being deprived of the Palmer's counsel is an important lack, and the narrative does go to some trouble to establish, when the Palmer reappears two cantos later, the fact that he has solved the lake problem:

    . . . the palmer, whom whyleare
    That wanton mayd of passage had denide,
    By further search had passage found elsewhere . . .

(II. viii. 3)

A similar distortion of spatial pattern occurs in the case of Acrasia's bower. Atin goes there to fetch Cymochles (II. v. 35). The journey involves no particular difficulties and Cymochles, once stirred to action, leaves his bevy of wanton damsels and sets off as if to the next county. No sea journey is mentioned. Guyon, however, spends three days being piloted "over the mind's sea," 6 passing numerous sights and perils. Getting to
Acrasia's bower is for Guyon much more than merely running a squirely errand, and I think this recognition, of which the reader is aware when immersed in the sequential experience of reading the poem as well as when making a retrospective pattern of it, accounts quite satisfactorily for the spatial inconsistency.

**Dream-Space**

A frequent comparison of the setting of *The Faerie Queene* is to that of a dream. Perhaps this is another way of saying "mental space." C. S. Lewis has objected to the word "dream-like" as applied to *The Faerie Queene* because, apparently, the poem's visual ingredients are more like those of a dream than the term itself implies.

Its [The Faerie Queene's] images have the violent clarity and precision which we often find in actual dreams, but not the dimness and evasiveness which the overtones of the word dream-like (based more on waking reverie than real dreaming) usually call up. Certainly the images and settings of the poem can be jaggedly clear. What does remind us of dreams, quite legitimately I think, are the instances of what Freud has called "dream-work," the condensation, displacement, and general re-arrangement of components which we find familiar in themselves but which seem to float in *The Faerie Queene* with a strange freedom.
In seeking a literary tradition for this use of dream techniques, one arrives profitably at the medieval dream-vision. Arnold Williams, who feels that Spenser was considerably influenced by medieval models, points out that

Chaucer, whom Spenser called master, was a notable practitioner of this genre. . . . The dream vision is par excellence the medieval form developed for the exploration of the psyche and for the treatment of morality, both large items in Spenser's practice. 10

Constance Hieatt, in her carefully documented book, The Realism of Dream Visions, discusses the genre in itself and in relation to psychological experience, finding both important to the poetry of Spenser.

The more interesting allegory of the next century [the sixteenth], in the work of such poets as Skelton and Spenser, seems to owe at least as much to the allusive, kaleidoscopic vision of the fourteenth century as to the systematic allegories which appear to be more typical of the fifteenth century. 11

Comparisons of the overall setting of The Faerie Queene to the atmosphere of a dream can be extended, I think, to specific settings--to the horizon-ful of space which occupies the narrative focus at a particular point in the poem. Graham Hough, speaking of "the mechanics of the way the story is put together," observes that

Strictly the events take place nowhere; a castle or a cave or a lake appears when it is required by the narrative situation . . . As in dreams, the situation simply calls up its appropriate setting,
which becomes vividly present for a time and then disappears . . . We read the poem as we experience a dream, with the same slight bewilderment yet sense of latent purpose. 12

This "sense of latent purpose" associated with the poem's dream-like setting would seem to help alert the reader to thematic patterns embodied in the narrative.

An important structural element which The Faerie Queene shares with dream-vision and comes by naturally through the romance genre is the subordination of time patterns to spatial ones. This characteristic affects the reader's visualization of the narrative by allowing the action to continue unimpeded by the delays which a strict adherence to time-patterns analogous to those of the reader's world would necessitate. A simple and easily visualized action pattern takes precedence, for example, when Redcrosse climbs the Mount of Contemplation and the hermit tells him he is not ready:

"But first thou must a season fast and pray, Till from her hands the spright assoiled is, And have her strength recur'd from fraile infirmitis."

That done, he leads him to the highest mount . . .

(I. x. 52-53)

We have not had to imagine Redcrosse climbing down the mountain, fasting and praying for a season, and climbing up again; the narrative gets right on to the vision at hand.
Plain and Forest in The Faerie Queene

One finds in The Faerie Queene two kinds of space, as far as the setting for the poem's essentially romantic quest-structure is concerned: that which is to be traveled through, in one category, and that which comprises a resting-place for the travelers, in another. This rest may be neither wholesome nor voluntary, from the protagonist's standpoint; Orgoglio's imprisonment of Redcrosse (I. vii. 15 ff.) detains the knight from his quest and is a didactically evil resting place. The House of Holiness (I. x. 3 ff.) also detains Redcrosse from his immediate linear pursuit of the quest, but the things he learns there make it possible for him to complete the quest and this setting can be placed, naturally, on the positive side of the didactic dichotomy.

Since in this chapter I am concerned with the general characteristics of The Faerie Queene's spatial setting, I shall discuss here the first kind of space mentioned above, that through which the characters travel; specific settings, at which the characters pause, will be dealt with in Chapter V, below.

Usually, Faerie Queene characters travel through either a rolling plain or a dark forest. Each has its variations. The difference between them, however, is
consistently borne out in the visual qualities of each, since on the plain one can see other people approaching and in the forest one cannot.

The several cantos of Book IV which I used in the previous chapter as an example of the importance to the narrative of the act of seeing may also serve as an example of the open plain as a spatial setting. The "narrative camera" seems to wander over the plain at will, unimpeded. Britomart and Amoret take the story with them until they meet the Duessa-Ate-Paridell-Blandamour group (IV. i. 17), when the story shifts to the adventures of this foursome as it intersects the paths of other travelers (Scudamore, Glauc; Ferraugh and the Snowy Florimell; the Squire of Dames; Cambina-Canacee-Triamond-Cambell; Braggadocchio)—leaving behind some of these wandering figures and incorporating others. The countryside through which they pass has no individuality, no particular landscape features, and all it does is hold the travelers up and refrain from obstructing their view as they approach one another. It is simply the basic plain on which the reader assumes himself and the characters to be, whenever no specific visualizing directions are given.

Undifferentiated as it is, however, the reader becomes aware of Faeryland's open plain as possessing certain
characteristics related to specific kinds of situations. The plain has to do with social rather than private events. Upon the plain, characters ride about in social groupings; when a lone character encounters another lone character, an event which occurs with relative infrequency because of the tendency of groups to gather members as they go along, the encounter nevertheless retains a social, almost a ritual nature. Greetings are exchanged, information sought, challenges given, in a way which recognizes the existence of precedent, of an accepted social pattern for doing things. Even when the social requirements of a situation are apparently ignored, when Blandamour attacks Ferraugh without warning and rides away with Ferraugh's lady (IV. ii. 6-7), the event's occurrence within a context of ritualized encounters marks it as a bad or parodied example of a basic social situation which the poem is presenting in a number of variations.

The plain's uncluttered visibility, the fact that characters can see one another approaching from a distance, allows them to gather their ritual identities about themselves, to observe the approaching knights' emblazoned shields and perhaps to recognize a device, as Blandamour knows Scudamore (IV. i. 38-39), or as Scudamour, accompanied by Artegall, in turn recognizes the approaching figure of Britomart as the one he has been looking for:
Whilest thus they communed, lo! farre away
A knight soft ryding towards them they spyde,
Attpyr'd in forraine armes and straunge aray:
Whom when they nigh approocht, they plaine descryde
To be the same for whom they did abyde.

(IV. vi. 9)

The reader's visual involvement in passages such as this one hardly needs to be emphasized. "Spenser uses a three-part structure for him images that suggests the differentiated planes of background, middle ground, and foreground," Judith Dundas has observed, using as an example Una's gradual focussing upon the damsel carrying a pot of water (I. iii. 10). 13

The visual participation in which the reader finds himself on entering the forest, however, is of a quite different sort in that neither the reader nor the characters can see much of anything. Ritual, sociable identities are left behind, or there is not time to use them. Florimell flashes unexpectedly across the narrative's field of vision and the knights who see her react immediately, without consultation or parley: Arthur and Guyon set out after Florimell, Timias pursues the foster, and Britomart awaits their return "a certain space" and then goes on her way (III. i. 18-19).

Related to the quality of unexpectedness which characterizes events in the forest, naturally enough in a
setting where one's visual focus is extremely limited, is the connotation of danger. Here, as in the ability to travel through space generally, the reader notices varying degrees of vulnerability and strength. Some characters can travel in the forest, or even live there, without falling prey to its dangers, while others seem to find themselves in perilous situations the moment they set foot in the forest.

These categories of endeavor among the stronger figures, of being able to get from place to place and to function in the forest, overlap somewhat, as one might expect. Calepine, on becoming a stronger person after his stay with the Salvage Man, demonstrates this growth by rescuing a baby from a bear in the woods (VI. iv. 17 ff.) and, shortly afterward, locating his lady Serena just as the cannibals are about to sacrifice her—a discovery which, as the narrator remarks, occurs "by chaunce more than by choyce" (VI. viii. 46 ff.), but which, like fortuitous coincidences in romance generally, would not happen to a character unworthy of it.

Weaker figures would seem best advised to stay out of the forest or to seek company when they must enter. Alone in the forest, Serena is seized by the Blatant Beast (VI. iii. 24), Emylia and Amoret by Lust (IV. vii. 4 ff.) But
both these ladies thrive best under protection no matter where they are; a better example of the a-social difficulties presented by the forest is the case of Timias, a stalwart squire who functions confidently outside the forest but who suffers repeated disasters within it. While pursuing the foster Timias is attacked by him, unexpectedly, from a "covert glade" in the forest and with the aid of the foster's two cowardly brothers (III. v. 17 ff.). After Belphoebe cures his wounds, Timias is attacked by the Defetto-Despetto-Decetto trio and then by the Blatant Beast (VI. v. 13 ff.). On being cured of this wound by a hermit, Timias receives advice which seems to imply that he is not a forest type and should stay out of it: "Shun secre sie, and talk in open sight" (VI. vi. 14).

It is noticeable that the successful inhabitants of the forest are non-human, placed either above or below the anthropomorphic, romance-oriented figures who constitute the poem's didactic norm. Belphoebe and her nymphs sustain a society of their own, unthreatened by such as Braggadocchio (II. iii. 21 ff.), dwelling in a "pleasant glade" (III. v. 39) and hunting in the forest. Belphoebe's preference as to the proper kind of place to live seems, in fact, consciously inverted. She sees the court, not the forest, as the abode of darkness and savagery,
explaining to Braggadocchio that the dweller at what
Braggadocchio has called "joyous court"

"Does waste his dayes in darke obscuritee,
And in oblivion ever buried is . . ."

(II. iii. 40)

Belphoebe's view of the forest as the setting of heroic
action where Honor may be found "with perill and with
paine" contrasts considerably with her own luxurious
bower, but the subject of her remarks is knighthood and
she is not herself, after all, a knight.

The beauty of the woods is presented as an ambiguous
quality where mortals are concerned. Redcrosse is be-
guiled from his quest by the beauty of the Wandering
Wood--

And foorth they passe, with pleasure forward led,
Joying to heare the birdes sweete harmony . . .

(I. i. 8)

--and later, beside the fountain, succumbs to woodsy
pleasure and meets disaster in the forms of Duessa and
Orgoglio (I. vii.). Pastorella and her friends, going
to "the grene wood, to gather strawberies" (VI. x. 34),
are leapt upon by a tiger and saved by Calidore as knight-
ly protector. (Calidore, in the same canto, is described
as having taken up the trade of a hunter in the woods; his
ability to do this distinguishes him from the shepherds.)
Forest dwellers who are presented as somewhat below the poem's didactic norm, as Belphoebe and most of the knights are above it, include the satyrs who rescue Una from Sans Loy (I. vi. 7), being sent, the narrator explains, by "Eternal Providence." The same satyrs, however, are capable of presenting a danger to lone ladies in the forest; Satyrane's father is described as having taken by force the "lady myld," Thyamis (I. vi. 21 ff.).

The fact that Hellenore finds happiness with the satyrs is presented as a form of degradation which, through the novella-fabliau rhythms of the story, one does not take very seriously: Hellenore is not a fair romance lady even though, in the supper scene (III. x. 19 ff.), she knows how to parody one. The satyrs show a tidy, cheery domesticity in their dances and dairystings which partakes, tangentially, of the natural goodness of the Salvage Man later on (VI. iv. 2 ff.) and which contrasts with the next major sequential episode, the rescue of Amoret from Busirane; the life of the satyrs, when seen from this vantage point, becomes a hearty example of simple society, quite uncontaminated by the conventions of courtly love.

**Historical Space**

An apparent contradiction to the free-floating, non-geographical quality I have described as belonging to
Faeryland would seem implicit in the spatial settings
of passages identifiable as historical allegory. A
fictional action which corresponds to an action outside
the fiction must, one feels, be set in a space in which
"real" geography has some sort of influence. If forests
or open plains, for instance, occur in a story which
the reader recognizes as being related to external history,
one would expect these forests or plains to have to do
with actual maps rather than with states of mind, with
degrees of social interaction as opposed to private emo-
tions. In fact, there would seem to be employment here
for an Orlando Furioso-type setting, aligned at a number
of points to actual geography, however many forests,
riverbanks and caves intervene as undifferentiated romance
territory.

In the reader's visual experience, however, this is
not really the case. The settings as they occur are
visualized from common romance-narrative stock: a city,
a throne room, a seashore. Points are not consistently
related to one another in topographical terms. An occa-
sional maplike detail may serve as a clue or a bit of
appropriate description, as Belgae's city, corresponding
to Antwerp, is located "farre up land" (V. v. 25). A
reader who "sees" clear connections between the poem
and the world in which the historical events occurred is speaking of an act of intellectual comprehension, as T. P. Roche has implied:

In reading Spenser one feels no sudden jarring shift from the land of "mental space" back to the real world of history and geography, from the green world of Faeryland to the red and white world of Tudor history... So inobtrusively has the real world entered the world of Spenser's creation that the two are in danger of being confused... 14

Geographical components of The Faerie Queene's historically-influenced episodes do, however, tend to present themselves in a more matter-of-fact way than one finds in the settings of passages allied to romance or moral allegory by themselves, even if there is no mappable consistency about the general spatial patterns of historically-influenced episodes. Artegaill and Sir Sergis find it necessary to cross an ocean on their way to rescue Iranae and go about this matter in a startlingly everyday, business-like fashion:

Tho, when they came to the sea coast, they found
A ship all readie (as good fortune fell)
To put to sea, with whom they did compound
To passe them over, where them list to tell...

(V. xii. 4)

This brisk contractual process forms a considerable contrast with Guyon's wondrous journey to the Bower of Bliss, or with his shorter hop to the island of Phaedria aboard that lady's merry painted boat.
Artegall crosses a body of water again on leaving the Salvage Isle, although we are not given details of the arrangement. What the spatial pattern does in this case is inform us that the hags Envy and Detraction, who attack Artegall "as he back retourned from that land" (V. xii. 28), dwell on his home ground and not on the Salvage Isle. Translated into external history, one finds that the most powerful enemies of Lord Grey were located in the English court rather than in Ireland—-not a surprising fact; but the precise placing of the ocean on Artegall's linear travels at least keeps us from misplacing the enemies in the poem. 15

But this matter of accuracy in the placing of geographical land masses is not consistent. Arthur and Artegall would have needed to cross some sort of water to get to the land of Belgae, if the reader were unable to place the setting in relation to an actual Europe without this formality, but it is not needed. The geographical references which the poem does include are sufficient for the reader to make the proper connections; the poem makes no effort to amass actual details for their own sake.

The type of visualization which *The Faerie Queene'*s historical allegory requires of the reader does not
differ, scene by scene, from that of the rest of the poem. The narrative is carried by romance-narrative figures and settings which the reader visualizes on his own, more or less, without a great deal of descriptive direction from the narrator. Mixed with these, frequently as an opponent, one finds a more grotesque figure, described in more detail but difficult to visualize and similar in this way to a pictorial emblem. The visual pattern is similar to that of fairy tale and myth, in which idealized romance figures regularly confront grotesque monsters: Arthur's battle with the triple-bodied Gerioneo (V. xi. 4 ff.) reminds the reader of Hercules’ encounter with a monster of the same name. A. C. Hamilton, discussing the effect of "the pressure of fact" on the structure of Book V, observes that "the last three cantos are distanced from fact by the increasing element of fairy tale—the final episode is pure fairy tale." 16

That an episode related to external fact should follow the familiar form of fairy tale, one of the ingredients of the romance genre, seems curious. One explanation may lie in the interaction between history and romance in Tudor England. E. M W. Tillyard has written at some length upon the "political myth" and its emphasis on Arthurian romance, sponsored by the Tudors and having to do with the necessity of strengthening the "ancestral credentials."
A detail of the Arthur legend was that, like Barbarossa and Lord Kitchener, he did not die but that he would reappear in the fullness of time. Henry VII fostered the notion that in some way the House of Tudor realized this detail of the legend. He did not claim to be Arthur reincarnate himself but he wanted his house to reenact the glory Britain enjoyed in Arthurian days; and that was why his eldest son was christened Arthur. 17

The Elizabethans shared, as well, what may be a universal human tendency to visualize historical events according to established pictorial and narrative conventions. Allegorical tableaux, many of which referred to present or immediately past historical situations, were standard components of civic pageants and royal entrances. Robert Withington discusses a large number of these processional tableaux in his English Pageantry; 18 Edwin Greenlaw treats this habit of thought throughout his Studies in Spenser's Historical Allegory. 19

A study undertaken from the other end, so to speak, by R. C. Strong and J. A. van Dorsten, concerns Leicester's brief career in the Netherlands. The book includes numerous contemporary illustrations, many of them schematic or emblematic tableaux with romance overtones; one is reminded of the festivity which follows the successful accomplishment of knightly deeds in The Faerie Queene— including the celebration by Belgae after Arthur rescues her from her oppressors, an episode to which Strong and
van Dorsten refer in their introduction. The fact that
this triumph does not actually occur elicits the follow-
ing comment:

Nevertheless, history cannot and should not be
entirely read in the light of actuality. For a
brief period in 1585 and 1586 it did seem as if
England and the United Provinces were to be joined
under a single Crown. Politicians, poets, and pag-
eant-masters combined in an effort to propagate the
idea of an Anglo-Dutch state. Like the gorgeous
palaces and cloud-capped towers of Prospero's magic
they were to vanish . . . Yet they deserve the seri-
ous consideration of the historian, representing as
they do the hopes and aspirations of those in the
Netherlands who turned to England rather than France
for help. To the people involved it was a very real
situation, a way out of the terrible dilemma which
faced them. That it was to end in disaster could
not be foreseen with certainty by anyone in 1585. 20

Spenser's transmutation of these hopes into fictional
solidity might be excused on the same ground—that, as
hopes, they did exist and are important. Within the
limits of this study, however, the relationship of fact
to fiction is significant only as to the degree of altera-
tion in the reader's visualization of figures and settings
which "the pressure of fact," to use Hamilton's term,
may bring about. I have observed above that there is
not a great deal of difference between the visual presence
of Samient, for example (V. viii. 9), or Flourdelis (V.
xi. 44 ff.), and any romance maiden in need of rescue.

The difference which the reader does notice in his-
torical-allegory passages can most clearly be traced, I
think, to the narrative pattern rather than to a scene's
pictorial components. What happens in the story is apt
to seem different from the usual romance-narrative plot
in which the lovers are re-united, the dangers overcome,
the ending both happy and permanent.

The story of Fleurdelis, for example, is made up of
familiar parts but the end result seems odd. Fleurdelis'
knights are being attacked by a "rude rout"—in itself an
unusual knightly danger, as Roger Sale has pointed out in
his discussion of Book V 21—when Artegaill and Talus
rescue him; on his being returned to her, the lady dis-
dains him, and Artegaill calls her to account as a proud
maiden. Fleurdelis, though abashed by the lecture, does
not react with the enthusiasm which Arthur succeeds in
instilling in Poeana in a similar narrative situation
(IV. ix. 14) and merely allows herself to be carried
away by her knight, "nor well nor ill apayd" (V. xi. 64).
The story does not end with the promise of continuing
felicity; presumably, the reader's awareness of this lack
was intended to function as a comment on the historical
situation, "the latest historical event definitely alluded
to in Book 5, viz. the recantation of Protestantism by
Henry IV of France in July, 1593." 22
In a similar way, the narrative emphasis on the trial of Duessa is shifted away from the dramatic result, from the question of what is to happen to Duessa after all. Instead the emphasis is placed on the difficulty Mercilla experiences in coming to a decision:

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

(V. ix. 50)

There is nothing disturbingly elusive about this, from the visual description alone; we can see Mercilla's tears and her "purple pall," the dismissing gesture with which she arises from the throne, in a quite detailed focus. Yet this is the end of the canto. Duessa's fate is left in suspense, and the scene itself is not brought back at all. Instead we learn from the narrator, in a rather offhand way, that Duessa was executed after all. "Fussily, fraudulently, but very touchingly," says Roger Sale, who sympathizes with the poet's difficulties here, "Spenser actually scurries around his subject." 23
The romance setting of Mercilla's throne room starts over with another case, that of the "two springals of full tender yeares" (V. x. 6) who arrive in search of a champion, and this time the pattern of conventional romance-narrative manages to hold on as Arthur slays Belgae's enemies—but at the price of historical accuracy, as Strong and van Dorsten point out:

And yet if we turn to examine the contemporary sources of this passage in The Faerie Queene relating to the Queen's aid the difference is obvious. The Queen herself half-hearted in the cause, pursues even up to the eleventh hour any possible means of peace with Spain and a way out of the bottomless financial pit—the sieve as she called it—of the Low Countries war . . . The five remaining children of the Lady Belge emerge as openly at loggerheads with one another, while even the "two springals of full tender yeares" eye each other with subdued venom. And the valiant knight who comes to their aid is an army of occupation, underfed, poorly clothed and rarely paid, sometimes in revolt, always intractable. Envy and hatred seethe upwards to the surface and swiftly dispel the poetic vision of chivalrous endeavor. 24

This observation demonstrates the stubbornness with which The Faerie Queene's historical allegory cleaves to romance-narrative pictorial conventions—an insistence which has struck some readers as a kind of wish-fulfillment. 25

Whatever its underlying motives in the poet's mind, one concludes that the historically-influenced settings do not distinguish themselves visually from those of the
rest of the poem: figures set off on their historical errands over the sociable plain or through the passionate forest.
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4. The fact that this evidence does not accord at all points has led Josephine Waters Bennett to assume that "the allegory of Medina was a very late addition to the book." The Evolution of "The Faerie Queene" (Chicago, 1942), p. 218.

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7. It seems to me quite probable that, as Mrs. Bennett feels, Spenser's conception of the poem changed while he was working on it. Such inconsistencies as those surrounding Acrasia's abode (Amavia describes it as located within a wandering island, II. i. 31) may be the result of shifts in the poet's design, but one should not overlook the importance of the fact that Spenser obviously did not feel a need to revise the poem to bring it to greater factual consistency.


15. "Whatever differences existed between the Queen and her Lord Deputy, Grey's enemies made the most of them... Burghley, Grey himself complained, lent an ear to the most slanderous reports in circulation... To the slander and detraction that led to the Lord Deputy's recall, Spenser pays his respects in the concluding stanzas of the twelfth canto." H. S. V. Jones, A Spenser Handbook (New York, 1930), p. 270.


