THE DICTION AND IMAGERY IN RELATION TO THE ALLEGORY OF <u>THE FAERIE QUEENE</u>

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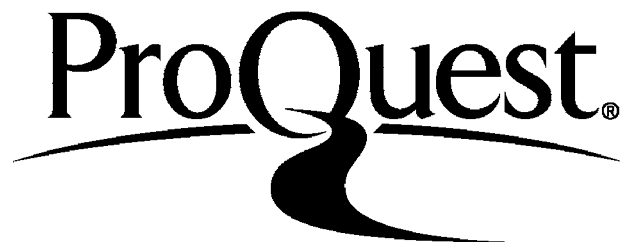

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ABSTRACT

This study concerns itself with the verbal surface of The Faerie Queene, exploring the ways in which its diction and imagery create an allusive and self-defining poetic medium through which are projected the 'historicall fiction' and qualifying perspectives upon it. Special consideration is given to the rhetoric of the poem's voice and its establishment of a complex narrator's persona. Imagery is approached first through an examination of the formal and material contributions to the narration made by simile. A characteristic circular exchange is observed in the relationship of patterns of motif in simile to the larger images of the allegorical narrative, paralleled in a similar interaction between personification at the narrative level and metaphor on the verbal surface. The 'visual' quality of the language of description and its modifications are discussed both as technical and thematic principles. Finally, the ways in which linguistic surface in vocabulary, syntax and imagery reflects and reinforces thematic ambiguities are explored, and it is suggested that ambiguity, rather than being a disease of the allegory, is a condition of its poetic breadth and didactic force.

In a long allegorical poem language is likely to get short

critical shrift, to be treated apart from the allegory or dipped into now and again to support allegorical explication; this study attempts to show how in *The Faerie Queene*, functioning as both object and sign, diction and imagery form the warp and woof of allegory.

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ARTICULATION

It is possible, and indeed customary, to consider the language of The Faerie Queene as operating in two distinct and virtually separable ways.

First, as the medium of description it acts as a sort of linguistic eye through which we see the richly coloured passing pageant of the fictional action. The vision which we thus see is largely opaque, a series of densely ornamented pictures pleasurable in themselves. Through the application of the reader's informed intelligence these pictures may be rendered meaningfully transparent: as we see through the chivalric action of the narrative as a whole to its allegorical meanings, so we may perceive through the details of its descriptive surface subsidiary meanings which support the central allegorical significances. This kind of transparency at the descriptive level may be illustrated by emphasising certain stylistic techniques - the use of colour-words with strongly emblematic or evaluative connotations, for example - which allow the details of the opaque vision to be transformed into a system of signs which point to paraphrasable meanings.

In its second aspect, language functions as an instrument of persuasion which allows the poem to turn itself directly toward the reader in order to expound the significance of the fictional action, and by thus teaching the reader its lesson, to move him to good action in his own sphere. The voice of the poet speaks the comment on the vision; in exegesis and exhortation we are presented with significance in a still more direct way, concentrated and

pointed away from the world of the vision into the real world of action and judgment.

On this dual reckoning, then, we are conscious of words as such - in their capacity as objects, as opposed to signs - only in a very generalised and subsidiary function. Through archaism of vocabulary or syntax and ornate rhetorical patterning they are felt to contribute to a certain decorous atmosphere of quaintness and distanced dignity; and in endlessly filling out the stanza form they provide a dreamlike recurrence of rhythmic patterning through which meaning glimmers palely at several dimly-sighted removes from the words, the figures, the sounds, and the rhythms themselves. These glimmerings of significance must be allowed to expand themselves into greater patterns, and these patterns to undergo a progressive focusing through which their final meaning is eventually released. Interlocking blocks of description and comment form a structure of narrative with its own inner logic, which the reader then transposes into the intellectual terms he believes are best suited to holding and clearly realising the significance of the whole - the archetypes, the terms of metaphysics, theology, psychology, moral philosophy or whatever.

Most readers, whatever the difference in the terms of their final syntheses, must make their way through The Faerie Queene in this general way. And yet 'this delightfull land of Faery' still remains before us as a poem, a construct of words. For a sixteenth-century rhetorician Spenser's poem was a splendid source of example of 'conceited verses.'[1] Nineteenth-century

[1] Abraham Fraunce quotes FQ II.iv.35 ('Wrath, iealousie, griefe, loue, doo thus expell') as one of his illustrations before publication of FQ I-III. See The Arcadian Rhetorike (1588), ed. E. Seaton (Oxford, 1950), p.60.

critics saw the poem as, par excellence, an escapist paradise of the verbal fancy. For Lowell, to read Spenser 'puts one in the condition of revery, a state of mind in which our thoughts and feelings float motionless'.[1] For Hazlitt, in the musical language of The Faerie Queene 'the undulations are infinite, like those of the waves of the sea: but the effect is still the same, lulling the senses into a deep oblivion of the jarring noises of the world, from which we have no wish to be ever recalled.'[2]

The modern reader may well feel himself incapable of warming to rhetorical skill with the enthusiasm of a Fraunce or an 'E.K.' Neither has his training in criticism encouraged him to rejoice in being 'lulled' by poetry. But he must surely, at the very least, agree with a recent critic of The Faerie Queene that 'our first and surely our final impression on reading the poem is that language is being manipulated.'[3] The poem is a construct of words, and these have a peculiar power of pulling the reader into their world, of entrancing his imagination and making it sway and pause to their rhythms. The construct of words, furthermore, is didactic in the deepest and most complex sense: 'the generall end ... of all the booke is to fashion a gentleman or noble person in vertuous and gentle discipline.'[4]

The way language is manipulated in the narrative framework of the poem lays down a basis for the manifold articulation of meaning which the didactic fiction requires. The 'voice' of the narration partly determines

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[1] J.R. Lowell, Among My Books, Second Series (Boston, 1876), p.184.

[2] W. Hazlitt, Lectures on the English Poets (London, 1818), p.85.

[3] A.C. Hamilton, The Structure of Allegory in The Faerie Queene (Oxford, 1961), p.207.

[4] 'Letter to Raleigh', in Spenser's Faerie Queene, ed. J.C. Smith (Oxford, 1961), II, 485. All subsequent quotation from the 'Letter' and FQ itself are of Smith's text.

the character of the 'imaginatiue groundplot of a profitable inuention'[1] which the fiction is to present and helps to render the opaque vision of the fictional action not merely transparent but suggestively articulate. To begin an investigation of the relation of language to allegory in the poem we must consider the nature of this framework of articulation.

(i)

At the simplest level The Faerie Queene is a narration, building up its fictional world through description of and comment upon the actions of its personages and the situations in which they find themselves. Because the poem is a story-told, the poet, in his personae as narrator, is a part of its complete imaginative world. The narrator's presence allows the poem to comment not only on the significance of the action of its characters, but on the conduct of the tale itself and the relations between the world of its fiction and the world of the audience who read it. The voice of the poem is that of the 'maker', purposeful and craftsmanly creator of the fable he unfolds. It is also that of the feeling and judging observer: to the extent that he sympathises with his characters and identifies his own concerns with theirs, the narrator is a participant in the fictional world he has created, and draws his readers with him into that world.

Of course, the manipulation of narrative personae is not in itself a new technique, as we may remind ourselves by going no further afield than Spenser's acknowledged masters, Chaucer and Ariosto. The narrator of Troilus and Criseyde, for example, twits his aristocratic audience with easy

[1] Sir Philip Sidney, An Apologie for Poetrie, in Elizabethan Critical Essays, ed. G.G. Smith (Oxford, 1959), I, 185.

confidence, sometimes parodies his own narrative techniques and makes some light play with his story's claim to historical truth through a recurring stress on devices of the telling like occupatio and dubitatio. And Ariosto's narrative juggling-act creates an atmosphere of fantastical relativity where delight in the facility of the fiction and the crisp inventiveness of its creator seems to assimilate all meanings into one. So strong is this sense of the fiction as fiction that, according to one critic, the Furioso should be read

> by following a content which is ever the same, yet ever expressed in new forms, whose attraction consists in the magic of this ever-identical yet inexhaustible variety of appearances, without paying attention to the material element of the narratives and descriptions.[1]

The dream-vision, too, has its peculiar tension between teller and tale, whose fruitful ambiguity has been thus described:

> In the Romance of the Rose the dreamer's reflections and all the part he plays in the poem depend on his preserving the consciousness that he is in a certain sense outside the scene of the dream, and through this, even when he apparently crosses the barrier, he is able to exploit all the parallels of waking and dreaming, of natural and supernatural, and of reality and symbol. The sense of this division is always kept before us, and as the romance is conducted towards the completion of the narrative, its unity is seen to depend on the success with which the two worlds are shown to be one - which is to say, in some way of interpretation.[2]

But, for all the affinities its modes of descriptive narration have with the flowing uncertainties of the dream-vision world, The Faerie Queene presents a much more complex and sophisticated narrative framework than any

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[1] B. Croce, Ariosto, Shakespeare and Corneille, trans. D. Ainslie (London, 1921), p.85.

[2] J. Arthos, On the Poetry of Spenser and the Form of Romances (London, 1956), pp.67-68.

example of that genre. And the tensions between teller, tale and audience, truth and fiction have increased in strength and complexity by the time we arrive at the 'historicall fiction' of Elizabethan England. When Chaucer reminds his audience with a rhetorical nudge that he is telling them a story, he adds piquancy to his tale and points up his own craft in the telling. He can afford to do this because he is secure in his fiction; it need not be defended on grounds other than its interest and its truth to life. Ariosto's poem with its fitful excursions into explicit allegory was indeed amenable to full-scale allegorical interpretation - the English repercussions of which may be seen in Spenser's view of Orlando as comprising the qualities of 'a good gouernour and a vertuous man'[1] or in Harington's commentary to his translation of Ariosto. But within the Furioso itself the confidence and gay freedom of invention are never seriously questioned. It is undeniable, however, that in The Faerie Queene there is a real uneasiness about the status and value of fiction. It is partly this which has led to the frequent critical assertion that Spenser's moral and poetic loyalties were sharply and fatally divided. The idea that the poem is radically flawed in this way can be supported by reference to poetry's somewhat tenuous position in the increasingly utilitarian and Puritan late sixteenth century in England. The somewhat ambiguous postures of defence struck in the 'Letter to Raleigh', for example, do give some strength to the argument that what has been called 'the façade of morality' in The Faerie Queene was the result of an unsuccessful attempt to reconcile the demands of a courtly and a middle-class audience.

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[1] 'Letter to Raleigh', p.485.

But to cast the problem in predominantly sociological terms is to over-simplify it.

That Spenser was acutely aware of the necessity for careful self-presentation to the powers-that-were in the society of his time is certainly attested by the dedication and the timing of publication of his works, and by the considered programme of self-publicity contrived with his ambitious friend Harvey.[1] That he allowed a serious moral and imaginative dilemma to be crudified by the pressure of social conditions into what is virtually aesthetic and moral time-serving is quite another question. There is a dilemma, and it is presented to the reader not only in the 'Letter' but in the narrative framework of the poem itself. But to conclude from this, as does one critic, that 'poetic schizophrenia and breakdown must have been the inevitable fate of the Faerie Queene, had Spenser lived long enough to persist with it'[2] is to underestimate the extent to which the dilemma is made imaginatively productive, and becomes a factor influencing the reader's understanding of the powers and limitations of allegorical fiction and thus his response to the poem as a whole.

If a poet begins to describe the action of his fiction in the voice of 'a man in a trance, or a man looking through a window, telling us what he sees,'[3] the modern reader may be repelled when there comes a point where the fiction falls short of this dream-vision quality, when the man turns away

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[1]For a synopsis of this campaign, see M. Bradbrook, 'No Room at the Top: Spenser's Pursuit of Fame', in Elizabethan Poetry, Stratford-upon-Avon Studies, II (London, 1960).

[2]J.W. Saunders, 'The Façade of Morality', ELH, XIX (1952), 113-114.

[3]C.S. Lewis, The Allegory of Love, A Study in Medieval Tradition (New York, 1958), p.310.

from the window and begins to explain his vision or tell us that it has been only a useful and instructive hallucination. But the poet-narrator of _The Faerie_ Queene does preserve the full worth of his fiction while at the same time allowing it to articulate its significances. And the changes in the tone and emphasis of the poem's voice allow the problem of the nature and value of 'historicall fiction' to be partially projected within the fiction itself. The voice of the narrator is, then, not only the medium through which allegorical significance is glimpsed, but is itself part of that significance.

On this view, it is no arbitrary imposition of the poet's personal concerns on his creation which, for example, ends the fiction of the sixth Book with a forceful outburst in the narrator's own voice. Nor must the Proems to the six Books be seen merely as prefatory puffs, or translations cleverly got up in the rhythms of the Faery narrative, but as an integral part of the poem's completed world of fiction and the perspective on it. Within the dedicatory framework the poem outlines its own aims and techniques. An investigation of the way the language of the Proems situates the narrator _vis-à-vis_ his themes and the fiction which embodies them may serve as a basis for discussion of the changes of tone and direction of which the poem's voice is capable.

Since the first Proem serves as an introduction to the fiction as a whole we may look at its technique in some detail as an example of the way

/language is manipulated

generally in all the Proems. Its prominent rhetorical scheme is the apostrophe, its imagery time-honoured, and its symbols conventionally exalted by their connection with the tradition of epic composition. The narrator presents himself as a humble and faulty instrument of the Muse, dependent for the matter of his poem on the antique records of which she is custodian and invoking her aid to render his intellectual and poetic powers equal to his high task. In addition, he begs the aid of Venus, Cupid and Mars and ends with an appeal for the inspiration of the Queen to whom the poem is dedicated.

Both the symbolic figures invoked and the attitude of authorial humility are familiar, but the way in which the language combines the two leaves the reader with a sense of the narrator's situation which is more than the sum of these related conventions. At every stage self-deprecation is of a piece with high self-confidence, humility with understanding and intimacy. The humble poet 'all too meane' through his choice of language invokes his illustrious predecessors in the epic genre, and thus tacitly places himself in what would be obvious to his readers as a very confident relation to his task:

> Lo I the man, whose Muse whilome did maske,
> As time her taught, in lowly Shepheards weeds,
> Am now enforst a far vnfitter taske,
> For trumpets sterne to chaunge mine Oaten reeds,
> And sing of Knights and Ladies gentle deeds;
> Whose prayses hauing slept in silence long,
> Me, all too meane, the sacred Muse areeds
> To blazon broad emongst her learned throng:
> Fierce warres and faithfull loues shall moralize my song.
> (st. 1)

The first four lines of this stanza recall the pseudo-Virgilian opening of the Aeneid:

> Ille ego, qui quondam gracili modulatus avena
> carmen, et egressus silvis vicina coegi
> ut quamvis avido parerent arva colono,
> gratum opus agricolis: at hunc horrentia Martis
> arma virumque cano.[1]

Thus the reader is reminded that the poet of the Faerie Queene has followed in the path of the great Roman poet, moving to the mighty task of a heroic poem after serving his apprenticeship in the pastoral. The 'fierce warres and faithfull loues' which are promised as the matter to come redouble the echo of the great tradition by calling up the introduction to the Orlando Furioso:

> Le donne, i cavellier, l 'arme, gli amori,
> Le cortesie, l 'audaci imprese, io canto.[2]

Whereas the 'Letter' has simply cited these poets as 'ensamples',[3] the Proem makes their words its own. In particular, the Elizabethan poet moulds the phrases of the Italian to his own special use, altering their emphasis through what appears to be a verbal innovation in the use of 'moralize',[4] and thus

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[1] For a discussion of these lines and their acceptance in the Renaissance see M.Y. Hughes, 'Virgil and Spenser', University of California Publ. in English, II (1929), 318-319.

[2] This and all subsequent quotations from the Furioso are of the text ed. by N. Zingarelli (Milano, 1949).

[3] 'In which I haue followed all the antique Poets historicall, first Homere, who in the Persons of Agamemnon and Vlysses hath ensampled a good gouernour and a vertuous man, the one in his Ilias, the other in his Odysseis: then Virgil, whose like intention was to doe in the person of Aeneas: after him Ariosto comprised them both in his Orlando....' 'Letter', p.485.

[4] OED ('moralize 2b: To supply [a poem] with a moral or subject for moralizing. Obs.') cites FQ as the first use of the word with this particular meaning. The only other citation is from Prior's 'Ode to the Queen' ('And with his Prince's Arms He moraliz'd his Song') in obvious imitation of Spenser. Also, this is the only citation for any use of 'moralize' where the verb is used transitively with an impersonal noun subject; the actions of the fiction are doing the moralizing. The word is also givenrhythmic prominence; it is unusual for a three-syllable word

(continued on next page)

presenting on the linguistic surface of the poem an outline of his ambition to 'ouergo' Ariosto.[1]

Similarly, the narrator puts himself in a rather comfortable relationship to the conventional symbolic figures he invokes, in each case softening the formal apostrophe through a further elaboration of syntax. While, for example, it is true that the 'holy Virgin chiefe of nine' invoked in the second stanza is contrasted with the former Muse who masked in shepherd's weeds, the poet's relationship to this more awesome figure is qualified by the pattern of the stanza as a whole. The downward-spiralling syntax of the subordinated last half of the stanza turns attention from the imposing Muse to a character of the fable itself, who is considered in a direct and personal relationship to the narrator:

> Lay forth out of thine euerlasting scryne
> The antique rolles, which there lye hidden still,
> Of Faerie knights and fairest Tanaquill,
> Whom that most noble Briton Prince so long
> Sought through the world, and suffered so much ill,
> That I must rue his vndeserued wrong:
> O helpe thou my weake wit, and sharpen my dull tong.

The Alexandrine returns the stanza to the invocatory convention, but the intervening clauses have themselves established another, firmly setting the narrator within his fictional world even at the moment when he seems most clearly to be speaking from without as its creator. This process is continued

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(continued from previous page) to be thus placed in the Alexandrine bridging the fourth and fifth feet. I find one other instance in the Proems (III.2) and none in the first Canto of Book I.

[1]Gabriel Harvey attributes this ambition to his friend: 'To be plaine, I am voyde of all iudgement , if your NINE COMOEDIES ... come not neerer ARIOSTOES COMOEDIES, eyther for the finenesse of plausible Elocution or the rarenesse of Poetical Inuention, than that the ELUISH QUEENE doth to his ORLANDO FURIOSO, which, notwithstanding, you wil needes seeme to emulate, and hope to ouergo, as you flatly professed your self in one of your last Letters.' Three Proper and wittie familiar Letters , in Elizabethan Critical Essays, I, 115-116.

in the treatment which the next stanza gives to the three figures from classical mythology who are to play important symbolic parts in the poem's fable. Venus, Cupid and Mars are here softened into a picture which almost gives the impression of a family grouping, drawn from the violence of the customary exercise of their powers towards the narrator and his audience. And the conventional heightening of the apostrophe is balanced by the narrator's appearing to speak, with sympathy and involvement, from within the story he is to tell. The syntax again presents the softening element in a subordinated quasi-parenthetical form in lines two to four:

> And thou most dreaded impe of highest Ioue,
> Faire Venus sonne, that with thy cruell dart
> At that good knight so cunningly didst roue,
> That glorious fire it kindled in his hart,
> Lay now thy deadly Heben bow apart,
> And with thy mother milde come to mine ayde:
> Come both, and with you bring triumphant Mart,
> In loues and gentle iollities arrayd,
> After his murdrous spoiles and bloudy rage allayd.
> (st. 3)

In the last stanza of the Proem, which turns directly to the Queen herself, a similar effect of the combination of awesomeness and familiarity is felt. In stanza two the narrator has alluded to the Queen - as the Tanaquill figured in the Muses' 'antique rolles' and as the object of the Briton Prince's quest within the fable, but here he addresses her directly as the inspirer of the poetic creation with which he presents her. She is called a Goddess - on a par with the Venus of the preceding invocation - while also being fixed in time as a quasi-mythical historical figure: 'Great Lady of the greatest Isle, whose light/Like Phoebus lampe throughout the world doth shine.' The

imagery of light and reflected glory, the formal apostrophe as to a Goddess-Muse and the reiterated stress on the poet's meanness sets an awesome distance between the object of the apostrophe and its speaker, while the Alexandrine, summing all this up into a simple plea for attention, ends the Proem on a note of half-intimacy: 'The which to heare, vouchsafe, O dearest dred a-while'.[1]

The succeeding Proems exploit this dedicatory relationship to defend the worth of the fiction. For example, in the Proem to the second Book the narrator's confidence in the value of his fiction and in the atmosphere of sympathy and understanding which obtains between his chief auditor and himself is forcefully reasserted. Required now to defend his fiction against definite criticism, the narrator employs the rhetorical stratagem of directing the whole of his argument to the Queen herself. The change in the rhetorical formulation transforms reservations which previously took the form of self-criticism - in the narrator's admission of his own unworthiness - by reducing them to criticisms from the outside, the idle quibbles of the ignorant. This modulation of tone is evident in the immediate conversational entry into direct address to the Queen in which the objections to the fiction are canvassed:

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[1]The word 'dred' epitomises this tension. It is defined by OED (dread, 2) as 'A person or thing (to be) dreaded; an object or cause of fear, reverence, or awe; a danger.' But in FQ it is often used in contexts of considerable intimacy. For example, Redcrosse's love is described as 'Vna his deare dreed' (I.vi.2); Glauce uses it in addressing Britomart, 'Ah my deare daughter, ah my dearest dread' (III.ii.30), as does Clarin of Radigund, 'Ah my deare dread' (V.v.31); and it is part of the tender ambiguity of Timias' relationship to Belphoebe, 'Ne any but your selfe, O dearest dred,/ Hath done this wrong' (IV.viii.17).