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24. Strong and van Dorsten, p. 3.

25. "Spenser praises the antique world many times before this, but never so exclusively and narrowly at the expense of the present." Sale, p. 164.
CHAPTER III

THE VISUALIZATION OF FIGURES

The figures in *The Faerie Queene*, like the settings, are visually experienced, an eyeful at a time, and over-all consistency in their case, too, is not what the reader comes to expect. However, some of them are consistently visualizable. This is not the result of an effort on the part of poet or narrative to keep them the same, but proceeds from their traditional nature: romance characters are visualized automatically, one might say, from a stock of figures each reader seems to have constantly at his disposal and from which he dispenses, without thinking about it, the wish-fantasy romance accoutrements proper to idealized anthropomorphic figures, heroes and heroines, like ourselves but better, taller, without cavities, skilled in arms. It is possible, I think, that romance visualization is a fairly negative process; that, far from filling in a character's visual appearance down to an eyelash, one's mind is quite satisfied with an armored or golden-haired blur. Lyle Glazier's
comments on Spenser's pictorial qualities (see above, p. 20) are useful here.

The romance characters in the poem often encounter or are accompanied by what the reader visualizes as a collection of assorted grotesques, monsters, as Arthur in an example from Chapter II confronts the triple-bodied Gerioneo. These non-anthropomorphic figures, which become eligible for an intellectual, didactic interpretation, are related not only to the monsters of fairy tale and myth but to the visualized concepts found in the emblem books of the period. Rosemary Freeman has made a close connection between the methods of emblem and Spenser's poetry:

... the emblematic method is, in a greatly simplified way, Spenser's method, and the emblem books can be most profitably related to his poetry because the bearing they have upon it is central. 1

The situation is complicated, and for me to make so arbitrary a division of romance and allegorical figures requires some qualification. The romance knights do, of course, in the structure of the poem represent abstract concepts: Redcrosse is the protagonist of a story with constant reference to the idea of an individual's search for holiness. Nevertheless, within the narrative he functions visually as a romance figure. He does not change shape or take on any visual connotation other than that of a human being.
One cannot say that an anthropomorphic figure is barred from all participation in allegorical visual patterns, however. The figure of Cambina, which T. P. Roche has described as "not so much a character as an aggregate of iconographical details," is first seen in what the reader recognizes as an emblem-book atmosphere, with her symbolic cup and caduceus, riding in a lion-drawn chariot (IV. iii. 38). But when Cambina appears with the other travelers on the plain, she is a fairly ordinary romance-oriented lady, riding a horse like everybody else, establishing harmony among the quarrelsome knights "with persuasions myld" (IV. iv. 5) and not with the magic wand and potion she used formerly.

This tendency of basically anthropomorphic figures to incorporate visual properties of allegorical significance leads the reader to suspect, eventually, that any description more detailed than a perfunctory mention of stalwartness or fairness, of shining armor or rose-and-white cheeks, has to do with the thematic relationships of the figure in question, and this, I think, is essentially true. Medina, for example, has golden hair like all Faerie Queene ladies but wears hers plaited up modestly in "breaded tramels" (II. ii. 15), while Belphoebe's locks, described in the following canto, are free to tangle
with the wild flowers (II. iii. 30). Medina's thematic place between her sisters, the scowling Elissa and the "loosely light" Perissa, is a schematic one in which the braided hair is an appropriate detail, signifying an orderly human control over nature. Similarly, Belphoebe's mythic, part-goddess connotations and her supra-human relationship to her natural setting is appropriate to her identification with nature, as if the flowers had tangled themselves in her hair of their own volition.

Of the two, Belphoebe seems to the twentieth century reader more "real," and consequently a more "successful" character than Medina. Medina's house, according to Harry S. Berger, comprises a

simplistic image-idea relationship . . . All the details in Medina's appearance and action point toward the same simple conclusion, the moderate and decorous ideal she exemplified . . . Over against the completely determinate ideal of Medina we have the mysterious three-dimensional ideal of Belphoebe. Belphoebe's instinctive and natural mode of temperance is contrasted to Medina's primarily rational moderation. 3

Belphoebe recurs in the narrative, while Medina does not; she appears at unexpected moments and lives a life of her own offstage, or so it seems; in this way, too, she is more the sort of thing the twentieth century reader is accustomed to. We value "real-ness" in characters; we are accustomed to realistic verisimilitude as a standard
of excellence in fiction. Unlike Berger in the quotation above, many readers would be apt to prefer Belphoebe to Medina for this reason rather than for Belphoebe's greater thematic complexity. It is possible to feel that one "knows" Belphoebe, or knows what she is like, what she might do in a given situation. To a certain extent the reader may "identify" with Belphoebe.

"Identifying" with "real" characters has, possibly, something to do with the hypothetical alliance between romance and wish fantasy; the reader might wish he (or she) were like Belphoebe and thus be led to pretend that this is the case. This suggestion seems to me sound enough, but it is nevertheless very general and requires as parallel the non-consistent, non-verisimilar quality of dreams. Here is where the difference is apparent. One would hardly evaluate a dream according to the criteria of the realistic novel, labelling the dream successful or unsuccessful according to the result. The fact that *The Faerie Queene*, through its romance structure, didactic aims and visual narrative technique which encourages the reader's participation, makes itself amenable, to some extent, to the modern reader's longing for verisimilar consistency in character does not indicate, necessarily, that this adaptability is the essential thing about the
poem. Other valuable approaches are possible. My motive here is not to condemn modern tendencies; we have as much right to praise dramatic tension, verisimilitude in surface details, and "real flesh and blood" characters which permit us to identify ourselves with them and to participate vicariously in their experiences, as Renaissance readers had to prefer other values. The danger is in letting our prejudices go unnoticed.

D. W. Robertson, Jr., has pointed out the need for "major alterations in intellectual perspective . . . if one wishes to form any real appreciation for the art and literature of the pre-romantic past." 4 Robertson's researches lead him to believe that, before the eighteenth century, the reader or spectator of a work more sophisticated than a folk play was not expected by author or critic to respond with "a vicarious participation in the fictional experience of at least one of the characters in a dramatic context." 5

With respect to Spenser's era, Rosemond Tuve has shown by specific examples that didactic, intellectual patterns had a direct appeal to Renaissance readers. Miss Tuve points out the contrast between what "our modern minds" find of value in the medieval stories she discusses and what the contemporary readers apparently found:
Where we brush off the didacticism or the figu-
ra-tive reading of tales and stress their interest
as straight recording or anecdotal narrative, the
didacticism was, without any self-consciousness or
sense of historical alienness, just as interesting
to a Renaissance reader of old books. 6

(By "old," Miss Tuve in this context refers to medieval
books, written under the principles discussed by Robert-
son, known to and accepted by Renaissance readers.)

These views are not violently upsetting. As a general
principle, it seems fairly easy to accept the idea that
literature from another age should not be expected to con-
form to the criteria of our own age, but in practice it
is hard to stop taking for granted the critical primacy
of the present moment. A typical instance of the modern
tendency to praise Spenser for achievements which may be
accidental or dependent upon the modern reader's expecta-
tions is afforded by Edwin Honig, who in studying Spen-
sor's characters finds in the less "allegorical" and more
"real" ones what appears to be an evolutionary zeal on the
part of the characters themselves, striving upward like
inhabitants of a Lamarckian universe:

The larger, more carefully drawn figures of Brit-
omart (Chastity) and Arthur (Magnificance) surge
across the border of abstraction and become vivid,
dramatically incarnated personalities. They burst
the abstraction-making machine of their creator and
step out on their own as fully human creatures . . . 7
The romance characters which Honig is talking about have, certainly, an air of consistency about them, although the reasons for this seem to be more closely connected with the poet's chosen form and narrative method than with any effort on the part of the characters to become "dramatically incarnated," or on the part of Spenser to make them so. A closer look at some members of the major types of romance figures in the poem will bear out, I hope, the relationship between the impression the twentieth century reader receives of these characters and the techniques of visual narration, suited to romance, with which the story is told.

Romance Figures, Major and Minor

An important fact about romance characters in The Faerie Queene is their physical stability. Their bodies remain the same. Proteus, on capturing the romance character Florimell, turns himself into a variety of shapes in hopes of winning her favor (III. viii. 40), but Florimell remains the same and, once put into a dungeon, she must stay there. Redcrosse and Artegaill, imprisoned by Orgoglio and Radigund respectively, become pale and weak and Artegaill suffers the indignity of "womanishe attire,"
but both are still recognizable to their ladies, who, in somewhat similar speeches, ask their lords in effect what has happened to them (I. viii. 42; V. vii. 40) and blame the situation, tactfully, on fortune. Calidore takes on the outward appearance of a shepherd by removing his armor and putting on shepherd's clothing, but he is unchanged underneath. When Calidore goes to attack the brigands he combines accoutrements from both lives: he and Coridon travel

    ... clad in shepheards weeds agreeably,
    And both with shepheards hookes: but Calidore
    Had, underneath, him armed privily.

    (VI. xi. 36)

Clothing and armor represent the only slipperiness of identity allowed the romance protagonists, whose solid physical selves remain always with them. Within this limitation, traditional patterns of chivalric narrative provide formulae for varying degrees of recognizability, often involving the kind of visual progress described in Chapter II, and allowing the story to operate with its thematic as well as its narrative gears properly meshed. Redcrosse and Guyon, deceived by Archimago into attacking each other, are halted by the emotional reaction each undergoes at the sight of the emblem borne on the shield of the other: Guyon is unable to attack "the sacred badge
of my redeemer's death" (II. i. 27), while Redcrosse regrets having almost done "haynous violence" to "that fayre image of that heavenly mayd," the portrait of Gloriana which Guyon bears on his shield.

Armor is the natural disguise of the romance knight, a plausible and realistic device which permits him to make climactic revelations of the identity he has had all the time. Britomart does not recognize Artegaill in armor "like salvage weed,/ With woodie mosse bedight" (IV. iv. 39); later, however, Artegaill takes off his helmet and Britomart recognizes him as the knight in the magic glass.

In this respect Britomart, of course, is the most consistently disguised of the major knights. A casual onlooker, seeing her riding armed over the plain, does not perceive her womanly identity. To Amoret, Scudamore and Malacasta, Britomart's sexual identity is of great importance and their attitude toward her is influenced by their mistaken assumption that she is a man. On finding her a woman, their reactions undergo a drastic shift. Redcrosse, Guyon, and Arthur, on the other hand, do not know Britomart is a woman when they encounter her for the first time, but their attitude toward her is easygoing and comradely and has nothing to do with any supposed threat toward their own masculine self-confidence in the way that
Scudamore's reaction does. Redcrosse is surprised to find a woman rather than a man fighting Malacasta's men in the middle of the night, "Al in her snow-white smocke, with locks unbownd" (III. i. 63), but their relationship remains the same. 8

Minor romance figures in The Faerie Queene, those who appear in occasional inset stories and are left behind, their problems solved, when the narrative moves onward, are visualizable with anthropomorphic consistency, idealized to some extent, though not enough to compete with the protective superiority of the major protagonists. The minor characters are not seen as partaking in the heroic strength of Arthur or the supernatural beauty of Belphoebe. A lady encountered by Calidore after her own knight has abandoned her describes the rival who has replaced her:

"Faire was the ladie sure, that mote content
An hart not carried with too curious eyes . . . "

(VI. ii. 16)

They are, nevertheless, adequately endowed and do not seem out of place in their castles. Standard romance visualization applies to them, without the necessity of individual descriptions. The inhabitants of the castle visited by Britomart and Amoret (IV. i. 9-16) are as pleasantly
anonymous as, say, the household of Aldus (VI. iii. 2 ff.).
The squires Amyas and Placidas, described as identical
within the narrative (IV. viii. 55), do not physically
distinguish themselves from the squire whom Artegaill
revenge for the death of his, the squire's, lady (V. i.
13 ff.).

A quick count reveals 44 such figures in the poem 9 --
episodic romance people who do not recur, except within
the same immediate context, and who are essentially part
of somebody else's adventures. At the same time, the
reader is aware that these minor characters are involved
in a story, not a pageant, and that the reader's stanza-
by-stanza experience of them is different from his experi-
ence with the personification-allegory figures who inhabit,
for example, in throne room of the Temple of Venus (IV. x.
37).

These minor characters and their stories are partic-
ularly subject to the almost gravitational pull of the
romance-narrative form. An example is the story of Poeana,
daughter of the flaming-eyed giant Corflambo, which seems
to start out as an allegorically oriented episode and ends
in surrender to romance traditions.

Poeana's is part of a complex story told in two sepa-
rated parts and involving two main themes, love (of highborn
damsel for squire-of-low-degree, Emylia and Amyas) and friendship (between the two youths, Amyas and Placidas, social rank not in question). In such a complicated narrative, it is perhaps not surprising that the role of a character should shift, although Poeana enters it fairly near the end. We first hear of her from Placidas, whom Arthur has rescued by slaying Corflambo. In Placidas' description, Poeana's actions are those of a lustful ogress, alert for sexual opportunities among her father's prisoners, having apparently a well-worked-out routine for this sort of thing and the habitual connivance of her dwarf who keeps the keys "of every prison dore" (IV. viii. 54). Her father, Corflambo, has appeared in an allegorical role as a partner of Lust: when the lovers set out to meet each other in the forest, Emylia finds Lust waiting for her and Amyas finds Corflambo, and each is imprisoned. Corflambo's name, his fireflake-casting eyes, his having led "many nations" into thralldom (IV. viii. 47), indicate allegorical associations. Poeana's ancestry continues to appear lurid in a way one does not associate with the fair maidens of romance: she is the granddaughter of a giant-ess, and giants of both sexes are in The Faerie Queene connected specifically with walloping sexual appetites. Poeana's appearance, however, Placidas admits to be deceptively fair, though blighted to the mind's eye:
"And were her vertue like her beautie bright
She were as faire as any under skie . . ."

(IV. viii. 49)

But when Poeana appears in the narrative she behaves, as well as looks, in so powerful accordance to romance-narrative convention that she momentarily weakens even Arthur, from whose point of view she is first seen:

. . . he did find in her delitious boure
The faire Poeana playing on a rote . . .
That with the sweetnesse of her rare delight
The Prince half rapt, began on her to dote:
Till, better him bethinking of the right,
He her unwares attacht . . .

(IV. ix. 6)

The shift toward standard romance-narrative pattern becomes obvious when we realize how easily "the right" in this subtly altered situation is achieved. Poeana's misdemeanor is now shown not as lust or wantonness but merely as a refusal to cheer up--she grieves for the loss of her father, her property, and her captive lover whom she has apparently loved truly if not very discriminatingly, having had the two squires mixed up all the time. This attitude is now assigned to "cruelty and pride" (IV. ix. 14), standard romance-maiden flaws. Arthur gives Poeana a lecture and the episode ends in symmetrical happiness, Poeana and Emylia, now equally bona fide fair damsels, marrying the two identical squires. The story as we have it shows signs of haste and carelessness on somebody's part, since the
prefatory argument to canto nine assigns to Poeana what is clearly the wrong squire, and the perfunctory shift of Poeana's role may have had something to do with a process of re-writing. Nevertheless the power of romance as a familiar and natural-seeming form shows itself in the way the reader accepts, on the basis of familiar rhythms and visual patterns, this flow of events toward a familiar kind of conclusion.

Romanticized Myth: Amoret, Belphoebe, Florimell

Within the realm of anthropomorphic visualization come those figures who are more than human, more even than the customary idealized romance lady, those who have been given a little extra in beauty and power. The adaptation of a mythological aura to these figures, figures original with Spenser but partaking of connotations external to the poem and belonging to the general body of Renaissance mythological lore, seems an activity quite in keeping with romance. One is reminded of Ariosto's simply taking over Boiardo's story and characters. In a similar way, Spenser has no hesitation in building upon Apuleius' happy ending for the Psyche story: she and Cupid are re-united, Venus brings herself to approve of the match, and Psyche bears a daughter named Pleasure.
Making functional use of the world of pre-existing myth, especially of classical myth, seems to have certain ground rules. One can invent minor or marginal deities, nymphs and satyrs, from the whole cloth so to speak, names and personalities complete; one can invent new episodes for standard Olympian deities; but one can hardly invent a new Olympian deity. This would be to change the world one merely wants to enter. Amoret and Belphoebe are conceived miraculously by the rays of the sun and born to a nymph called Chrysogone (III. vi. 5 ff.); the nymph, her name and what happened to her are original with Spenser, or an original combination at any rate. But the twins are adopted by the powerful goddesses Venus and Diana. Spenser does not change anything about them: in appearance, setting and actions they are as Renaissance readers were accustomed to encounter them.

Of the three principal mythological figures—Florimell, Amoret, and Belphoebe—it is Florimell whose narrative role is most concerned with romantic action. She is immediately reminiscent of Ariosto's Angelica, and in this specific association she intensifies her own identity within The Faerie Queene as a character of romance. At the same time, she has strong mythological credentials. She was raised by the Graces on Mt. Acidale, "as they say"
(IV. v. 5), and she is continually reminiscent of a flower, a principle of mutable but eternal natural beauty which allies her with the figure of Persephone, during Florimell's imprisonment by Proteus, and with the ritual idea of rebirth.

Florimell's beauty is described as a social phenomenon with the emphasis upon the effect it has on beholders. Arthur, Timias and Guyon set out after her the moment she appears; Satyrane's delight in seeing a figure he thinks is Florimell riding over the plain is accompanied by the narrator's comment, "For none alive but joy'd in Florimell" (IV..ii. 23). This cheerful participation in admiration and pursuit becomes an earthly, gregarious kind of game, suitable for an essentially romance heroine. One finds an immediate contrast in comparing Florimell to Una. Una possesses a different kind of visual radiance even though she, like Florimell, figures in romance-type adventures, is attacked by an evil knight in the forest and spends a great deal of time trying to find her own knight again. A significant visual contrast is formed by the veil Una wears while engaged in mundane romance adventures and takes off at the end, when earthly things are transcended, the dragon slain, the Holy City glimpsed. But Florimell's radiance stays turned on at full power; to dazzle without
discrimination everybody who sees her, good and bad characters alike.

Amoret contrasts to Florimell in her static, tableau-like quality, her lack of action. Like Florimell, she is the victim of sexual predators, but nobody has any trouble catching her. She does not flee through her visual space as Florimell does; she is bound to a pillar in the middle of it, and is always in the care of somebody, or in the power of somebody; one feels in fact that the distinction is a fuzzy one. Scudamore takes her from the lap of Womanhood, Busirane wrests her away, Britomart saves her, Lust gets her, Timias and then Arthur rescue and care for her; before she herself enters the narrative we are told how she is taken as an infant from her sleeping mother's side. Amoret's beauty contrasts with Florimell's, also, in that it does not particularly dazzle people, and the recognition of it seems to depend on the beholder. The interpretation or evaluation of Amoret as a visual experience is less stable than that of Florimell. Britomart sees Amoret as "a most faire dame" (III. xii. 19), but the knights at the tournament of Florimell's girdle do not seem to notice her at all, even though she is the only lady, of the other and less chaste competitors, who can keep the
girdle of chastity on (IV. v. 19). In the worldly vision of the knights at the tournament, Amoret is outshone by the false Florimell.

Throughout her story Amoret lives in a world which has little to do with the kind of social interaction which occupies most of the other characters. Her one temporary appearance in a social milieu, at Gloriana's court (III. vi. 52-53), shifts in the following book to Scudamore's description of her surrounded by allegorical figures in the Temple of Venus (IV. x. 52)--a setting which, with its formally organized visual spaces and lack of narrative movement, seems more appropriate for her.

Amoret's captivity by the grotesque figure Lust, who seizure her when she is alone in the forest, parallels in a grosser way the refinements of her captivity by Busirane, and in each case Amoret's passivity is the same. Her lack of communication with her captors contrasts with Florimell's imprisonment by Proteus (III. viii. 38 ff.) and Pastorella's by the brigands (VI. xi. 3 ff.). Florimell and Pastorella talk to their captors, interacting with them in a social, patterned way; Florimell specifies different types of suitors in which she might be interested, and Pastorella, wooed by the brigand captain, "thought it best, for shadow, to pretend/ Some shew of
favour..." (VI. xi. 6). But Amoret is simply taken away and penned up, without dialogue; she is quite helpless, the occasion is not a social one, and her captors employ against her respectively superhuman skills or superhuman strength.

Unlike the descriptions which the poem supplies of Florimell, which depend more for dazzling effect on carefully placed details--

Her [Florimell's] face did seeme as cleare as christall stone,
And eke through feare as white as whales bone:
Her garments all were wrought of beaten gold,
And all her steed with tinsell trappings shone,
Which fledd so fast...  

(III. i. 15)

--than systematic catalogue, and unlike those of Amoret in their negative and taken-for-granted application, the description of Belphoebe is given to the reader in elaborate detail. This technique gives the reader a strong hint, from the moment Belphoebe appears, that this figure carries connotations which are both supernatural, in the sense of Belphoebe's miraculous birth and goddess-supervised upbringing, and dependent on factors external to the poem. This outside influence is, of course, the identification of Belphoebe with Queen Elizabeth which Spenser has made explicit in the Letter to Raleigh and in
the Prologue to Book III. On the matter of this identi-
fication, C. S. Lewis has warned the modern reader:

We should not say, 'To appreciate Belphoebe we
must think about Elizabeth I,' but rather, 'To
understand the ritual compliment Spenser is pay-
ing Elizabeth, we must study Belphoebe.' The
movement of the interpreting mind is from the
real people into the work of art, not out of the
work to them. 12

The reader must put these associations of regality to-
gether for himself, since Belphoebe's name is not men-
tioned in her first appearance, but her image as queenly
huntress does not leave much room for confusion:

. . . Eftsoone there stepped foorth
  A goodly lady clad in hunters weed,
  That seemed to be a woman of great worth,
  And, by her stately portance, borne of heavenly
  birth.

(II. iii. 21)

The ten stanzas of physical description that follow are
carefully idealized: the lady's complexion is of roses
and lilies, her hair is "crispèd like golden wyre," and
the craftsmanly elaboration of the description fits the
traditional pattern of the "blazon" as adapted from the
Petrarchan sonnet conventions. 13

Within the story, the narrator's attitude of worship-
ful admiration is comically paralleled by the reactions of
Belphoebe's beholders, Braggadocchio and Trompart, who
either hide from her as a potentially malevolent deity—
"Perdy," said Trompart, "leth her pas at will, 
Least by her presence daunger mote befall, 
For who can tell (and sure I feare it ill) 
But that shee is some powre celestiall? . . . "

(II. iii. 44)

—or lunging on her on the grounds that a proper knight should not allow a lady to depart to woods untouched. The fact that Braggadocchio and Trompart so grossly misinterpret the experience of an encounter with Belphoebe allows the narrator and the reader a privileged privacy in which to view her in a more suitable way, to admire and appreciate her beauty, power, and mythical connotations.