Right well I wote most mighty Soueraine,
That all this famous antique history,
Of some th'aboundance of an idle braine
Will iudged be, and painted forgery,
Rather than matter of iust memory,
Sith none, that breatheth liuing aire, does know,
Where is that happy land of Faery,
Which I so much do vaunt, yet no where show,
But vouch antiquities, which no body can know.
(st. 1)

By virtue of the formal fact that he speaks directly to the all-wise, all-virtuous Queen, the narrator allows himself the opportunity of setting up a third-person straw man as the representative to the worth and effectiveness of his fiction. By belabouring this personage with rhetorical questions and third-person imperatives, he may further clarify the nature of his fiction and its relation to historically verifiable truth. The cavillers are bluntly informed that they may find out more about the Faery land they seek, 'By certaine signes, here set in sundry place' (st. 4). The syntax of stanza four

links the Queen to the obtuse hypothetical critic with the conjunction 'And', but the imagery is so changed that the hint to her is very gently put forward:

ne let him then admire
But yield his sence to be too blunt and bace,
That no 'te without an hound fine footing trace.
And thou, O fairest Princesse vnder sky,
In this faire mirrhour maist behold thy face,
And thine owne realmes in lond of Faery,
And in this antique Image thy great auncestry.

The transition from the blunt hound-fine-footing metaphor to that of the 'faire mirrhour' parallels the movement of the whole defence from the view of the historical fiction as a crafted lie, a 'painted forgery', towards an intimation of the true power and significance of the fiction in its historical

aspect, which is expressed in the last stanza in the image of an otherwise too-dazzling light which craft must of necessity 'enfold/In couert vele, and wrap in shadowes light' (st. 5).

The tone of this dedicatory relationship undergoes various modulations, as in Proem IV which returns to defence. What was in the second Proem a rather genial sort of aesthetic target practice now becomes a defence against serious criticism which touches a central moral and aesthetic nerve of the poem.[1] The generalised cavillers of the second Proem are now focused in the first stanza in a single powerful and identifiable personage, almost certainly the Queen's First Minister, Burghley: 'The rugged forhead that with graue foresight/Welds kingdomes causes, and affaires of state' (st. 1). For the rather easy mock-serious indirection of the previous defence is substituted real vituperation (st. 2) and straightforward argument, 'The which these Stoicke censours cannot well deny' (st. 3). The rejection of those who will persist in their unfounded criticism is put baldly: 'To such therefore I do not sing at all' (st. 4). The Queen is to be taught a lesson in love, which in spite of the defence, must remain a morally - and politically - suspect educational process to those 'Stoicke censours' who threaten the narrator; and in contrast to the earlier Proem the appeal to the Queen is framed in the indirect mode of third-person statement rather than direct apostrophe, increasing the sense that the narrator stands alone in defence of the preoccupation of his fiction.

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[1] I accept the view that the passage about 'praising loue, as I haue done of late' (st. 1) refers to FQ itself. For an argument of this case and a canvass of the objections to it, see R. Ellrodt, Neoplatonism in the Poetry of Spenser (Geneve, 1960), pp.15-17.

The dedicatory relationship also leaves room for ambiguities which explore the kinds of truth the poem is to body forth. Some of these may be felt in the recurring relation between the decline of the ideal in the present time of the narrator's audience, the ideal as fully expressed in the 'antique age' in which the fictional action is supposed to take place, and the return to the ideal as expressed in the person of the Queen. The ideal may, of course, always be seen in the Queen, as symbol of the 'glory' of the poem's 'generall intention',[1] but a tension is set up by the hard facts of the dedicatory relationship: the fiction is dedicated to 'glory', but also to Queen Elizabeth in the England of the present which the poem sets itself to educate. The progression may be seen working fairly simply in Proem V. This Proem devotes its greater part to chronicling the present decadence, albeit in a rather whimsical tone. It then insists on the contrast between the characters which the fiction is to present and those of the real world - this prefacing a Book whose knight exhibits more frailties than any of the other heroes, and whose historical allegory is unavoidable! It develops a relation between the enthroned Astraea, the Justice of the Almighty and the Erastian Queen of England, but in this relation the lesson to the Queen is implicit. Similar tensions may again be felt in the subtler ambiguities of the image-structure of the sixth Proem. The basic images for Courtesy here are natural ones: it is the flower which grows in the Muses' 'sacred noursery/Of vertue' (st. 3) and which 'brancheth forth in braue nobilitie,/And spreds it selfe through all ciuilitie' (st. 4). Contrasted with this is the Courtesy

[1]See 'Letter', p.486.

of the present which is

> nought but forgerie,
> Fashion'd to please the eies of them, that pas,
> Which see not perfect things but in a glas:
> Yet is that glasse so gay, that it can blynd
> The wisest sight, to thinke gold that is bras.
> (st. 5)

The Queen's superb embodiment of Courtesy is highly praised, but the image and the description of its effects on others are so clearly paralleled with the former image of Courtesy in grotesque decline that they suggest the similarity as well as the contrast of parallels:

> But where shall I in all Antiquity
> So faire a patterne finde, where may be seene
> The goodly praise of Princely curtesie,
> As in your selfe, O soueraine Lady Queene,
> In whose pure minde, as in a mirrour sheene,
> It showes, and with her brightnesse doth inflame
> The eyes of all, which thereon fixed beene.
> (st. 6)

The ambiguity is smoothed over in the return to the last stanza to a natural image.- of the Queen as the Ocean from which spring the rivers of the courtesy of her court which in turn eventually flow back to her in tribute. The ambiguity adumbrates the thematic uncertainties of Book VI which derives Courtesy from Court, yet lingers in an idyllic pastoral world which possesses true courtesy as opposed to the artificialities and deceptions of the courtly graces. But more important, it sketches in the complexities of the narrator's attitude to his subject, its nature in idea, contemporary reality and the state between those two to which the poem addressed itself.

In the Proems the elaboration of the conventional rhetorical poses of humility and defence within the dedicatory relationship presents an

exploration of some of the great problems which face a poet ambitious for his 'historicall fiction' on Spenser's scale. There is a continual concern for the 'truth' and worth of the fiction, expressed through its relation to the world of historical fact and the world of idea, both of which are symbolised by the Queen to whom the fiction is dedicated. Historical fact is placed before the reader as a reference point for the historical fiction. On the one hand a connection is drawn between the two to point, among other things, to the aspect of historical allegory which the fiction presents. This is done metaphorically in the image of the 'antique rolles' of the Muses which are posited as the source of the fictional narrative, 'this famous antique history', and rhetorically in the rather wry assertion, in the answer to the critics of Proem II, that the Faery Land of the fiction exists on the same level as the undiscovered countries of history. On the other hand, attention is repeatedly drawn to the artificiality of the fiction, both through the criticisms of others - 'th'aboundance of an idle braine', 'painted forgery/ Rather then matter of iust memory' and through the narrator's own insistence in the third Proem that the model in life is incapable of adequate direct representation in the 'workmanship' of art. The sense of the fictional world as an artifact is reinforced by the imagery of disguise and craft which is used to describe its making - 'couert vele', 'shadowes' 'colourd showes'. In this context it is inevitable that true significance tends to be expressed in the imagery of that which may be seen through, or traced out of, the fiction. It is only in the sixth Proem that this emphasis on craft is

subsumed in a broader and deeper aesthetic formulation. Here the fiction is imaged as a landscape through which the narrator himself travels and the relationship between significance and the poetry which expresses it is seen to be a complex one:

> The waies, through which my weary steps I guyde,
> In this delightfull land of Faery,
> Are so exceeding spacious and wyde,
> And sprinckled with such sweet variety,
> Of all that pleasant is to eare or eye,
> That I nigh rauisht with rare thoughts delight,
> My tedious trauell doe forget thereby;
> And when I gin to feele decay of might,
> It strength to me supplies, and chears my dulled spright.
> (st. 1)

As the syntax here suggests, the conceptions which the poet creates and delights in are expressed in the fiction which gives them life through what the metaphor poses as the sensuously perceptible elements of poetic language. The 'sweet variety,/Of all that pleasant is to eare or eye' we may take to refer to the musical delights of poetic rhythms and the whole texture of poetic imagery as well as the physical settings which these sounds and images body forth within the narrative framework. 'Sweet variety' and 'rare thoughts delight' are presented not in a parallel or conjunctive relation but the one as the result which flows out of the other. It is here when the narrator drops the historical analogy and places himself, as poet, within his own poetic landscape that the 'fine footing' - previously offered to the obtuse as providing a kind of 'truth' with which they may justify the despised fiction - is metamorphosed from a trail of hints leading outward from the fiction to the whole process of poetic composition itself by which truth is discovered:

> Guyde ye my footing, and conduct me well
> In these strange waies, where neuer foote did vse,
> Ne none can find, but who was taught them by the Muse.
> (st. 2)

The survey of the attitudes struck by the narrator in the Proems indicates the already very complex response which the poem, viewed simply as narrative fiction, requires of its reader. The narrator's self-characterisations render him all things to all parts of the fiction: creator, explicator, defender, and sympathising and reacting participant in his own fictional world. The reader is thus encouraged to project himself imaginatively in the several directions in which the voice of the Proems points him. He may be drawn into a close and easy relation to the poem's meanings by virtue of his being, like the Queen, its single auditor for whom the fiction is a gratuitous act of literary creation, presented more for his pleasure than his direct self betterment. On the other hand, he is placed in a didactic relation to the fiction similar to that of the other audiences to which the Proems refer: like the Court Ladies of the third Proem, for example, he is reminded that he stands to learn through his experience of the fiction. Again, the rhetoric of the Proems, which brings objections to the fiction into the poem itself, works in a double way. While the reader is meant to dissociate himself from the cavillers and the obtuse, the fact that their criticisms are deemed worthy of rebuttal or discussion, suggests to him some of the other perspectives in which the themes and techniques of the poem may be viewed.

The narrator's self-characterisations point the reader to the opportunity which the poem offers to, as it were, participate in the making of allegory in

a more complex, and a more intimate, manner than is suggested in the relatively abstract directions-for-translation brought forward in the 'Letter to Raleigh'. The Proems give the reader a different sort of handle with which to 'gripe al the discourse' - in its simplest form a reminder to be sympathetically aware of the techniques by which the fiction unfolds its significance.

(ii)

A recent study of Book II of The Faerie Queene, Mr. Berger's The Allegorical Temper, suggests that we may find the key to a right understanding of Spenser's allegorical technique in the tension which is set up between the dramatic action and the meditative, ornamentally discursive medium through which it is displayed - the latter element serving to fill out, render in all its complexity, and thereby tacitly evaluate the significance contained in the bare dramatic action. In the course of his argument, Mr. Berger refers to the narrator's didactic interpolations to the concept of the 'dramatic speaker'. This convention, he says, is taken for granted in the lyric situation, but strong modern prejudices against didacticism may make readers fail to recognise its presence in a long poem which narrates an apparently objective series of events. However, the convention does indeed function productively in the second Book:

> ...in Book II a cursory glance at the didactic statements will show us that the speaker's comments not only change as the poem proceeds; they are, especially in the early stages, clearly inadequate, contradicted by the complete evidence. We may take a negative attitude toward this, supposing that Spenser wrote better than he knew and could have omitted his commentary. But we may also see a more dramatic interplay between his rational

> perceptions and his concrete visualisations, the former always necessarily limited by the nature of the mind, never capable of fully comprehending what is felt and perceived by the whole body and soul. Such an interplay is obviously related to the particular problem of knowledge and experience that confronts the hero of Book II.[1]

Thus, for example, the opening stanza of Canto v -

> Who euer doth to temperaunce apply
> His stedfast life, and all his actions frame,
> Trust me, shall find no greater enimy,
> Then stubborne perturbation, to the same

- must be seen as expressing a limited response to the particular situation (Furor), its didactic significance qualified by the greater temptations to come, Phaedria in the next Canto ('A harder lesson, to learne Continence/ In ioyous pleasure, then in grieuous paine', vi.1), and Acrasia whose overthrow is the final object of the quest. The formal fact that these statements are framed as generalisations, single all-applicable truths, 'allows a latent irony to be brought out by the action which precedes and follows them'.[2]

Mr. Berger's line of interpretation is an interesting one, especially welcome for its concern to demonstrate to modern critics how The Faerie Queene can be both a good poem and a didactic one. Undoubtedly, also, he is right in his general assumption that it would be aesthetically naive *always* to take the narrator at his printed word. On the other hand, as we have seen seen in the Proems, there is a much more straightforward 'dramatic speaker'

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[1] H. Berger, Jr., *The Allegorical Temper, Vision and Reality in Book II of Spenser's* Faerie Queene (New Haven, 1957), p. 164.

[2] *Ibid.*, p. 165.

in The Faerie Queene in the persona which the narrator assumes as wanderer in his own Faery world. In a fiction whose aim is specifically didactic, it is this aspect, rather than the moralisation, which is felt to be the assumed persona. There can be no doubt that we are meant to see the narrator 'climbing up from behind his fable, supervising and explaining it',[1] and through his interpolation as maker and manager of his tale, to be reminded that the poem is fiction not experience. Although it is true that the poem succeeds in making these two basic personae interact, it is surely, in the long run, the persona as purposeful creator which is meant to qualify the dramatic persona. The Faerie Queene is clearly a poem 'heard' as well as 'overheard'.

The following stanzas offer an extreme example of the simultaneous articulation of the two personae, the involvement of lyric emotion qualified by the detachment of purposeful craft:

> Nought is there vnder heau'ns wide hollownesse,
> That moues more deare compassion of mind,
> Then beautie brought t'vnworthy wretchednesse
> Through enuies snares or fortunes freakes vnkind:
> I, whether lately through her brightnesse blind,
> Or through alleageance and fast fealtie,
> Which I do owe vnto all woman kind,
> Feele my heart perst with so great agonie,
> When such I see, that all for pittie I could die.
>
> And now it is empassioned so deepe,
> For fairest Vnaes sake, of whom I sing,
> That my fraile eyes these lines with teares to steepe,
> To thinke how she through guilefull handeling,
> Though true as touch, though daughter of a king,
> Though faire as euer liuing wight was faire,
> Though nor in word nor deede ill meriting,
> Is from her knight diuorced in despaire
> And her due loues deriu'd to that vile witches share.
>
> (I.iii.1-2)

This is the kind of extravagance at which modern readers baulk. Yet, for

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[1] Idem.

all its exaggerated heightening, it is unavoidably an instance of that tension which pulls through the narrative as a whole. Here the resources of rhetorical patterning are brought to bear to give the outline of an emotional response to the character, as if the narrator were firmly a part of her world. Yet at the same time he speaks as the creator of the character with whom he sympathises: 'For fairest *Vnaes* sake, *of whom I sing*,/ That my fraile eyes *these lines* with teares do steepe' Although in this first Book the narrator's self-characterisation as involved sympathiser is almost strong enough to support the feeling of these stanzas, what is at least equally important is the sense of Una's symbolic position - reflected in the light image, 'whether lately through her brightnesse blind' - as Truth separated from Holiness. The strength of the expression of pity is in large part dependent on the sense that the speaker is the knowing creator in possession of the full force of the significance of the character and her plight; and the qualification here is not, as in Berger's examples, tacit and retroactive but present in the language in which the sympathy is expressed.

In any discussion of the part which the narrator plays in the fiction it must first be recognised that he appears in different *personae* throughout the poem - each serving its specific purpose, but also qualified, not only by the fiction it comments upon, but by each other. In addition, the prominence of the narrator and the nature of his interpolation vary with the different Books and their preoccupations. Book II, for example, though the longest of the six, has the lowest frequency of direct comment and interpolation in the narrator's own voice. It also has the smallest number of interpolations

relating to the craft and management of the narrative. While this partially justifies Mr. Berger's soft-pedalling of this aspect of the narrative _persona_, it jeopardises the applicability of his view of the narrator's function to the method of the poem as a whole.

Classification

It may be useful, then, to explore the characteristics of the manipulation of _personae_ under a broad system of classification. First, we may make a broad division of the content of interpolation between those comments in which the narrator speaks clearly as maker and manager of his tale and those which relate to other aspects of the narrative _persona_, the former being classified under the heading 'Craft of Narrative'. Secondly, the latter group of this division may be further subdivided on formal lines into three main grammatical variations from the basic assertive and descriptive mode of the narration - rhetorical question, exclamation and aphoristic statement. In Puttenham's rhetorical classification, which applies the figures specifically to their poetic uses, the first is called '_Erotema_, or the Questioner', the second '_Ecphonesis_, or the Outcry', and the third appears under two variations '_Gnome_ or the directour', and '_Paremia_, the Common prouerbe or Adage'.[1] The first two forms will be classified and referred to in Puttenham's terms, while the third, for reasons of simplicity in the broad classification, will be grouped under the general heading 'Aphorism'.

As a preface to detailed description of the use of these formal modes of interpolation in the various Books, we may give a general indication of

[1]Puttenham, _The Arte of English Poesie_, ed. G.D. Willcock and A.Walker (Cambridge, 1936). _Erotema_, pp. 211-212; _Ecphonesis_, pp. 212-213; _Gnome_, pp. 235-236; _Paremia_, pp. 154, 189.

their nature and range of application:

Erotema can be used simply to emphasise some specific action which is described, as in the Alexandrine which caps the description of Orgoglio's blow: 'What mortall wight could euer beare so monstrous blow?' (I.viii.18). It is also used for lengthier rhetorical intensification, often of a moral drawn from action:

> What man so wise, what earthly wit so ware,
> As to descry the crafty cunning traine,
> By which deceipt doth maske in visour faire,
> And cast her colours dyed deepe in graine,
> To seeme like Truth, whose shape she well can faine,
> And fitting gestures to her purpose frame,
> The guiltlesse man with guile to entertaine?
> (I.vii.1)

And its rhetoric is supported by the sense when it outlines a real question posed by the narrator:

> And is there care in heauen? and is there loue
> In heauenly spirits to these creatures bace,
> That may compassion of their euils moue?
> (II.viii.1)[1]

Ecphonesis may consist in a single intensifying word: 'All wallowd in his owne yet luke-warme blood,/That from his wound yet welled fresh alas' (I.ix.36); or it may alter syntax more substantially to give lyric emphasis to description, as in the description of the Jove-tapestry:

> O wondrous skill, and sweet wit of the man,
> That her in daffadillies sleeping made,
> From scorching heat her daintie limbes to shade:
> Whiles the proud Bird ruffing his fethers wyde,
> And brushing his faire brest, did her inuade.
> (III.xi.32)

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[1] Strictly this is not erotema but 'Antipophora, or the Figure of responce' because the question is answered by the rest of the stanza. Vide Puttenham, op.cit., pp. 204-206, and infra, p.44.

It adds emphasis to moral assertion: 'O sacred hunger of ambitious mindes,/ And impotent desire of men to raine...' (V.xii.1), or echoes the accents of personal feeling which interrupts description: 'O mornefull memory:/That tree through one mans fault hath doen vs all to dy' (I.xi.47).