This initial appearance sets a pattern for Belphoebe: she is always found in the woods, and her appearances have the unexpectedness appropriate to a forest setting. Her actions are benevolent: like any romance lady, she cures a wounded knight (III. v. 27 ff.), and on a later occasion she saves her twin sister Amoret by slaying the monster Lust (IV. vii. 29 ff.). Belphoebe's anger when she finds Timias comforting Amoret (a scene of which A. C. Hamilton has claimed that "in its own terms, as an allegory of sexual intercourse, it is surely unique in English poetry" \(^{14}\)) may be related to the external historical fact of the Queen's attitude toward Raleigh's affair with Elizabeth Throgmorton, \(^{15}\) but it is a quite plausible narrative episode in itself, "very deftly handled," as
Roger Sale has said, "so that we can read in the contemporary allusions or not just as we wish." 16

A summary of the visual characteristics of these three ladies is fairly simple. All are anthropomorph-ic, idealized, and possess a narrative status somewhat above that of the run-of-the-mill romance heroine such as Emilia or Serena. This prestige is derived from connotations of power outside the poem which may be hinted at in the visual description but is not located there. Within The Faerie Queene's narrative each possesses the human, fleshly solidity that aligns her, along with the knightly protagonists such as Britomart and Redcrosse, with the forces of good.

Allegorical Companions

I have mentioned above (p. 80) the relationship of The Faerie Queene's allegorical figures to the concept of the pictorial emblem. The emblem's iconographical traditions go back, as Austin Warren has observed, to verbal rather than visual patterns:

Many emblems owe their undeniable grotesqueness to the visualization of metaphors, often scriptural, which were not intended to be visualized. 17
Jean Seznec has associated this element of grotesquerie with the Oriental religious imagination which entered western culture when Oriental gods were imported to Rome in the later centuries of the Empire and which appear in sixteenth century mythological manuals.

It is the very essence of the Oriental cults . . . to "sacrifice form to meaning." This is seen in late antiquity, when the Roman pantheon came to be filled with enigmatic and monstrous images . . . Our manuals, in their manifest preference for the Eastern rather than the Olympic divinities--a preference furthered by the contemporary Egyptomania and the taste for enigmas--consequently emphasize symbolism to the detriment of plastic sense. Artists are turned away from the pure nude forms of Greece toward the portrayal of baffling allegories. 18

Rosemary Freeman also emphasizes the intellectualized, verbal content of the emblem which could hardly help affecting the visualization of the image. The connection between emblem and verbal rhetoric was close and, quite consciously, two-way:

In books on eloquence an emblem was treated as a distinct figure of rhetoric . . . The emblem book in fact became a useful source book for writers . . . Conversely the images introduced by preachers into their sermons were collected and published in emblem form. 19

One of the earliest Spenserian critics to make a detailed connection between a figure in The Faerie Queene and the emblem-book tradition was J. G. McManaway, who in 1934 focussed his attention on Spenser's Occasion:
Her lockes, that loathly were and hoarie gray,
Grew all afore, and loosly hong unrold,
But all behinde was bald, and worn away,
That none thereof could ever taken hold...  

(II. iv. 4)

McManaway makes clear that Spenser has made changes in this figure as it is usually found in Elizabethan emblem books (see figure 4). The more frequent Occasion is the figure of a young, vigorous woman with winged feet... She represents the mutability of occasion in general. Spenser retains only one feature of this deity, the forelock on a bald head... She is Occasion for Wrath, and her nature is revealed by her filthy raiment, her wrinkled age, her feeble steps, and her lameness. 20

Additional differences between Spenser's Occasion and versions described or illustrated by other people are summarized, with references to available editions, by Paul Alpers, 21 whose point is that the allegorical figures in The Faerie Queene are not intended as material to be decoded according to a rigid frame of reference. Spenser's original readers, on first encountering these allegorical figures, may well have been puzzled as to their identities and their application to the subject at hand.

The first requirement for our understanding Spenser's interest in and use of iconographical materials is not that we postulate a "sixteenth century reader," but that we ourselves be good readers of The Faerie Queene. 22
With these sensible suggestions in mind, I should like to examine the figure of Occasion in the context of the narrative passage in which she appears. The first thing we notice is that the poem does not immediately identify Occasion as anything other than a strange-looking old lady. She is walking behind a man who either is or isn't truly mad, but who is dragging "a handsom strip- ling" by the hair along the ground (II. iv. 3-4). Guyon, thrusting away the hag, attempts to subdue the madman, a figure of undetailed physical description. It is the mad- man's actions and frantic manner of fighting upon which the narrative description is focussed:

His rude assault and rugged handeling
Straunge seemed to the knight, that aye with foe
In fayre defence and goodly menaging
Of armes was wont to fight ...  

(II. iv. 8)

Guyon's education advances when the Palmer informs him (and the reader) of the extraordinary character of his opponents. The man is Furor and "that same hag, his aged mother, hight/ Occasion." To subdue Furor, the Palmer explains, one must first cope with Occasion. Guyon is in a realm different from that of simple romance narrative in which "goodly menaging" is the rule. His next action is one which cannot be easily or specifically visualized:
grasping Occasion properly by the forelock, he withstands

    Her bitter rayling and foule revilement . . .
    And catching hold of her ungratious tonge,
    Thereon an yron lock did fasten firme and strong.

(II. iv. 12)

Occasion's tongue has been described as "walking" along
with her (II. iv. 5), but one reads this line in a
metaphoric sense, as Guyon might have at that point.
Guyon's being able to fasten Occasion's tongue with
an iron lock, an action influenced by the pressure of
verbal metaphor, tells the reader that Guyon is here
dealing with things which are not as they had seemed
at first. Spenser, Alpers says, "once again . . . de-
picts his hero learning the nature of a personification
by first attempting to deal with it as a human being." 23

Pyrochles arrives on the scene and views Occasion
in the same way that Guyon had done at first. He has
heard, he tells Guyon,

    " . . . that thou hadst done great tort
    Unto an aged woman, poore and bare . . . "

(II. v. 17)

Pyrochles regards Occasion as a romance figure, genuine-
ly helpless, eligible for knightly aid and certainly no
enemy; his comments on the valor of Guyon's deed are
filled with the sarcasm of short-sighted moral assurance.
Guyon, smiling, sets Occasion and Furor free; both leap
upon Pyrochles and elicit from him another view of the case:

"Help, O Sir Guyon! helpe, most noble knight,
To ridd a wretched man from handes of hellish wight!"

(II. v. 23)

But Guyon, advised by the Palmer, refrains from rendering aid, a decision which the reader might interpret as an unknighthly act had it not been made clear that the conventional gestures of knighthood do not apply to this situation.

... away he drew
From needlesse trouble of renewing fight
Already fought ...  

(II. v. 25)

Occasion's visual identity, awkward as it is, remains constant throughout the episode in which she appears. An old woman of greater fluctuation in this regard is Ate, who is seen in different aspects as either an allegorical or a narrative figure.

Ate's shape-shifting is enhanced by the fact that she is accompanied by Duessa, whose manipulation of external appearances is discussed in detail in the next chapter. She and Duessa are first seen from the viewpoint of Amoret and Britomart, who encounter them riding with two knights over the plain, and on first glimpse Ate appears
to be "a ladie," not a hag. The narrator, however, gives us an insider's view:

But ladies none they were, albee in face
And outward shew faire semblance they did beare;
For under maske of beautie and good grace
Vile treason and fowle falshood hidden were,
That mote to none but to the warie wise appeare.

(IV. 1. 17)

The reader is reminded of Duessa's visual metamorphosis when Redcrosse has become sufficiently "wary wise" (I. viii. 46 ff.), and it is Duessa, the narrator goes on to say, who has raised from below "Ate, mother of debate."

Ate, as we learn in a prolonged aside from the narrator, lives in a typical allegorical dwelling in that it serves as a physical projection of its inhabitant's allegorical function. Ate's house is underground, with walls decorated with souvenirs of the effects of discord throughout classical history. Ate's "true" allegorical appearance is given in detail:

Her face most fowle and filthy was to see,
With squinted eyes contrarie wayes intended . . .
Her lying tongue was in two parts divided,
And both the parts did speake, and both con-
tended . . .

Als as she double spake, so heard she double,
With matchlesse eares deformed and distort,
Fild with false rumors and seditious trouble . . .
And as her eares, so eke her feet were odde,
And much unlike, th'one long, the other short,
And both misplast; that, when th'one forward yode,
The other backe retired, and contrarie trode.
Likewise unequall were her handes twaine:
That one did reach, the other pusht away...

(IV. i. 27-29)

On re-joining the narrative action, Ate is referred
to not as a fair lady, however falsely fair, but as "that
hag." This is her third different visual role, for she
does not seem to be the same hag that comprises her alle-
gorical appearance: she functions in the narrative as one
whose appendages are in good order. We do not have to
picture her riding about the plain with one foot long and
the other short, unable to hear what people are saying
because her ears are filled with rumors or to speak be-
cause of her two-pronged tongue. She is perfectly able
to communicate with Scudamore, for example, when she tells
him his lady is sleeping with the mysterious knight who
rescued her from Busirane's prison (IV. ii. 47-49).

Here and in her other direct dealings with her com-
panions, Ate's narrative role is similar to that of Ariosto's
outrageous Gabrina (O. F. XII. 92 ff.), an equally un-
scrupulous liar whose ugliness is the subject of consider-
able comment and brings her, as it does Ate, to the humili-
ation of serving as projected prize in a duel, loser to get
her (O. F. XX. 106-120; F. Q. IV. iv. 9).

Several critics have felt that Spenser's description
of a figure in so many aspects, seemingly incompatible ones,
constitutes a self-evident "blunder." 24 Joseph Dallett, however, finds inconsistency of appearance here to be functional. Ate's appearance changes, Dallett feels, according to the alignment of the other characters with the state of discord which Ate both represents and furthers. Although Ate is unable to provoke Braggadocchio to fight for the false Florimell,

it is dramatically congruous, nevertheless, that Braggadocchio, like the others, see Ate as a hag. For them, discord is contagious, though Ate's ugliness becomes one thing they implicitly agree on. 25

This explains the function of Ate's ugliness within the story, her appearance as an anthropomorphic hag of the Gabrina type. The contrast between this figure and the allegorical figure which precedes it is not confusing to the reader: obviously a narrative character would have difficulty managing the allegorical Ate's symbolically mismatched body. However, the purpose of Ate's first appearance as a "fair lady" seems obscure. Perhaps Spenser forgot this beginning, and upon returning to the narrative happened to start exploiting the possibilities of Ate as a Gabrina. It seems to me, however, that a good reason for ignoring the future actions of the character and presenting her on first appearance as "fair" is the contrast between the "truly" grotesque and ugly Ate, beneath the mask of beauty, whose description then
follows. To have shown Ate as an ugly hag from the beginning would greatly lessen this contrast.

Another emblematic figure who participates in the narrative, partly as a romance knight's opponent in the usual fairy tale pattern but also as an evil lady's paramour, is Orgoglio. In contrast to Ate, Orgoglio's description is not so much detailed as connotative, and some of it is quite difficult to visualize. Descriptive words are emotional rather than objectively specific. Orgoglio, born of the Earth and Aeolus, is a

. . . monstrous masse of earthly slime,  
Puft up with emptie wynde, and fild with sinfull cryme.

(I. vii. 9)

We can picture earthly slime and empty wind as a filling for a balloon-like giant, but "sinful crime" as an ingredient becomes a visual problem. The reader responds not so much with his visualizing imagination as with his subconscious. In this explicitly sexual context—Orgoglio appears while Redcrosse is paying "goodly court" to Duessa, "pourd out in loosnesse on the grassy grownd"—the reader is immediately impelled to assign Orgoglio the role of a phallic figure. A degree of visual vagueness is helpful here in keeping the emphasis on the
narrative action. The lack of visual detail also encourages the reader to associate Orgoglio with a feeling rather than with an external sight: the idea is of sudden sexual urgency, an unexpected giant. This adventure of Redcrosse's would seem a fairly exclusively masculine encounter; a feminine aspect is provided when Amoret comes upon a phallic figure, Lust (IV. vii. 4 ff.), which is more visual, more external, and more detailed; T. P. Roche has remarked of this Lust that "rarely outside the House of Alma and The Purple Island are anatomical details given such graphic description. Spenser's Lust is clearly emblematic of the male genitalia." 26 The lust is clearly not Amoret's but somebody else's. With respect to Redcrosse's situation, however, the contrary seems to be the case. John W. Schroeder, in his article, "Spenser's Erotic Drama: the Orgoglio Episode," 27 finds the passage "one coherent bawdy drama" based on the degree to which "the entire episode ... is developed out of the narrative fact that Red Crosse's sin is sexual lust," and cites in support of his interpretation contemporary Elizabethan slang, dialogue from surviving dramas, and textbooks of physiology.

Orgoglio's actions are fairly anthropomorphic as far as swinging his club, embracing Duessa, and picking up Redcrosse's "slombred senceless corse" (I. vii. 15) are
concerned. That he is filled with wind, slime and crime
does not become apparent until Arthur smites off Orgoglio's
left arm, right leg, and finally his head:

But soone as breath out of his brest did pas,
That huge great body, which the gyaunt bore,
Was vanisht quite, and of that monstrous mas
Was nothing left, but like an emptie blader was.

(I. viii. 24)

Giants in The Faerie Queene are unanimously pictured
as threatening and sexually powerful. Twins named Argante
and Ollyphant are observed in similar tableaux, carrying
people off to fates worse than death (III. vii. 37 ff.;
xi. 3 ff.). One of Mirabella's attendants, the giant
Disdain, is described as "sib to great Orgoglio" (VI. vii.
41) and has eyes "like two great beacons," reminiscent
of the fireflake-casting eyes of still another giant,
Corflambo (IV. viii. 39). Like Orgoglio, Disdain appears
to be made of some other substance than flesh, although
in this case it is more solid than wind or slime; when
Arthur cracks his leg through, "yet did no bloud appeare"
(VI. viii. 16). His external appearance is described in
greater detail than Orgoglio's; he wears no armor,

But in a jacket, quilited richly rare
Upon checklaton, he was strangely dight;
And on his head a roll of linnen plight,
Like to the Mores of Malaber, he wore,
With which his locks, as blacke as pitchy night,
Were bound about, and voyded from before;
And in his hand a might yron club he bore.

(VI. vii. 43)

Arnold Williams has pointed out a direct connection between this detailed description and contemporary pictorial and literary convention: Disdain, "with his black hair, turban, and iron club derives from the representation of 'Daungier' in illuminated manuscripts of the Roman de la Rose." 28

The reader is reminded, here, of another figure in The Faerie Queene named Danger, also an "hideous giant" (IV. x. 16), who guards the bridge to the Temple of Venus and who is of a different type from the giants we have been discussing. This Danger does not really belong to the narrative action; Scudamore gets past him by "advauncing that enchaunted shield" (IV. x. 19) and laying about with his sword, whereupon the giant gives way. On looking back, Scudamore sees something else:

"So as I entred, I did backeward looke,
For feare of harme, that might lie hidden there;
And loe! his hindparts, whereof heed I tooke,
Much more deformed fearefull ugly were,
Then all his former parts did earst appere:
For Hatred, Murther, Treason, and Despight,
With many moe, lay in ambushment there . . ."

(IV. x. 20)

No description other than their names is given of the figures hiding in the hinder parts of Daunger; the reader
pictures something of a Bosch-like scene, disproportionate and grotesque, yet effectively naive. This attempt to visualize the figures as the poem has placed them seems appropriate to the artificial, schematic, and quite charming spatial setting of the Temple of Venus.

Long lists of name-figures are found in other passages; the entrance to Mammon's underworld is lined with them (II. vii. 21-25). Although some of these figures carry stage-like properties (Strife has a whip and a knife) or perform iconographic actions (Geology sits alone, biting his lips; Sorrow laments) which focus visual attention on them as individuals, their main purpose nevertheless seems to be simply the bringing to the reader's attention the connotations of their names. Douglas Bush discusses Vergil's use of this type of personification and feels, apparently, that Spenser could have done better:

Spenser's figures are mostly theatrical properties... Spenser's personifications, in short, are cold and dead in comparison with Virgil's; the latter carry a weight of genuine feeling and suggestion; the former are mostly conventional tags that inspire no emotion in the borrower... 29

Similar in function to these name-personifications are the emblematic figures which also, essentially, just stand there as far as the narrative action is concerned. The three sisters of the House of Holiness are an example. As emblems, the ladies are anthropomorphic rather than
grotesque, with the proper number of eyes and arms, but their emblematic quality prevents them from moving into a more naturalized romance interaction with Redcrosse and Una and makes the reader aware, in this way, that the matter at hand is thematic rather than narrative. Readers have criticized the description of Fidella and Speranza, for example, who on first view are described as walking arm in arm (I. x. 12) and are later said to be carrying a number of objects which would make intertwined motion awkward. This matter need not detain us; we need only relax our novel-trained rigidities to solve the problem.

Visual Processions

Passages in which the reader encounters more complex difficulties with regard both to individual figures and to the visualization of the entire scene include those which describe processions—the procession of rivers in IV. xi., Lucifera's excursion, the Masque of Cupid.

The procession of rivers comes into the poem as something of a bonus, not attached to the main narrative in the way that Lucifera's and Cupid's processions form part of the experience of major knights on their quests. The imagoic playfulness of the passage makes it a delightful
pause. Following the anthropomorphic figures of classical sea gods come the visiting rivers themselves, in a scene the visualization of which short-circuits the reader's mind, in a sense, and leaves him to do the best he can in a situation which carries on nevertheless with great self-confidence. 32 Rivers, after all, do proceed; furthermore, as the Lord Mayors Shows of the period and Spenser's Prothalamion indicate, processions were commonly held on them.

Some of the passage's imagery is associated with the visual conventions of maps, as the Ouze is "sustained" by "two smal grooms," her tributaries, the Churne and the Charwell (st. 25); or with landscape and portraiture, as the Thames wears London "on his head like to a coronet" (st. 27). Such descriptions remind one of the illustrated maps of the period; John Speed, in a collection of maps published in 1611, portrayed London as a cluster of towers beside the Thames. 33

Another image seems a playful gesture toward the emblematic conventions taken so seriously elsewhere:

And there came Stoure with terrible aspect, Bearing his sixe deformed heads on hye . . .

(IV. xi. 32)
Some elements of the passage's graceful humor may have been lost, I think, through the shifting connotations of words. When the reader finds the bride, the Medway, adorned with flowers and "glittering spangs, that did like starres appeare" (st. 45), the images of a lovely maiden and a beautiful river merge pleasantly in the mind; but when he reads that "Her goodly lockes adowne her backe did flow" (st. 46), the reader's mental picture has to do with hydraulic engineering and seems a false note, humorous in too grotesque a manner to fit the tone of the passage. The OED lists as in use in the sixteenth century the word "lock" in the modern sense of a portion of channel which can be shut off, in order to raise or lower boats from one level to another, but another contemporary meaning, now obsolete, is given as "the passage or water-way between the piers of a bridge," which seems to me more in keeping with a concurrent image of an actual bride's streaming hair. (Speed has drawn a substantial, many-piered bridge across the Medway, at Rochester. 34)

The bride is followed by the anthropomorphic figures of the sea nymphs, "deckt with long greene haire," who serve as a transition back to the main narrative: among the nymphs is Marinell's mother, whose attendance at the wedding is the reason for Marinell's being present and
ready to overhear Florimell lamenting in her prison (IV. xii. 5 ff.).

An allegorical procession more intrinsically connected to the narrative and didactic pattern is Lucifera's excursion in her curiously turned out coach (I. iv. 16-37), drawn by the Sins ὤ pduδ —Idleness riding an ass, Lechery a goat, Avarice a camel "loaden all with gold," Envy a wolf and Wrath a lion, with Satan whipping them on from his perch "upon the wagon beame" (st. 36). 36

Each figure appears in turn before the reader and is described in an orderly, schematic fashion, carrying an appropriate property and suffering from an appropriate disease. The property may be a plausible naturalistic object, available to any stage manager, like Gluttony's bouzing can or Wrath's burning brond, or it may be a more emblematic object such as Lechery's: "And in his hand a burning hart he bare" (st. 25). The one-by-one visual organization is furthered by the narrator's comments on the social role played by each sin: Envy covets his neighbor's wealth and makes spiteful remarks about poetry, Lechery "well could daunce, and sing with ruefulnesse" (st. 25) (activities he could hardly carry on during the immediate time-and-space span of the procession, while riding a goat hitched to a vehicle), and so on. The figures are in this way related to the everyday lives of everyday
sinners, but they are not related to each other, either in the narrator's commentary or in the over-all scene. The manner of harnessing the beasts is not described, and each figure is introduced as having some vague, lateral spatial relation to the figure preceding him in the description: "And by his side rode loathsome Gluttony . . . And next to him rode lustfull Lechery . . . And greedy Avarice by him did ride . . . And next to him malicious Envy rode . . . And him beside rides fierce revenging Wrath . . . " 37

Of the considerable amount of comment which this problem of the visualization of Lucifera's coach has elicited, one of the most immediately valid passages is this by "Christopher North" [John Wilson]:

The Set-out would seem somewhat grotesque on the road from London to Brighton, and would sorely puzzle the tollmen . . . We hardly know how it is with us on conceiving this procession of Pride moving along the royal road of Spenser's stanzas. Sometimes we seem to see all the animals, distinguishable each by his proper attributes, and as distinguishable the riders--Car and Queen. Oftener not--but at one moment Slowth, perhaps, on his ass--at another Wrath on his lion--then Satan sole sitting on the beam--now a confusion of images--monstrous but full of meaning--at once beasts absolute and emblematical--and sometimes we suspect we have but abstract Ideas of Qualities and Vices. By such visionary alterations of thought and its objects, the whole moral mind is moved along with the image, and there is no end to the feelings of the one--to the other's flight. 38

H. E. Cory, citing the above passage in *Edmund Spenser, A Critical Study*, goes on to compare
the effect of the pageant of the Seven Deadly Sins to that of a circus-parade as seen by a child. To a child's vision a circus-parade is at once gorgeous and delightfully tawdry, terrific and grotesque. So assuredly is the chariot of Lady Pride drawn by those outlandish beasts lurching along in anarchical company. 39

A considerable body of evidence supports the probability that the Elizabethans were at least equally accustomed to this sort of dissociative, or loosely associative, visual organization. Robert Withington, whose exhaustive study of English pageantry is largely based on contemporary records, finds that the kind of pageantry incorporated in civic festivals, royal visits and other public occasions grew up around the procession, drawing to itself elements from folk-custom, the miracle-play, historical, allegorical, chivalric and classical literature, and adapting them to the occasion for which they were borrowed. 40

Grotesque figures of men and beasts, comprising for the audience a series of successive visual perceptions similar to those which make up the coach turn-out of Lucifera, were an important part of these processions. Samuel Chew's speculations on their construction shows the possibilities for non-naturalistic display:

The beasts, often strange and outlandish, that were displayed drawing the vehicle or associated with the human figures, were of course modeled or carved. They were often made of wicker-work covered with skins—which accounts for the fact that no specimen of this ephemeral art has survived. 41
An important aspect of the visualization of this excursion requires that the reader become aware of a difference in spatial setting between Lucifera's narrative abode and the place in which the reader sees the details of the procession.

Lucifera's house, for all its association with medieval allegorical places, \(^42\) nevertheless takes the role of a romance castle, ambiguously hospitable like the castle of Blandina or Malacasta, but outwardly a comfortable resting place. Lucifera and her lords and ladies (I. iv. 14) look and act like anthropomorphic courtiers, dressing elaborately, showing off, making cheer at banquets, attending tournaments with stately pomp and applauding the winner. Lucifera, like Cambina, is not tied to the emblematic aspect in which she first appears. Lucifera on her throne, grasping her symbolic mirror and not deigning to look down at her visitors (st. 10-14) is a different kind of figure from the more gracious queen Redcross approaches upon winning his fight with Sansjoy:

Wherewith he goeth to that soveraine queene,  
And falling her before on lowly knee,  
To her makes present of his service seene:  
Which she accepts, with thankes and goodly gree,  
Greatly advancing his gay chevalree:  
So marcheth home, and by her takes the knight . . .

(I. v. 16)
Redcrosse has by this time become more deeply enmeshed in the life of Lucifera's court than he was when he held aloof from the excursion, "whose fellowship seemd far unfitt for war-like swaine" (I. iv. 37), and the fact that he is later able to relate to queen and court in so gregarious, romance-oriented a manner has ominous thematic implications.

The contrast between this romance-narrative environment and that of the allegorical parade set within it is most obvious in the description of the entire equipage, lashed on by Satan:

Huge routs of people did about them band,  
Showting for joy; and still before their way  
A foggy mist had covered all the land;  
And underneath their feet, all scattered lay  
Dead sculls and bones of men, whose life had gone astray.

(I. iv. 36)

These "huge routs" are similar to the throng which ran to watch Lucifera come out of her palace (st. 16), but there is a difference. One feels that these people may or may not be aware of the bones they are walking over, beneath the foggy mist, but that they do not connect these bones with their own straying lives, while the reader does. The setting is not what one would have expected at the beginning of the passage, when the coach is described as striving
"to match, in roiall rich array,/ Great Junoes golden chayre" (st. 17). Connotations of flowery luxury have vanished from the ground over which Satan drives the coach. These cheerier connotations reappear, however, abruptly in the next stanza, and the violent juxtaposition leads us to consider the thematic relationships between the two settings.

So forth they marchen in this goodly sort
To take the solace of the open aire,
And in fresh flowring fields themselves to sport . . .

(I. iv. 37)

Knowing what, in another aspect, is actually under the marchers' feet, the reader is at liberty to assume the "fresh flowring fields" to be an ironic description, similar to the narrator's dead-pan reference to the procession's marching "in this goodly sort," or, earlier, to the personified Sins as "this faire band" (st. 29). At this transitional point, the romance narrative setting becomes a functional metaphor. The story continues within it, however, and the plane of reality over which the coach has traveled does not re-assert itself until Una's dwarf discovers the dungeon (I. v. 45 ff.).

In the Masque of Cupid, the reader's visualization of individual figures and of the whole scene is comparatively
untroubled. This clarity contrasts with the shifting, jumbled effect of Lucifera's coach. The end of the Masque of Cupid does become vague and difficult to picture, a shift which marks, I think, a significant point in the passage's thematic pattern.

The situation at the beginning of the Masque is compared explicitly to a theatrical performance:

And forth yssewd, as on the readie flore
Of some theatre, a grave personage . . .

Proceeding to the midst, he stil did stand,
As if in minde he somewhat had to say,
And to the vulgare beckning with his hand,
In signe of silence, as to heare a play . . .

(III. xii. 3-4)

The fact that Britomart is the only person present and that she is something of an ideal spectator, alert, conscientious, not to be classified among "the vulgare" in need of shushing, does not disturb the reader since this gesture is so obviously a part of the role of the "grave personage." This verisimilitude of the scene as theatrical practice has, in fact, caused Charles E. Walton to state that, "From the start, I think it obvious that Spenser intended for this maske to be presented before a noble audience, perhaps, in a stately banqueting-hall." 43
In context, the Masque is one of a series of experiences which Britomart undergoes at the House of Busirane. It has been preceded, spatially, by rooms full of tapestries and artifacts, and temporally by a shrilling trumpet, storm of wind, and "direfull stench of smoke and sulphure mixt" (III. xii. 1-2). We are more aware that we are sharing Britomart's point of view as she watches the performance than we were during Redcrosse's view of Lucifera's outing; this sense of visual orientation sharpens the reader's response to a specific event taking place at a specific narrative time and place.

The Masque is introduced by the personification Ease, whose name, "cyphered" on his robe in golden letters, is revealed to the reader-spectator as Ease passes at the head of the procession. Minstrels follow, making "a most delitious harmony" (st. 6); the masquers then march forth, "in trim array." We are not told, this time, how the name of each figure is perceived; the narrator becomes something of an announcer, as if introducing models in a fashion show or contestants in a masquerade. The arrangement of the procession is quite clear: the marchers go past in pairs, with none of the ambiguity as to who is "beside" whom that one finds in the description of Lucifera's turnout; the figures are realistically mobile,
with no property too awkward to be carried about, and all the properties are within the grasp, literally and figuratively, of an ordinary, mortal cast of performers. The properties are, in order, a fan for Fansy, a "few sparks" which Desyre holds between his hands and blows upon, easily visualizable as contained in some sort of dish, a broken reed on which Doubt stays his "feeble steps," a net and blade for Daunger, a brassen shield for Feare, for Hope "an holy water sprinkle, dipt in deowe," a lattice for Suspect and "two clewes of silke" for Dissemblaunce, a pair of pincers for Griefe, a firebrand for Fury, "an angry waspe" in a vial for Displeasure and "an hony-laden bee" for Pleasaunce. The costumes, also described in detail, form interesting contrasts—plumes, embroideries, bearskin, armor, silken samite, sable. The total effect is quite winning. One feels that one would like to wear a costume and take a part. The figures seem pleasantly harmless and even comic: Dissemblaunce has painted her face and decked her "bright browes" with "borrowed haire." Too, the anthropomorphism of the figures in this first part of the procession is virtually complete. Only Feare, "wingyheeld," would seem to have any non-human appurtenance, and he does not use his wings for locomotion; they might be attached to his armor.
Toward the end of this first segment, however, some hints are given of offstage activities which do not limit themselves to the taking off of a costume, and the idea of a theatrical representation begins to weaken. Griefe, for example, who with Fury comprises the next-to-last couple, is described as not acting at all, in an external, "seeming" sense:

Griefe all in sable sorrowfully clad,
Downe hanging his dull head, with heavy chere,
Yet inly being more than seeming sad . . .

(III. xii. 16)

His use of his pincers implies serious and permanent consequences:

A paire of pincers in his hand he had,
With which he pinched people to the hart,
That from thenceforth a wretched life they ladd,
In wilfull languor and consuming smart,
Dying each day with inward wounds of dolours dart.

(III. xii. 16)

When the figure of Amoret appears, the shift becomes obvious and quite drastic. Amoret, "a most faire dame," marching between two figures labeled by the narrator Despight and Cruelty, displays on her breast a wide wound through which her heart has been drawn, transfixed with "a deadly dart," and laid in a silver basin. We are in a quite different situation. Amoret's trembling heart is no sort of theatrical imitation, no stage property. The wound's magical qualities become apparent when Busirane's
spells, reversed, cause it to close without a scar or sign (st. 38); but when we see it in the procession the wound is fictionally present.

Following Amoret comes the actual figure of Cupid— not an actor wearing a cupid costume, but Cupid in person. He rides a ravenous lion, quite a real one, and rejoices in the pass to which he has brought Amoret. He lifts his blindfold for this purpose. His "colourd winges twain" are not sewn on but are physically part of him, Cupid can clap them "on hye" as he surveys "his goodly company," reminding the reader of the irony implicit in the narrator's referring to Lucifer's ensemble in these terms, and placing retrospectively a suspicion on the entrance of Ease as a "goodly personage" to introduce the masque. At that time one had tended to take the masque more at face value; Fansy, in his plumes, "dauncing in delight," had an attractiveness that is upon his first entrance much less ambiguous than it becomes with the appearance of Amoret. Now we see that one can start out playing a happy game and end up with one's heart in a basin. Mark Rose observes that Amoret's position in the line of march indicates the stage she has reached in love's progress. The figures that follow her in the masque represent her future history if she remains Cupid's thrall. Reproach, Repentance, and Shame are inevitable and so are described in detail. 45
Behind Reproch, Repentaunce, and Shame flocks "a rude confused rout":

... sterne Strife, and Anger stout,
Unquiet Care and fond Unthriftyhead,
Lewd Losse of Time . . .

(III. xii. 25)

Another type of contrast seems to be operating here. Both the first twelve marchers and the figures of Amoret, Cupid, the lion, and the allegorical figures immediately associated with them have been described in such a way as to be clearly visualizable, however non-"realistic" in other respects. But at this point the narrator claims helplessness:

There were full many moe like maladies,
Whose names and natures I note readen well . . .

(III. xii. 26)

When the narrator refuses to describe, the reader naturally cannot visualize the scene, and a lack of visual clarity would seem to be functional at this point. Certainly confusion, disorder, the hint of meaninglessness, are significant followers of the clearly visualizable cruelty represented by Cupid and by Amoret's wound.

In this chapter, by discussing a representative cross-section of The Faerie Queene's characters, I have hoped to
clarify what seems to me their visual qualities and to point out some of the ways in which these qualities function in the poem. The potential complexities of using visual conventions drawn from so great a variety of sources --classical, medieval and contemporary (especially Italian) literature, the graphic arts, pageants and masques, to name a few and categorize not at all--were, I think, quite obvious to Spenser. As Guyon's encounter with Occasion or Griepe's refusal to act like an actor may be seen to illustrate, Spenser's use of these complexities would seem to have been conscious and deliberate.
NOTES TO CHAPTER III

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5. Robertson, p. 37.

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8. The unloosing of hair is an efficient romance-narrative device for revealing the identity of a woman warrior. Britomart partakes in this tradition, III. ix. 20 and IV. i. 13. The Orlando Furioso reveals the sex of Marfisa (XIX. 108) and Bradamante (XXXII. 79) in a similar way.

10. Josephine Waters Bennett feels that the story had to be hastily concluded because, although "the story of Placidas' rescue of his faithful friend Amyas would have made an excellent quest motif for the whole book of Friendship," Spenser had previously-written material on hand, "sections of the stories of Florimell and Britomart to dispose of, and it was necessary to put them into the books immediately following Book III." The Evolution of The Faerie Queene (Chicago, 1942), p. 218.

11. This central passivity of Amoret has been discussed by several critics, particularly in relation to the Masque of Cupid. T. P. Roche interprets the episode as if Amoret's paralyzed susceptibility to sexual fears were her own fault ("The Challenge to Chastity: Britomart at the House of Busirane," PMLA, LXXVI (1961), 340-344). A. K. Hieatt, commenting upon the previous article, feels the blame should be laid to Scudamore ("Scudamour's Practice of Maistrye upon Amoret," PMLA, LXXVII (1962), 509-510).


15. "I hardly doubt but Timias is Sir Walter Raleigh: how finely and tenderly is touched the Queen's resentment for his debauching one of her maids of honour? his confinement, and banishment from court, and his reconciliation afterwards?" Upton in 1758; cited Variorum II, p. 205, with six pages of selected later commentary on the subject.

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19. Freeman, p. 87.

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20. J. G. McManaway, "'Occasion,' Faerie Queene II. iv. 4-5," MLN, XLIX (1934), 391-393.


22. Alpers, p. 201.

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24. W. J. B. Owen uses this word in describing what happens in Spenser's attempt "to combine three Ariostan concepts"—Fraud, Gabrina, and a figure from the Cinque Canti; "Narrative Logic and Imitation in The Faerie Queene,"
Comparative Literature, VII (1955), 324-337. R. E. N. Dodge comments on Spenser's "carelessness" in this passage and adds that "Ariosto is scrupulously careful;" "Spenser's Imitations from Ariosto," MLA, XII (1897), 151-204; Mrs. Bennett cites this case as evidence that Book IV is "a composite of old and new matter;" The Evolution of "The Faerie Queene" (Chicago, 1942), p. 105. Rudolf Gottfried, in an article cited above (p. 41) claims with regard to Ate that Spenser either cannot visualize his characters or thinks it unnecessary.


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26. Roche, p. 137n.


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30. "These are perfectly good Emblems. We can see their likes in a dozen Emblem books. But one would imagine it difficult to make a practicable character in dramatic action out of a creature so hieratically posed and burdened. To enter

Ylinked arme in arme in lovely wise;

as they are said to do, with brimming cup, book, anchor and all, must have involved some power of legerdemain." J. B. Fletcher, cited Variorum I, p. 284.
31. Many scholars assume with Janet Spens that this passage represents "an adaptation of the lost early poem Epithalamion Thamesis." G. L. Craik and C. G. Osgood, however, disagree. All cited Variorum IV, p. 240-241.

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32. Elizabethan readers were familiar with the idea of a river procession. Leland's Cygnea Cantio, a poem in Latin, was published in 1545; Camden's Britannia, containing fragments of a river poem, in 1586. Roche (The Kindly Flame, p. 157-184) discusses the passage in relation to its probable sources and the works it in turn influenced, among them Drayton's Poly-Olbion.


34. Speed, loc. cit. (bottom right vignette).

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35. Morton W. Bloomfield finds this passage symptomatic of the time in which it was written. "There is no longer any point, although sins of the Gregorian sequence are still there, in trying to classify Spenser's order, as it is quite obvious he has shifted it to suit his artistic convenience. We are no longer in the Middle Ages." The Seven Deadly Sins (Michigan State College Press, 1952), p. 243.

36. Samuel S. Chew analyzes the iconographical components of each figure in great detail. The concept of the coach, he observes, "descends from one medieval form of the Psychomachia, from the Petrarchan Triumphs, and from ambulatory pageantry." The Pilgrimage of Life (Yale Univ. Press, 1962), p. 97.

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37. F. M. Padelford seems to find an arrangement in couples. "Whereas in Gower's procession the sins ride in single file, Spenser arranges six of them in pairs, Idleness
and Gluttony, Lechery and Avarice, and Envy and Wrath riding side by side." Cited Variorum I, p. 217. I do not think the text bears out this pattern. The commentator's mind's eye has, however, visualized for him a scene in keeping with what he feels was Spenser's purpose: "to secure the maximum of grotesque pictorial effect."


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42. The House of Price has affinities, for example, with all three imaginary edifices described in Chaucer's House of Fame.

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44. "According to the standards of traditional iconography," Erwin Panofsky has remarked, "the blindness of Cupid puts him definitely on the wrong side of the moral world... blindness 'conveys to us only something negative and nothing positive, and by the blind man we generally understand the sinner,' to speak in the words of a medieval moralist [Petrus Berchorius]." Studies in Iconology (New

CHAPTER IV

MAGIC IN THE FAERIE QUEENE

Arthur's magic shield has to do with visual accuracy and anti-magic powers:

No magick arts hereof had any might,
Nor bloody wordes of bold enchaunters call,
But all that was not such as seemd in sight
Before that shield did fade, and suddeine fall . . .

(I. vii. 35)

We do not see this quality of the shield in action, although its power of paralyzing people ("Men into stones therewith he could transmew") does come up from time to time. The shield leads a somewhat discontinuous existence as a magic object, and in this way it is typical of magic generally in The Faerie Queene. Magic objects and magic processes are alike discontinuous, unpredictable, often vague of detail. In this way, I feel, the purposes of the poem are furthered rather than hindered. Like Queen Elizabeth's diplomatic policies, magic in The Faerie Queene refuses to commit itself an inch more than absolutely necessary, and consequently the individual case can be dealt with flexibly.
A brief look at the function of magic in *The Faerie Queene*'s closest generic relative, the *Orlando Furioso*, is a convenient starting point. I have mentioned the physical solidity with which Florimell in *The Faerie Queene* underwent her imprisonment by the shape-changing Proteus (see above, p. 86); the reader remembers, as well, that Florimell was replaced during this imprisonment by the witch's sprite-powered snowy image, who wandered about on the plain pretending to be Florimell and fooling almost everybody. When the true Florimell finally confronts her false double, the scene is one of solid didactic virtue opposing the falsities of enchantment:

Then did he [Artegall] set her by that snowy one,
Like the true saint beside the image set . . .
Streight way so soone as both togethre met,
Th'enchanted damzell vanisht into nought:
Her snowy substance melted as with heat . . .

(V. iii. 24)

All that is left of the snowy damsel is Florimell's magic girdle, the one which earlier (IV. v. 19) would stay on the waist of none of the ladies in the beauty contest except Amoret. What has happened in order for the false Florimell to be wearing it now remains unexplained. This typically inconsistent object is all Florimell has in the way of magical aids, and it has not protected her against any of the perils she has encountered.
By contrast, Florimell's analogue in the Furioso, Angelica, has a magic ring which, when she puts it in her mouth, turns her invisible. This ring is a quite solid, consistent object. It is valued in itself and its presence can always be accounted for: somebody or other always has it. After Brunello steals the ring, Angelica realizes that she must change her travel plans and ask one of her knightly suitors to ride with her as protection; when she gets the ring back, she becomes independent again (XII. 35).

Magic throughout the Furioso is seen as a fact of life, a matter of objects and qualities and spells properly performed. Ruggiero's embarrassment lest people say he depended on his magic shield rather than on his own strength leads him to throw the shield down a well (XX. 91), but this act is not shown as exemplary. No consistent shame is attached to the use of magic. Melissa, an enchantress, is on the side of the good; Astolfo, also a "good" character, learns to manage the flying horse in much the same state of mind in which one would set out to pass a driving test, and he makes use of Logistilla's book on enchantments by first, matter-of-factly, consulting the index (XXII. 16).
Among the magic objects in *The Faerie Queene* which contrasts to those of the *Furioso* is Britomart's magic spear. Britomart, who does not use spells although Glauce does (Glauce's spells, redeemingly, are harmless-seeming folklore and don't work), happens to find this spear in her father's collection. She has not gone to any trouble to have it enchanted especially for her. Her previous encounter with a magic object, the mirror in which she sees Artegall's image, was equally casual: the mirror serves its purpose and then drops out of the story, for it does not occur to Britomart to take it along on the chance it might come in handy, as a character from the *Furioso* might well have done.

Again, Arthur, after defeating Orgoglio, gives Redcrosse a supply of his magic liquor, "That any wound could heale incontinent" (*I*. ix. 19). Redcrosse never uses it, but the original stock recurs when Arthur comes upon the wounded Amoret:

Eftsoones that pretious liquour forth he drew,  
Which he in store about him kept alway,  
And with few drops thereof did softly dew  
Her wounds, that unto strength restor'd her soone anew.

(*IV*. viii. 20)

In a similar scene, however, Arthur encounters Timias and Serena bitten by the Blatant Beast. The ointment is not
mentioned. Instant magic would not be applicable to a 
wound which the hermit is to cure with good advice, or, 
rather (for the reader cannot ignore the fact that *The 
Faerie Queene*'s magical objects are highly symbolic and 
belong more to the poem's didactic pattern, usually, than 
to the narrative), spiritual aid received from an outside 
source is of less value to Timias and Serena, with their 
problem based in society, than the hermit's suggestions 
for self-help. Arthur's therapy, too, is a matter of 
social context: he does what he can as a mortal.

So forth they rode together all in troupe
To seeke some place, the which mote yield
some ease
To these sicke twaine, that now began to droue:
And all the way the Prince sought to appease
The bitter anguish of their sharpe disease,
By all the courteous meanes he could invent;
Somewhile with merry purpose fit to please,
And otherwise with good encouragement,
To make them to endure the pains did them torment.

(VI. v. 32)

Of all the knights, Arthur is the most abundantly 
 supplied with magical objects. In Book I he has, besides 
his shield, a horn which terrifies those who hear it and 
is said to destroy enchantments, reminiscent of Astolfo's 
horn in the *Furioso*, with which Arthur forces entrance to 
the castle of Orgoglio (I. viii. 3-5), and a magic sword 
which cannot be used against him and which "flames like 
burning brond" (II. iii. 18). This sword is the only
enchanted object which people struggle for: Archimago, in Book II, evolves a complicated project for taking Arthur's sword and giving it to Braggadocchio. The shield recurs most frequently. Its use is not always deliberate: the shield loses its veil in the fight with Orgoglio "by chance" (I. viii. 19); there is no implication that Arthur could not have defeated Orgoglio without it. Corflambo is dazzled by the shield when a thrust of his own sword tears off the shield's covering (IV. viii. 42). Arthur does deliberately unveil the shield against the unsportsmanlike Souldan, who is running him down in a chariot drawn by man-eating horses (V. viii. 37); his most prompt use of the shield is against the sphinx-like monster from whom he is rescuing Belge's kingdom (V. xi. 26).

A moment of peril during which Arthur does not use his shield as a dazzling ultimate deterrent occurs during his fight with Maleger (II. xi. 24-46). Here the shield serves only to deflect arrows. Arthur is saved by his faithful squire Timias, who provides "the helpe of weaker hand" (II. xi. 30), and by his own intelligence when he realizes that throwing Maleger onto the ground will only make him stronger. The shield and its powers are not mentioned, and so little importance has been given to it that
the reader, caught up in the story, does not stop to wonder why Arthur does not use his shield.

Arthur's shield in its usual allegorical identity as "the shield of faith" \(^1\) is similar to the Palmer's staff, a normal accoutrement for such a person, part of the Palmer's visual presentation:

Him [Guyon] als accompanyd upon the way .
A comely palmer, clad in black attyre,
of rypest yeares, and heares all hoarie gray,
That with a staffe his feeble steps did stire,
Least his long way his aged limbes should tire:
And if by lookes one may the mind aread,
He seemd to be a sage and sober syre .

(II. i. 7)

The staff in its magical aspect is useful for calming Acrasia's sea monsters (II. xii. 26) and dis-enchanting her former lovers from animals back to people (II. xii. 86). In a similar way, Duessa's golden cup (I. viii. 14) is visually acceptable as a bit of majestic regalia, although its specific symbolic overtones are strong enough to take over a great deal of the significance from the narrative. Duessa does perform magic with it, attempting to do in Timias:

Then tooke the angrie witch her golden cup,
Which still she bore, replete with magick artes .
Which, after charmes and some enchautments said,
She lightly sprinkled on his weaker partes .

(I. viii. 14)
The cup itself, characteristically, disappears from the story after it has served this function.

**Enchantments and Changes**

If the magical objects in *The Faerie Queene* are prone to discontinuous identities, magical processes are even more so. One often finds that one simply is not allowed a clear view. Diana's transformation of the chaste nymph into a fountain, for example, is described with a clarity which turns out to be a-typical. In an Ovidian manner, the nymph actually becomes the spring, or rather, becomes the rock from which the spring flows, and this change is related to her physical and mental state as she prays for aid:

"... The goddessse heard, and suddeine, where she sate,
Welling out streames of teares, and quite dismayd
With stony feare of that rude rustick mate,
Transformd her to a stone from stedfast virgins state.

"Lo! Now she is that stone, from whose two heads
As from two weeping eyes, fresh streames do flow,
Yet colde through feare and old conceived dreads;
And yet the stone her semblance seems to show,
Shapt like a maid ... "

(II. ii. 8-9)
But a roughly similar case, that of the lazy nymph who stops in the middle of the chase, is described less specifically and seems to imply a quite different process.