Aphorism ranges from an inserted proverbial saying: '(Entire affection hateth nicer hands)' (I.viii.40) to a generalised summing up, very frequently in the Alexandrine, which diffuses the significance of a particular action over a broad area: 'Good hart in euils doth the euils much amend' (V.x.22). Often this sort of statement echoes in its imagery the larger image presented by the narrated action, as at the conclusion of Redcrosse's vision on the Mount of Contemplation:

> This said, adowne he looked to the ground,
> To haue returnd, but dazed were his eyne,
> Through passing brightnesse, which did quite confound
> His feeble sence, and too exceeding shyne.
> So darke are earthly things compard to things diuine.
> (I.x.67)

But on occasion the 'proverbial' character of this kind of comment is emphasised, supported and enlarged upon, as in the following series, where the proverbial wisdom, rather than flowing out of action or being tied to it by imagery, is simply deposited before the reader:

> True is, that whilome that good Poet sayd,
> The gentle minde, by gentle deeds is knowne.
> For a man by nothing is so well bewrayed,
> As by his manners, in which plaine is showne
> Of what degree and what race he is growne.
> For seldome seene, a trotting Stalion get
> An ambling Colt, that is his proper owne:
> So seldome seene, that one in basenesse set
> Doth noble courage shew, with curteous manners met.
>
> But euermore contrary hath bene tryde,
> That gentle bloud will gentle manners breed;
> As well may be in Calidore descryde, ...
> (VI.iii.1-2)

Needless to say, the classifications are not always mutually exclusive. Interpolation relating to the craft and conduct of the fiction may, for example, be cast in one or another of the formal rhetorical modes, and single stanzas offen contain more than one type of interpolation. Classification readily confesses its inadequacy in the face of poetic diction. Nevertheless, since the frequencies of the different types of interpolation if arranged in table form give a broad outline of the variations in the voice of the narration in the poem as a whole, we include a numerical table of interpolations in Appendix B.[1] The following survey of the various types of interpolation as they occur in each of the six Books will indicate in more detail the alterations in the tone and direction of the narrative which they produce.

Book I

The view of the narrator of The Faerie Queene as functioning simply as a sort of didactic finger which sticks out of the fiction pointing the way to action must be very strongly qualified by an examination of the nature of interpolation in the first Book. Here the narrator only once speaks explicitly as practical moralist directing his comments to a specific audience, and even this bit of direct didacticism is couched in the terms of the thematic archaism, setting its audience within the chivalric world which the poem poses as an image of the real world of action and judgment:

> Young knight, what euer that dost armes professe,
> And through long labours huntest after fame,
> Beward of fraud, beware of ficklenesse,
> In choice, and change of they deare loued Dame,

[1] Vide infra, p. 230

> Least thou of her beleeue too lightly blame,
> And rash misweening doe thy hart remoue:
> For vnto knight there is no greater shame,
> Then lightnesse, and inconstancie in loue;
> That doth this Redcrosse knights ensample plainly proue!
> (I.iv.1)

Similarly, most of the pithy aphoristic comment presented directly in the assertive mode serves to advance or comment upon the fiction in its own terms.[1] It sometimes grows out of the narrative image which it emphasises, as in 'So darke are earthly things compard to things diuine' (X.67),[2] or in the description of Redcrosse's full realisation of the implications of the truths revealed to him by Fidelia, who is 'able, with her words to kill,/And raise again to life, the hart that she did thrill' (x.19):

> The faithfull knight now grew in little space,
> By hearing her, and by her sisters lore,
> To such perfection of all heauenly grace,
> That wretched world he gan for to abhore,
> And mortall life gan loath, as thing forlore,
> Greeu'd with remembrance of his wicked wayes,
> And prickt with anguish of his sinnes so sore,
> That he desirde to end his wretched dayes:
> So much the dart of sinfull guilt the soule dismayes.
> (I.x.21)

In other instances it is closely tied to the action and used to enhance the reader's understanding of the narrative as it progresses. In the description of Una's 'reunion' with the man she believes to be her lost knight, the proverbial sayings elaborate on the emotion felt by the character. Rather than explaining how it is, allegorically, that Truth may be tricked by Archimago, they make the deception humanly poignant by allowing the emotion to swell slowly into generalisation:

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[1] Of the six Books the first has the fewest instances of aphorism, nine in all. They occur at i.35; ii.27; iii.30; v.18; vi.33,37; vii.40; x.21,67.

[2] Quoted in its context supra, p.31.

His louely words her seemd due recompence
Of all her passed paines: one louing howre
For many yeares of sorrow and dispence:
A dram of sweet is worth a pound of sowre:
She has forgot, how many a wofull stowre
For him she late endur'd; she speakes no more
Of past: true is, that true loue hath no powre
To looken backe; his eyes be fixt before.
Before her stands her knight, for whom she toyld so sore.
(I.iii.30)

Or, before the narrator has explicitly revealed Fidessa as the wicked Duessa in disguise by naming her,[1] his crisp adage balances Redcrosse's own, and through the ironical juxtaposition of the proverbial commonplaces sums up the barrenness of the Knight's new encounter at its outset:

Henceforth in safe assuraunce ye may rest,
Hauing both found a new friend you to aid,
And lost an old foe, that did you molest:
Better new friend then an old foe is said.
With chaunge of cheare the seeming simple maid
Let fall her eyen, as shamefast to the earth,
And yeelding soft, in that she nought gain-said,
So forth they rode, he feigning seemely merth,
And she coy lookes: so dainty they say maketh derth.
(I.ii.27)

Similarly, in most of the Book the interpolations relating to the narration itself[2] are concerned with the manner and fitness of the teller's description of particular actions as they arise, rather than with management of narrative pattern on a large scale.[3] Prominent among these are the rhetorical

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[1]He does so at ii.44.

[2]Instances at vi.48; vii.36; viii.46,48; x.14,55; xi.5-7,12,36; xii.1, 14,15,23, 40,42.

[3]There is an exception to this general method in Canto vi, which ends the description of the fight between Satyrane and Sans loy and Una's flight with an Ariostoan break: 'But for to tell her lamentable cace,/And eke this battels end, will need another place' (st. 48). For the last, 'another place' never presents itself; the outcome of the battle is not described and Satyrane disappears from the narrative until III.vii.29.

devices occupatio and dubitatio which can suggest, in their negative way, a reality in the fiction too fecund to be amenable to more than partial poetic expression. Thus dubitatio[1] is used in the description of Speranza to adumbrate those complexities of the emotion she represents which cannot be expressed through simple visual detail:

> Her younger sister, that Speranza hight,
> Was clad in blew, that her beseemed well;
> Not all so chearefull seemed she of sight,
> As was her sister; whether dread did dwell,
> Or anguish in her hart, is hard to tell:
> Vpon her arme a siluer anchor lay,...
> (I.x.14)

And in the description of Redcrosse's wounding the Dragon the massing of alternatives not only explicates the action by suggesting the significances behind it, but creates in its sequence of parallel constructions a rhythmic outline of the action's great importance:

> I wote not, whether the reuenging steele
> Were hardned with that holy water dew,
> Wherein he fell, or sharper edge did feele,
> Or his baptized hands now greater grew;
> Or other secret vertue did ensew;
> Else neuer could the force of fleshly arme,
> Ne molten mettall in his bloud embrew:
> For till that stownd could neuer wight him harme,
> By subtilty, nor slight, nor might, nor mighty charme.
> (I.xi.36)

On the other hand, if stressed in themselves as conventions of the tale-telling, these devices may thrust emphasis onto the artificiality of the fiction, adding an overtone of humour or mocking the suspension of disbelief, as so often in Chaucer. The narrator of Troilus and Criseyde has it both ways

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[1] Puttenham's term is 'Aporia, or the doubtfull'. Sherry has the Latin form, A Treatise of the Figures of Grammer and Rhetorike (1555), fol. xxxv^{v}.

when he remarks of his heroine, 'But wheither that she children hadde or noon,/I rede it nought, therfore I late it goon.'[1] In general, the self-characterisation of the narrator in The Faerie Queene does not lend itself to the lighter of the ironies of which the conventions are capable and they are used rather more soberly to thicken the reality of the fiction, as in the description of the stripped Duessa, where the narrator renders an unpleasant description the nastier by reminding the reader that good taste compels that it be only partial:

> Then when they had despoild her tire and call,
> Such as she was, their eyes might her behold,
> That her misshaped parts did them appall,
> A loathly, wrinckled hag, ill fauoured, old,
> Whose secret filth good manners biddeth not be told.
>
> ...
>
> Her neather parts, the shame of all her kind,
> My chaster Muse for shame doth blush to write;
> But at her rompe she growing had behind...
> (I.viii.46,48)

In the appeal to the Muse (xi.5-7)[2] and the final Canto the interpolations relating to the craft of the narrative modulate the tone of the telling toward greater emphasis on the fiction as such. Canto xii begins with a metaphorical picture of the narrator's task which is given special prominence through the new image of the weary mariner ('Behold I see the hauen nigh at hand,/To which I meane my wearie course to bend'). Occupatio smooths the tale along to its close (xii.14,23,40), and in the end the narrator's preoccupations well up out of the fiction, ending the Book, again in the

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[1] Troilus and Criseyde, I, 132-133. This and all subsequent quotation from Chaucer is of the text in The Works of Geoffrey Chaucer, ed. F.N. Robinson (Cambridge, Mass., 1957).

[2] Discussed infra, pp. 67-70.

mariner-imagery, on the note of its maker's voice:

> Now strike your sailes ye iolly Mariners,
> For we be come vnto a quiet rode,
> Where we must land some of our passengers,
> And light this wearie vessell of her lode.
> Here she a while may make her safe abode,
> Till she repaired haue her tackles spent,
> And wants supplide. And then again abroad
> On the long voyage whereto she is bent:
> Well may she speede and fairely finish her intent.
> (I.xii.42)

This sense of detachment from the fiction which emerges at the end is out of tune with the general effect of interpolation in the narrative of the Book as a whole. Much more characteristic are the devices of erotema and ecphonesis which make for a tone of almost painfully breathless involvement in the fictional world.[1] In its simplest form the question is used to heighten the action, drawing the reader's imagination toward a particular event and holding it in a momentary suspension of the narrative rhythm. A particularly extravagant example is the description of Una in the clutches of Sans loy:

> Who now is left to keepe the forlorne maid
> From raging spoile of lawlesse victors will?
> Her faithfull gard remou'd, her hope dismaid,
> Her selfe a yeelded pray to saue or spill.
> He now Lord of the field, his pride to fill,
> With foule reproches, and disdainfull spight
> Her vildly entertaines, and will or nill,
> Beares her away vpon his courser light:
> Her prayers nought preuaile, his rage is more of might.
> (I.iii.43)

The question itself is much like the sort that listeners used to be encouraged to ask themselves at the end of a soap-opera episode, but for the crudely portentous tones of the radio-announcer is substituted the complex effect of

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[1] Erotema occurs at iii.43; vi.5; vii.1; viii.18; x.1; xii.36. Ecphonesis at i.18; ii.10,45; iii.6; iv.24; vi.5; viii.1; ix.1,36; x.41,42; xi.6,47.

periodicity[1] within the stanza, which both marks a turning point in the narrated action and rhythmically supports the effect of emotion in the question itself. In a further elaboration, erotema is used to emphasise generalisation from the narrated action in its own terms, as in the reference to the 'crafty cunning traine,/By which deceipt doth maske in visour faire' which extends the metaphoric expression of Redcrosse's deception at the hands of Duessa (I.vii.1).[2] In its most freely meditative form the device is used to give forceful expression to a general truth suggested by the dramatic action, but not strongly tied to description through imagery or syntax. An example is the following stanza which concludes and comments upon the Despair episode but formally introduces the House of Holiness Canto:

> What man is he, that boasts of fleshly might,
> And vaine assurance of mortality,
> Which all so soone, as it doth come to fight,
> Against spirituall foes yeelds by and by,
> Or from the field most cowardly doth fly?
> Ne let the man ascribe it to his skill,
> That thorough grace hath gained victory,
> If any strength we haue, it is to ill
> But all the good is Gods, both power and eke will.
>
> By that, which lately hapned, Vna saw,
> That this her knight was feeble, and too faint....
> (I.x.1-2)

Ecphonesis pulls through the narrative description with the effect of a constant undercurrent preventing the rhythms of the narration from becoming so smooth that they lose all point and emphasis. An echo of this device can

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[1] The figure is hirmus, Puttenham's 'long loose', op.cit., p.176.

[2] Full sentence quoted supra, p. 30.

be heard in the evaluative adjectives which, tucked into the middle of a sentence describing Redcrosse's 'rescue' of Duessa, alter the rhythmic stress of the line to reinforce their significance: 'Her vp he tooke, tóo símple and tóo tréw,/And oft her kist' (I.ii.45). Or it can break into the stanza to give the effect of emotion to description:

> In stead thereof he kist her wearie feet,
> And lickt her lilly hands with fawning tong,
> As he her wronged innocence did weet.
> O how can beautie maister the most strong,
> And simple truth subdue auenging wrong?
> Whose yeelded pride and proud submission,
> Still dreading death, when she had marked long,
> Her hart gan melt in great compassion,
> And drizling teares did shed for pure affection.
> (I.iii.6)

On a larger scale it gives meditative assertion the impetus of felt belief which pulls through the syntax of the stanza:

> O goodly golden chaine wherewith yfere
> The vertues linked are in louely wize:
> And noble minds of yore allyed were,
> In braue poursuit of cheualrous emprize,
> That none did others safety despize,
> Nor aid enuy to him, in need that stands,
> But friendly each did others prayse deuize
> How to aduaunce with fauourable hands,
> As this good Prince redeemd the Redcrosse knight from bands.
> (I.ix.1)

The first direct interpolation in the narrative of Book I takes the form of an 'outcry'. It breaks with a slight shock into the dreamlike ambience of suggestion and oblique description with which the narrative begins, and it is given extra prominence through the organisation of its stanza which focuses attention on the Alexandrine[1]:

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[1]This stanza is the first in the Canto with the sense-pattern 4-4-1,

Much daunted with that dint, her sence was dazd,
Yet kindling rage, her selfe she gathered round,
And all at once her beastly body raizd
With doubled forces high aboue the ground:
Tho wrapping vp her wrethed sterne arownd,
Lept fierce vpon his shield, and her huge traine
All suddenly about his body wound,
That hand or foot to stirre he stroue in vaine:
God helpe the man so wrapt in Errours endlesse traine.
(I.i.18)

As an allegorical direction the interpolation is superfluous; we know that the monster is Error, she has already been named. It keeps the imagery of the emblematic action and does not translate the significance but redirects it through the involved sensibilities of the teller. It does not stop the action but focuses the rhythm of description at what is a turning point in the action; Una's exhortation comes in the next stanza:

Now, now Sir knight, shew what ye bee,
Add faith vnto your force, and be not faint:
Strangle her, else she sure will strangle thee.

This intensification by means of the rhetorical correlatives of emotion may stand as characteristic of the nature and function of the narrator's interpolations in the first Book. The action related is filtered through a firmly involved and evaluating sensibility, and the tension of feeling informs the peculiar meditative cocoon which encloses the narrative. The formal variations give point to the narrative rhythms in general and emphasis to the kinds of moral significance which flow immediately out of action, while by their very repetition they create a pattern in the narrative voice which smooths comment into the dreamlike unfolding of the tale without sacrificing the integrity of the fiction.

Book II

In the second Book interpolations relating to the craft of the narration are few in number and have little prominence in the structure of the telling.[1] [handwritten insertion: these, three are [illegible] (ix.47; x,74) and two are in emphatic [illegible] form to intensify description.] Of the others, two have real structural importance, the first, an appeal to the Muse, prefacing the Chronicle history (II.x.1-3), and the second introducing the crucial final episode:

> Now gins this goodly frame of Temperance
> Fairely to rise, and her adorned hed
> To pricke of highest praise forth to aduance,
> Formerly grounded, and fast setteled
> On firme foundation of true bountihed;
> And this braue knight, that for that vertue fights,
> Now comes to point of that same perilous sted,
> Where Pleasure dwelles in sensuall delights,
> Mongst thousand dangers, and ten thousand magick mights.
> (II.xii.1)

And this expresses the development of the narrative in terms of the action of the fictional plot and its significance, rather than strongly emphasising the craft of the making through the use of a special formulation like the mariner-imagery of Book I.

Otherwise, the nature of the narrator's comment makes for a substantial alteration in tone from that of the first Book. With a single exception, the rhetorical mode of the 'outcry' does not occur until the second half of the Book.[2] It is aphorism which is the staple mode of comment and elucidation in the first six Cantos.[3] In Canto vi, for example, it draws generalisations about practical conduct from the particular actions which the narrative relates, in

---

[1] Instances are iii.25, 30; ix.1, 46, 47; x.1-3, 50, 74; xi.4; xii.1.

[2] The exception is ii.26, where it is used to intensify aphoristic statement. In the last half of the Book ecphonesis occurs at vii.34; viii.1-2; ix. 21, 22, 46; x. 35, 47, 50, 56; xii. 80.

[3] Instances at i.4; ii. 3, 26; iii. 10; v. 1; vi. 1, 8, 36, 45; ix. 21, 48; x. 30; xi. 30; xii. 35.

a simple proverbial form as in the description of Atin's attempt to rescue his master, 'Into the lake he lept, his Lord to ayd,/(So Loue the dread of daunger doth despise)' (st. 46); or in a broader moral formulation, 'A harder lesson, to learne Continence/In ioyous pleasure, then in grieuous paine...' (st. 1). And in the encounters of Guyon and Cymochles with Phaedria it is set in a specifically ironic context, as in the description of Cymochles' easy acquiescence:

> So easie was to quench his flamed mind
> With one sweet drop of sensuall delight,
> So easie is, t'appease the stormie wind
> Of malice in the calme of pleasant womankind.
> (II.vi.8)

As the Book proceeds, the change in tone works toward a sort of emotional generalisation in the merging of narrator's and reader's concerns with those of the characters of the fiction. This appears thematically in the introduction of the Briton chronicle, the history of 'this land' (ix.59, x.48) which is shared by the reader, and throughout the last half of the Book it is also felt as an undercurrent running through the narration, as in the use of the first person plural in comparison:

> More subtile web _Arachne_ cannot spin,
> Nor the fine nets, which oft we wouen see
> Of scorched deaw, do not in th'aire more lightly flee.
> (xii.77)

or in the description of Guyon's faint:

> And now he has so long remained there,
> That vitall powres gan wexe both weake and wan,
> For want of food, and sleepe, which two vpbeare,
> Like mightie pillours, this fraile life of man,
> That none without the same enduren can.
> (vii.65)

and more explicitly in the last Canto's description of the two Geniuses:

> They in that place him Genius did call:
> Not that celestiall powre, to whom the care
> Of life, and generation of all
> That liues, pertaines in charge particulare,
> Who wondrous things concerning our welfare
> And straunge phantomes doth let vs oft foresee,
> And oft of secret ill bids vs beware:
> That is our Selfe, whom though we do not see,
> Yet each doth in himselfe it well perceiue to bee.
>
> Therefore a God him sage Antiquity
> Did wisely make, and good Agdistes call:
> But this same was to that quite contrary,
> The foe of life, that good enuyes to all,
> That secretly doth vs procure to fall,
> Through guilefull semblaunts, which he makes vs see.
> (xii.47-48)

Thus, the first instance of ecphonesis in the Book - given special prominence by its upsetting the expected pattern of the stanza (2-2-2-1-2) - directs its warning out at the reader, including him in Guyon's temptation:

> Thereat the feend his gnashing teeth did grate,
> And grieu'd, so long to lacke his greedy pray:
> For well he weened, that so glorious bayte
> Would tempt his guest, to take thereof assay:
> Had he so doen, he had him snatcht away,
> More light then Culuer in the Faulcons fist.
> Eternall God thee saue from such decay.
> But whenas Mammon saw his purpose mist,
> Him to entrap vnwares another way he wist.
> (II.vii.34)

The opening stanzas of Canto viii are the high point of this aspect of the narrator's rhetoric of interpolation:

> And is there care in heauen? and is there loue
> In heauenly spirits to these creatures bace,
> That may compassion of their euils moue?
> There is: else much more wretched were the cace
> Of men, then beasts. But O th'exceeding grace
> Of highest God, that loues his creatures so,
> And all his workes with mercy doth embrace,
> That blessed Angels, he sends to and fro,
> To serue to wicked man, to serue his wicked foe.

How oft do they, their siluer bowers leaue,
To come to succour vs, that succour want?
How oft do they with golden pineons, cleaue
The flitting skyes, like flying Pursuiuant,
Against foule feends to aide vs militant?
They for vs fight, they watch and dewly ward,
And their bright Squadrons round about vs plant,
And all for loue, and nothing for reward:
O why should heauenly God to men haue such regard?