This nymph, quite tyr'd with heat of scorching ayre,
Satt downe to rest in middest of the race:
The goddesse wroth gan fowly her disgrace,
And badd the waters, which from her did flow,
Be such as she her selfe was then in place.
Thenceforth her waters waxed dull and slow . . .

(I. vii. 5)

The chaste nymph in the previous example did not start out having anything to do with a spring at all, but here the nymph is already, in some way, identified with the spring. What Diana changes is only the quality of the waters. The nymph in question seems capable simultaneously of being a mobile huntress, in one aspect, and a flowing spring in another.

The change of Malbecco into Geolosy is gradual but, again, not very specific. Malbecco has "run with himself away" (III. x. 54) when his wife refuses to stop living with the satyrs and he finds his money stolen; coming to a rocky seacoast, he falls over a cliff and finds himself unhurt.

But through long anguish and selfe-murdring thought,
He was so wasted and forpined quight,
That all his substance was consum'd to nought,
And nothing left, but like an aery spright,
That on the rocks he fell so light and light,
That he thereby receiv'd no hurt at all . . .

(III. x. 57)

Malbecco finds a cave among the cliffs, where he eats "todes
and frogs."

Where he, through privy griefe and horrour
vaine,
Is woken so deform'd, that he has quight
Forgot he was a man, and Gelosy is hight.

(III. x. 60)

This association of jealousy (or envy) with mental activ-
ity and with self-destruction, "selfe-murdring thought,"
externalized as the eating of reptiles or of some part
of one's own body, is repeated frequently in The Faerie
Queene and has analogues in emblematic tradition.

In restoring Acrasia's lovers to their human shapes,
the Palmer also suggests a connection between mind and
appearance: Gryll's reluctance to stop being a hog has
to do with the latter's "hoggische mind" (II. xii. 87).

The association of mind and magic in The Faerie
Queene combines with the familiar romance narrative
functions of magic; one does not feel, while reading,
that an episode concerning enchantment or magical change
is of an unfamiliar pattern or requires concentrated
effort of the same intensity that one needs in approach-
ing a building or emblematically-described figure.
Within this slippery generalization, however, one finds numerous variations. A closer look at the careers of The Faerie Queene's two most active magic-makers will perhaps help to clarify the subject.

Archimago and Duessa

Archimago in Book I becomes the prototype of Faerie Queene enchanters, plotting, deceiving, trafficking with sprites, combining in his visualizable romance figure of the pottering, eccentric, sometimes ineffectual old wizard his thematic connotations of Satan, busily working us woe, an ultimately dangerous enemy if we are not prepared through our inner experience to deal with him.

Unlike Busirane, whose general effect is similar, Archimago's activities are not specifically focussed: he is not activated by sadistic lust toward any particular victim but simply by hatred toward the good—toward Redcrosse as the vulnerable one but toward Una as the representative of truth: "her he hated as the hissing snake" (I. ii. 9).

The reader first encounters Archimago in disguise as a hospitable hermit, and neither Redcrosse nor the reader knows what kind of person he is. Una, who recognized the Wandering Wood, gives no warning here. At first
we see Archimago entirely from the viewpoint of Redcrosse; but when Redcrosse goes to bed the reader is allowed to go on watching Archimago and to see him, without direction from the narrator on what to make of all this, calling up sprites and directing the deception of his guests by altering the seeming appearances of things. The lascivious dreams are a preparation; next, the sprite who has taken the outward form of Una comes to Redcrosse's bed and, on being amazedly but courteously rejected, goes to bed with another sprite to "knit themselves in Venus shameful chaine" while Archimago calls Redcrosse to see it. Redcrosse, completely deceived, takes his horse and rides away, leaving the true Una behind (I. ii. 6).

Archimago, having won this round, considers his next move:

He then devisde himselfe how to disguise;  
For by his mighty science he could take  
As many formes and shapes in seeming wise,  
As ever Proteus to himselfe could make:  
Sometime a fowle, sometime a fish in lake,  
Now like a foxe, now like a dragon fell,  
That of himselfe he ofte for feare would quake,  
And oft would flie away . . .

(I. ii. 10)

In the last lines we notice something of the comic character which Archimago becomes by the end of Book I and continues to enact in Book II. Essentially, however, at this point
he is still a threat. He chooses a shape:

     But now seemde best, the person to put on
     Of that good knight, his late beguiled guest . . .

     (I. ii. 11)

This stanza gives the reader the impression that Archimago's disguise is a complete bodily change, that he has become a substantial facsimile of Redcrosse; "person" seems to mean a larger helping of identity than merely a suit of armor. Yet it is the outward costume that is described, and the emphasis is on the probability of an onlooker's accepting this figure to be what his appearance indicates.

     Full jolly knight he seemde, and wel addrest,
     And when he sate uppon his courser free,
     Saint George himselfe ye would have deemed him to be.

     (I. ii. 11)

This disguise is put to the test when Sansloy knocks Archimago down in combat, takes off his helmet and recognizes him:

     . . . "Why, Archimago, lucklesse syre,
     What doe I see? what hard mishap is this . . .?"

     (I. iii. 39)

Here it would seem that the shape-changing was quite external, merely a matter of costume, since if Archimago had done a thorough job he would have changed his bodily appearance and, one feels, would have given himself a bit
more prowess in arms as well. Una, deceived by Archimago's outward garb, feels herself "mockt" for "so misfeigning her true knight," and she does not make the same mistake again--that is, she is once more fooled by Archimago but she never again thinks anyone else is Redcrosse.

Archimago reappears in a similarly ambiguous disguise, that of a pilgrim, in dusty robe and authentically worn sandals:

A silly man, in simple weeds forworne,  
And soiled with dust of the long dried way;  
His sandales were with toilsome travell torne,  
And face all tande with scorching sunny ray,  
As he had traveild many a sommers day  
Through boyling sands of Arabie and Ynde . . .

(I. vi. 35)

The pilgrim's past history is presented as a hypothesis on the part of the narrator; whether his skin has been darkened with a genuinely magical suntan or with walnut juice cannot be discovered in the text. The disguise holds throughout the episode, in which Archimago announces Redcrosse's death to Una and Satyrane and instigates a fight between Satyrane and Sansloy. The reader is given a chance to guess the pilgrim's identity and demonstrate his own progress toward right interpretation of visual phenomena, as the narrator does not name him until the last stanza of the canto:
But that false pilgrim, which that leasing told,
Being in deed old Archimage, did stay
In secret shadow . . .

(I. vi. 48)

This victory is temporary, however. Archimago's final appearance in Book I takes place after the dragon has been slain and the happy ending assured. Devoid of his diabolical connotations, Archimago's attempt to persuade Una's father that Redcrosse is affianced to somebody else becomes a comic episode; the got-up letter, the "method" acting (Archimago runs breathlessly into the hall, interrupting the narrator in mid-line as he begins to report a speech by the king) have a bouncy, cartoon-comedy rhythm. Una's comment on Archimago's identity has to do with one of The Faerie Queene's basic visual metaphors—that of truth's appearing to the person who has learned how to see properly.

". . . this false footman, clokt with simplicity,
Whome if ye please for to discover plaine,
Ye shall him Archimago find, I ghesse,
The falsest man alive; who tries, shall find no lesse."

(I. xii. 34)

Archimago's dread science is reduced to a matter of educated effort on the part of the beholder: if one tries, one can see what he is. One has only to learn that things are not always what they seem: that simpleness can be used
as a cloak. On the level of the visual metaphor, Archimago's disguise now amounts to an optical illusion.

Reappearing in Book II, Archimago has escaped Una's father's prison "by secret means unseene" (II. i. 1), but without his initial connotations of evil power he becomes essentially a troublemaker, an annoyance, easily overcome by the knights (as in his attempt to provoke a fight between Redcrosse and Guyon, II. i. 8-30). Archimago is never again able to divert anybody from his quest to the extent that he diverted Redcrosse. Una's injunction that Archimago be "discover'd plain" seems to have had a lasting effect on the narrative. Archimago is, in fact, rather comically misled himself by mistaking appearances for actuality: he encounters Braggadocchio shortly after the latter's usurpation of knightly state and at once assumes that Braggadocchio is the very man he is looking for:

Who [Archimago] seeing one that shone in armour fayre,  
On goodly courser thondring with his feet,  
Eftsoones supposed him a person meet  
Of his revenge to make the instrument . . .

(II. iii. 11)

Nobody could be less meet; but both parties here are at comical cross purposes. Archimago is overjoyed by Trompart's lies about the prowess of his master. When Archimago
describes Guyon, his enemy at this point, as the villainous slayer of "Sir Mordant and his lady bright," a typical Archimagean lie in its distortion of actual-enough current events, Braggadocchio is filled with proper knightly indignation. Archimago, however, quite tactfully and fearing to offend his new ally, suggests that Braggadocchio would be a more effective fighter if he had a sword. (Braggadocchio has stolen Guyon's horse and spear, but Guyon's sword was of course about him at the time.) The sword of Prince Arthur would be suitable, Archimago feels, and he offers to supply it, to the terror of Braggadocchio and Trompart who do not want to get involved in anything dangerous. Their fear is augmented when Archimago vanishes in a momentary revival of romance-enchanter power:

The northerne winde his wings did broad display
At his commaund, and reared him up light
From of the earth to take his aerie flight . . .

(II. iii. 19)

On reappearing three cantos later, carrying Arthur's sword and standing on the banks of Phaedria's lake, Archimago continues to operate in a welter of mistaken appearances and misunderstood circumstances. Seeing Pyrocles, assisted by his squire Atin, attempting to drown himself in the lake, Archimago recognizes them as old acquaintances but does not understand what is going on and is able
to see only what is on the immediate visual surface. Pyrochles has cried out that he is being tormented by flames.

"What flames," quoth he [Archimago], "when I thee present see
In daunger rather to be drent then brent?"
"Harrow! the flames which me consume," said hee,
"Ne can be quencht, within my secret bowelles bee . . . ."

(II. vi. 49)

Archimago in Book II takes the world of other people quite literally: he believes that something exists when he sees it. He thus becomes, ironically, his own favorite kind of victim. He regards his own magic in the same literal, matter-of-fact light. Mistakenly imbuing Pyrochles with an interest in and understanding of the workings of the scientifically magic, Archimago drones on for two stanzas explaining precisely how Arthur's sword was made magic and why it cannot be used efficaciously against Arthur. Pyrochles, apparently hardly listening and without gratitude for Archimago's having healed his internal fires (II. vi. 51), replies with his own kind of obtuse self-confidence:

"Foolish old man," said then the Pagan wroth,
"That weenest words or charms may force with-
stond:
Soone shalt thou see, and then believe for troth,
That I can carve with this inchaunted brond
His lords owne flesh."

(II. viii. 22)
This time Archimago knows what he is talking about, and the sword does turn out to be useless against Arthur, but since both Pagan knights are killed this justification does not do Archimago much good and the scene ends as Guyon and Arthur carry on a courteous conversation, quite in control of events, not even noticing their leftover enemies, while Archimago and Atin flee apace.

Archimago's final appearance in the poem is a quite disorganized one. In a crowded transitional passage of Book III, likely a product of re-writing or re-arrangement, the reader catches a glimpse of Archimago in the forest (III. iv. 45). He seems to be engaged in a plot against Britomart, but no more is heard of it or of Archimago.

Duessa, Archimago's co-conspirator and a capable performer on her own, happens upon a more definite end although she plays a variety of roles in the meantime.

Duessa's first appearance is, like Archimago's, quite romance-narrative in tone. Redcrosse while riding across the plain, fleeing the house of what he thinks to have been a kindly hermit and the memory of what has seemed vilest treachery on the part of Una, encounters what he thinks is a fair lady riding with a Saracen knight.
Duessa's external appearance here is tidily ambiguous. Her dress is described in detail, a procedure which has the usual effect of alerting the reader that there may be more here than the usual perfunctorily superlative romance maiden.

A goodly lady clad in scarlot red,
Purfiled with gold and pearle of rich assay;
And like a Persian mitre on her hed
Shee wore, with crowns and owches garnished,
The which her lavish lovers to her gave:
Her wanton palfrey all was overspred
With tinsell trappings, woven like a wave,
Whose bridle rung with golden belts and bosses brave.

(I. ii. 13)

Such richness makes us wary. We shall be reminded of this initial appearance when Duessa is elevated to more pompous but visually similar glory by Orgoglio (I. vii. 15), at which time her allegorical significance as the scarlet woman, the whore of Babylon, becomes much more obvious. At the same time, however, romance-lady richness is not too unusual. Florimell first appears in dress of beaten gold and her steed, too, wears "tinsell trappings" (III. i. 15). The oriental overtones of Duessa's get-up seem appropriate, too, to her companion, a Saracen knight, long at home in romance narrative.

Redcrosse is attacked by the Saracen knight; on defeating him he finds he has won the lady. Duessa, "faire Fals-hood" as the canto's argument has warningly labeled her, has a story ready in which she describes herself as a much
put-upon and deservingly virtuous lady (I. ii. 22-26)—a type of alibi which is habitual with Duessa (see I. iv. 47).

Duessa's representation of herself as a helpless young widow is undercut immediately by the story which Fradubio, formerly a knight and now a tree by enchantment, tells to Redcrosse. Like Redcrosse, Fradubio was deceived into thinking his own true lady to be false, and the false Duessa to be true. The conversation is full of ironies perceived only by the reader. Fradubio apparently does not recognize Duessa in her present guise and Redcrosse of course makes no connection between Fradubio's story and his own situation. The rather surreal disparity of a knight conversing with a tree is perhaps more apparent to the modern reader than to Elizabethans accustomed to romantic epics; within the narrative Redcrosse, after his initial fright, is able to respond with his usual tolerant courtesy: "Say on, Fradubio, then, or man or tree" (I. ii. 34).

In conjunction with this episode's thematic concern with truth and falsity, the visual manipulations involved in Duessa's enchantments repay a close study. One finds that the principles of what is and what is not visually stable are not explicitly stated, that things happen differently every time, that the magical process itself is not
allowed to become the focus of the story—a conclusion which is not surprising in view of the minimal technical explanation the reader has received of Archimago's enchantments.

In Fradubio's story, Duessa has, to begin with, changed her entire physical self to a semblance of fairness—a semblance which, Fradubio says, "did fowle Duessa hyde" (I. ii. 35), so that Duessa's external appearance would seem to function as a garment. (She seems to be wearing another one while Fradubio tells the story, since he apparently does not recognize her and accepts her as still another fair lady.) With respect to Fradubio's lady, Duessa had found that she could equal but not surpass her in fairness, and eventually made use of another method of changing appearances:

And by her hellish science raisd streight way
A foggy mist, that overcast the day,
And a dull blast, that, breathing on her
[Fraelissa's] face,
Dimmed her former beauties shining ray,
And with foule ugly forme did her disgrace . . .

(I. ii. 38)

The lady's intrinsic physical self is not altered: Duessa makes a difference in the medium through which her lover perceives her, and Fraelissa then seems deformed. Fradubio sees her "with disdaine" (st. 39).
By chance, however, Fradubio happens to see Duessa in a different shape, while bathing, and "a filthy foule old woman I did vew"—a description which foreshadows the way Redcrosse, too, will see Duessa when he is able to see her as she is. Duessa, realizing that Fradubio is no longer fooled, smears him with "wicked herbes and oyntments" and brings him to the "desert waste" where Fraelissa is already growing. Fraelissa's transformation seems to have been gone about differently, without herbs and ointments: she was abandoned on that place shortly after Fradubio decided she was ugly, "where," Fradubio says simply, "she now is turnd to treen mould" (st. 39). More explanation is not forthcoming. Similarly, it is difficult for the reader to visualize what happens between the time Duessa rubs Fradubio's body with herbs and his finding himself growing on the plain. Duessa is simply described as putting Fradubio, whether man or seedling at that point, by the side of the Fraelissa-tree, where the two of them now waste their weary days "enclosd in wooden wals full faste" (st. 42).

In Duessa's next adventure, at the House of Pride, the setting shifts from that of a romance castle (where Duessa has been welcomed as an old acquaintance) to the
more allegorical space in which Lucifer's coach is drawn by the Sins on their assorted beasts; on returning from this excursion (I. iv. 38), the company finds itself back in the familiar romance environment and are immediately greeted by a newcomer, "an errant knight, in armes yclede."

In the subsequent combat between this knight—Sansjoy—and Redcrosse, Duessa publicly supports Redcrosse but secretly sympathizes with Sansjoy and, as Redcrosse is about to win, magically causes a dark cloud to descend upon Sansjoy and hide him from view (I. v. 13). This cloud is similar technically to the "foggy mist" with which Duessa dimmed the beauty of Fraelissa; it affects the viewers' perception without changing the person underneath. Similar clouds were thrown on people by various gods in classical literature, and the detail seems to associate itself with Duessa's journey to the underworld in order to have Sansjoy cured by Aesculapius.

This errand does not involve Duessa in visual deceptions or magical transformations; on the contrary, she is apparently quite at home, among her own people in a sense, and the changed appearance she has been wearing at the court of Lucifer turns out to be inappropriate because her grandmother, Night, does not recognize her (I. v. 27).
Like Archimago, Duessa suffers a fairly permanent defeat in the course of Book I, a defeat which follows what has seemed a series of successful escapades. Duessa has changed people to trees and talked Aesculapius into healing her cousin, and her triumphant occupancy of Orgoglio's castle seems for some time a continuation of this pattern.

Duessa has transferred her attentions to Orgoglio, calling him by name as if he, too, were an old acquaintance, as soon as he defeats Redcrosse beside the fountain. The changes in her appearance at this point are a matter of costume and property; she is given a new dress (I. vii. 15) and a seven-headed beast to ride. The description of the beast is emblematic both in its grotesqueness and in its reference to scriptural metaphor (Revelation 12: 3-4):

For seven great heads out of his body grew,  
An yron brest, and back of scaly bras,  
And all embrewd in blood, his eyes did shine as glas.

His tayle was stretched out in wondrous length,  
That to the hous of hevenly gods it raught,  
And with extorted powre, and borrow'd strength,  
The everburning lamps from thence it braught,  
And proudly threw to ground, as things of naught;  
And underneath his filthy feet did tread  
The sacred thinges, and holy heastes foretaught.

(I. vii. 17-18)

The reader accepts this portrait as an emblematic one and does not expect stars to fall on the combatants when, in the following canto, Duessa rides her beast out to do battle
with Arthur and Timias. It would seem possible that the
dragon's emblematic feet's being so carefully grounded on
"sacred things," a description which gives him something
of a platform to stand on, makes it clear that his image
occupies one kind of spatial setting in this stanza and
another, a romance-narrative setting more suited to action,
when he comes out to join the fight.

The fight is lost, however, and Duessa is spoiled of
her fine clothes and let go:

Then, when they had despoyld her tire and call,
Such as she was, their eies might her behold,
That her misshaped parts did them appall,
A loathly, wrinckled hag . . .

(I. viii. 46)

This is Duessa's most crucial change of appearance. Signif-
icantly, her own powers have nothing to do with it; the
episode represents the failure of Duessa's powers. Her
beholders, especially Redcrosse, have achieved the mental
strength to see her as she really is.

This emblematic awfulness includes wrinkles, bald-
ness, rotten teeth, scabby skin, all within anthropo-
pomorphic limits; but on arriving at "her nether parts,"
about which the narrator's "chaster Muse for shame doth
blush to write," there are added to the physically human
unpleasantnesses "a foxes tail" and "most monstrous" feet:
For one of them was like an eagles claw,
With griping talaunts armd to greedy fight,
The other like a beares uneven paw...

(I. viii. 48)

These feet are part of Duessa's intellectually apprehensible qualities, and although they appear as part of a narrative episode the individual scene is quite static: Duessa stands there as if posed for her picture. We do not have to imagine her moving about with one eagle's claw and one bear's foot instead of feet. When she flies "from heavens hated face" to hide in a cave (I. viii. 50), the mismatched feet are not mentioned as hindering her motions and in effect disappear; they are not mentioned again in any of Duessa's descriptions.

Duessa's next appearance within the narrative is in conjunction with Archimago and her powers, like his, appear diminished even though her physical self is now that of "a gentle lady" (II. i. 13). Duessa's recharged appearance, the narrator explains on identifying her, is owing to Archimago's skill rather than her own: he had found her wandering in a wilderness, wearing a garment of moss "to hide her shame and loathly filthinessse," apparently unable to recover from her recent defeat. Her role in this episode is brief, and she does not return to the narrative until Book IV. Here her powers to change her own outward
appearance and to make her presence felt in society seems augmented by the company she is in. Duessa's activities throughout Book IV take place on the sidelines: she incites Scudamore to jealousy (IV. i. 46), joins Ate and the false Florimell in urging the knights to go on fighting rather than to make peace (II. 19), is named by the narrator as an inciter of a complicated skirmish among Paridell, Blandamour, Druon, and Claribell (IX. 24), and takes part in the beauty contest at the tournament (V. 11). Duessa's "forged beautie did seduce/ The hearts of some," but her stay in the spotlight is brief and the forged-beauty theme is mainly carried out by the false Florimell.

Duessa plays her final role in Book V, but she does not appear as an enchantress. The charge against her is specific: Duessa has

... wrought great care
And mickle mischiefe unto many a knight,
By her beguyled and confounded quight:
But not for those she now in question came,
Though also those mote question'd be aright,
But for vyld treasons and outrageous shame,
Which she against the dred Mercilla oft did frame.

(V. ix. 40)

Treason, not beguilement, is the issue. Duessa's shape-changing powers are not in evidence; she appears neither as a fresh and fragrant lady nor as a wrinkled hag but,
quite anthropomorphically, as

A ladie of great countenance and place,
But that she it with foule abuse did marre;
Yet did appeare rare beautie in her face,
But blotted with condition vile and base . . .

(V. ix. 38)

This is the only Duessa we meet whose physical appearance indicates any past history, any tension between what it actually is and what it might have been. This human aspect supports Duessa's historical-allegory identification with Mary of Scotland—an identification which was obvious to such contemporary readers as her son, James I of England. Little is left of Duessa's role as a romance enchantress. We do not return to her earlier type of shape-changing magic for the remainder of the poem: monsters are themselves, not sprites equipped with magical bodies, and wicked people carry out their wickedness without the aid of enchantments.
NOTES TO CHAPTER IV

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2. Lucifera's Envy chews "a venemous tode" (I. iv. 30); Mammon's Gealosy bites his own lips (II. vii. 22); the Envy who pursues Artegaall along the strand (V. xii. 28 ff.) is gnawing on a snake but, the narrator explains, when she has nothing else she "of her owne foule entrayles makes her meat."

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3. "Evidently, when Spenser wrote the lines, either he had some lost story of Britomart in mind or he intended some story which he never told. The first seems the more probable, because the mention of 'Duessaes traines' in the heading of Canto i indicates that some story about Duessa, who worked with Archilage, had been omitted." Josephine Waters Bennett, The Evolution of "The Faerie Queen" (Chicago, 1942), p. 148.

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4. An immediate parallel is that of Ruggiero's conversation with Astolfo, changed by Alcina into a myrtle tree (O. F. VI. 28 ff.). See also the Aeneid III. 27-42; and Jerusalemme Liberata XIII. 43, in which a sprite falsely pretends to be a soul in the shape of a tree.

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5. The Variorum associates this passage with the Iliad, III. 350; V. 345; and to the Aeneid, V. 810. A contemporary instance occurs in the Jerusalemme Liberata,
VII. 43 ff. Of this analogue, H. H. Blanchard remarks that "in each case the poet introduces the episode of the intervening darkness with the same expression of surprise, Spenser's 'when lo' (13. 6) seemingly suggested by Tasso's "Quando ecco" (7. 44. 5)." Cited Variorum I, p. 228.

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6. Alcina's "true" appearance to Ruggiero, in the Furioso, is similar in aged ugliness although she lacks animal feet (0. F. VI. 73).

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7. "Great offence conceived by the King against Edmund Spenser, for publishing in print, in the 2nd part of the Fairy Queen, chapter 9, some dishonourable effects, as the King deemeth, against himself and his mother deceased . . . " Letter from Robert Bowes to Lord Burghley, Edinburgh, Nov. 12, 1596. Cited by Frederick Ives Carpenter, A Reference Guide to Edmund Spenser (Univ. of Chicago Press, 1923), p. 41.
CHAPTER V

SPECIFIC SETTINGS

In Chapter II, above, I discussed the general characteristics of *The Faerie Queene*'s setting as space through which the characters travel. I should like now to turn to the specific settings at which the journeying characters pause.

These pauses are of two types, good ones and bad ones: a pause at a good place furthers the protagonist's quest, and a pause at a bad one hinders it (see above, p. 57). This statement may be in need of some modification; *The Faerie Queene* does contain passages describing places which are not on anyone's direct line of quest. This seems to be one of the critical worries about, for example, the Garden of Adonis (III. vi. 29 ff.),¹ which enters the narrative in a sidewise fashion. The narrator is describing Belphoebe's birth and includes Amoret's as a matter of course, since the two are twins; we then find ourselves abruptly concerned with the mythological-allegorical site of Amoret's upbringing. Amoret herself does not enter the narrative for five more cantos (III.
xi. 10), and she is not seen in person by one of the quest-
ing protagonists until Britomart sees her walking in the
Masque of Cupid. A similar difficulty besets Calidore's
visit to Mt. Acidale (VI. x. 5 ff.), which seems in terms
of narrative structure a digression from a digression.

Romance-Narrative Castles and Cots

Since the reader's visualization of a romance char-
acter is largely a matter of filling in as much detail as
he wants, one would expect the natural habitat of romance
characters, the castle, to function similarly. For the
most part, I think, the parallel holds true.

Individual parts of a romance castle are mentioned
only when they are needed as settings for definite actions.
Otherwise, like a fair lady's features, they are taken for
granted. Corflambo's castle, in which the romance elements
gain precedence over any allegorical elements that may have
remained in the story (see above, p. 90), contains a dun-
geon (IV. viii. 51) and a garden (st. 54), as does, for
example, the castle of Theseus in Chaucer's Knights Tale
(I. 1056-1061). If the narrative action had not needed
them, neither dungeon nor garden would have been mentioned.
The setting of Phedon's story (II. iv. 28-32) specifies
only the "darkesome inner bowre" in which his false friend, like Archimago in his initial encounter with Redcrosse, has arranged for Phedon to see a figure he takes to be his lady with another man. Turpine's castle contains a great hall, in which the Salvage Man slays heaps of serving men, and an upstairs portion through which Arthur chases Turpine ("He fled from roome to roome, from place to place," VI. vi. 29). Briana's castle has a wall from which she watches the fight between Calidore and Crudor; Malbecco's has a "comely bowre" in which Hellenore flirts at table with Paridell (VI. i. 34; III. ix. 19).

The narrative and didactic role, simultaneously, of a romance castle is to provide hospitality: good castles do this and bad castles don't. Briana's and Turpine's castles in Book VI contrast immediately with the castles of Aladine and of Bellamour (VI. i.; iii.; ii.; xii.). Ambiguity is possible: Malacasta's castle, which combines romance and allegorical elements, provides hospitality according to her lights, but by the standards of her visitors it is a false hospitality and the visit ends as it began, in open battle (III. i. 20-66). Dolon's attempt on Britomart's life begins with a pretense of true courtesy (V. vi. 20); but the special equipment of his castle,
mentioned only because it is important in the action, includes a trapdoor beneath the guest room bed.

The castles in *The Faerie Queene* are first seen, usually, from the viewpoint of the traveling protagonists who see a castle on the horizon and interpret it with respect to its hospitality-role. The castle is often placed visually in its landscape, as Britomart catches sight of Castle Joyeous standing "night that forest syde" (III. i. 20). Arthur and Guyon see

... a goodly castle, plaste
Foreby a river in a pleaasunt dale;
Which choosing for that evenings hospitale,
They thether marcht . . .

(II. ix. 10)

With Amavia's infant in their care, Guyon and the Palmer travel

... with litle ease,
Till that at last they to a castle came,
Built on a rocke adjoyning to the seas . . .

(II. ii. 12)

Amoret and Britomart are traveling when

It so befell one evening, that they came
Unto a castell, lodged there to bee . . .

(IV. i. 9)

Calidore takes Pastorella to a castle named Belgard, where she is reunited with her long-lost parents. When Aladine is wounded, his companions carry him "to a castle near"
for aid (VI. ii. 48), as if this castle were one they happened casually to see; it is only in the next canto that we learn the castle belongs to Aladine's father. This fact seems a reinforcement of Aladine's right to be there, but the reader of romance would have seen nothing strange in Aladine's seeking aid at any castle.

It is the deep-seated expectation of chivalrous hospitality as an attribute of the romance castle which emphasizes the wrongness of those castles which refuse to participate. Calepine, traveling with the wounded Serena, has reasonable hope of shelter when he catches sight of a convenient castle.

Down in a dale forby a rivers syde,  
He chaunst to spie a faire and stately place,  
To which he meant his weary steps to guyde,  
In hope there for his love some succour to provyde.

(VI. iii. 29)

As he attempts to cross the river, a "discourteous knight" appears on the other side, refuses to help him, and makes mock of him from the river bank. During the conversation, the reader is aware of the castle in the distance and hopes, with Calepine, that it might provide not only shelter for Serena but protection from the discourteous knight. But casually, in a subordinate clause, the narrator changes this hope into ominous foreboding. The discourteous knight
Turned his steede about another way,  
And with his lady to the castle rid,  
Where was his won . . .  

(VI. iii. 37)

Calepine goes to the castle and asks for help, but the knight, Turpine, becomes an extreme example of anti-hospitality and stays that way throughout Book VI, never changing his basic attitude, until Arthur finally hangs him by his heels in a wood (VI. vii. 27).

In a similar way, huts and cottages offer good or bad hospitality, with the emphasis on the bad. Abessa and Sclaunder, old ladies whose meanness of spirit is expressed by their surroundings, provide grudging hospitality to Una and to Emylia's party, respectively (I. iii. 14, IV. viii. 23). The forest hut at which Florimell takes shelter, "in a gloomy hollow glen" (III. vii. 6), turns out to be inhabited by a witch, and Scudamore spends an uncomfortable night at the dreary cottage of the blacksmith Care (IV. v. 32). The aversion displayed by The Faerie Queene to darkness and meanness makes a gloomy cottage an appropriate dwelling for a bad person. The cave dwellings of Error, Gelosy, Despair, Lust and the Brigands are similar in visual effect and didactic function.

Humble dwellings do shelter some good people, notably Melibee and the hermit in Book VI. The Squire of Dames
is able to find one woman who is willing to embrace chastity for its own sake:

"The third a damzell was of low degree,  
Whom I in countrey cottage fownd by chaunce:  
Full litle weened I, that chastitee  
Had lodging in so meane a maintenaunce;  
Yet was she fayre, and in her countenaunce  
Dwelt simple truth in seemely fashion.

(III. vii. 59)

The Squire and the sixteenth century reader were probably more inclined to recognize this situation as unusual. Today's readers of the post-Wordsworth era seem to associate humble station with goodness automatically, at least when the combination is encountered in literature. There is a certain ambiguity in this brief sketch similar to that of the Salvage Man, living a life of simple virtue while the narrative waits to reveal the secret of his high birth and eligibility for the chivalric life (VI. v. 2). The Salvage Man's dwelling, too,

... a hollow glade 3  
Covered with mossie shrubs, which spredding brode  
Did underneath them make a gloomy shade ...

(VI. iv. 13)

sounds as ominous a place to live as that of any villain but is actually the home of true hospitality. In both cases, as in the inhospitable castles, the poem makes use of the reader's automatic responses by showing that the
interpretation he is leaping to, however applicable generally, must be altered for this particular case.

Allegorical Settings: Palaces, Gardens, Underworlds

As with The Faerie Queene's allegorical figures, one would expect a connection between detailed visual description and thematic import to hold true of individual settings as well. This expectation is realized, although the influence of rhetorical tradition seems a greater factor here than with respect to allegorical figures. A single figure has only so much room, after all; the author may describe him in careful detail, but eventually the figure will run out of features, garments, arms to hold attributes, and so on. A building or stretch of ground, by contrast, offers more extensive and varied opportunity for description.

Allegorical settings with which Spenser and his readers were familiar from other works of literature comprise, consequently, a large and complex body of precedent. Henry Peacham, in his discussion of the rhetorical figures topographia and topothesia, mentions some of these precedents as a necessary part of the explanation.
Topographia, is an evident and true description of a place, like as Cicero describeth Syracuse a Citle in Cicilia, and that excellently. In Plinie are the descriptions of Acara, Aegypt, mount Aetna . . . under the type of this description, the Evangelist John describeth the holy Jerusalem to the unspeakable comfort of the faithfull.

Topothesia, a fained description of a place, that is, when the Orator describeth a place, and yet no such place. As is the house of Envy, in the 6. booke of Metamorphosis, the house of sleepe in the eleventh booke . . .

 Appropriately enough for a book primarily concerned with oratory, Peacham has drawn most of his examples from classical literature. Other works whose rhetorical place-descriptions were known to Spenser's readers include medieval English literature, especially the poems of Chaucer, the Romance of the Rose and a body of similar works, and the Orlando Furioso and Gerusalemme Liberata with other contemporary European works.

The mention of rhetorical tradition would seem to demand equal time, or recognition at any rate, for a point of view which opposes such tradition with the writer's personal experience and observation. Frederick Hard has remarked that Spenser's buildings are often more suggestive of substantiality than are many of the fantasies of the later romantics. It is this point that distinguishes him from the builders of mere castles in the air, and leads to our conviction that his structures, though created in the mind . . . are nevertheless suggested by models which had actually been seen and admired. 5
This seems to me a sensible view, although Hard's almost moral bias toward "real" experience as a source of poetic inspiration seems one-sided. There is no reason to find rhetorical tradition and personal observation mutually exclusive. Tradition, for example, might suggest the choice and general treatment of a subject, while "real" observation helps fill in the details. In the House of Pride, the general idea of such an allegorical edifice would have been familiar to Spenser's readers through their own reading; at the same time, some details might remind them of architectural features of buildings they saw every day.

A stately pallace built of squared bricke,
Which cunningly was without morter laid,
Whose wals were high, but nothing strong nor thick,
And golden foile all over them displaid,
That purest skye with brightnesse they dismaid:
High lifted up were many loftie towres,
And goodly galleries far over laid,
Full of faire windowes and delightful bowres;
And on the top a diall told the timely howres.

(I. iv. 4)

The details are appropriate to the thematic pattern: the high but relatively unsubstantial walls, the golden foil which covers everyday brick which retains its ordinary air even though it has been laid without mortar—a technique proper to magical buildings, but at the same time rather ominous as a structural principle. The galleries, windows
and bowers are details quite reminiscent of contemporary buildings; Judith Dundas has described the House of Pride as the "fullest example" of the tendency of Spenser's descriptions of allegorical houses to "read like actual descriptions of Elizabethan mansions." 6 Such details as the clock 7 and the "many loftie towres" are reminiscent of the design of houses built by the Queen's courtiers specifically for the entertainment of the court, in which John Summerson reports "a certain element of pure extravagance, bearing no relation whatever to the domestic functions of the building." 8

This solid, visualizable quality of the House of Pride combines with its allegorical implication when, in the next stanza, the narrator expresses regret that such good workmanship should go to waste:

It was a goodly heape for to behould,
And spake the praises of the workmans witt;
But full great pittie, that so faire a mould
Did on so weake foundation ever sitt:
For on a sandie hill, that still did flitt
And fall away, it mounted was full hie . . .

(I. iv. 5)

The idea of a mansion built on sand reminds us, of course, of the Biblical metaphor on this undesirable state of affairs (Matt. 7:26); the uncertain foundation is also similar to the rock of ice on which Chaucer's palace of Fame is built (House of Fame, III. 1130 ff.).
Ominous as the atmosphere of the House of Pride can become, with its inset procession of the Deadly Sins, the action which takes place there is predominantly romance-narrative in nature and the building functions as a normal, gregarious romance castle during this phase. Redcrosse, ready for his combat with Sansjoy, comes from his chamber "into the commune hall," where are minstrels, bards

And many chroniclers, that can record
Old loves, and warres for ladies doen by many a lord.

(I. v. 3)

—all part of an idealized but everyday romance society. This is different not only from the allegorical starkness of the Sins but from the Romance of the Rose-type atmosphere which Redcrosse met on entering, complete with anthropomorphic personification figures, the porter Malvenu (I. iv. 6) and a "gentle husher, Vanitie by name" (st. 13). Like Lucifera herself, the people in canto v are more three-dimensional than they at first appeared to be; one can sense their enjoyment of galleries, windows and bowers.

Then the setting shifts again. The dwarf discovers a dungeon where, quite solemnly, a number of historical and mythological figures are wasting away. The number includes Nimrod, Tarquin, and Cleopatra, among "thousands
moe" who have fallen through "wicked pride" (I. v. 45-51). The effect of this quite medieval narrative pattern on the setting is similar to that of the coach-and-Sins driving over the misty ground strewn with bones, except that, in this case, the picture is harder to visualize. The dungeon seems unlimited in size and population; the scene is not so much to be pictured by the reader as grasped intellectually. The stories of these various proud people, categorized under their failing, points to the main subject as simply that failing itself. The pattern goes back to the medieval moralized exempla, and, as Rosemond Tuve has pointed out, straight didacticism was still alive and well in the Renaissance (see p. 84).

A similar stretching-away of the spatial setting occurs in Philotime's throne room. Philotime holds

... a great gold chaine ylincked well,  
Whose upper end to highest heven was knitt,  
And lower part did reach to lowest hell...

(II. vii. 46)

This setting, too, reminds us of the House of Fame. Chaucer's goddess is capable of stretching from the height of less than a cubit until

Hir tho so wonderliche streight  
That with her fet she erthe reighte,  
And with hir hed she touched hevene,  
Ther as shinen sterres sevne.

(H. F. III. 1373-76)
The intellectual content of the description of Philo-
time's chain becomes clear in the rest of the stanza:

And all that preace did rownd about her swell,
To catchen hold of that long chaine, thereby
To climbe aloft, and others to excell:
That was Ambition, rash desire to sty,
And every linck thereof a step of dignity.

(II. vii. 46)

Mammon's underworld combines with this moralizing, medieval
element some fairly standard classical attributes which
could be pictured by Spenser's contemporaries with the ease
of literary habit. One could hardly accompany a character
to the underworld without finding them. Archimago's sprite
(I. i. 39 ff.) efficiently travels to the house of Morph-
eus; his route is similar to that shown in Ovid (Met. XI.
592 ff.), Chaucer's Book of the Duchess (153 ff.), and
other members of a wide tradition. Spenser's descrip-
tion in this case is subordinate to the sprite's movements:

He, backe returning by the yvore dore,
Remounted up as light as chearefull larke,
And on his little winges the dreame he bore
In hast unto his lord, where he him left afore.

(I. i. 44)

When Duessa and Night conduct Sansjoy to the underworld,
the journey seems longer and the reader is given more
description of the sights, but the traveling figures them-
selves are not particularly interested. The narrator
points out "Ixion, turned on a wheele, ... And Sisyphus
an huge round stone did reele" (I. v. 35), but Duessa and Night hurry on their way and seem in fact more stared upon than staring:

They all, beholding worldly wights in place,  
Leave off their worke, unmindfull of their smart,  
To gaze on them; who forth by them doe pace . . .  
(I. v. 36)

But one has less feeling of routine urgency about Guyon's visit to the realm of Mammon. The satisfaction of his visual curiosity would seem the main point of his trip.

These underground spaces, including Philotime's throne room, comprise one of The Faerie Queene's most complex allegorical settings. I shall discuss the components of this setting sequentially in order to point out the relationships (if any) of these various spaces to each other and to the experience in literary traditions held by Spenser's readers and quite available to modern readers as well.

Guyon is first conducted down

A darksome way, which no man could descry,  
That deep descended through the hollow ground . . .  

(II. viii. 20)

and into "a larger space,/ That strecht it selfe into an ample playne," through which extends a broad highway lined with allegorical figures—Payne, Strife, Revenge, etc. The figures simply stand there, like so many billboards, and seem to be clearly visible even though the setting is
still presumably underground and no lighting arrangements have been mentioned. Darkness and shadows, with their connotations of evil, misfortune and general negation, have already been mentioned and their emotional vibrations are still present; this would seem the important point. One need not be bound to all the aspects of darkness.

Next Guyon is brought to "a litle dore"

That to the gate of hell, which gaping wide,
Was next adjoyning, as them parted ought:
Betwixt them both was but a litle stride,
That did the house of Richesse from hell-mouth divide.

(II. vii. 24)

On the other side of the door to hell is the door to the house of Sleep (st. 25). This proliferation of "houses" seems to the modern reader, fond of consistency and economy in spatial settings, somewhat puzzling. The allegorical "house" was a familiar event in Renaissance readers' experience; we have just been concerned with one of Chaucer's, and Peacham has mentioned two of Ovid's (p. 177). What is hard for modern readers to understand is the freedom with which the writers in question created their own versions of these houses: the idea of an allegorical house might be suggested by tradition, but the details need not be, nor need there be any reference to the allegorical house of a previous work as an authoritative edifice. Consistency
requirements within a work as large as The Faerie Queene seem quite loose, also. The House of Sleep here, on one side of Hellgate, bears no particular relationship to the House of Morpheus in Book I; nor, when the house of Ate is described as located "hard by the gates of hell" (IV. i. 20), need the reader try to fit it into the present scene or wonder why Care, here described as sitting in front of the door of Richesse, later has a house of his own and has taken up blacksmithing (IV. v. 32 ff.). What is being used, I think, are simply the emotional connotations of the components of these various places.

Another indication that we need not worry about fitting these individual spaces into a consistent overall underground setting is provided by the narrator's description of the interior of the house of Richesse:

That houses forme within was rude and strong,
Lyke an huge cave, hewne out of rocky clifte . . .

(II. vii. 28)

If it were necessary to place the house of Richesse underground consistently, it would be an actual cave, not "like" one. In this house, the narrator continues,

. . . vew of cherefull day
Did never . . . it selfe display,
But a faint shadow of uncertain light . . .

(II. vii. 29)
This description makes it clear that the amount and kind of light to be granted each segment of the setting is at the disposal of other elements in the poem than that of a predetermined physical environment.

From this dusty, gloomy room Mammon takes Guyon through an iron door and into a more cheerful room full of wealth; then into another in which fiends tend furnaces. The two then enter the throne room of Philotime, through a dark passage and a golden gate tended by the guardian Disdayne. Here the setting opens out to include not only high pillars and a massy roof but heaven and hell, on each end of the golden chain. From here, Guyon having declined the hand of Philotime, to Mammon's "inward wrath,"

... him forth thence ledd,
Through griesly shadowes by a beaten path,
Into a gardin goodly garnished
With hearbs and fruits ... 

(II. vii. 51)

The Garden of Proserpina differs from Philotime's throne room in that the visual space of the garden proper is fairly self-explanatory. One pictures, in fact, a quite practical garden for growing things, since this is all the Garden does. There are no figures in it, only plants. But beside it flows the river Cocytus. In this river, the narrator tells us, "full many soules do endless wayle and weepe" (II. vii. 56). Guyon at this point joins the
narrator in looking at the river, going to some trouble
to do so.

Which to behold, he clomb up to the bancke,
And, looking downe, saw many damned wightes . . .

(II. vii. 57)

The tree with the golden apples forms something of a
spatial transition here, since its branches both "stretch
themselves without the utmost bound" of the garden of
Proserpina and overhang the river, dipping into the black
water. The reader is aware of Guyon standing under the
tree, where Mammon will try to re-direct his attention to
the golden apples, and the damned souls simultaneously
wallowing in the water. 12

Guyon asks two of the souls, Tantalus and Pilate,
who they are; their reply is reminiscent of dramatic
dialogue and, as well, of the numerous occasions in Eliz-
abehan literature in which a traveller to the underworld
holds conversations with figures he meets there. 13

Sweeping across all Elizabethan literature is the
great pervading theme of the Fall of Princes . . .
From Boccaccio to Lydgate to the group of men who
gathered around William Baldwin in the middle years
of the century to write the Mirror for Magistrates
down into the seventeenth century the formula flour-
ished. The ghost of an eminent person presented
himself to the poet, told the story of his fall from
glory, and begged for remembrance and pity. 14
The conversations here are not stories, fully, nor are they the point of the passage; their dialogue form gives them the feeling of dramatized exempla. They seem to serve as a bit of color, authenticating this underworld. Mammon, all the time, is trying to tempt Guyon with the apple; when Guyon refuses, Mammon guides him back, along an unspecified route, to "living light" (II. vii. 66).

In looking back on the setting of Mammon's underworld, one does not have a sense of it as a whole or even in parts; it is easy to forget the sequential rooms or the transitional gates and passageways. What one does remember is an amalgamation of experiences and emotional connotations.

By contrast, Scudamore's visit to the Temple of Venus involves a spatial setting of a quite schematic type which the reader keeps in mind throughout the adventure. It is unusually consistent, I think, for a Faerie Queene setting, and one might take this seeming consistency as a warning. The episode is, after all, only partly triumphant, since although Scudamore does get the girl he soon loses her again. On the other hand, he has presumably got her back when he tells the story. 15

The story gains in clarity from Scudamore's single viewpoint and from the fact that he gets to tell the story
all at once. The frequent interruptions and unexpected encounters which beset the narrative in its more usual aspect would upset the passage's air of ritual timelessness and spatial stability. Related to this formal feeling is the characteristic which A. C. Hamilton has described as setting Spenser's "allegorical centers" apart from the rush of daily life typified by the narrative during most of its course.