In this instance psuedo-syntax - in the sense of question or exclamation used to produce a specific reaction in the hearer or to underscore with emotion a significance which could as easily be expressed in statement - becomes real syntax, submerging its audience in its own voice. Previously the rhetorical forms of question and exclamation which outline feeling have trembled toward the force of real emotion through the pattern built up in the narrator's self-characterisation as wanderer in his own fictional creation. Here a real and important question is asked and the tone pitches over into true fulness of feeling: the beginning of the second stanza returns to question as emphasis, but its Alexandrine again contains a real question which grows out of the sense of the passage as a whole. This is one of the most rhetorically complex passages of interpolation in the poem:[1] there is here not a change from the order of rhetoric, the verbal forms, to that of real feeling, but an obliteration of the distinctions between the two. To see the stanzas as drawing their force solely from their content or as a 'personal' interpolation on the part of the poet differing in kind from the rest of the texture of the poem's

[1] The basic figure is antipophora, the answered question. This is supplemented by ecphonesis, which pulls through the syntax of ll.5-9 of the first stanza and intensifies the real question in the last line of the second, and by the paralleled instances of erotema in the first five lines of st. 2. Reinforcing these still further are the repeated parallel constructions and echoing words, the raising of even the conjunctive relationship to rhetorical heightening through repetition, and the strong pull of sense and emotion across the line-divisions of the stanza.

rhetoric, would be to underestimate the skill with which the poem's voice is created. The impact of this passage has behind it the whole verbal construct of the narration of which it is a part and the complex and developing relation between narrator, fiction and audience which this outlines.

Book III

In this Book the three main formal categories continue to be used, as previously, to heighten description and develop an outline of feeling about an idea extrapolated from the strict narration of events.[1] Aphorism, however, becomes newly apt in stressing with colloquial patness the inevitabilities of the fabliau-type narrative in both the episode of the Fisherman's attack on Florimell - 'The driest wood is soonest burnt to dust' and 'Hard is to teach an old horse amble trew' (viii.25, 26) - and the Malbecco story - 'Might wanting measure moueth surquedry', 'Fond is the feare, that findes no remedie' (x.2, 3) or

> Two eyes him needeth, for to watch and wake
> Who louers will deceiue. Thus was the ape,
> By their faire handling, put into Malbeccoes cape.
> (ix.31)

The main changes in the nature of interpolation consist in the narrator's relationship to his characters and his audience. To indicate the change in the tone of the relationship between narrator and fictional action

[1] Instances of erotema at i.37; ii.20; iv.1,27; v.42; viii.27; ix.2; x.4,9; xi.1.43,45; xii.31; of ecphonesis at i.7,8,13,38; ii.21; iv.2-3,27; v.28,42-43; viii.27,29; xi.1,2,30,32,47; xii.20,31; of aphorism at i.48,50, 54,55; ii.15,51; iv.26,28; v.43; vii.15,21; viii.25,26; ix.31; x.3,11; xi.51.

we may juxtapose the poem's first instance of direct address to a character with the next example of a similar technique, a frequent one in the third Book.[1] In Book II the narrator has thus commented on the Squire's rescue of Arthur from Impotence and Impatience:

> So greatest and most glorious thing on ground
> May often need the helpe of weaker hand;
> So feeble is mans state, and life vnsound,
> That in assurance it may neuer stand,
> Till it dissolued by from earthly band.
> Proofe be thou Prince, the prowest man aliue,
> And noblest borne of all in Britayne land;
> Yet thee fierce Fortune did so nearely driue,
> That had not grace thee blest, thou shouldest not suruiue.
> (II.xi.30)

In this instance the fruitful doubleness of the self-characterisation is manipulated to draw the widest possible conclusions from the action, while at the same time preserving the reality of the fiction by redirecting them back into the fictional world. There is a different process at work in the third Book when Guyon is directly addressed by the narrator:

> Great shame and sorrow of that fall he tooke;
> For neuer yet, sith warlike armes he bore,
> And shiuering speare in bloudie field first shooke,
> He found himselfe dishonored so sore.
> Ah gentlest knight, that euer armour bore,
> Let not thee grieue dismounted to haue beene,
> And brought to ground, that neuer wast before;
> For not thy fault, but secret powre vnseene,
> That speare enchaunted was, which layd thee on the greene.
>
> But weenedst thou what wight thee ouerthrew,
> Much greater griefe and shamefuller regret
> For thy hard fortune then thou wouldst renew,
> That of a single damzell thou wert met
> On equall plaine, and there so hard beset.
> (III.i.7-8)

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[1] Vide i.7-8; v.26; viii.27-28, 42-43; cf. apostrophe of Phoebus in description of the House of Busirane tapestries (xi.36-37).

Here the direct address is applied in a much simpler way, to give additional colour to the action itself and to advance the reader's knowledge of the plot. The technique's potentialities for high romantic colouring are most fully exploited in the seemingly extravagant superfluities elicited from the narrator by the Fisherman's attack on Florimell:

> O ye braue knights, that boast this Ladies loue,
> Where be ye now, when she is nigh defild
> Of filthy wretch? well may shee you reproue
> Of falshood or of slouth, when most it may behoue.
>
> But if that thou,Sir Satyran, didst weete,
> Or thou, Sir Peridure, her sorie state,
> How soone would yee assemble many a fleete,
> To fetch from sea, that ye at land lost late;
> Townes, Cities, Kingdomes, ye would ruinate,
> In your auengement and dispiteous rage,
> Ne ought your burning fury mote abate;
> But if Sir Calidore could it presage,
> No liuing creature could his cruelty asswage.
> (III.viii.27-28)

Throughout the Book the relationship set up between narrator and audience puts greatly increased emphasis on the effects which the tale is to have on the listeners. This is most extravagantly illustrated in the description of Merlin's Cave, which draws on the juxtaposition of the reader's ordinary world with one of fearful magic to elicit the _frisson_ of fairy-tale excitement (iii.8-9).[1] The sense of a tale being told is also supported by the frequent appeals to the audience, second-guessing their reactions or

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[1]This is an extremely exaggerated version of the common Spenserian narrative mode which describes in terms of the effect on a hypothetical participant, as of the description of the holy martyrs of Orgoglio's Castle:

> Whose blessed sprites from vnderneath the stone
> To God for vengeance cryde continually,
> And with great griefe were often heard to grone,
> That hardest heart would bleede, to heare their piteous mone.
> (1.viii.36)

forestalling objections, as in the description of Merlin's enchanted glass - 'Who wonders not, that reades so wonderous worke,...?' (ii.20) - or that of the birth of Amoret and Belphoebe, where the technique accommodates further explicit outline of allegorical significance (vi.8-9). The Book also addresses itself to a specific audience, the Court Ladies which are mentioned in its Proem. Thus, for example, the narrator credits them with an objection to the fictional characterisation of Belphoebe in order to introduce the story of her conception and birth:

> Well may I weene, faire Ladies, all this while
> Ye wonder, how this noble Damozell
> So great perfections did in her compile,
> Sith that in saluage forests she did dwell,
> So farre from court and royall Citadel,
> The great schoolmistresse of all curtesy:
> Seemeth that such wild woods should far expell
> All ciuill vsage and gentility,
> And gentle sprite deforme with rude rusticity.
> (III.vi.1)

The narrative's moral lessons are repeatedly directed towards this audience, as the narrator enjoins the ladies to take Belphoebe's chastity as their model (v.53-54) or breaks into the Malecasta story to address the Ladies directly, begging them not to take the episode as a slur on their chaste affections, and pointing the moral:

> For this was not to loue, but lust inclind;
> For loue does alwayes bring forth bounteous deeds,
> And in each gentle hart desire of honour breeds.
> (III.i.49)

The tone of the relationship between narrator and audience is expressed within the convention of defence in the disclaimer of ill intent which prefaces the Malbecco-episode:

Redoubted knights, and honorable Dames,
To whom I leuell all my labours end,
Right sore I feare, least with vnworthy blames
This odious argument my rimes should shend,
Or ought your goodly patience offend,
Whiles of a wanton Lady I do write,
Which with her loose incontinence doth blend
The shyning glory of your soueraigne light,
And knighthood fowle defaced by a faithlesse knight.

But neuer let th'ensample of the bad
Offend the good: for good by paragone
Of euill, may more notably be rad,
As white seemes fairer, macht with blacke attone;
Ne all are shamed by the fault of one:
For lo in heauen, whereas all goodnesse is,
Emongst the Angels, a whole legione
Of wicked Sprights did fall from happy blis;
What wonder then, if one of women all did mis?

Then listen Lordings, if ye list to weet
The cause, why _Satyrane_ and _Paridell_
Mote not be entertaynd, as seemed meet,
Into that Castle (as that Squire does tell).
(III.ix.1-3)

These stanzas recall Ariosto's induction to his notorious Canto xxviii, and it would be a mistake here to suppose that Spenser has naively and humourlessly taken Ariosto's ironies for utterly sober moralisation. The extravagant comparison with the fallen angels pointed up by the _erotema_ at the end of stanza two, and the heavily emphasised archaism of the address - 'Then listen Lordings, if ye list to weet...' - suggests the old smiling compact between courtly reciter and his listeners which is appropriate to the _fabliau_ matter of the tale to follow. In the Book as a whole this general tone of archaism is suggested in the telling itself through the return to a few formulaic conventions of romance narrative. _Occupatio_, for example, accounts for just over half the interpolations regarding the craft of the narrative, and its

formulae echo down the tale's course: 'Long were it to describe...' (i.31); 'Long worke it were, and needlesse to deuize/Their goodly entertainement and great glee' (i.42); 'Long were to tell the amorous assayes,...' (xi.44).[1] The reader is also reminded that behind the romantic narrative lie the sources of legend and of written history, as in the description of Chrysogene's miraculous conception - 'As it in antique bookes is mentioned' (vi.6), or of Venus and Adonis in the Garden - 'There yet, some say, in secret he does ly,...' 'And soth it seemes they say:...' (vi.46, 47).

In addition, of course, the more radically dislocated narrative makes the reader more conscious of the story qua story, if only because he feels bound to recall what has gone before in the particular strand of the narrative which reappears at this or that point - the narrator jogs the reader's memory on occasion, as at v.27 and xi.3. The dislocation of narrative order is not especially strongly stressed as an explicit element of technique in this Book, but there is the odd emphasis in that direction. For example, the narrator's apostrophe to the oppressed Florimell is roughly parallel with his expression of pity for the deserted Una in the first Book,[2] but its emotional force is weakened by the sharp switch in the narrative which it serves to introduce:

> Most vertuous virgin, glory be thy meed,
> And crowne of heauenly praise with Saints aboue,
> Where most sweet hymmes of this thy famous deed
> Are still amongst them song, that far my rymes exceed.
>
> Fit song of Angels caroled to bee:
> But yet what so my feeble Muse can frame,

[1]Other examples of the same formula are vi.30 and xi.39.

[2]Quoted supra, p. 27.

> Shall be t'aduance thy goodly chastitee,
> And to enroll thy memorable name,
> In th'heart of euery honourable Dame,
> That they thy vertuous deedes may imitate,
> And be partakers of thy endlesse fame.
> It yrkes me, leaue thee in this wofull state,
> To tell of Satyrane, where I him left of late.
> (III.viii.42-43)

Either this passage is a rather ludicrous lapse of poetic good taste, or it is a beginning of a process of making virtue of necessity within the dislocated narrative by intentionally stressing two aspects of the narrator's *persona* simultaneously. This process is extended and developed in the narrative method of the Books which follow.

Book IV

In the fourth Book there begins the really firm underscoring of the formal means by which the story is told. Of the six, this Book has the largest number of interpolations relating to the craft of the narrative.[1] It includes an apostrophe to Chaucer as a sort of literary Muse,[2] and it is the first Book to develop a full system of reminders of formal contours of the action related.

All but two (i and iii) of its twelve Cantos draw attention to the pause at their close in the voice of the maker, and some actually draw attention to the difficulties and longueurs of the management. Examples come at the end of the final day of Satyrane's tournament: 'Where I with sound of trompe will also rest a whyle' (iv.48) or rounding off the description of Scudamour's

[1] Thirty-nine in all; instances at i.1,5,24; ii.20, 31-33, 45,54; iii.39; iv.2,58; v.2,3,5,6,12,28,46; vi.47; vii.7,23,47; viii,64; ix.3,41; x.58; xi.2, 8,9-10,17,37,40,53; xii.1-3,35.

[2] For discussion of the Chaucer interpolation see Appendix A, *infra* pp. 224-225.

departure from Care's smithy:

> The end whereof and daungerous euent
> Shall for another canticle be spared.
> But here my wearie teeme nigh ouer sprent
> Shall breath it selfe awhile, after so long a went.
> (v.46)

As in the third Book, the breaks and renewals of the intertwining tales are frequently accompanied by a summary of the relevant preceding action. An illustration is the prelude to the reunion of Marinell and Florimell, where ecphonesis introduces the recapitulation:

> But ah for pittie that I haue thus long
> Left a fayre Ladie languishing in payne:
> Now well away, that I haue doen such wrong,
> To let faire Florimell in bands remayne,
> In bands of loue, and in sad thraldomes chayne;
> From which vnlesse some heauenly powre her free
> By miracle, not yet appearing playne,.
> She lenger yet is like captiu'd to bee:
> That euen to thinke thereof, it inly pitties mee.[1]
>
> Here neede you to remember, how erewhile
> Vnlouely Proteus, missing to his mind
> That Virgins loue to win by wit or wile,
> Her threw into a dongeon deepe and blind,
> And there in chaynes her cruelly did bind,
> In hope thereby her to his bent to draw:
> For when as neither gifts nor graces kind
> Her constant mind could moue at all he saw,
> He thought her to compell by crueltie and awe.
> (IV.xi.1-2)

The skill in the management of the narrative is further pointed up by having a character take over the narration for a full Canto. Scudamour's tale of his winning of Amoret preserves very closely similar techniques to those of the omniscient narrator. He begins the story with a generalising comment: 'True he it said,what euer man it sayd,/That loue with gall and hony doth

abound' (x.1); and he echoes the conventional introductory formula further in the occupatio - 'Long were to tell the trauell and long toile,/Through which this shield of loue I late haue wonne' - and the direct address to the audience:

> Then hearke ye gentle knights and Ladies free,
> My hard mishaps, that ye may learne to shonne;
> For though sweet loue to conquer glorious bee,
> Yet is the paine thereof much greater then the fee.
> (x.3)

The narrator draws attention to the smoothness with which the substitution has been managed by returning to his own voice only in the last line of the Canto: 'Thus safely with my loue I thence did wend./So ended he his tale, where I this Canto end' (x.58).

In general Book IV does not introduce any new or special relationship between audience and narrator, but concentrates its attention on the intertwining narrative lines and in the main emphasises its points through straightforward aphoristic comment,[1] as in the comment on Timias' indiscretion:

> Well said the wiseman, now prou'd true by this,
> Which to this gentle Squire did happen late,
> That the displeasure of the mighty is
> Then death it selfe more dread and desperate.
> For naught the same may calme ne mitigate,
> Till time the tempest doe thereof delay
> With sufferaunce soft, which rigour can abate,
> And haue the sterne remembrance wypt away
> Of bitter thoughts, which deepe therein infixed lay.
> (IV.viii.1)

The sense of a complicated content managed with skill is further heightened by the two final Cantos, those dealing with the Marriage of the

[1]Book IV has the highest number of instances of aphoristic comment, nineteen in all; at i.20; ii.2,11,29; iii.8; iv.4,11,43; v.15,25,43; vi.40; viii.1,22; ix.2,27; x.1; xii.22,28.

Thames and the Medway and the bringing together of Florimell and Marinell. Here we see <u>occupatio</u> transformed from a mere smoother-along of the tale into what is virtually part of the theme. The device recurs in the description of the rivers (xi.9,17,40,53) and finally comes into its own in the beginning of the last Canto:

> O what an endlesse worke I haue in hand,
> To count the seas abundant progeny,
> Whose fruitfull seede farre passeth those in land,
> And also those which wonne in th'azure sky?
> For much more eath to tell the starres on hy,
> Albe they endlesse seeme in estimation,
> Then to recount the Seas posterity:
> So fertile be the flouds in generation,
> So huge their numbers, and so numberlesse their nation.
>
> Therefore the antique wisards well inuented,
> That <u>Venus</u> of the fomy sea was bred;
> For that the seas by her are most augmented,
> Witnesse th'exceeding fry, which there are fed,
> And wondrous sholes, which may of none be red.
> Then blame me not, if I haue err'd in count
> Of Gods, of Nymphs, of riuers yet vnred:
> For though their numbers do much more surmount,
> Yet all those same were there, which erst I did recount.
>
> All those were there, and many other more,
> Whose names and nations were to long to tell,
> That <u>Proteus</u> house they fild euen to the dore.
> (IV.xii.1-3)

Book IV whose interpolations stress the making and the aims of the fiction thus ends with a heightened sense of the massive fecundity of fact which the poet of Concord must organise and the pressure which the richness of the natural world puts on the artifice of the poetic order which must adumbrate it.

<u>Book V</u>

In Book V a different kind of fact begins to exert its pressure on the fictional narrative: the adventures of Arthur and Artegall in exemplifying

the working out of justice in the social and historical milieu continually point the reader out of the fable world and into the identifiable Elizabethan one of social abuses, alliances and power-politics.

In only one instance is the historical allegory itself given explicit articulation in the narrator's comment, this in the apostrophe to Mercilla-Elizabeth:

> Who then can thee, Mercilla, throughly prayse,
> That herein doest all earthly Princes pas?
> What heauenly Muse shall thy great honour rayse
> Vp to the skies, whence first deriu'd it was,
> And now on earth it selfe enlarged has,
> From th'vtmost brinke of the Armericke shore,
> Vnto the margent of the Molucas?
> Those Nations farre thy iustice shall adore:
> But thine owne people do thy mercy prayse much more.
> (V.x.3)

What the comment does do is continually translate the practical significances bodied forth in the fictional action. To do this it radically alters the mode of comment putting by far the greatest stress on aphorism. Of the six Books, the fifth has the fewest instances of erotema.[1] It is characteristically used in the question to Mercilla just quoted or to intensify an aphoristic moral drawn from action, 'But what on earth can alwayes happie stand?/The greater prowesse greater perils find' (iii.9). When it does occur in a lengthier form it is used to emphasise one of the central lessons of the Book:

> What Tygre, or what other saluage wight
> Is so exceeding furious and fell,
> As wrong, when it hath arm'd it selfe with might?
> (V.ix.1)

Similarly, the single instance of ecphonesis, which gives an outline of emotion

[1]Four in all; at iii.9; ix.1; x.3,26.

to another aspect of this theme, stands out by contrast with the generally assertive, aphoristic texture of the other comment and is given further emphasis by the heavy repetition of the calling-to-witness in the stanza which follows it:

> O sacred hunger of ambitious mindes,
> And impotent desire of men to raine,
> Whom neither dread of God, that deuils bindes,
> Nor lawes of men, that common weales containe,
> Nor bands of nature, that wilde beastes restraine,
> Can keepe from outrage, and from doing wrong,
> Where they may hope a kingdome to obtaine.
> No faith so firme, no trust can be so strong,
> No loue so lasting then, that may enduren long.
>
> Witnesse may _Burbon_ be, whom all the bands,
> Which may a Knight assure, had surely bound,
> Vntill the loue of Lordship and of lands
> Made him become most faithlesse and vnsound:
> And witnesse be _Gerioneo_ found,
> Who for like cause faire _Belge_ did oppresse,
> And right and wrong most cruelly confound:
> And so be now _Grantorto_, who no lesse
> Then all the rest burst out to all outragiousnesse.
> (V.xii.1-2)

Of the three formal modes of comment, aphorism is easily the most frequent,[1] often occurring in places where we might have expected the inverted syntax of the question or the emphasis of _ecphonesis_. Compare, for example, the defence of Redcrosse's failing in Book I ('What man so wise, what earthly wit so ware...?')[2] with the narrator's extenuation of Artegall's fault:

> Some men, I wote, will deeme in _Artegall_
> Great weaknesse, and report of him much ill,
> For yeelding so himselfe a wretched thrall,
> To th'insolent commaund of womens will;

[1] Fourteen instances: 1,27; ii.48;iii.15,17; iv.1; v.13,17,23; vi.1; ix.19;42; x.2,22; xii.19.

[2] I.vii.1, quoted _supra_, p. 30.