... the characteristic motion of Spenser's allegory is a moving ever inward, penetrating ever more deeply until we achieve some vision of perfection at the center ... In this episode Scudamour overcomes the knights on the plain before the castle, and passes the perils of the bridge to come to an island ... Within the island he comes to the temple ... and passes from the porch with its vision of Concord flanked by Love and Hate to the inmost temple ... (The curious reader will find that this inward motion is carefully patterned in groups of four stanzas ...) 16

What makes this regularly patterned advance seem even more regular is the fact that Scudamore sees and describes the landscape before he begins to traverse it. This is quite different from Guyon's experience with the underworld or Redcrosse's with the House of Pride. Scudamore begins with the distant objective, the Temple, and proceeds in a linear fashion toward himself:

"That was a temple faire and auncient,  
Which of great mother Venus bare the name ...
"And it was seated in an island strong,
Abounding all with delices most rare,
And wall'd by nature against invaders wrong,
That none mote have access, nor inward fare,
But by one way, that passage did prepare.
It was a bridge, ybuilt in goodly wise,
With curious corbes and pendants graven faire,
And arched all with porches . . .

"And for defense thereof, on th'other end,
There reared was a castle faire and strong . . .

"And therein wonned twenty valiant knights . . .

"Before that castle was an open plaine
And in the midst thereof a pillar placed;
On which this shield, of many sought in vaine,
The Shield of Love, whose guerdon me hath graced,
Was hangd on high . . ."

(IV. x. 5-8)

Scudamore achieves these objectives, naturally, in reverse order, beginning with the shield. The visual focus narrows after this panoramic preview, coming in closer and closer, and events are described in individual, sequential settings. Sometimes a setting (the bridge, for example, while Scudamore is crossing it, between the two gates) seems detached from the overall plan, visually, but one always comes out where one thought one would. Scudamore escapes the figure of Delay, who

... in close awate
Caught hold on me, and thought my steps to stay,
Feigning full many a fond excuse to prate . . .

(IV. x. 14)

and the more insidious temptation to linger on the handsome-ly built bridge; instead, he goes forward
... beholding all the way
The goodly workes, and stones of rich assay,
Cast into sundry shapes by wondrous skill,
That like on earth no where I reckon may:
And underneath, the river rolling still
With murmure soft, that seem'd to serve the
workmans will.

(IV. x. 15)

and arrives on the island, getting safely past the guard-
ian giant Daunger.

Here the scene becomes quite broad. The wide vistas
"within the compasse of that islands space" (st. 21)--trees,
lawns, springs, "soft rombling brooks," mountains, dales,
delightful bowers and labyrinthes, all are presented as
though one could look from one of them to another. Various
sorts of lovers occupy the garden, categorized spatially:
the higher sort, friends rather than erotic lovers, walk
"farre away" from those who, more physically oriented,
"together by themselves did sport/ Their spotless plea-
sures, and sweet loves content" (IV. x. 26).

Among the "higher sort" are pairs of mythological-
historical figures: Hercules and Hylas, David and Jonothan,
Theseus and Pirithous, and so on. (Since Duesa has passed
by Theseus during her visit to the underworld, "condemned to
endlesse slouthe by law" (I. v. 35), his appearance in this
happier role serves as an example of the use of such figures
generally, by Spenser and others.) The connotation derived
from the figures and their stories, whether the stories are told or not, is what the passage wants; it is as if the narrator had telephoned an actors' casting service and had been supplied with useful figures for that particular passage. The idea is not to make an all-time pronouncement on what has become of Theseus, for example, but to make use of the reader's associations with his name.

The use of such figures is frequent in many types of literature with medieval roots, as we have seen in the House of Pride and Mammon's underworld. E. B. Fowler has discovered many examples in what one usually thinks of as a less didactic genre, the courts-of-love poetry.

In Froissart's *Le Paradys d'Amour* we find both from mythology and from the Arthurian legend such characters as Troilus, Paris, Lancelot, Tristram ... Theseus and Hercules are among the notables mentioned in Deschamps' *Le Lay Amoureux* ... in Douglas' *The Palace of Honour* the lovers at the court of Venus are, for the most part, grouped in pairs as were the friends in Spenser ... Like Spenser, Douglas also introduced a number of characters from Old Testament literature. 17

Scudamore does not let these pleasant outdoor views detain him and a sense of pre-ordained linear quest-pattern carries him and the reader onward to the temple.

The spatial setting here is an interior one, but it is quite large. One has, in fact, very little sense of interior boundaries. The temple's inmost room contains "an hundred alters," with the statue of the hermaphrodite
Venus set "right in the midst." Near the statue is a bevy of allegorical damsels, with Amoret "in the midst of them...

/ Even in the lap of Womanhood" (st. 52). Although the setting persists long enough for Scudamore to leave with Amoret by the way he came, this phase of his quest, with its deceptively clear pattern of concentric spaces, ends here with the discovery of Amoret in the center.

**Isis and Alma**

In the examples which I have considered in detail so far, the outcome of the protagonists' sojourns in these places, with respect to their quests, varies. Redcrosse and Guyon have visited bad places and are lucky to have escaped; Scudamore's success is an ambiguous one, although he presumably does not know this at the time. Britomart's visit to the Temple of Isis, however, is definitely on the side of the good as far as her long-range quest is concerned, for here she receives cheerful prophecy concerning her and Artegall's descendants. Guyon's and Arthur's adventures at the Castle of Alma are strengthening in a similar way, although the attack by Maleger becomes a peril for Arthur to overcome.
The temple at which Britomart arrives in search of shelter is visualized by the reader as a quite solid structure. It wins Britomart's admiration:

Whose [Isis'] goodly building when she did behould,
Borne upon stately pillours, all dispred
With shining gold, and arched over hed,
She wondred at the workemans passing skill,
Whose like before she never saw nor red . . .

(V. vii. 5)

That the temple is a functional building is further demonstrated the next morning when, having had her prophetic dream, Britomart gets up

And forth into the lower part did pas;
Whereas the priestes she found full busily
About their holy things for morrow mas . . .

(V. vii. 17)

The dream itself has begun in the setting of the temple. Britomart is asleep beside the image when

Her seem'd, as she was doing sacrificze
To Isis, deckt with mitre on her hed
And linnen stole, after those priestes guize . . .

(V. vii. 13)

These garments are suddenly changed into a costume more appropriate to the regal and sun-like Britomart: the linen stole becomes a scarlet robe, the "moon-like mitre" a crown of gold; "in other words, she is becoming the goddess Isis," as C. S. Lewis has described the scene. 18
At this point, the temple's structural solidity is threatened with a tempest which starts up "from below," blowing embers from the alter which puts the temple "in jeopardy." The crocodile beneath the idol's feet, which in the dream is alive, wakes up to devour both the flames and the tempest. The crocodile, "swolne with pride of his owne peereless powre," turns toward Britomart to devour her, too, but is prevented by the goddess who beats him back with her rod. The climactic event of the dream is slightly obscured for the reader by an ambiguous pronoun; we cannot tell, at this point, whether the crocodile pays amorous court to Britomart or to the goddess, or which of them eventually "forth did bring a lion of great might" (st. 16). Lewis' observation on the merging of the two identities would lead us to suppose that both do, in a sense. The priests' interpretation, however (st. 23), assures us that the lady was Britomart, and Britomart goes on her way with the priests' blessing.

The visual aspect of the castle of Alma which most readers remember, often with some repugnance, is the anthropomorphic one. Arthur and Guyon, however, react to this curious structure (in which the walls are made of a flesh-like substance and the route by which the visitors
are shown through it becomes an analogue of the human digestive tract) with Elizabethan heartiness:

Which goodly order and great workmans skill
Whenas those knightes beheld, with rare delight
And gazing wonder they their mindes did fill;
For never had they seene so straunge a sight.

(II. ix. 33)

The connection between a strange sight and an intellectual opportunity, perhaps encouraged for Spenser's readers by the emblem tradition, is one which does not always seem self-evident to the modern reader, and the case is difficult to defend on the esthetic grounds to which we are accustomed. The reader has no sooner identified the "twice sixteen warders" (st. 26) as a mouthful of teeth when the warders step up and bow to Alma, "and then againe returned to their rests;" the inclusion of the figures Digestion and Appetite remind us of Lady Macbeth's toast, and the cautious description of Port Esquilene merely seems dubiously comical.

The famous "arithmelogical stanza" with its trail of critical interpretations would seem irrelevant to a study of The Faerie Queene's settings if only for the reason that the reader usually does not visualize any identifiable image in connection with this stanza, or, if he does manage to put some geometrical figures together,
does not usually associate it with his mental image of a castle.

The frame thereof seemd partly circulare,  
And part triangulare: O worke divine!  
Those two the first and last proportions are;  
The one imperfect, mortall, foeminine,  
Th'other immortall, perfect, masculine:  
And twixt them both a quadrate was the base,  
Proportioned equally by seven and nine;  
Nine was the circle sett in heavens place:  
All which compacted made a goodly diapase.

(II. ix. 22)

Since Arthur and Guyon initially caught sight of this edifice as "a goodly castle," apparently quite ordinary to the eye, the reader is in this way notified that the arithmelogical description given here need not govern his visualization of the setting for the action of the episode. Like Philotime's gold chain, the castle in this aspect is an intellectual rather than a visualizable concept. At the same time, this description bears no literal relationship to the more fleshly anthropomorphic aspect which follows. However, the degree of concreteness conveyed by the word "frame" seems uncertain; the OED is not much help, since it lists contemporary meanings which are either quite abstract or as solid as "a structure of timbers, joists, etc., fitted together to form the skeleton of a building"—the connotation we use today in referring to a "frame house." The "goodly
frame" of Castle Joyeous, however, is cited as a more abstract connotation which refers to the overall plan or design, while the last line of stanza 22 seems to bring the concept away from timbers and scaffolding and toward the realm of abstraction symbolized by musical harmony. The non-visualizable arithmelogical stanza, then, may function as the abstract governing principle of the castle's visualizable mouth, moustache, etc.

On the more concrete side of this ambiguity, one might keep in mind the fact that curious edifices, symbolic in design, were built in Elizabethan England. Frederick Hard reminds us of several:

Two curious lodges were built by a Catholic squire, Sir Thomas Tresham. One, a lodge at Rushton, illustrates the trinity and is arranged throughout in groups of three. There are three sides, three floors, three windows to each floor, three gables to each front, and each gable is an equilateral triangle. The other, a building at Lyvedon, Northamptonshire, is cruciform. Sir Thomas Gorges built Longford Castle (1580) in a triangular shape, each side being made up of a series of rooms and leaving a triangular court in the middle. The ingenious Elizabethan architect, John Thorpe, left drawings for other three-sided houses, six-sided houses, squares and crosses in circles, and so on. One can almost conceive of his tackling the geometrical subtleties of another Castle of Alma.

But all this has to do only with the anthropomorphic visualization of the castle. Within the narrative, this description is set apart, as Lucifera's procession of sins
occupies a different space from that of the story before and after. Except for the interval during which Alma shows her guests about, the castle functions as a quite plausible romance dwelling, offering hospitable shelter to travelers. Alma on hearing of the approach of Arthur and Guyon comes out to meet them:

Shee forth issewed with a goodly traine  
Of squires and ladies equipaged well . . .

Goodly shee entertaind those noble knights,  
And brought them up into her castle hall;  
Where gentle court and gracious delight  
Shee to them made . . .

(II. ix. 17, 20)

We hear of no moustache-vine curling over the entrance; the setting at this point is conventional in a taken-for-granted, romance-narrative way. The guided tour is set aside by the narrator as a separate excursion:

There when they rested had a season dew,  
They her besought, of favour speciall,  
Of that faire castle to affoord them vew:  
Shee graunted, and them leading forth, the same  
did shew.

(II. ix. 20)

When the visitors have been shown from one end of the alimentary canal to the other, Alma leads them into "a goodly parlour," which, though it can be considered as representing the mind, does not have to do physically with brain tissue and is distinguished, as well, from the abode
of the three sages who inhabit Alma's castle's "other wondrous frame" (st. 44).

The castle-as-body analogy does not disappear from the action, even though Arthur and Guyon converse in the parlour with what are clearly non-physical entities, the maidens Prays-desire and Shamefastnes; the three sages live in "a stately turret" reached by "ten steps of alabaster wrought" (st. 44), where

Two goodly beacons, set in watches stead,  
Therein gave light . . .

(II. ix. 46)

But when Arthur goes out to do battle with Maleger's forces, he issues forth from gates which are real fictional gates (II. xi. 17) and nobody's mouth. After the battle, Timias leads him back to the castle, where grooms take his horse and Alma puts him into a sumptuous bed and superintends the dressing of his wounds—actions typical throughout The Faerie Queene of the romance castle as a place of healing and shelter at the conclusion of an adventure.

Three Gardens: Acrasia's, Adonis', Mt. Acidale

One feels obliged to keep in mind the ethical differences between a good garden, such as the Temple of Venus
on its parklike island, and a wicked garden such as the Bower of Bliss. Since both good and bad gardens contain similar visual components, however, it is useful to consider as well the ways in which they are alike.

To both Scudamore and Guyon, their respective gardens represent a place of some peril where their quests are accomplished. To both, the journey thither has a direct, linear quality, although Guyon's sea journey is more complex and Guyon has not had the advantage of a prior briefing, so to speak, in the way that Scudamore has been able to see his objective arranged neatly in front of him. Both gardens are filled with natural beauties--spacious lawns, mild airs, brooks, flowers, trees. Both are explicitly described as earthly paradises; Acrasia's bower is "more sweet and holesome" than "Eden selfe, if ought with Eden mote compayre" (II. xii. 52), while Venus' island "seem'd a second paradise to ghesse" (IV. x. 23). Both combine the beauties of art with those of nature. On the island of the Temple of Venus,

... all that Nature by her mother wit
Could frame in earth, and forme of substance base,
Was there, and all that Nature did omit,
Art, playing second Natures part, supplyed it...  

(IV. x. 21)
In the Bower,

One would have thought . . .
That Nature had for wantonnesse ensude
Art, and that Art at Nature did repine;
So striving each th'other to undermine,
Each did the others worke more beautify . . .

(II. xii. 59)

Some degree of concord is achieved in each case, although
the didactic relationship here has been a matter of con-
siderable critical concern. 25

Both gardens are occupied with love, or with some
aspect of love, and here the difference would seem to
become much greater than the similarity. The lovers on
the island of Venus are spotlessly discriminating. They
walk two by two,

Praying their god, and yeelding him great
thankes,
Ne ever ought but of their true loves talkt,
Ne ever for rebuke or blame of any balkt.

(IV. x. 25)

But Acrasia's damsels are eager to allure the casual passen-
by.

In some ways, the reader notices, the focus of the
visual narration is closer, more immediate, in proceeding
through the Bower of Bliss than through the environs of
the Temple of Venus. Perhaps the difference is similar
to that of the underworld as seen by Duessa (I. v. 32 ff.)
and again by Guyon in his more extended visit: Scudamore
has his mind on one goal and does not turn aside enough to get involved, more than visually, with the things he happens to see as he passes, while Guyon is directly concerned with the Bower as well as with its chief occupant. The process here is two-way: the figures in the Bower, the Bower itself, are all out to get Guyon, too, if they can. Guyon is actively involved in resisting everything.

The degree to which the Bower has acted not only as an extension of Acrasia's personality but as a replacement for her in the narrative is shown by the fact that the reader does not see her until the very end; in the meantime her abode has expressed her character quite forcefully. Amavia, telling of the misfortunes of her own knight, describes Acrasia by describing where she lives; Acrasia has not been personally present in the reader's previous experience with the Bower, when Atin went there to find Cymochles (II. v. 27 ff.). The inward-going spatial pattern which A. C. Hamilton pointed out in connection with the Temple of Venus is very much present here.

At the beginning of the canto, the reader joins Guyon on what the narrator explains to be the third day of his voyage. The reader has a strong sense of fictional actuality, as Harry S. Berger has observed in connection with the passage's allegorical alignment:
The effect of the poet's and boatman's realism is to make us feel that these are actual and natural obstacles, that they are frequently encountered by real voyagers, that they are merely there, fulfilling their natural functions and affecting anyone who happens near. The point is then made that only certain types of real voyagers happen near. 25

This sense of realism co-exists with the obvious derivation of the perils themselves from classical literature, medieval allegory or folk legend; the Rock of Vile Reproach, for example, typifies a combination of these sources. 27

On thother side they saw that perilous rocke, Threatning it selfe on them to ruinate, On whose sharpe cliftes the ribs of vessels broke, And shilvered ships, which had beene wrecked late, Yet stuck, with carcases exanimate Of such, as having all their substance spent In wanton joyes and lustes intemperate, Did afterwardes make shipwrack violent, Both of their life, and fame for ever fowly blent.

(II. xii. 7)

Soon after this starkly didactic scene, a preview of the Bower's sensual bliss arrives with the mermaids. The forces of nature seem literally in harmony.

With that the rolling sea, resounding soft, In his big base them fitly answered, And on the rocke the waves breaking aloft, A solemn meane unto them measured, The whiles sweet Zephyrus lowd whisteled His treble, a straunge kinde of harmony . . .

(II. xii. 33)
The effectiveness of the sensory immediacy with which the story is being told is emphasized when a sudden fog renders the travelers unable to see:

That all things one, and one as nothing was, And this great universe seemd one confused mas.

(II. xii. 34)

The fictional actuality of the geographical space through which Guyon is traveling is not shaken; within the narrative, the setting is still there but the travelers cannot see it because of the fog. At the same time, the localized setting combines with all space, inside the story and out, "this great universe."

Continuing his linear, inward-going travels, Guyon reaches land and passes through a succession of concentric spaces. The Bower is "enclosed round about" and the gate is carved with the story of Jason and Medea; 28 within the gate is "a large and spacious plaine, on every side/Strowed with pleasures" (st. 50); past another gate formed of branches clasped "in wanton wreathings intricate" (st. 53), Guyon finds "the most daintie paradise on ground" (st. 58). Acrasia herself occupies the inmost of these circles, lying on a bed of roses with her current lover, hidden among "many covert groves and thickets close" (st. 75).

In the course of this journey Guyon has met with several adventures. The porter, Genius, and the damsel
Excess who offers wine are the only allegorical personifications of the *Romance of the Rose* type whom Guyon encounters. The others, the girls splashing in the fountain for example, are not personifications, nor are they figures from mythology or history like those which populate the island of the Temple of Venus. Of this category the Bower of Bliss provides no examples at all, and this fact, as though the story had declined a traditional invitation to associate itself with previous stories through a simple borrowing of connotations, seems an insistence upon its own identity which increases the immediacy of the reader's experience with it.

The problem of aligning the Bower's physical beauty with its didactic categorization as a place of wickedness is one which has concerned many commentators (see, for a brief list, note 25 to p. 202). A possible explanation seems to me to lie in the difference between the experience of reading a passage, line by line, sequentially, and the experience of remembering the total effect of that passage. In the case of the Bower of Bliss, the reader tends to remember a general impression of delightfulfulness, with perhaps a few specific phrases and images, thinned out by memory. While reading the canto, however, the effect of lavishness is apt to become oppressive; there are things
everywhere, like the contents of a Victorian parlour: trembling groves, vine-wrought porches, carved fountains, artificial ivy. To visualize so many things, so fast, is something of a strain.

A more important fact in the didactic placement of the Bower, I think, is that we have been told what it is ahead of time. This is not one of the more frequent episodes in which characters and reader come into an experience unprepared, ready to be deceived by appearances, as Redcrosse rides into the Wandring Wood and is then beguiled by Archimago. The situation is more like that in which Guyon binds Occasion, after being told that she is not the helpless old woman her outward appearance might indicate. The Bower of Bliss does not need to give us clues to make us suspect it, because we have already been told, on authority which we must accept, that the Bower's beauty is false. The descriptions which the reader then encounters simply sustain this pattern.

The Garden of Adonis is often thought of as the most functional opposing good garden to the Bower, possessor, for example, of the right sort of Genius-porter (II. xii. 47; III. vi. 31). I shall give it less attention because the thematic import of the passage is not closely related
to the way the reader visualizes it. Visualization, in fact, seems to get in the way of the thematic import. This problem is an interesting one. Part of the confusion seems to stem from elliptical and ambiguous description, an effect which T. P. Roche seems to consider intentional:

The world of the Garden of Adonis is not primarily pictorial. It does not serve the same function as the House of Alma or the Temple of Venus where some attempt is made to create in words the sense of spatial relationships. 29

The Garden of Adonis, "first seminary/ Of all things that are borne to live and dye" (III. vi. 30), is situated on "fruitfull soyle of old" and bounded with two walls "on either side," one of gold and one of iron. The reader cannot tell whether each of the two walls go all the way round, so that the garden has a double wall, or whether there is a wall to the left and another to the right and who knows what connecting them. The narrator's complacent descriptive tone makes one reluctant to admit one's confusion; one silently admires the emperor's new clothes and reads on from line to line with a tangle of un-analyzed visual problems all about.

Another source of difficulty, particularly at the beginning of the passage, is the metaphoric structure which starts out with the Garden as a fictional place, acceptable as real within the fiction, and becomes a metaphoric "garden of forms" 30 in which birds, beasts and men, "infinite
shapes of creatures," are referred to as plants, "growing" in a garden. Neither the image of the plants nor that of the fleshly, rooted bodies, every sort "in a sondry bed," is dominant over the other and one must attempt to hold them both in mind simultaneously. What pulls the images together, and becomes more important than either, is the intellectual concept; again, one is reminded of the emblem tradition. But emblems are visualized clearly, however grotesquely, and the poem for two stanzas seems to abandon the use of concrete images altogether (37-38). Harry S. Berger, who sees this imagaic recession as a poetic recognition of "the pull of death beneath the dream of perpetual regeneration," comments that

the emphasis is not on the thing visualized but on the process of visualizing. The imagination itself, trying to form an image, is shown to be caught in this decay. 31

The final section of the passage (st. 42 ff.), after the re-entrance of imagery in the vivid but schematically confusing figures of Tyme with his scythe and flaggy wings and the lamenting Venus, becomes reassuringly more solid and familiar as an allegorical place. "There"--in the Garden proper, as it were--among continual spring blossoms and summer fruits, stands a stately mount with a pleasant arbor,
not by art,
But of the trees owne inclination made . . .

(III. vi. 44)

The reader meets a number of mythological figures. These figures are brought into the poem in a more elaborate way than are those Scudamore sees on his way to the Temple of Venus or those the dwarf finds in Lucifera's dungeon. This more casual use is represented in this case by the flowers which grow in the garden, "to which sad lovers were transformde of yore" (st. 44); the lovers' names are mentioned, the stories passingly referred to, but the figures remain decorative—unusually so in this case, since within the fiction they are flowers and remain so.

Adonis, last seen as a flower in Malacasta's tapestry, is presented as physically human; but there is about him an ambiguity which recalls the visual problem of the beginning of the Garden passage, the plants-as-bodies metaphor which continued functionally on both levels. It seems to me that the same sort of thing is going on here. Adonis, lying "lapped in flowres and pretious spycery,

. . . subject to mortalitie,
Yet is eterne in mutabilitie,
And by succession made perpetuall,
Transformed oft, and chaunged diverslie . . .