> That all his former prayse doth fowly spill.
> But he the man, that say or doe so dare,
> Be well aduiz'd, that he stand stedfast still:
> For neuer yet was wight so well aware,
> But he at first or last was trapt in womens snare.
> (V.vi.1)

The simple generalising assertion which is tucked in the middle of a stanza describing the turning point in the battle between Radigund and Artegall - 'No hand so cruell, nor no hart so hard,/But ruth of beautie will it mollifie' (v.13) - would surely have been cast as emotionally emphatic question or outcry in the previous Books. This rather pedestrian mode reappears at all levels of explication in Book V. Even the theoretical relation of justice and mercy is cast in a series of pragmatic true-sayings: 'Oft spills the principall, to saue the part' ... As it is greater prayse to saue, then spill,/ And better to reforme, then to cut off the ill' (x.2). And the opening stanza of Canto iv simply fills out the home-truth which caps it:

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

At the same time the sense of the fiction as fiction is stressed. For the first time <u>occupatio</u> is given a real touch of the Chaucerian archness: to tell, says the narrator, of the knights and ladies, the royal feasting and the other festive paraphernalia at the wedding of Marinell and Florimell 'Were worke fit for an Herauld, not for me' (iii.3). The Faery world becomes 'this present treatise' (iii.3), and the sense of a conscious aim for the

fiction is recurringly articulated: 'That part of Iustice which is Equity/ Whereof I haue to treat here presently' (vi.3), 'this heauenly thing whereof I treat' (x.1). Four of the Cantos stress the pause at their close (iii, iv, vii, viii) and the changes from one narrative line to another are recurringly marked by the narrator's comment to his reader. The Book opens with one such reminder:

> And such was he, of whom I haue to tell,
> The Champion of true Iustice _Artegall_,
> Whom (as ye lately mote remember well)
> An hard aduenture, which did then befall,
> Into redoubted perill forth did call;
> (V.i.3)

'As ye haue heard whyleare', 'as ye mote yet right well/Remember', 'But turne we now'[1] - these recurring phrases mark a motif in the telling much as the archaising _occupatio_ did in the third Book.

Paradoxically, in the Book whose action most closely shadows the real through its implicit historical allegory, the narrator's emotive _persona_ gives way to the generalised assertion of pragmatic truths and emphasis on the fiction as such. This alteration in tone allows the narrator to lead his reader conversationally by the hand through a complicated series of fictional actions which he is meant to relate to his own experience of the social order.

Book VI

The sixth Book marks a qualified return to the emotive _persona_. Aphorism is still frequent[2] and is used simply to point up general truths

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[1] _Vide_ ii.3; iii.13; vi.17; ix.2,41; xi.36.

[2] Instances at iii.1-2; vi.5,26; vii.18,29,49; viii.5,43; ix.40, x.37; xi.6.

demonstrated by particular actions, as of the Hermit's cure for the wounds of Timias and Serena, 'Giue salues to euery sore, but counsell to the minde' (vi.5); of Pastorella's double wooing, 'Old loue is litle worth when new is more prefard' (ix.40) and her relenting to the Brigand captain, 'A little well is lent, that gaineth more withall' (xi.6). Though erotema and ecphonesis are relatively infrequent, they are used in the ways which Books I-IV have conditioned the reader to expect. Erotema gives emphatic form to the statement of the general theme of the Book's exemplary action:

> What vertue is so fitting for a knight,
> Or for a Ladie, whom a knight should loue,
> As Curtesie, to beare themselues aright
> To all of each degree, as doth behoue?
> (VI.ii.1)

or to smooth on the narrative asks the reader's question for him: 'Who now does follow the foule Blatant beast...?' With the effect of ecphonesis it expresses the narrator's sympathy with his characters, as of Mirabella's penance, 'Aie me, how could her loue make half amends therefore?' (vii.38) or lends the force of feeling to the articulation of a social commonplace:

> O what an easie thing is to descry
> The gentle bloud, howeuer it be wrapt
> In sad misfortunes foule deformity,
> And wretched sorrowes, which haue often hapt?
> (VI.v.1)

As in the two previous Books attention is strongly drawn to the dislocation of narrative order. Seven of the Cantos make the conspicuous pause at their close, either simply to mark the Canto ending (i, iii, v, ix, x)

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[1] Instances at iii.1-2; vi.5,26; vii.18,29,49; viii.5,43; ix.40; x.37; xi.6.

[2] Instances of erotema at ii.1; vii.38; x.1,4,16; of ecphonesis at v.1,11; vii.38; viii.37.

or to introduce another narrative line (vii, viii). Comment which marks the change to another strand of the story occurs frequently within the Cantos themselves;[1] an example is the break at vi.17 which turns from Timias and Serena's encounter with Mirabella to the story of Arthur's pursuit and defeat of Turpine, a 'digression' which continues well into the next Canto. There is an increased sense of ease with the fiction and pleasure in its intricacies; which can be felt in the smiling parody of the conventional introduction in the stanza describing the encounter of Arthur and Timias with Serena and the Saluage Man:

> Bought which whilest he was busied thus hard,
> Lo where a knight together with his squire,
> All arm'd to point came ryding thetherward,
> Which seemed by their portance and attire,
> To be two arrant knights, that did inquire
> After aduentures, where they mote them get.
> They were to weet (if that ye it require)
> Prince Arthur and young Timias, which met
> By straunge occasion, that here needs forth be set.
> (VI.v.11)

This increased freedom is also felt in the break in the description of Pastorella's captivity, which is made simply, without the extravagant contrast in tone which marked the use of a similar technique when the narrative of Book III took leave of the captived Florimell:[2]

> But when they saw her now reliu'd againe,
> They left her so, in charge of one the best
> Of many worst, who with vnkind disdaine
> And cruell rigour did her much molest;
> Scarse yeelding her due food, or timely rest,
> And scarcely suffring her infested wound
> That sore her payn'd, by any to be drest.
> So leaue we her in wretched thraldome bound,
> And turne we backe to Calidore, where we him found.
> (VI.xi.24)

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[1]Instances at ii.40; iii,27; v.11; vi.17; viii.31,46; xi.24; xii.22.

[2]III.viii.42-43, quoted supra, pp.50-51.

In the scene on Mount Acidale the productive ambiguities of the narrator's dual _persona_ of participant in his fictional world and creator of it are distilled into the language of the narration. In drawing his own poetic _persona_ into the action of the Faery world in the character of Colin Clout, the narrator sets up a striking tension. The sense of the fiction as fiction which the narrator has articulated in varying forms throughout the poem is here heightened to its final degree in the introduction of a recognisable poetic _persona_ into the fiction. Yet at the same time the other aspect of the narrator as participant in his own fiction is similarly exploited to its fullest degree, participant-_persona_ becoming person. The irony of presenting the _persona_ on the same level as the other characters of the fictional world is balanced by the fulness of emotion which the narrator's voice brings here to its direct address of the _persona_-character. It is prepared for by the relationship to his characters in which the narrator has placed himself throughout the poem, and it is articulated through the manipulation of language - irony in the emphatic pseudo-syntax of _erotema_, the rhetorical question for once just that; heightened feeling in the chiming repetition of the apostrophe which breaks into description:

> She was to weete that iolly Shepheards lasse,
> Which piped there vnto that merry rout,
> That iolly shepheard, which there piped, was
> Poor _Colin Clout_ (who knowes not _Colin Clout_?)
> He pypt apace, whilest they him daunst about.
> Pype iolly shepheard, pype thou now apace
> Vnto thy loue, that made thee low to lout:
> Thy loue is present there with thee in place,
> Thy loue is there aduaunst to be another Grace.
> (Vi.x.16)

And to complete the circle, Colin's explanation to Calidore echoes the very rhythms and rhymes of the narrator's language:

...And graced her so much to be another Grace.

> Another Grace she well deserues to be,
> In whom so many Graces gathered are,
> Excelling much the meane of her degree;
> Diuine resemblaunce, beauty soueraine rare,
> Firme Chastity, that spight ne blemish dare;
> All which she with such courtesie doth grace,
> That all her peres cannot with her compare,
> But quite are dimmed, when she is in place.
> She made me often pipe and now to pipe apace.
> (Vi.x.26-7)

The fictional world does not here suddenly become transparent but is rather increasingly lighted from within. The two voices of persona-character and narrator tremble toward one another, and as Colin continues they seem almost to blend:

> Sunne of the world, great glory of the sky,
> That all the earth does lighten with thy rayes,
> Great Gloriana, greatest Maiesty,
> Pardon thy shepheard, mongst so many layes,
> As he hath sung of thee in all his dayes,
> To make one minime of thy poore handmayd,
> And vnderneath thy feete to place her prayse,
> That when thy glory shall be farre displayd
> To future age of her this mention may be made.
>
> When thus that shepherd ended had his speach,
> Sayd Calidore; Now sure it yrketh mee,...
> (VI.x.28)

The reminder that the voice is Colin's comes with a slight shock as the opacity of the fictional world is resumed.

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[1]There is, of course, also the echo of Colin's language in The Shepheardes Calender, 'April', 113-117:

> Wants not a fourth grace, to make the daunce euen?
> Let that rowme to my Lady be yeuen:
> She shalbe a grace
> To fyll the fourth place,
> And reigne with the rest in heauen.

Text in Spenser's Minor Poems, ed. E. de Sélincourt (Oxford, 1960).

As the first Book ended with emphasis on the narrator as maker of the fiction, so the sixth increases this emphasis in its last quarter, the sense of the fiction as a made-thing, having been proportionately increased through its prominence in the last three Books, and having grown into the easy sense of a tale told in Book VI itself. Two extended images for the poet's craft are brought forward here, the one a pastoral metaphor which decorously prefaces the Pastorella interlude (ix.1-2) and prepares for the Colin-Clout persona; the other harking back to the weary-mariner metaphor of Book I, now especially apt as an expression of the rapidly altering course of the narrative in which it appears (xii.1-2). The Book ends with a reference to the fiction, recalling the undeserved criticisms which the fourth Proem had set itself to rebut, but now re-expressing these in the images of the fictional world. Nowhere outside the Proems does the narrator speak so distinctly as maker, yet his outburst flows directly out of the fiction he describes, as the Blatant beast rages out of the fiction towards its narrator:

> So now he raungeth through the world againe,
> And rageth sore in each degree and state;
> Ne any is, that may him now restraine,
> He growen is so great and strong of late,
> Barking and biting all that him doe bate,
> Albe they worthy blame, or cleare of crime:
> Ne spareth he most learned wits to rate,
> Ne spareth he the gentle Poets rime,
> But rends without regard of person or of time.
>
> Ne may this homely verse of many meanest,
> Hope to escape his venemous despite,
> More then my former writs, all were they clearest
> From blamefull blot, and free from all that wite,
> With which some wicked tongues did it backebite,
> And bring into a mighty Peres displeasure,
> That neuer so deserued to endite.
> Therfore do you my rimes keep better measure,
> And seeke to please, that now is counted wisemens threasure.[40]
> (VI.xii.41)

(iii)

The foregoing survey of the six Books has indicated the kinds of variation in tone and perspective which are provided for in the flexible narrative framework of interpolation. In conclusion, we may present a general picture of its relation to the fiction and the significances which it embodies.

Interpolation in the narrator's voice is, first of all, as much a rhetorical as a specifically referential mode. Many of the craft-of-narrative interpolations, especially in the later Books, 'articulate' in the technical sense, marking the joints and interlockings of the narrative itself, and, in the three formal modes, interpolation helps to lend tension and point to the smooth rhythms of the telling.

In expressing the dramatic _persona_ of the narrator as participant in his own fictional world, interpolation in the three formal modes - and especially in _erotema_ and _ecphonesis_ - informs the narration with feeling through which significance is filtered in degrees varying in closeness to the fictional image they articulate. Often direct articulation of significance is replaced by one or another kind of emotional emphasis which indirectly points to significance. Thus, for example, those aspects of the 'darke conceit' which are too crucial or complex to be amenable to direct articulation - a character like Florimell, or an episode like Guyon's sojourn with Mammon and his subsequent faint - are left opaque, and must be understood through the adumbrations of their own imagery or their relation to the allegorical context in which they appear. Direct articulation of their significances would be

a travesty of their complexity; but out of the voice of the narrator flows the emphasis of the rhetorical correlatives of emotion. Thus in the Mammon-episode there is the sudden and slightly mysterious 'Eternall God thee saue from such decay' and the soaring rhetoric of 'And is there care in heauen?' which point to the importance of the action by including the reader in the temptation and merging the fates of character, narrator and reader. Similarly, around the character of Florimell there flows a very strong, seemingly extravagant, current of emotion in the narrator's voice.[1]

The framework of narrative interpolation articulates significance in a more general and oblique way in preparing the fiction for different modes of didacticism which draw their force from the texture of the narration. Thus there can be some sense of 'overheard didacticism' when the emotive side of the narrator's dual persona is emphasised in Book I. In Book II the quality of the didacticism is modulated to draw on the sense of actual identification with the concerns of the fictional action rather than extrapolation from it. Books III and IV, through the manipulation of direct address and comment within the archaising context of the romantic narrative, set up something like a 'dramatic audience' on the lines of those of the Proems. Within this context of progressively varying frameworks for didactic comment even the rather pedestrian aphoristic moralism and pragmatism which Book V directs to a hypothetical audience may come as an emphatic contrast with the previous two Books, its crisp adages appropriate to the rather

[1] Vide III.viii.1,27-28,42-43; IV.i.1; vii.1; xi.1,5. With these may be compared the fully-articulated sense of the two personae where we know the significance of the character, in the apostrophe of Una, quoted and discussed supra, p. 27.

gritty social and historical material of its action. In Book VI the central didactic point is brilliantly contained in yet another oblique formulation, this time within the fiction itself. Colin stands for the narrator explicating his vision to Calidore who may be seen - as the exemplar of 'gentle discipline' and the last knight of the extant Faerie Queene - to stand for the reader himself.

As Colin explains to Calidore, the Graces are the bestowers of all the good qualities of civilised conduct (VI.x.23). Their disappearance makes Colin break his pipe; the well-springs of the social graces are also the source of the true poetic inspiration, and in both cases they must flow where and when they list, 'For being gone, none can them bring in place,/But whom they of them selues list so to grace' (x.20).

The action of the fiction in the sixth Book thus reinforces the significance of the appeal to the Muses in its Proem:

> Guyde ye my footing, and conduct me well
> In these strange waies, where neuer foote did vse,
> Ne none can find, but who was taught them by the Muse.
>
> Reuele to me the sacred noursery
> Of vertue,

The agencies whereby human intercourse is rendered, in the profoundest moral and aesthetic sense of the word, 'civilised', and through which individual human action is assimilated to a greater pattern, are inextricably related to the genesis and ends of poetic creation. Poetry creates a similar pattern, one in which idea and reality are drawn together, controlled and directed through the forms of poetic language. It is the enormously increased powers

of perception and expression of which poetry is capable, the fineness and subtlety of the pattern it can create, which makes its order seem to be different not only in degree but in kind from the order of participation in a civilised society. Colin and Calidore are both recipients of the Graces' gifts, yet Calidore's appearance breaks the dance and ends the vision; he must pass on to deal with the Brigands and the Blatant Beast in the harsh world of action.

Within the fiction also is projected the problem, adumbrated in the Proems, of the 'historicall fiction' which imitates reality and yet is an abstraction from it. The tension is constantly present on the level of the narration in the poetic relation between dramatic- and maker-persona within the fiction and is also sensed ina non-metaphoric way in the sense of the reality which lies behind fiction. We may take a very extreme poetic formulation of the levels of abstraction involved in the 'historicall fiction' to illustrate these relations. Given The Faerie Queene as it now stands, the invocation to the Muse in its first Book may seem a particularly gross piece of jingoistic flattery. In the induction to the description of the final struggle between the Knight of Holiness and the Dragon of Revelation, another theme is given precedence, the working-out of the victory of earthly glory over its enemies:

> Now O thou sacred Muse, most learned Dame,
> Faire ympe of Phoebus, and his aged bride,
> The Nourse of time, and euerlasting fame,
> That warlike hands ennoblest with immortall name;
>
> O gently come into my feeble brest,
> Come gently, but not with that mighty rage,
> Wherewith the martiall troupes thou doest infest,
> And harts of great Heroës doest enrage,

> That nought their kindled courage may aswage,
> Soone as thy dreadfull trompe begins to sownd;
> The God of warre with his fiers equipage
> Thou doest awake, sleepe neuer he so sownd,
> And scared nations doest with horrour sterne astownd.
>
> Faire Goddesse lay that furious fit aside,
> Till I of warres and bloudy Mars do sing,
> And Briton fields with Sarazin bloud bedyde,
> Twixt that great faery Queene and Paynim king,
> That with their horrour heauen and earth did ring,
> A worke of labour long, and endlesse prayse:
> But now a while let downe that haughtie string,
> And to my tunes thy second tenor rayse,
> That I this man of God his godly armes may blaze.
> (I.xi.5-7)

Mr Kermode has recently praised Spenser for his refusal to take refuge in the archetypes, instead conferring upon them 'complex interrelated meanings for that poem and for that time':

> He does not convert event into myth, but myth into event. His mood is acceptance; he welcomes history, not seeking to lose his own time in some transhistorical pattern.[1]

The action of Book I has itself implicitly contained one great formulation of the historical situation, the progress of Redcrosse-England towards true holiness and the union with truth which the Reformation had begun and the Elizabethan settlement had secured for posterity. But in the main the archetypes have contained these historical significances and it is the poetic formulation of the striving of Holiness toward full self-knowledge and union with Truth, the nature of sin and redemption, the significance for all time of the victory over the Beast of Revelation, which have been uppermost in our minds. But as Redcrosse must return to the service of the Faery Queene after his union with Una, so the poem must restate the significance of his struggle

[1] J.F. Kermode, 'Spenser and the Allegorists', The Warton Lecture on English Poetry, 1962, PBA, XLVIII, 270.

and victory in the terms of a historical fiction which will mirror more directly a possible historical action, this in turn containing the archetypal significances.[1]

The invocation here at first upsets the reader because it presents this reformulation in pseudo-historical terms just at the moment when he is most firmly in the grip of the archetype. The invocation itself gives primary importance, not to the archetype, but to the forthcoming encounter 'twixt that great faery Queene and Paynim king' which will express directly the triumph of glory over the forces of darkness, the historical victory of England over her Enemies. It separates the two formulations by making them different episodes in the poetic narrative, yet juxtaposes them.

The way language is used here reinforces the sense of similarity in difference and makes explicit the historical adumbrations which the archetypes have contained in the narrative of the first Book. Between the appeal for this moment in the narration - 'Come gently' - and the reiteration of the same request which tapers off the interpolation -

> But now a while let downe that haughtie string,
> And to my tunes thy second tenor rayse,
> That I this man of God his godly armes may blaze

- comes the climactic stanza describing the horrific powers of the Muse. The passage describes a descending curve of emotive power, but the tendency - especially marked in this Book - of extended ecphonesis[2] to direct its feeling into the description it interrupts allows the emotional force to be projected

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[1]That is, 'historicall fiction' → HISTORY → archetype, as opposed to Book I 'historicall fiction' → ARCHETYPE → history.

[2]Note that the ecphonesis here spans the stanza-break.

onto the part of the narrative which follows. What the interpolation says has a diminishing effect on the significance of what is to follow; how it says it,within the pattern of alteration in the tone of the Book's voice, heightens emotionally the ensuing archetypal action. In calling for the reduced power of 'second tenor' the narrator's voice introduces the episode with what amounts to the 'dreadfull trompe' which he claims to deny himself, while at the same time articulating the two different aspects of the allegorical significance.

Similarly, through the appeals to the Muse[1] the narrative voice renders articulate the sense of the pressures of fact on the 'historicall fiction'. It is notable that the narrator appeals to the Muse within the body of the fiction only when an area of 'fact' is required to be assimilated to the order of the fiction, as regarding the Briton chronicle (II.x.1-3) and the pseudo-historical genealogy in the history of Britomart's progeny (III.iii.4). Thus also the Muse is invoked in Book IV to aid the narrator in reducing to order amenable to poetic expression the overflowing wealth of the natural world (xi.9-10).[2] This sense of the pressure of fact and the fiction's capacity for including it is of greatest importance to the texture of the narration in The Faerie Queene as it indicates the density behind the fictional pattern and expressed by it. The symbolic significance of fact is rendered clear by its assimilation to the poetic order, while its 'this-ness', its power of particularity is retained, and the fiction reaches back out into the real, not

[1]The singular is used here with immediate qualification. Vide Greenlaw et al., ed. The Works of Edmund Spenser, A Variorum Edition, FQ I, Appendix, 'The Muse of The Faerie Queene' for discussion of the conflicting claims of Calliope and Clio as the poem's chief Muse.

[2]Suitably enough, according to Mr Fowler, this Canto is 'a tour de force of numerical composition', Spenser and the Numbers of Time (London, 1964), p.182.

only in an implicit 'historical allegory' which silently shadows the fictional narrative, but explicitly in the recognition of the pressure of the fact on the poetic ordering of the 'historicall fiction'.

The Faerie Queene, then, creates a vast world, not only by virtue of the infinite extensions of meaning of which the archetypal actions it relates are capable, but also through its very ordering of these actions in a narrative framework of language which both obliquely and directly articulates a variety of perspectives on these images and the fiction which contains them. It contains its own criticism and defence and posits its audience, drawing it into emotional and intellectual participation in the fiction while at the same time directing the moral significances of the fiction out toward it. The voice of the poem gives life and immediacy to a fictional world while still reminding its readers that it is a fabrication and that both its power and its limitations spring from the fact that it is its teller's creature. Like the pervasive archaic effect of style, the seeming simplicity of the narrator's dramatic persona as wanderer in his own fictional world forms a continuum which allows these other perspectives to be included without the integrity of the fictional world being sacrificed. If it be objected that this persona is never quite convincing, we must say again that like archaism of style, or like the pastoral mode to which the poet was apprenticed, its force and inclusiveness depends as much on the recognition of its artificiality as on the acceptance of it as the norm.

ANALOGY

In the foregoing chapter we have laboured the seemingly obvious so hard in order to suggest how the sancta simplicitas of The Faerie Queene as read relates to the mind-staggering complex of significances of the same poem as it appears in critical exegesis. We have hoped to show how the force and complexity of the latter are in great part dependent on the perspectives induced by the former, and that the two exist, not one as a hidden 'level' of the other, but in the closer and subtler relation of poetic cause and effect.

But this conception of the 'two Faerie Queenes' is not one which may be easily brushed aside. We have already mentioned the theory that the division springs from the aggravation by outside pressures of a latent moral/aesthetic schizophrenia in the poet. The critique reappears in the idea of an aesthetic of camouflage in which the ornamental surface of the poem is seen as a screen beneath which serious development of ideas proceeds at a deeper and hidden level. The latter view, of course, stems nobly from the conception of a 'darke conceit' whose hidden significations are vouchsafed only to the cognoscenti, and it can be supported by reference to the historical situation of a poet writing at a time when mass readership was both welcomed and scorned, and, again, by Spenser's own division of the matter of his poem into 'accidents' and 'intendments'.[1]

[1] Vide 'Letter to Raleigh', p.487: 'But by occasion hereof, many other aduentures are intermedled, but rather as Accidents, than intendments. As the loue of Britomart, the ouerthrow of Marinell, the misery of Florimell, the vertuousnes of Belphoebe, the lasciuiousnes of Hellenora, and many the like.'

If the narrative itself is camouflage, and parts of it mere ornamental digression, what, then, are we to make of the surface imagery of metaphor and simile through which the larger images of the narrative are partially presented? Undoubtedly, for example, it would require a generosity of mind and sensibility which few readers could claim to assimilate to a serious account of the allegory of, say, Book V a feeling analysis of the delight which a single piece of its ornament affords. Take this simile which describes Artegall and Pollente fighting in the stream:

> As when a Dolphin and a Sele are met,
> In the wide champian of the Ocean plaine:
> With cruell chaufe their courages they whet,
> The maysterdome of each by force to gaine,
> And dreadfull battaile twixt them do darraine:
> They snuf, they snort, they bounce, they rage, they rore,
> That all the sea disturbed with their traine,
> Doth frie with fome aboue the surges hore.
> Such was betwixt these two the troublesome vprore.
> (V.ii.15)

Yet surely this figure, and others like it, are part of the ethos of the poem as we read it.

We might characterise a simile like this one as 'playful'. But to delineate with any clarity the relationship between serious art and 'play' is always difficult, and in a poem like The Faerie Queene, using the extravagant simplicities of popular romance narrative presented through an artfully elaborate rhetorical medium to carry the most complex and serious of significances, it is probably impossible. A simpler way of formulating the distinction might be in some terms like 'ornamental' and 'essential' or 'functional'.

Thus modern admirers of The Faerie Queene are constrained to demonstrate

the 'function' of its apparent 'ornament'. Mr.Berger, for example, takes epic simile as epitomising the 'conspicuous irrelevance' of ornament which must point to enhancement of the central allegorical action.[1] Thus in the course of his explication of the Maleger-episode in Book II, he goes about demonstrating the function of a simile which other ages may have praised simply as a felicitous observation in the pastoral vein offering an arresting and piquant contrast to the action it describes:

> As when a swarme of Gnats at euentide
> Out of the fennes of Allan do arise,
> Their murmuring small trompets sounden wide,
> Whiles in the aire their clustring army flies,
> That as a cloud doth seeme to dim the skies;
> Ne man nor beast may rest, or take repast,
> For their sharpe wounds, and noyous iniuries,
> Till the fierce Northerne winde with blustring blast
> Doth blow them quite away, and in the <u>Ocean</u> cast.
> (II.ix.16)

> The gnats rise out of the fens and return into the ocean; they will rise again, out of the very water - flowing landward - into which they were cast. Thus the cyclical character of fallen Nature provides at once the weakness and the strength of the gnats: what a single man does to control them is soon undone. This paradoxical weakness and strength is, as we have seen, the substance of Maleger's character.
> The simile suggests the need for man's continued vigil against the common imperfections of the flesh. It is not, as Guyon thought, shameful to attend to the soul's members; it is natural and urgent. We may liken the 'Northerne winde' of the simile to Arthur and Guyon insofar as it gets rid of the nuisance and ends the season (seven years, for Alma's castle), insofar as it is by nature capable of dispersing 'that troublous rout.' But the wind is unlike Arthur and Guyon in being a purely natural, seasonal entity. The gnats will come again, and someone else will have to play the role of the north wind. Furthermore, the north wind, like the gnats, was created by God. God's act sends Arthur to quell the troops as He sends the north wind to disperse the gnats. Arthur and Guyon are only the vessels of a superior force, as is the north wind. They are merely doing their 'dew in place'; it is a question of obligation, not of gratuitous derring-do.[2]

The gnats, and the delicacy of perception which gave them poetic life at this

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[1] <u>Vide</u> <u>Allegorical Temper</u>, pp.120-160 for the complete elaboration of the theory of 'conspicuous irrelevance' of simile, description and Canto.

[2] <u>Ibid</u>., p. 169.

particular point in the narrative's unfolding, may seem to get a bit mangled under the weight of seriousness of purpose which the critic would have them bear, but the explication is nonetheless plausible in this particular context. The difficulty with this approach, however, lies in its seeming to want ornament at all times to be allegorically explicable in detail. Would it be possible, for instance, to do the same job of rehabilitation for the Dolphin and the Seal?

The question is not entirely frivolous, for the quality of significance which the detail of a poem which is itself a continued image is to bear is a crucial problem in the analysis of the allegorical technique of The Faerie Queene. In relation to the paraphrasable action of the narrative, simile and metaphor at the descriptive level form a superstructure of imagery: they ornament or enhance with greater or lesser degrees of importance the larger imagery of the allegorical personages acting in a landscape created specifically to project their significances. On the other hand, the details of surface imagery are secondary only at this theoretical remove: as we read, detailed imagery is substructure, the medium through which action is presented and through which we perceive and relate the larger significances.

One way of explaining this general relationship is to see the force of the archetypes which the central allegorical action embodies as being continually projected back onto the detailed imagery of metaphor, simile, even adjective, at the descriptive level. This is Mr. Hamilton's approach:

> Everywhere in [Spenser's] poem the metaphorical possibilities which lie latent in our language are explored. Its repeated epithets and phrases, such as 'wrathfull', 'goodly', 'gloomy', or 'foul', are

> justified within a context where every psychological, moral and ethical state is contained. Lust which is described as greedy or beastly or brutish may be shorn of meaning in another writer, but in Spenser such phrases focus meanings gathered throughout the poem into such images as the stripped Duessa, Acrasia's beasts, the Witch's monster, Lust itself, or again Corflambo. He may refer to 'dreadfull darkness' or 'ioyous day' because we see Night herself and also Una unveiled. These 'stock' phrases are repeated because Spenser uses his language of allegory consistently throughout his poem. ... Through this language the whole poem is held upon the level of metaphor, being itself a continued metaphor. Consequently, our understanding of any one episode reaches out to embrace the whole poem. Literally, and in a degree to which no other poem reaches, its meaning is the missing part of the context which is the rest of the poem. Out of this context his language becomes dead; and this is its particular virtue.[1]

Mr. Hamilton's account of the way language works in the poem is exceptionally sensitive and far-reaching. Its only failing is that it tends to level out what, for want of a better term, we might call rhetorical distinctions. If, for example, an adjective 'bright' or 'gloomy' carries within its context the same burden of significance as an elaborate simile employing a figure of light-and-dark, the focuses and pointings of the narrative are apt to be levelled, and significance and aptness of secondary imagery reduced to a mere capacity. Undoubtedly this is an important part of the way surface imagery operates in the poem, but the process may be more a two-way one than this theory seems prepared to admit. That is, the elaborations of imagery at the surface level of the narration stand behind and reinforce the larger allegorical images. For example, while the allegorical personifications of violence in its many forms - the Blatant Beast, Lust and whatnot - do indeed project their force back onto otherwise colourless words like 'brute' or 'greedy', at the same time a series of elaborate similes from

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[1] Structure of Allegory, pp. 213-214.

the violence of nature as applied throughout the narrative reinforce, by the particularity and variation of their elaboration, the larger images themselves, and thus actually contribute to the force of the general significance which is projected back onto them and onto other smaller details of the surface imagery.

In addition, when we speak of 'rhetorical distinctions' we also refer to the whole matter of the kinds of emphasis which different types of imagery contribute to the narration. It is perhaps a mistake to view simile in a long poem, and especially epic simile, in exactly the same perspective as metaphor or metaphorical epithet - that is, as important only for its reference or connotation. Long simile makes a real alteration in the verbal surface of the poem, it is not simply metaphor with 'like' inserted between the two parts of the comparison. If we compare the poem's verbal surface to a low relief, these similes are syntactically, and poetically, the repousse sections, images which are pushed out and away from the flat surface of the narration.

In a long poem similes, then, function as schemes as well as tropes, and their occurrence in more or less regular patterns makes for an important mode of emphasis, as well as one of additional reference and connotation. The alteration in the verbal texture provided by long simile is, of course, related to the rhetoric of the poem's voice which we have surveyed in the previous chapter: simile extends and renders more flexible the rhetorical emphases of the voice while at the same time widening the range of connotation of which that voice is capable. Since simile has this dual function, a survey

of its working, first schematically and then tropically, may stand as an entree into the question of the nature and function of secondary imagery in The Faerie Queene.

(i)

The abundantly skilful music of The Faerie Queene has always been justly praised. Like other achievements of its creator, the triumph of the Spenserian stanza is one of inclusiveness, to have enclosed within its smooth melodiousness a very great number of variations of the pull of sense with and against its several rhyme divisions. While this variation is so manifold that it is impossible to plot a scheme of its occurrences in the poem as a whole, the constant tension and life it gives to the already various rhyme-combination patterns is undoubtedly an unconsciously perceived part of the impression of stamina and point which one feels in the reading.[1] The variations only unfold their full strength when the poem is read at length, when a single tension is felt as a part of the whole rhythm of the narration, or at least of really sizeable sections of it. It is this diverseness within enormous sameness and duration which makes it difficult to give a full sense of the Spenserian music by excerpting even the loveliest of the melodic set-pieces. With excerpts one may get only an impression of the oversmoothness of a sense/rhyme-scheme direct correspondence, or a sense of a somewhat dull arbitrariness of a rhyme-pattern which seemingly works against sense, or finally perhaps, simply an impression of the mutual disregard of the one element for the other.

[1] As an example of the range of variation of the pull of sense within the rhyme scheme, in the description of the Dragon-fight (I.xi.8-55) I find at least 23 variations in a passage of some 48 stanzas.

In discussing the effect of the stanza-unit, Mr. Empson comments:

> The size, the possible variety, and the fixity of this unit give something of the blankness that comes from fixing your eyes on a bright spot; you have to yield yourself to it very completely to take in the variety of its movement, and, at the same time, there is no need to concentrate the elements of the situation into a judgment as if for action.[1]

Long simile is, however, one of the more obvious ways, outside direct narrator's interpolation, in which the rhythm of the poem does poise itself to invite the reader's judgment to a greater or lesser degree, to balance its own action at a crucial stage or turning-point, or to allow the imagination to linger over a particular event or idea. And like the stanza itself it requires a passage of considerable duration to make its effect fully felt.

The turning from narrated action to a simile or series of similes which describe it indirectly and cloud it with connotation is a major way in which the narration of The Faerie Queene operates. It is of a piece with the recurring technique of describing an action indirectly through its result - a 'so...that' syntax of narration - or through the effect of the action on an observer - more often hypothetical than actual, and often, especially in the later Books, explicitly the reader himself. To indicate the general character of this basic mode of description, we may take a single example, this from the description of the battle between Redcrosse and Sans ioy at the House of Pride:

> So th'one for wrong, the other striues for right:
> As when a Gryfon seized of his pray,
> A Dragon fiers encountreth in his flight,
> Through widest ayre making his ydle way,
> That would his rightfull rauine rend away:
> With hideous horrour both together smight,
> And souce so sore, that they the heauens affray:
> The wise Southsayer seeing so sad sight,
> Th'amazed vulgar tels of warres and mortall fight.

[1] W. Empson, Seven Types of Ambiguity (New York, 1960), p.41.

So th'one for wrong, the other striues for right,
And each to deadly shame would driue his foe:
The cruell steele so greedily doth bight
In tender flesh, that streames of bloud down flow,
With which the armes, that earst so bright did show,
Into a pure vermillion now are dyde:
Great ruth in all the gazers harts did grow,
Seeing the gored woundes to gape so wyde,
That victory they dare not wish to either side.

At last the Paynim chaunst to cast his eye,...
(I.v.8-10)

Here the actual description of the action, in the first three lines of the ninth stanza, is formalised through the personification metaphor - the cruel steel greedily biting - and otherwise indicated in terms of its results - first in a 'painterly' juxtaposition in the image of the shining armour now 'dyde' blood-red, and secondly through the effect which the action has on its beholders. The content of the simile - the fearful conflict of fantastic beasts in the air, and its dismal prognostication for earth - surrounds the action it displaces with a cloud of sinister connotation. Rhetorically, the action is poised and its duration given expression in the interrupting simile and is further emphasised by the echoing first lines of stanzas eight and nine. In the rhythm of the narration, this simile marks the first stage of the battle, the pause preparing for a turning point in the action which comes with Redcrosse's misinterpretation of Duessa's cry, 'Thine the shield, and I, and all' (st. 11). Thus the simile, with its supporting rhetoric, makes a sort of bump in the surface of the narration which projects outward the sinister connotations of the action and makes a turning point in the rhythm of the telling to echo that of the tale itself.

One of the most famous of Spenser's verbal tours de force is the short simile describing the thread of gold which winds through the tapestry at the House of Busirane whose rhythm so brilliantly echoes its sense:

> Yet here, and there, and euery where vnwares
> It shewd it selfe, and shone vnwillingly;
> Like a discolourd Snake, whose hidden snares
> Through the greene gras his long bright burnisht backe declares.
> (III.xi.28)

It is a similar sort of relation on a much enlarged scale which supports the use of many of the similes in The Faerie Queene, so that even a simile which seems rather dull in itself, or perhaps even redundant or contradictory in its reference, has a rhythmic importance.[1] Recurringly throughout the poem the epic simile's alteration in the narrative line is in this broader sense onomatopoeic, giving a verbal outline to a pause in the described action. An early example is the description of the fight between Satyrane and Sans loy:

> So long they fight, and fell reuenge pursue,
> That fainting each, themselues to brethen let,
> And oft refreshed, battell oft renue:
> As when Bores with rancling malice met,
> Their gory sides fresh bleeding fiercely fret,
> Till breathlesse both them selues aside retire,
> Where foming wrath, their cruell tuskes they whet,
> And trample th'earth, the whiles they may respire;
> Then backe to fight againe, new breathed and entire.
>
> So fiersly, when these knights had breathed once,
> They gan to fight returne,...
> (I.vi.44-45)

Here the very form of the simile itself additionally supports the sense of pause and renewal, its slightly dislocated syntax hesitantly moving toward the final release in the Alexandrine. On the slightly larger scale of the stanza-

[1] It is perhaps this rhythmic habit, rather than a mere reckless love of ornament for its own sake which partially accounts for the contradictory references in the similes for Satyrane's successful struggle with the Witch's beast (III.vii.33-35) and Britomart's grief at hearing of Artegall's captivity (V.vi.13-15).

long simile, there is a similar effect in the description of Orgoglio's evaded blow which still stuns Redcrosse with its force:

> But he was wary of that deadly stowre,
> And lightly lept from vnderneath the blow:
> Yet so exceeding was the villeins powre,
> That with the wind it did him ouerthrow,
> And all his sences stound, that still he lay full low.
>
> As when that diuelish yron Engin wrought
> In deepest Hell,and framd by Furies skill,
> With windy Nitre and quick Sulphur fraught,
> And ramd with bullet round, ordaind to kill,
> Conceiueth fore, the heauens it doth fill
> With thundring noyse, and all the ayre doth choke,
> That none can breath, nor see, nor heare at will,
> Through smouldry cloud of duskish stincking smoke,
> That th'onely breath him daunts, who hath escapt the stroke.
>
> So daunted when the Geaunt saw the knight,
> His heauie hand he heaued vp on hye,
> And him to dust thought to haue battred quight,
> Vntill Duessa loud to him gan crye...
> (I.vii.12-14)

Here again the clotted periodicity of the syntax of the simile itself supports the content it introduces, as does the hissing alliteration on s; and the pause given by the stanza-long simile is further reinforced by the variation on 'daunt' which links stanzas thirteen and fourteen and the slowing h-alliteration in the description of the giant's halted second blow.

A related dramatic use of the rhetorical pause of simile allows for the emotions of a character to be more fully explored. Thus, long simile suspends the action with the satyrs standing by in amazement and Una's own feelings confused and paralysed by the swiftness and surprise of her supposed rescue (I.vi.10),[1] or echoes, through the stanza-long comparison with Penelope, Britomart's confusion of mind at seeing Artegall released at last, but

[1] Simile quoted infra, p. 95.

dreadfully debased by his captivity (V.vii.39). Thus also the similes of the morning-star and Aphrodite rising from the sea poise the description in an ecstasy of beauty which reflects Guyon's own hesitation on the dangerous brink of a moral swoon in the Bower of Bliss (II.xii.64-65). Or the simile following on Britomart's lament on the Rich Strond and prefacing her encounter with Marinell dilates on the emotional transference she makes by having the simile bridge the pause it describes in keeping the water-tempest imagery which Britomart herself has used in her lament:

> Thus as she her recomforted, she spyde,
> Where farre away one all in armour bright,
> With hastie gallop towards her did ryde;
> Her dolour soone she ceast, and on her dight
> Her Helmet, to her Courser mounting light:
> Her former sorrow into suddein wrath,
> Both coosen passions of distroubled spright,
> Conuerting, forth she beates the dustie path;
> Loue and despight attonce her courage kindled hath.
>
> As when a foggy mist hath ouercast
> The face of heauen, and the cleare aire engrost,
> The world in darkenesse dwels, till that at last
> The watry Southwinde from the seabord cost
> Vpblowing, doth disperse the vapour lo'st,
> And poures it selfe forth in a stormy showre;
> So the faire _Britomart_ hauing disclo'st
> Her clowdy care into a wrathfull stowre,
> The mist of griefe dissolu'd,did into vengeance powre.
>
> Eftsoones her goodly shield addressing faire,
> The mortall speare she in her hand did take,
> And vnto battell did her selfe prepaire.
> (III.iv.12-14)

Here the psychological event is echoed not only in the pause but in the radical _enjambement_ within the simile itself which outlines the emotional movement toward release, and is given further rhythmic emphasis in the

periodic effect of the stanza as a whole. Similarly, in the description of Florimell's first startling appearance, the mazed fascination of the onlookers is echoed verbally on the surface of the narration in the trailing to an end of the stanza in the comet-simile, the sense of reverie being broken sharply again by the <u>ecphonesis</u> as the direct narrative is renewed:

> Still as she fled, her eye she backward threw,
> As fearing euill,that pursewd her fast;
> And her faire yellow locks behind her flew,
> Loosely disperst with puffe of euery blast:
> All as a blazing starre doth farre outcast
> His hearie beames, and flaming lockes dispred,
> At sight whereof the people stand aghast:
> And the sage wisard telles, as he has red
> That it importunes death and dolefull drerihed.
>
> So as they gazed after her a while,
> Lo where a griesly Foster forth did rush,
> Breathing out beastly lust her to defile...
> (III.i.16-17)

This use of simile to sketch in the shape of the psychological drama of the narrated action creates a pattern of slow, pausing and allusive correlatives for mental and emotional events. The pattern can be insisted upon further through a similarity of content as in a series of images of a reviving flower which show relief and joy slowly burgeoning out of suffering - as of the united Marinell and Florimell (IV.xii.34), of Irena welcoming Artegall at last (V.xii.13), and of Tristram's joyful acceptance of chivalric manhood (VI.ii.35). Other broader patterns of content may be exemplified by the series of light-similes which express the dazing beauty of the women of <u>The Faerie Queene</u> - the two Florimells like two suns in the sky (V.iii.19), the disappearance of the false Florimell with the magic suddenness of a rainbow (V.iii.25), the breathtaking appearance of Una revealed in her full

beauty at the betrothal ceremony (I.xii.21) or the wondrous revelation of the woman, Britomart from behind the disguise of Knight of the Heben Spear (III.i.43; ix.20; IV.i.13-14, vi.19-20). In general, throughout the poem the capacity of simile to suspend the narrative line without the more emphatic intervention of the narrator in one or other of his clear personae, is crucial in inducing the impression of suspended wonder and loveliness which fills the imagination so often as the poem unfolds. Thus for example a series of three long similes describing by analogy the wonders of the Mount of Contemplation, fix the importance of this final goal in Redcrosse's individual spiritual quest by surrounding it with a penumbra of connotation and poise the reader's imagination for the explanations and prescriptions which the encounter is to bring forward (I.x.53-54); or the narration pauses, like the Palmer, in amaze as similes cluster round the figure of the Angel (II.viii.5-6).