(III. vi. 47)
This part of the Garden, this clearly visualizable abode of stillness and happily-ended completion, is tightly connected with the preceding stanzas and their sense of unvisualizable flux. Adonis, too, partaking of the metaphorical pattern of the garden as the human body, becomes a quite positive phallic image, contrasting pleasantly with the poem’s more negative contributions to this category, Orgoglio and Lust, neither of whom is interested in generation or in flowers. Adonis’ immediate setting here makes a positive contribution; as William Nelson has suggested,

The anatomical reference of the Mount of Venus so becomes not only appropriate but inevitable, as the process of generation in the terrestrial world is the natural metaphor for the process by which that world is conceived. 32

What Calidore sees on Mt. Acidale is not his own vision but somebody else’s. This secondhand state of affairs would seem to typify the pattern of increasing disillusionment and bitterness which many critics have seen in Book VI; that the vision has fled; that, moreover, it is Calidore himself who causes it to flee. Roger Sale observes that, although the order is indeed excellent,
... Calidore is outside this scene, and the moment he moves toward it, it disappears. The logic is inescapable; the refugee from Faerie Land, much as he might wish to, cannot join the dance. It is as though Spenser returns to himself and finds he can no longer be a poet of Faerie or of pastoral. Spenser looks at Spenser, his innocence gone. The trapped poet of his mighty poem, he must wearily descend from Acidale after he is forgiven for having "sought that which I mote not see." 33

It seems to me more likely that Colin continues to act for Spenser in this episode; that the poet's vision is intruded upon by an outside force—a worthwhile force, courteous, engaged ultimately in a worthy cause, but an intruder nevertheless.

The pastoral world in which Calidore has been living when he happens upon Mt. Acidale deserves some comment in itself, as a setting. Generally, the pastoral landscape is not difficult for a reader to visualize; there is not much to it, in fact. Green fields, trees and a few sheep are all that are required. The pastoral landscape is similar to the romance castle in that the reader is able to call up a suitable version on being given quite minimal clues.

Spenser's pastoral landscape is within this tradition, comprising an atmosphere conducive to what Hallett Smith has called "an ideal of the good life, of the state of content and mental self-sufficiency which had been known in classical antiquity as otium." 34 But the Renaissance
tendency to employ the pastoral form as a vehicle for complex social and philosophical musings, musings often of a quite sharp sort, as Smith suggests "a criticism of life," is given considerable room for play in Spenser's landscape as well.

To begin with, the pastoral world both is and is not accustomed to the visits of the Blatant Beast. Calidore's arrival there is definitely connected to his pursuit of the beast, and, with regard to the pastoral world in general, the beast is very much present—though Calidore's hard pursuit of him perhaps prevents his doing any damage at this point:

From thence into the open fields he [the Beast] fled,
Whereas the hearde were keeping of their neat,
And sheheards singing to their flockes, that fed,
Layes of sweete love and youthes delightful heat:
Him theether eke for all his fearefull threat
He followed fast, and chaced him so nie,
That to the folds, where sheepe at night doe seat,
And to the litle cots, where shepherds lie
In winters wrathfull time, he forced him to flie.

(VI. ix. 4)

The Blatant Beast is running all over the landscape which Calidore will explore in greater detail on halting from his quest: fields, singing shepherds, and cottages such as Melibee's; even the fact that nature brings a "wrathfull time" to Arcadia is made explicit in this preliminary
tableau. The shepherds to whom Calidore speaks say they have not seen such a beast, but this obviously does not mean that he is not there.

Calidore comes upon his own vision, the one meant for him, when he catches sight of Pastorella upon her "litle hillocke,"

Environ'd with a girland, goodly graced,  
Of lovely lasses, and them all without  
The lustie shepheard swaynes sate in a rout,  
The which did pype and sing her prayses dew,  
And oft rejoyce, and oft for wonder shout,  
As if some miracle of heavenly hew  
Were down to them descended in that earthly vew.

(VI. ix. 8)

The pattern of concentric circles and the music serve to presage the apparition of the dancing Graces on the mountaintop; Pastorella, too, is associated with the idea of a vision come from above. Calidore, looking on, "was unwares surprisid in subtile bands/ Of the Blynd Boy, ne thence could be redeemed" (st. 11), and stays with the shepherds all day, "Although his quest were farre afore him gon."

When darkness comes the setting shifts to the inside of Melibee's hut, where the conversation turns upon the happiness of the simple life. The theme of mental self-sufficiency is delineated with care:
"... But fittest is, that all contented
rest
With that they hold: each hath his fortune in
his brest.

"It is the mynd that maketh good or ill,
That maketh wretch or happie, rich or poore . . . ."

(VI. ix. 29-30)

Melibe's picture of the pastoral existence seems somewhat
harsher than that represented by Calidore's initial sight
of it, the circle of maidens and singing shepherds surround-
ing a fair damsel wearing a crown of flowers. Melibe men-
tions one predatory animal, the fox, which he sometimes
hunts. The process of sheep-herding requires some atten-
tion even if its success sounds, in Melibe's words, almost
guaranteed:

"The litle that I have growes dayly more
Without my care, but onely to attend it;
My lambes doe every yeare increase their score,
And my flockes father daily doth amend it.
What have I, but to praise th'Almighty, that doth
send it?"

(VI. ix. 21)

But Calidore finds the pastoral world still harsher, once
he is in it. Pastoral leisure must be bought at the price
of somebody else's work; active rather than passive care
is required; and the dangers are more ferocious than Melibe
has represented them as being:

... unto the fields he [Calidore] went,
With the faire Pastorella every day,
And kept her sheepe with diligent attent,
Watching to drive the ravenous wolfe away,
The whylest at pleasure she mote sport and
play . . .

(VI. ix. 37)

Later, a tiger comes out of the wood (VI. x. 34), and only Calidore is able to cope with it.

It is from this landscape, the vaguely-visualized green fields with their connotations of ambiguous dangers, that Calidore one day chances

. . . to come, far from all peoples trooad,
Unto a place, whose pleaseance did appere
To passe all others on the earth which were . . .

It was an hill plaste in an open plaine,
That round about was bordered with a wood . . .

And at the foote thereof, a gentle flud
His silver waves did softly tumble downe,
Unmard with ragged mosse or filthy mud;
Ne mote wyld beastes, ne mote the ruder clowne
 Thereto approch . . .

(VI. x. 5-7)

Beast and clown dwell, presumably, below on the pastoral plain. The description continues uphill, and the implication that this beauty is being seen through Calidore's eyes, that he is climbing while the narrator describes what he sees, is gracefully natural and yet quite significant in making us aware of Calidore as possessing powers of sight, since the visual act he performs at the top of the mountain is one which brings on grave consequences.
C. S. Lewis has contrasted the beauty and the overwhelming, un-selfconscious importance of the dancing Graces with the more exhibitionistic maidens whom Guyon sees in the Bower of Bliss:

The reader . . . may begin with one of [Spenser's] most elementary contrasts—that between the naked damsels in Acrasia's fountain and the equally naked (in fact, father more naked) damsels who dance round Colin Clout. Here, I presume, no one can be confused. Acrasia's two young women . . . are ducking and giggling in a bathing-pool for the benefit of a passerby; a man does not need to go to faerie land to meet them. The Graces are engaged in doing something worth doing—namely, dancing in a ring "in order excellent." They are, at first, much too busy to notice Calidore's arrival, and when they do notice him they vanish. 36

No one else in The Faerie Queene sees a vision of such magnitude and detail. Redcrosse's glimpse of the Holy City takes place in a landscape so charged with allegorical power that one accepts the city as being visually and physically there. Redcrosse's having come close enough to see it, rather than the sight itself, is the state of things which the narrative presents as crucial, for the Holy City is always there and does not vanish. Guyon's angel, an important but uncomplicated apparition, vanishes on his "painted nimble wings" as soon as he has delivered his message to the Palmer, and Guyon never sees him at all (II. viii. 5-8).
The scene before Calidore is rich in mythological detail and connotation, yet one can feel the delight of it, the sparkling circular design and rhythmic movement, without knowing anything about its traditional components. This, in fact, is what the reader is first invited to do. The spatial pattern of the dance is presented without a program:

An hundred naked maidens lilly white,
All raunged in a ring, and dauncing in delight.

All they without were raunged in a ring,
And daunced round; but in the midst of them
Three other ladies both did daunce and sing ... 
And in the midst of those same three was placed
Another damzell, as a precious gemme
Amidst a ring most richly well enchaced ... 

... And ever, as the crew
About her daunst, sweet flowres, that far did smell,
And fragrant odours they uppon her threw ... 

(VI. x. 11-14)

After the dance itself has been placed before the reader's eyes, the narrator identifies the dancers. The outer hundred are Venus' Graces, "daughters of delight," the inner three are those who "to men all gifts of grace do graunt" (Colin, later, gives their names, those of the ladies we would call the "Three Graces" 38); the fair lady in the center is Colin's, "that jolly shepheard's lasse" (VI. x. 15).
This interpolated information sets the reader apart from Calidore. We know who the players are, and Calidore does not. We are in a rather superior position and can watch the manifestations of Calidore's impatience to find out what is going on without participating in that impatience.

The narrator's presentation of Calidore's action as less than exemplary may seem unusual: elsewhere in The Faerie Queene the satisfaction of visual curiosity has occupied a respected place. Britomart wants to know all about everything she sees, though it is perhaps significant that, unlike Calidore, she tries to figure things out for herself (III. xi. 54); when Guyon is unable to see something the Palmer tells him about it (III. i. 10), and the remarks Una and Redcrosse make about Archimago (I. xii. 34) seem to indicate quite clearly the didactic desirability of seeing things clearly, of knowing the facts of a case. Calidore's wanting to know about the vision he has seen, on the other hand, seems to be presented as a misdemeanor:

Therefore resolving, what it was, to know,
Out of the wood he rose, and toward them did go.

But soone as he appeared to their vew,
They vanisht all away out of his sight,
And cleane were gone . . .

(VI. x. 17-18)
There is little ambiguity about this action's being an ungraceful and discourteous one; Britomart's curiosity about Busirane's interior decoration, in the example referred to above, was a private affair, and she refrains from interrupting the Masque of Cupid until it is finished. Calidore's perfunctory apology seems to make things worse:

"Right sory I," saide then Sir Calidore,
"That my ill fortune did them hence displove.
But since things passed none may now restore,
Tell me, what were they all, whose lacke thee grieves so sore."

(VI. x. 20)

Colin explains the situation with admirably good grace, giving particular attention to the Graces' role as teachers of courtesy (st. 23). This is where the shoe pinches, as far as Calidore is concerned. The lesson would seem an effective one, for Calidore's second apology is more direct and puts the blame on himself:

... "Now sure it yrketh mee,
That to thy blisse I made this lucklesse breach,
As now the author of thy bale to be,
Thus to bereave thy loves deare sight from thee:
But, gentle shepheard, pardon thou my shame
Who rashly sought that which I mote not see."

(VI. x. 29)

The seeking of vision, then, is to be qualified; as a pursuit, it is subject to complexity. Calidore's quest is perhaps unusually complex, in comparison, say, to that of Redcrosse; it is concerned with courtesy, blossoming
on a lowly stalk within a social world of an everyday sort, akin to our own. In Calidore's portion of Faeryland, it is quite possible to blunder into someone else's vision, for Book VI is concerned with the problems of living in a world with other people. At the same time, however, Colin must live in a world with other people, including Calidore, and the sharing of his vision, however inadvertently, gives the reader as well as Calidore the memory of this culminating image, flowered and metaphorically jewelled, as a permanent possession.
NOTES TO CHAPTER V

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2. Malbecco's castle retains a rustic air which begins with the pigshed at which his guests take shelter and continues as an appropriate setting for a story which, in canto x, shifts from courtly to fabliau pattern. Castle-setting details are no longer mentioned after the more virtuous guests ride away.

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3. Originally, the OED hypothesizes, the word "glade" meant "a light or sunny place," but "from the latter part of the 17th century . . . many writers have associated it with shade." Spenser, ahead of him time, seems to use either association. The Salvage Man's glade is gloomy, but Belphoebe's (III. v. 39) is airy and sunny.

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7. A memorable architectural clock known to Spenser's contemporaries and still on view to visitors is the one on the inner side of Anne Boleyn's gateway, quite high up, between the towers, at Hampton Court. The clock was made for Henry VIII in 1540 and told not only the "timely howres" but the "date and month, number of days since the beginning of the year, phases of the moon and the time of high water at London bridge." Marguerite D. Peacocke, Hampton Court Palace (Pitkin Illustrated Guide, London, 1966), p. 15.


10. The Variorum cites references to Ovid, Met. XI. 592 ff.; Statius, Theb. X. 84 ff.; Ariosto, O.F. XIV. 102; Chaucer, Book of the Duchess, 136 ff., and House of Fame, I. 69 ff.

11. This point has been debated. Harry S. Berger feels that Mammon tempts Guyon primarily through his curiosity: "The narrator never lets us forget that the Cave's appeal is chiefly to Guyon's eye, and that the secrecy and rarity of the spectacle constitute that appeal." The Allegorical Temper (Yale Univ. Press, 1957), p. 20.

Paul Alpers, disagreeing with Berger, sees the episode as a debate on moral principles rather than as part of a fiction: "Temperance as a subject naturally includes heroic personality, but this subject can be directly addressed and
considered as a moral subject and need not arise from the
dramatic presentation of a hero." The Poetry of The Faerie
C. S. Lewis, staunchly on the side of fiction, observes
of Guyon's journey and faint that "its significance has been
debated unnecessarily, for it is mere story." Spenser's

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12. H. G. Lompreich cites traditional immersions of
souls in the Cocytus, although, he says, the conception was
not a common one in classical literature. Classical Mythol-

13. Classical and medieval examples lie behind this
popularity. Aeneas' visit to the underworld in Book VI of
the Aeneid is focussed on his conversations with the spirits
he encounters; Dante's conversation with Paolo and Francesca,
L'Inferno V, is a specific example of a later use. Astolfo
(U. F. XXIV) gives the underworld a perfunctory visit in an
episode with a strong element of parody.

Press, 1966), p. 102. Samuel Daniel's Complaint of Rosam-
mond (1592), Drayton's Piers Gaveston (1594), Thomas Church-
yard's Shores Wife (in the 1559 edition of the Mirror for
Magistrates and Thomas Sackville's Complaint of Henry, Duke
of Buckingham (in the same edition) are some examples of the
convention found in what Spenser's readers would think of as
recent literature.

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15. The poem as we have it contains no version of the
reunion of Scudamore and Amoret. Amoret is traveling with
Arthur, in a state of typical birdbraided fear that he will
rape her (IV. ix. 18), when they come upon six knights skir-
mishing on the plain. Britomart and Scudamore stand by,
apparently having just arrived. When the situation is cleared
up Scudamore begins lamenting the loss of his love and is
requested by one of the pacified combatants, Claribell, to
tell the story of the dangers he had passed in winning her.
Canto x follows. The reader is not certain what to do with
Amoret: to assume that Scudamore has recognized her, or that
he is too wrapped up in his troubles to do so; or to conclude
that a strand of the story has simply gotten away, the explanation I find most satisfactory. Spenser had put a reunion scene into the 1590 edition and probably intended to include a similar passage in the poem we have.

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17. E. B. Fowler, Spenser and the Courts of Love (Menasha, Wisconsin, 1921), p. 77-78.

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19. A. S. P. Woodhouse, who refers to the passage as "that wonderful piece of dream psychology and symbolic art," points out the motivation of the dream to be Britomart’s love for Argegall and adds that its content is strongly influenced by the preceding prophecy of Merlin’s. Merlin has also likened the child Britomart will bear Argegall to a lion (III. iii. 30), while another of Merlin’s references to a lion-like descendant is followed by an image of consuming fire (st. 47-48). "Nature and Grace in The Faerie Queene," ELH, XVI (1949), p. 194-228.

20. "To pass from the passions and temptations of the world to architectural and anthropomorphic representations of the teeth, the nose, the moustache and the digestive system is a shock to the modern reader. Critics have not been wanting who have found the whole thing ridiculous and banal, from Hughes in 1715 who complains that 'the Allegory seems to be debas’d by a mixture of too many low Images,' to Grierson in our own day who describes it simply as 'dreadful.'" Graham Hough, A Preface to The Faerie Queene (New York, 1963), p. 157-158.
Among the detailed treatments of problems raised by stanza 22 are Vincent F. Hopper's "Spenser's "House of Temperance,'" PMLA, LV (1940), p. 958-967, and Carroll Camden's "The Architecture of Spenser's 'House of Alma,'" MLN, LVIII (1943), p. 262-265. Alastair Fowler devotes a 26-page appendix to stanza 22 in his Spenser and the Numbers of Time (London, 1964). Fowler's observation that the lines "represent a tour de force of ambiguity, for they can simultaneously be approached either as an architectural description of Alma's Castle or as a geometrical description of the human body, or as generally allusive arithmology, or as step-by-step instructions for a specific geometrical construction or arithmetical operation" (p. 250) has considerable bearing, I think, on the non-immediate visual qualities of the stanza.

The OED cites Dowland's definition of a diapason as "A Consonance of eight sounds and seuen Intervals."

Hard, p. 296-297.

Lucifera's castle acts this role, quite plausibly, after Redcrosse is declared winner in his tournament with Sansjoy (I. v. 17); Arthur and Redcrosse rest at Orgoglio's castle after the battle (I. viii. 50); the visitors at Radi-gund's castle stay on awhile, "Him to refresh, and her late wounds to heale" (V. vii. 42); Arthur is entertained with "great feast and joyeous merriment" after defeating Belge's enemies (V. xi. 35); Calidore remains with Briana and Crudor until his wounds are healed (VI. ii. 47).

C. S. Lewis disapproves of the Bower on grounds of artifice. "The gardener's art which had been excluded from the home of Adonis is indeed admitted into the Temple of Venus . . . but it is allowed only to supplement Nature, not to deceive or sophisticate as it does in the Bower of Bliss." Allegory of Love (Oxford Univ. Press, 1958), p. 327.
Hans Guth, disagreeing, feels that "When, in the Bower itself, art strives 'to compaire with nature' . . . apparently both are present and contribute to idle pleasure and lavish indulgence . . . Nor does the element of artifice, apart from being appropriately lavish and thus inducing excess, seem to have exceptionally clear or consistent evil connotations." "Allegorical Implications of Artifice in Spenser's Faerie Queene," PMLA, LXXVI (1961), p. 474-479.

Kathleen Williams finds the appearance of the Bower, exuding "delusive healthiness," quite convincing in itself; " . . . whatever art is behind it, it succeeds in appearing not only beautiful but natural and healthy." Spenser's World of Glass (Univ. of California Press, 1968), p. 72.

To Robert Durling, the overabundance of natural delights in the Bower is in itself an artificiality. "One of the aims of the Bower . . . is the production of unnaturally 'lavish affluence' . . . Like the lewdness of the bathers, the lavishness of the Bower is presented as excessive to the point of destroying nature's true beauty." "The Bower of Bliss and Armida's Palace," Comparative Literature, VI (1954), p. 335-347.

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27. Douglas Bush, who feels that "With Spenser . . . the medieval tradition and the critical and creative literature of modern Italy and France counted for much more than the classical," observes of Lilian Winstanley's identification of the Rock of Vile Reproch with the Homeric Scylla and Charybdis (The Faerie Queene, Bk. II, p. xxxiv) that Spenser's classical knowledge was unlikely to have come straight from Homer. "The voyage to the Bower of Bliss, for instance, has often been related to the Odyssey, and of course it is, ultimately, but here as in other cases there are far too many intermediaries." Mythology and the Renaissance Tradition in English Poetry (Minneapolis, 1932), p. 88, 100.

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28. This is one of many details similar to those Tasso uses in the garden of Armida, the doors to which portray historical and mythological episodes (G. L. XVI. 2-7). Tasso's "due donzellette garrule e lascive" (G. L. XV. 58)
are generally thought to have been strongly present in Spenser's mind when he describes the "two naked damzelles" (II. xii. 63) whom Guyon sees bathing in a fountain.

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30. Several hypotheses have been advanced as to whether the "garden of forms" here refers to fairly esoteric doctrine (especially that of Lucretius or Empedocles) or to a more diluted collection of "Elizabethan commonplaces," as Stirling Brents concluded after listing parallels in Golding's translation of Ovid ("The Philosophy of Spenser's Garden of Adonis," PMLA, XLIX (1932), 46-78. Graham Hough, who agrees with this interpretation, feels that "Surely Spenser is using 'form' here in a popular, not a philosophical sense. He means merely 'shapes,' not Platonic 'forms' or 'ideas.'" Preface . . . , p. 178.

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34. Smith, Elizabethan Poetry, p. 2.

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35. Smith, p. 57.

37. "The beauty of this vision of the Graces is Spenser's own, though the materials are drawn from manifold sources, classical, modern, Celtic." Bush, *Mythology*, p. 98.

38. "Spenser is elaborating on the traditional conception of the Graces as the handmaids of Venus, who delight in dancing . . . Spenser follows Theogony 907-911 in making them the daughters of Jove and Eurynome . . . St. 24, with its interpretation of their nakedness, is quite close to Servius." Lotspeich, *Classical Mythology*, p. 64.
CONCLUSION

The reader of this study has probably noticed a somewhat centrifugal tendency on the part of the general argument: while my concern is with the reader's visualization of the ongoing narrative and its components, there are several elements to which I feel the process of visualization is subordinate. One is the expression of an intellectual concept; the Elizabethan emblem tradition, depending as it does on attempts to make such concepts visible, takes the poem a long way here, but there are times (e.g., II. ix. 22) when the reader's visualization of the lines does not seem important to an understanding of them.

Another point which I have tried to make and which may seem contradictory has to do with the romance structure of the poem. I feel that the essential narrative quality of The Faerie Queene is that of the romance mode; at the same time, it seems to me that romance figures and settings are not visualized by the reader with the same necessary precision as are the components of the poem's allegorical insets. If so many exceptions must be made, the reader may wonder on what I have based my claim that the
process of visualization of The Faerie Queene is important enough to deserve separate study.

An explanation which seems to me satisfactory lies partly in the fact that the romance characters, however vaguely visualized for their own part, share the reader's viewpoint, "seeing" the narrative events which include, of course, the allegorical figures in all their visual complexity. I cannot think of a passage in which an allegorical figure or monster appears without relation to some romance character whose adventures the reader is sharing. Even Malbecco starts out as a human being in a romance-narrative setting. As for the non-visualizable intellectual concepts, there are not very many of them and each occurs in a context which is highly visualizable and forms a pattern including the non-visualizable concept; an example is the "abandonment of concrete images" in the Garden of Adonis passage which has been considered a functional part of the theme (see above, p. 209).

The most significant conclusion to be drawn from this collection of observations has to do, I think, with the poem's didactic pattern (see above, p. 36); this is a point to which I have made frequent reference while discussing individual examples. All visual phenomena--people, places, monsters--can be divided into wicked and good classes; one
finds significant intermediate areas of ambiguity which consistently, as the story works itself out, end up on the side of the wicked, with the added charge against them of falsity (the seeming "goodness" of Archimago's lowly abode, I. i. 34, is an example).

I have stressed, especially in Chapter I, the importance of the poet's visual technique in the narrative structure; the combination of this structure, with its predominantly romance tendencies, and the didactic pattern seems to me quite a natural one.

The larger part of this study has consisted of the examination of various categories of individual passages with respect to the relationships suggested in the first chapter. I cannot claim to have been complete in this undertaking, either in the sense of discussing all the passages eligible as examples, or of answering all the questions which the opening chapter raises; I have tried to keep things more or less in proportion and to suggest directions which side investigations might take.
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