As we have noted in some of the examples quoted so far, long simile is often supported by other means of rhetorical emphasis which pause the narrated action. Even a passage which is predominantly patterned around the epic simile, like Britomart's revelation of her beauty at Malbecco's castle, may receive the strong additional stress of an elaborate rhetorical medium, in this case one of patterned repetitions (III.ix.20-24). Other points in the poem in which simile and further rhetorical emphasis interact to underline a picture or situation immediately spring to mind: the language coiling upon itself in the descriptions of Lucifera, for example, - 'exceeding shone' and 'So forth she comes' reiterated at I.iv.8-9,16-17; or the pounding

repetitions of the stanza describing the Dragon's fall:

> So downe he fell, and forth his life did breath,
> That vanisht into smoke and cloudes swift;
> So downe he fell, that th'earth him vnderneath
> Did grone, as feeble so great load to lift;
> So downe he fell, as an huge rockie clift,
> Whose false foundation waues haue washt away
> With dreadfull poyse is from the mayneland rift,
> And rolling downe, great _Neptune_ doth dismay;
> So downe he fell, and like an heaped mountaine lay.
> (I.xi.54)

Often, too, in the later Books, the rhythmic heightening of simile is underscored, rather awkwardly to the modern ear, by a new emphasis on rhyme itself; thus, in punctuating Belphoebe's pursuit of the Monster Lust, the simile pause, rather unsubtly managed in any event, is given further heavy stress by the feminine rhymes which begin the next stanza:

> Whom seeing flie, she speedily poursewed,
> With winged feete, as nimble as the winde,
> And euer in her bow she ready shewed
> The arrow, to his deadly marke desynde.
> As when _Latonaes_ daughter cruell kynde,
> In vengement of her mothers great disgrace,
> With fell despight her cruell arrowes tynde
> Gainst wofull _Niobes_ vnhappy race,
> That all the gods did mone her miserable case.
>
> So well she sped her and so far she ventred,
> That ere vnto his hellish den he raught,
> Euen as he ready was there to haue entred,
> She sent an arrow forth with mighty draught,...
> (IV.vii.30-31)

Direct description itself, without the aid of simile, can, of course, also be used to poise the rhythms of the narration. Examples are numerous, ranging from the simple sense-stress/metrical tension at the end of a stanza describing the battle between Guyon and Cymochles:

> The mortall steele despiteously entayld
> Deepe in their flesh, quite through the yron walles,
> That a large purple streme adown their giambeux falles.
> (II.vi.29)

through the repeated parallel epithet/noun/apposite-construction structure of the stanza describing the 'fatall birds' which marks the last stage of the water-journey and the arrival at the Bower of Bliss (II.xii.36); to the chiming rhetoric of the description of Phaedria's island, moving toward the climactic intricacies of the 'collectour' (II.vi.12-13). And in the later Books we may find feminine-rhyme and word-play of one kind or another where earlier we might have expected an emphatic simile, as in the description of Priscilla with the wounded Aladine:

> But faire Priscilla (so that Lady hight)
> Would to no bed, nor take no kindely sleepe,
> But by her wounded loue did watch all night,
> And all the night for bitter anguish weepe,
> And with her teares his wounds did wash and steepe.
> So well she washt them, and so well she wacht him
> That of the deadly swound, in which full deepe
> He drenched was, she at the length dispacht him,
> And droue away the stound, which mortally attacht him.
>
> The morrow next, when day gan to vplooke,
> He also gan vplooke with drery eye,...
> (VI.iii.10-11)

Simile for emphasis also interacts with direct interpolation by the narrator. Thus simile is several times used to mark the pause at the beginning of a Canto, as in I.vi.1, II.vii.1, III.vii.1, and VI.iv.1. Conversely, direct interpolation may be employed to heighten simile. The effect of the combination may be a mere touching-up with pointed comment, as in one of the similes used fitfully to give pattern to the somewhat formless description of

Satyrane's tournament, which describes Cambell being overtaken by the opposition:

> He with their multitude was nought dismayd,
> But with stout courage turnd vpon them all,
> And with his brondiron round about him layd;
> Of which he dealt large almes, as did befall:
> Like as a Lion that by chaunce doth fall
> Into the hunters toile, doth rage and rore,
> In royall heart disdaining to be thrall.
> But all in vaine: for what might one do more?
> They haue him taken capitue, though it grieue him sore.
> (IV.iv.32)

But it may also raise simile to its highest power, as in the combined Ecphonesis and simile in which the narrator's voice cries out the beauty of the vision on Mount Acidale: 'Looke how the Crowne, which Ariadne wore...' (VI.x.13). The broad pattern of interaction between narrator's interpolation and long and short simile may be indicated by a graph, a sort of EEG of the poem's verbal texture in these aspects. Readers interested in following these patterns throughout the poem are pointed to the graph and its explanatory notes included in Appendix B.[1]

The extent to which shorter simile acts as a rhythmic pause is difficult to assess. Many short similes which seem uninteresting, or even redundant, in their matter are used, not primarily for their connotative or descriptive value, but to help mark a rhetorical pause. A typical example is the short, dismally conventional simile which helps to poise the action at the end of a stanza in the description of the fight between Guyon and Cymochles. Guyon strikes a great blow at his opponent:

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[1] Vide infra, pp. 232-235.

...That quite it cloue his plumed crest in tway,
And bared all his head vnto the bone;
Wherewith astonisht, still he stood, as senselesse stone.

Still as he stood, faire <u>Phaedria</u>, that beheld
That deadly daunger, soone atweene them ran...
(II.vi.31-32)

Again, there are similes of this general type where it is the idea of comparing itself, the rhetorical rhythm of comparison capped with comparison, which seems to be the main point. Examples are the opening description of Una:

A louely Ladie rode him faire beside,
Vpon a lowly Asse more white then snow,
Yet she much whiter, but the same did hide
Vnder a vele,...
(I.i.4)

or the description of the Dragon's armoury:

And at the point two stings in-fixed arre,
Both deadly sharpe, that sharpest steele exceeden farre.

But stings and sharpest steele did far exceed
The sharpnesse of his cruell rending clawes...
(I.xi.11-12)

Between these two - comparison for emphasis of action and comparison for its own hyperbolic sake - comes the peculiarly Spenserian use of what we may call a 'pseudo-simile' construction, an archaic,[1] apparently redundant use of 'as' to cast in simile form what is virtually direct description. An illustration is the stanza describing Pyrochles captive to Arthur, where both simile and pseudo-simile are used for emphasis:

Nought booted it the Paynim then to striue;
For as a Bittur in the Eagles claw,
That may not hope by flight to scape aliue,
Still waites for death with dread and trembling aw;

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[1] *Vide* Appendix A, *infra*, p. 228.

So he now subiect to the victours law,
Did not once moue, nor vpward cast his eye,
For vile disdaine and rancour which did gnaw
His hart in twaine with sad melancholy,
As one that loathed life, and yet despisd to dye.[1]
(II.viii.50)

This recurrant casting of secondary imagery at the most minor level, and even direct description itself, in the simile-form creates a general impression of a slow and pausing narrative rhythm. As the pause of long simile is frequently used to echo a pause in action or the movement of the imagination about an action or idea, so shorter simile slowly insists on the metaphoric possibilities of the conventional verbal structure of description. A characteristic example of this technique is the much-admired description of Belphoebe as she appears to Braggadocchio and Trompart, where the lapidary method of mounting together a series of descriptive details in simile form gains its full richness and force by being natural as well as lapidary, springing in part from the infrastructure of metaphor in its verbs:

Her daintie paps; which like young fruit in May
Now little gan to swell, and being tide,
Through her thin weed their places only signifide.

Her yellow lockes crisped, like golden wyre,
About her shoulders weren loosely shed,
And when the winde emongst them did inspyre,
They waued like a penon wide dispred,....
(II.iii.29-30) [my italics]

Here the metaphors in the fairly colourless-looking verbs - of natural growth and ripening, of the skilful beauty of crafted things, of clear and rippling movement - are drawn out into noun/modifier-constructions which pause and enrich

[1] For further discussion of this form and its capacities for ambiguity in description, vide infra, pp. 172-175.

the description.

It is the poising of the movement of language in this limbo-state between verbal metaphor and its noun-construction equivalent which creates the peculiar sense of slow simplicity combined with greatest fluidity of reference which we get in much of Spenser's imagery. It is difficult or impossible to tell in most cases which 'comes first', the hidden metaphor in the verb or the content of the simile which projects itself back onto the conventional verb-structure. This is particularly difficult in the case of obvious personification-metaphors in verbs, as in the personified psycho-physiology of the description of Redcrosse after his bout with Despair:

> And troubled bloud through his pale face was seene
> To come, and goe with tydings from the hart,
> As it a running messenger had beene.
> (I.ix.51)

And the slowness of its application can be seen most clearly in an extreme case like the following, where a simile-construction in order to justify the employment of a certain verb, is forced to pose as an ordinary noun-object, making for a peculiarly clotted syntax:

> Of which the eldest that Fidelia hight,
> Like sunny beames threw from her Christall face,
> That could haue dazd the rash beholders sight,
> And round about her head did shine like heauens light.
> (I.x.12)

To demonstrate the way in which similes are pulled out of verbs, we may cite a few random examples from the first two Books:

> The Geant strooke so maynly mercilesse,
> That could haue ouerthrowne a stony towre,
> And were not heauenly grace, that him did blesse,
> He had been pouldred all, as thin as flowre.
> (I.vii.12)

> For that old man of pleasing wordes had store,
> And well could file his tongue as smooth as glas.
> (I.i.35)

> And now he has so long remained there,
> That vitall powres gan wexe both weake and wan,
> For want of food, and sleepe, which two vpbeare,
> Like mightie pillours, this fraile life of man,
> That none without the same enduren can.
> (II.vii.65)

This method is continual in patterns of both short and long simile which expand upon a single motif, like the light/truth/beauty-equivalence, a conventional figure which the poet scarcely ever allows to lie quietly as moribund metaphor, but out of which he pulls simile after simile, in the long run lending the metaphor a density of connotation which brings it to life again. In a shorter poem, this kind of simile-making might well be stolid and conventional, but within the cumulative rhetoric of analogy in The Faerie Queene it has a real effect. If we surrender ourselves completely to this pausing rhetoric of simile which turns verbs into things, we slide into a mode of reading which perceives analogies with ease and fluidity. This is one of the ways in which the detail of Spenser's language actually prepares the imagination to assimilate the complex analogies and interrelations of his allegory.

(ii)

The motifs which simile rhetorically projects away from the surface of the narration create a world of imagery which is closely tied to the larger imagery embodied in the allegorical narrative itself by virtue of its generation from action or verbal metaphor. At the same time, through the

syntactical distancing and the quality and particularity of its content, the simile-world is juxtaposed with the larger imagery.

This world of imagery at the secondary level complements the landscape of the narrative which, in the conventional sense of a background for action, tends to flow into positive existence only around this situations which demand a specific setting in order fully to unfold their significance. The landscape required by The Faerie Queene is not a realistic one which would continually fix the action in time and place - or even fantastical equivalents of these - but a flexible and allusive one which allows the images of the narrative to express themselves most completely. It is this completed 'landscape', we feel, which is referred to in the narrator's metaphorical formulation in the sixth Proem: the missing parts of the narrative landscape are filled in by the poem's continuous texture of imagery, substituting for an overall thickness of 'background' a density of allusion which, either tacitly or explicitly, ties the Faery world to the world of the reader's experience to the mutual enrichment of both.

To begin a consideration of the relations between these worlds of imagery we may attempt to determine the quality of the simile-world. The landscape of imagery which flows out of the conventions of poetic language is, like the narrative landscape itself, a strongly formalised one. Part of this formalisation consists in patterns of familiar content which are manipulated to suit the new allegorical context. On a survey of the Variorum documentation we find, for example, that over half the long similes in The Faerie Queene

have identifiable sources or clear analogues in the previous literature.[1] The appreciation of time-honoured content in imagery in itself is something uncongenial to the modern taste for the singular, but for the Renaissance reader the pleasure in the recognition itself was a high one. Thus Harington, for example, includes as an ornament to his apparatus criticus this proud notice:

> Secondly, I haue in the marginall notes, quoted the apt similitudes, and pithie sentences, or adages, with the best descriptions, and the excellent imitations, and the places and authors from whence they are taken.[2]

The sense of the importance of patterns of content may also be demonstrated by reference to the frequent prescriptions for especially fruitful and apt contents for simile made by the rhetorics of the period. Wilson, for instance, anticipates the Euphuistic cult of comparisons drawn from the natural sciences - against which Sidney was later exasperatedly to rail - by using them frequently in his examples and by stressing the knowledge of the natural world requisite for the successful forger of similitudes.[3] This whole attitude

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[1]The Variorum documentation is, of course, much more extensive; drawing upon centuries of scholarship, and specifically on Heise's exhaustive study Die Gleichnisse in Edmund Spensers Faerie Queene und ihre Vorbilder (1902), the editors provide analogues for all but a few of the similes. My estimate may be disputed, as it counts only those analogues which seem to me close enough to suggest real influence or, more often, clear analogy.

[2]Sir John Harington, 'An Aduertisement to the Reader' prefacing his Orlando Furioso in English Heroical Verse (1591), fol. A i.

[3]Vide Wilson's Arte of Rhetorique, 1560, ed. G.H. Mair (Oxford, 1909), pp. 188-189: 'A Similitude is a likenesse when two thinges, or moe then two, are so compared and resembled together, that they both in some one propertie seeme like. Oftentimes brute Beastes, and thinges that haue no life, minister great matter in this behalfe. Therefore, those that delite to proue things by Similitudes, must learne to knowe the nature of diuers beastes, of mettalles, of stones, and al such as haue any vertue in them, and may be applied to man's life.' Wilson uses such examples under the heading Imago, p.207. For Sidney's critique of this whole attitude to simile, vide infra, p.122.

towards imagery makes for knots of variation on certain especially admired themes, the poet's 'originality' consisting in the perspicuity of his application of the figure to his own particular context and the skill with which he elaborates its subtleties.[1] It is, of course, not possible here to discuss with any fulness the implications of a concept of Imitation for an age relatively unoppressed by the Romance of Originality-in-all-Particulars and anxious to assert its place in the great tradition of letters by equalling or surpassing in its own idiom the abhievements of its great predecessors - to do this would be to explore the growth of a whole literature. But we may indicate the quality of formalisation of the world of secondary-imagery in the context of The Faerie Queene by briefly exploring the relation of some of Spenser's similes to their antecedents in classical and Renaissance literature.

In the main Spenser's similes lose greatly in particularity and visual preciseness of observation by the comparison. Take the simile describing Una's fear and confusion at being saved from Sans loy only to be faced by the strange Satyrs:

> As when a greedie Wolfe through hunger fell
> A seely Lambe farre from the flocke does take,
> Of whom he meanes his bloudie feast to make,
> A Lyon spyes fast running towards him,
> The innocent pray in hast he does forsake,
> Which quit from death yet quakes in euery lim
> With chaunge of feare, to see the Lyon looke so grim.
> (I.vi.10)

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[1] A single example whose course of success may be relatively easily traced is the conceit of the stricken hind. According to Miss Rubel (Poetic Diction in the English Renaissance [New York and London, 1951], p.69) this trope was introduced into English lyric poetry by Surrey (vide no.265 in H.E.Rollins' ed. of Tottel's Miscellany [Harvard, 1928]). Surrey had it from Douglas and it also appears in a lengthy simile in the former's Aeneid IV (ll.88-93 in MS Hargrave 205 version in Poems, ed. F.M.Padelford [1928]). The conceit is cited by Puttenham as one of his first examples of similitude (op.cit., p.241) and it appears at FQ I.ii,24; II.i.12,38.

The primary analogue is found in the description in the Iliad of Ajax and Menelaus coming to rescue Odysseus who has been surrounded by the enemy:

> They soon found King Odysseus, beset on either side by Trojans; and there followed such a scene as is enacted in the hills when an antlered stag is beset by tawny jackals. The stag, who has been wounded by an arrow from a huntsman's bow, is fast enough to leave the man behind as long as the blood flows warm and his legs will carry him. But when the arrow-wound has sapped his strength, the mountain jackals catch him in the twilight of the woods, and are tearing him to pieces with their carrion jaws, when suddenly a hungry lion enters on the scene. The jackals scatter: it is the lion's turn to use his jaws.[1]

The juxtaposition of the Spenserian stanza with its classical analogue shows up very starkly the spareness, amounting almost to dulness with which Spenser sometimes handles simile: the chill of detail - the warm-flowing blood, the jackals in the dark wood - is replaced by a prosopopoeia which concentrates on the emotions of the trapped animal and reduces the picture itself to virtually nursery-book dimensions - the 'greedie Wolfe,' the 'seely Lambe', the Lion looking grim. However, the contexts are, of course, quite different: the dark ferocity of the Homeric figure would be inappropriate as applied at this point to the romance-heroine Una, and Spenser does present the whole picture,[2] which in this simple form sketches in economically in a rhetorical pause a pathetic equivalent of his heroine's emotional state.

A similar stripping of detail may be seen in an instance where the contexts are more alike. In Book IV Spenser uses a simile from nature in his description of Cambell and Triamond carving up the field at the tournament:

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[1] Iliad XI.474.482 (p.210). Page numbers after line-citations for this and all subsequent quotation from the Iliad refer to the translation by E.V. Rieu, Penguin Classics, no. L14 (London, 1960).

[2] Other analogues (Aeneid IX.565-566, Metamorphoses VI.527-528, Orlando Furioso XI.20) give only part of the picture, the conventional lamb-snatched-up-by-wolf simile.

> As when two greedy Wolues doe breake by force
> Into an heard, farre from the husband farme,
> They spoile and rauine without all remorse,
> So did these two through all the field their foes enforce.
> (IV.vi.35)

We may compare this with two of its analogues in the sixteenth Book of the Iliad:

> So each of these Danaan chieftains killed his man. They harried the Trojans like predatory wolves harrying lambs or kids and snatching them from under their dams when they are lost on the mountains through the shepherd's carelessness and the wolves seize their chance to pick off the timid creatures.[1]

> They fell in like flesh-eating wolves in all their natural savagery, wolves that have killed a great antlered stag in the mountains and rend him till their jowls are red with blood, then go off in a pack to lap the dark water from the surface of a deep spring with their slender tongues, belching gore, and still indomitably fierce though their bellies are distended.[2]

The Spenserian simile and others like it never attain to the forcefulness of detail of these analogues, where detail is so closely packed into the verse it makes the translations awkward with epithet.

Even in Vergil, whom Chapman was later to castigate as an effeminate 'netifier and polisher' of what was originally Homer's, there is a consistently greater particularity of detail in simile than is to be found in Spenser. In all Spenser's similes from a dove or smaller bird attacked by a bird of prey there is nothing comparable to the striking detail of observation in the Virgilian similes which Variorum cites as their analogues. The blood and the feathers which come floating down from the sky, or the sharp clap of the flushed pigeon's wings[3] are replaced by the close anthropomorphism of a predominantly

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[1] Iliad, XVI, 352 ff. (pp.301-302)

[2] Ibid., XVI, 156 ff. (p. 296)

[3] Vide Aeneid XI.721-724:
quam facile accipiter saxo sacer ales ab alto/consequitur pinnis sublimem in nube columbam/comprensamque tenet pedibusque eviscerat uncis;/tum cruor et volsae labuntur ab aethere plumae
(contd. on next page)

psychological picture - as in the simile of the Bittur in the Eagle's claw for Pyrochles captive to Arthur,[1] or this supplemented by a rhetorical echoing of the movement of the picture itself - as in the simile describing Florimell where the desperate haste of the flight is suggested by the repetition which fills out the stanza-form, the fourth and final lines virtually duplicating each other:

> But nothing might relent her hastie flight;
> So deepe the deadly feare of that foule swaine
> Was earst impressed on her gentle spright:
> Like as a fearefull Doue, which through the raine
> Of the wide aire her way does cut amaine,
> Hauing farre off espyde a Tassell gent,
> Which after her his nimble wings doth straine,
> Doubleth her haste for feare to be for-hent,
> And with her pineons cleaues the liquid firmament.
> (III.iv.49)

Again, Ovid, who uses such figures often with a predominantly psychological orientation has often the grim detail of visual observation which Spenser eschews, as in his picture of Philomela trembling in the clutches of Tereus like a dove in the eagle's talons, its feathers matted with its own blood.[2]

Very often, in other cases of shared motifs, the Italian analogues preserve more of the colour and detail of the classical original than the versions of the Elizabethan poet. Spenser, for example, describes Cambell's renewed freshness for battle in a simile reminiscent of the one used by Virgil

(contd. from previous page)
and V.215-216: '...plausumque exterrita pinnis,/dat tecto ingentem'. The text of this and subsequent quotation from Virgil is that of Works, ed. and trans. H.R. Fairclough, Loeb Classical Library (London, 1916).

[1] II.viii.50, quoted, supra, pp.89-90.

[2] An extreme instance of the psychological application comes in Apollo's rhetoric to the fleeing Daphne at Metamorphoses I.504-507:

> non insequor hostis;
> nympha, mane! sic agna lupum, sic cerva leonem,
> sic aquilam penna fugiunt trepidante columbae,
> hostes quaeque suos.

The other example referred to is Met.VI.529-530: 'utque columba suo madefactis sanguine plumis/horret adhuc avidosque timet, quibus haeserat, ungues'. Text is that of Loeb Classical Library Metamorphoses, ed. and trans. F.J.Miller (London, 1916).

of Pyrrhus:[1]

> So fresh he seemed, and so fierce in sight;
> Like as a Snake, whom wearie winters teene
> Hath worne to nought, now feeling sommers might
> Casts off his ragged skin and freshly doth him dight.
> (IV.iii.23)

Ariosto's imitation, applied to the description of Rodomonte at the sack of Paris, preserves some of the Virgilian detail and adds a little of its own in the last line:

> Sta su la porta il Re d'Algier, lucente
> Di chiaro acciar che 'l capo gli arma e 'l busto,
> Come uscito di tenebre serpente
> Poi c'ha lasciato ogni squalor vetusto,
> Del nuovo scoglio altiero, e che si sente
> Ringiovenito e più che mai robusto;
> Tre lingue vibra, et ha negli occhi foco;
> Dovunque passa, ogn' animal dà loco.[2]

And the analogues in Tasso, though less striking in detail, have a touch of colour lacking in Spenser's version - as the simile describing Raymondo:

> Ei di fresco vigor la fronte e 'l volto
> riempie; e cosi allor ringiovenisce,
> qual serpe fier che in nove spoglie avvolto
> d'oro fiammeggi, e 'n contra il sol si lisce.[3]

From the point of view of strikingness of detail and acuteness of

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[1] Aeneid II.471-475:

> Qualis ubi in lucem coluber mala gramina pastus,
> frigida sub terra tumidum quem bruma tegebat,
> nunc positis novus exuviis nitidusque iuventa
> lubrica convolvit sublato pectore terga
> arduus ad solem, et linguis micat ore trisulcis.

[2] OF XVII.11. Harington translates as follows (his stanza 8):

> This said, he came nie to the pallace gate,
> Where now the Pagan Prince triumphant stood,
> Like to a serpent fierce that hath of late,
> Cast his old skin and left it in the wood,
> Reioycing now of his renewed state,
> Of his fresh strength, of young and lustie blood,
> He shewes his forked tongue, and comes apace,
> And eu'rie beast that sees him giues him place.

[3] Gerusalemme Liberata VII.71. Text as in Opere, ed. L. Bonfigli (Bari,1930). In Fairfax's translation (Jerusalem Delivered, ed.J.C.Nelson [New York, 1963]) thus:

> New vigor blushed through those looks of his,
> It seem'd he now resum'd his youthful days:
> Like to a snake whose slough new changed is,
> That shines like gold against the sunny rays,

visual observation, then, on a general reckoning Spenser's use of the conventional contents of simile comes off rather badly by comparison. Usually when the Spenserian simile is richer in detail it is quite a different sort of elaboration than any to be found in the classical analogues. If we compare, for example, the long simile for Marinell's fall (III.iv.17) with the Homeric simile from which Upton suggests it is 'borrowed' we find the Homeric figure describing fiercely and succinctly a fatal wound in a bestial encounter, its flat preciseness insisting on the grotesque animation of the death, while the detail of Spenser's simile fills a rhetorical pause in the narration with the trembling pathos of a 'painterly' contrast.[1]

But it must be remembered that the later poet is using simile as an important device in a sustained narrative rhythm. Thus for example, Spenser's simile from the eruption of Etna used to describe the enraged and wounded Dragon is expanded with more detail than its counterpart in the Gerusalemme Liberata, and very closely approximates the thickness of detail of the Virgilian analogue, which is itself not a simile but a fairly lengthy description.[2]

> For griefe thereof, and diuelish despight,
> From his infernall fournace forth he threw
> Huge flames, that dimmed all the heauens light,
> Enrold in duskish smoke and brimstone blew;
> As burning Aetna from his boyling stew
> Doth belch out flames, and rockes in peeces broke,
> And ragged ribs of mountaines molten new,
> Enwrapt in coleblacke clouds and filthy smoke,
> That all the land with stench, and heauen with horror choke.
> (I.xi.44)

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[1] Upton quoted, Variorum, FQ III, p.239. The analogue he cites is Iliad XVII.520 ff. (p.330): '...he sprang forward and fell down on his back, as a farmyard ox leaps up and then collapses when a strong man with a keen axe strikes it behind the horns and cuts through the sinews. The sharp spear quivered in his guts and he was dead.'

[2] Cf. GL IV.8 and Aeneid III.571 ff.

The accumulation of detail here, aside from having the obvious function of dilating upon the horror it describes, marks a rhetorical pause, ending a stage of the battle and suspending the narrative line to introduce Redcrosse's discovery of the Tree of Life. Similarly, Spenser's simile of the 'huge rockie clift' for the Dragon's fall, while in itself much less forceful and detailed than the picture of the collapse of a great pier into the sea which Virgil used to describe the fall of Bitias, gains added strength from the pulsing rhetorical context of which it is a part.[1]

Again, Spenser's 'imitations' can gain new force from the context in which they are applied. This can consist in a simple new twist given to a familiar content, as in the etymological preciseness of the application of the comet-simile - in the classical and Italian analogues applied to shining armour, and once in Tasso to the general beauty of a woman - to Florimell's flowing hair (comes/coma).[2] Or an imitated figure may be transferred by its application in context of irony, as in the mariner-figure applied to Una deceived by Archimago's disguise, where the irony is reinforced by the extension of the figure to the deceiver himself:

> Much like, as when the beaten marinere,
> That long hath wandred in the Ocean wide,
> Oft soust in swelling Tethys saltish teare,
> And long time hauing tand his tawney hide
> With blustring breath of heauen, that none can bide,
> And scorching flames of fierce Orions hound,
> Soone as the port from farre he has espide,
> His chearefull whistle merrily doth sound,
> And Nereus crownes with cups; his mates him pledg around.

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[1] I.xi.54, quoted supra, p. 86. Cf. Aeneid IX.710-716.

[2] FQ III.i.16, quoted supra, p. 84. Cf. Aeneid X.272, OF IV.4, GL.IV.28, VII.52.

> Such ioy made Vna, when her knight she found;
> And eke th'enchaunter ioyous seemd no lesse,
> Then the glad marchant, that does vew from ground
> His ship farre come from watrie wildernesse,
> He hurles out vowes, and Neptune oft doth blesse.
> (I.iii.31-32)

One critic sees this figure as 'indistinct by the side of Tasso, who sees the men on deck pointing out the holy city to one another',[1] but surely an accumulation of visual detail would be irrelevant to the primarily ironic intent of the comparison.

The final and broadest effect of context on imitation is, of course, that of the whole allegorical construct. Thus the similes of the morning-star and Aphrodite which Spenser uses to describe the lascivious maidens in the Bower (II.xii.65), while closely related to the same similes used by Tasso in a similar context of dangerous attraction,[2] gain not only additional force by virtue of their rhetorical function but also greater complexity of connotation through their ironical relation to the morning-star similes and other similes of light which the poem elsewhere applies to the true beauty of virtue.

Spenser's use of secondary imagery, then, even that which is familiar or imitative in content, is influenced by his own rhetorical and allegorical context. If his similes from nature, for example, always attained to the acid accuracy and the fierce precision of detail which the comparable images in Homer possess, it would be at the expense not only of the smooth continuity

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[1]The reference is to GL III.4 where a similar figure is used of the Crusaders beholding Jerusalem. O. Elton, 'Colour and Imagery in Spenser', Modern Studies (London, 1907), p.71. Also quoted in Variorum, FQ I, p.210.

[2]Vide GL XV.60.

of the Faery narrative per se, but of the effectiveness in the long run of the juxtaposition itself. Decorum, in its deepest sense of poetic integrity, is a condition of the poem's range of reference: to include it must 'level' in greater or lesser degrees the rough edges of the juxtapositions it makes through analogy. Where a visionary and formalised dream-world is used as the image of the spiritual world, the particularities of the real which the fiction draws to itself in secondary imagery must not break the dream, even as they enhance it by the addition.

What is lost in the particularity of an individual image may be made up in the growth of pattern, and the variations developed within the pattern. To continue the consideration of the nature and function of the simile-world we must explore it in terms of these patterns and the types of juxtaposition which they present.

Classification

A classification of the similes in the six Books according to the broadest divisions of content indicates the major preoccupations of the world of imagery drawn to the fiction through analogy. By far the largest of the divisions is that of reference to the natural world: over half the total number of similes refer to animals and birds, growth and decay in nature, meteorological events, the changing spectrum from day to night, light to dark, the qualities and actions of the elements, and other related natural motifs. Another broad division - accounting for about fifteen percent of the total - refers outward from the Faery world in terms of action in the 'real' world, drawing on the actions of mariners and craftsmen, the techniques of war, the

minutiae of life in society and so on, to enhance and thicken the poem's texture of reference. A comparable number of similes draw forth from and superimpose upon the narrative line a continuing reflection and counterpoint in the terms of classical and mythological analogy, with some minor reference to a world of literature outside this poem itself - these account for approximately twelve percent of the total. These three main divisions - plus a group of similes, mainly short ones used to sharpen or smooth on description, whose scope of reference ranges, literally, from earth to heaven - constitute the area of reference encompassed in the simile-form.

On the general scale the distribution of these various types of reference throughout the poem is reasonably regular; that is, in each of the six Books it is simile from nature which predominates numerically, with the other three broad categories adding up in only one case (III) to more than the total reference to the natural world, and otherwise coming to either approximately the same number (I, II, IV) or a considerably smaller one (V and VI).[1]

To indicate the kinds of juxtaposition which these large motifs offer, we may first look briefly at the three latter categories.

Miscellaneous

The similes which we have classed as 'Miscellaneous' illustrate the general types of rhetorical and material addition which simile makes. Many of them are what we have called pseudo-simile constructions, and some have

[1] For a detailed picture of the numerical distribution of these classifications and their subsidiary motifs vide infra, Appendix B, Table II, p.231.

the real colourlessness of metrical and rhetorical 'fill', as 'lent him such a knocke,/That on the ground he layd him like a sencelesse blocke' (V.i.21). Others provide the striking visual detail and stand out by virtue of differing in their particularity from the main patterns of simile content, as the description of the defeated Orgoglio lying 'like an emptie bladder' (I.viii.24) or that of Malger, 'of such subtile substance and vnsound,/That like a ghost he seem'd, whose graue-clothes were vnbound' (II.xi.20).

World

Of the similes which refer outward from the fiction to the world of action, the largest number serve to give special piquancy to description by virtue of the apt application of their particular content, rather than firmly to pull towards each other across the poem's surface. Frequently the juxtaposition gives added force to description through the contrast of its recognisable particularity with the thing it is used to describe, as in the description of the mysteriously evil personification Maleger who carries a bow and arrows like those Spenser's readers might have seen in John White's drawings of the Virginian natives:[1]

> And in his hand a bended bow was seene,
> And many arrowes vnder his right side,
> All deadly daungerous, all cruell keene,
> Headed with flint, and feathers bloudie dide,
> Such as the Indians in their quiuers hide
> (II.xi.21)

Similarly, Fancy in the mediaeval masque of Cupid wears 'painted plumes, in

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[1] Vide The true pictures and fashions of the people in that parte of America now called Virginia, Translated out of Latin into English by Richard Hacklvit, Diligently collected and Draowne by IHON WHITE..., bound with Theodore de Bry's A briefe and true report of the new found land of Virginia ... (Frankfurt, 1590). [British Museum copy G.6837.]

goodly order dight,/Like as the sunburnt <u>Indians</u> do aray/Their tawney bodies, in their proudest plight' (III.xii.8). The quality of the juxtaposition of worlds runs the gamut from a touch of ironic humour - as Matilde's accepting the miraculously rescued child 'As of her owne by liuery and seisin' (VI.iv.37) or the knights' chasing each other and Samient 'as they had bene at bace,/ They being chased, that did others chase' (V.viii.5); through purposeful ironic relation - as Nature in the Bower of Bliss 'like a pompous bride' (II.xii.50) or Philotime's chamber 'large and wide,/As it some Gyeld or solemne Temple weare' (II.vii.43); to the horror of disgust when the real suddenly asserts itself through the masque of the fictional violence - as in the description of the back ways of the House of Pride, where bodies lie heaped 'Like carkases of beasts in butchers stall' (I.v.49).

Two major divisions of content within this category, the mariner- and craft-motifs, do clearly pull across the poem to reflect major themes. Since the craft-analogy in all its verbal aspects, of which the direct analogy-making of simile is only one, is such an important motif in the whole linguistic texture of the poem it will be discussed at length in a later chapter.[1] The mariner-motif, as more characteristic of the counterpoint-effect of simile in this category (pulling outward and across the fiction rather than through it), may be taken to exemplify the use of simile-pattern in terms of worldly action to serve a distinct thematic purpose. In its simplest form it is used as a descriptive device, as reflecting the nature of action in particular cases in the narrative, as of Arthur dodging Grantorto's blows (V.xii.18)

[1]<u>Vide infra</u>, pp. 194 ff.

or Calepine beset by Turpine (VI.iv.1). Sometimes the emphasis is on the port safely reached, the relief and joy of a goal attained, as of Pastorella rescued at last (VI.xi.44) or Una returned to her freed parents, 'Where she enioyes sure peace for euermore,/As weather-beaten ship arriu'd on happie shore' (II.i.2). But even this has its grim parody in the simile applied to Una's presumed reunion with Redcrosse-Archimago (I.iii.31-32);[1] and the correspondence is recurring used to thicken the impression of the precariousness of experience, as of Arthur losing Florimell with the coming of night (III.iv.35), Guyon separated from the Palmer (II.vii.1) or the narrow escape of Redcrosse from the House of Pride:

> As when a ship, that flyes faire vnder saile,
> An hidden rocke escaped hath vnwares,
> That lay in waite her wracke for to bewaile,
> The Marriner yet halfe amazed stares
> At perill past, and yet in doubt ne dares
> To ioy at his foole-happie oversight:
> So doubly is distrest twixt ioy and cares
> The dreadlesse courage of this Elfin knight,
> Hauing escapt so sad ensamples in his sight.
> (I.vi.1)

Both the narrator (IV.iii.1) and Guyon use the correspondence to make a general statement about the troubled mortal state, Guyon's formulation especially appropriate in the context of the dialogue with Mammon as connoting both the general precariousness and, in its mercantile detail, the specific worldly application:

> Long were to tell the troublous stormes, that tosse
> The priuate state, and make the life vnsweet:
> Who swelling sayles in Caspian sea doth crosse,
> And in frayle wood on Adrian gulfe doth fleet,
> Doth not, I weene, so many euils meet.
> (II.vii.14)

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[1] Stanzas quoted supra, pp. 101-102.

As we have seen in the first Chapter, the mariner simile pushes up from the fiction in its final form as an image in worldly terms of the progress of the poem itself, taking an indirect course, drawn off by the varying currents of its several concerns and yet eventually reaching its goal.[1] Thus, through the pattern of this motif the 'real life' from which it is drawn, the action of the fiction which images this life, and the act of relating the two through artistic creation are pulled together to form a complex of connotation.

Mythology

Of the category of mythological similes those which may immediately spring to mind as being characteristically 'Spenserian' are decoratively descriptive ones in which we seem to see an almost Botticellian poise of limpid loveliness - the picture of Calidore, courtly paragon of Courtesy in the shepherd's weeds he wears for love of Pastorella

> That who had seene him then, would haue bethought
> Of Phrygian Paris by Plexippus brooke,
> When he the loue of fayre Oenone sought,
> What time the golden apple was vnto him brought.
> (VI.ix.36)

or Una surrounded by her rejoicing maidens:

> And them before, the fry of children young
> Their wanton sports and childish mirth did play,
> And to the Maydens sounding tymbrels sung
> In well attuned notes, a ioyous lay,
> And made delightfull musicke all the way,
> Vntill they came, where that faire virgin stood;
> As faire Diana in fresh sommers day
> Beholds her Nymphes, enraung'd in shadie wood,
> Some wrestle, some do run, some bathe in christall flood.
> (I.xii.7)

[1] Vide VI.xii.1 and related metaphoric formulations at I.xii.1,42.

Equally characteristic, however, are the euhemeristic uses of mythology as historical emblem or exemplum. Thus the narrator in excusing Artegall's weakness brackets Hercules with Samson and Antony as illustrious proof of the near-inevitability of the fault (V.viii.1-2), cites Bacchus and Hercules as predecessors of Artegall in exemplifying the rule of Justice (V.i.1-3) or draws in a group of Biblical, mythological and historical exemplars to expand Glauce's pacification of Scudamour into a larger didactic statement (IV.ii.1-3). Mythological simile is also used to emphasise broader patterns of analogy which pull across the poem. A central motif, for example, is that of the labours of Hercules which draws the quests of the various knights together through the parallels they make with the great mythic struggle. The motif is implicit in actions of the narrative which imitate parts of the Hercules myth but it is given more obvious point in the oblique articulation of the simile-analogy. Thus both Orgoglio's monster and the Blatant Beast are compared in simile to the Hydra (I.vii.17, VI.xii.32), Calidore leading forth the beast described in an analogy with Hercules and the captive Cerberus (VI.xii.35), Artegall captive to Radigund compared to Hercules made thrall by his love for Iola[1] (V.v.24) and the trials of the Redcrosse knight in the battle with the Dragon said to be greater than those of Hercules himself:

> Not that great Champion of the antique world,
> Whom famous Poetes verse so much doth vaunt,
> And hath for twelue huge labours high extold,
> So many furies and sharpe fits did haunt,
> When him the poysoned garment did enchaunt
> With Centaures bloud, and bloudie verses charm'd,
> As did this knight twelue thousand dolours daunt,
> Whom fyrie steele now burnt, that earst him arm'd,
> That erst him goodly arm'd, now most of all him harm'd.
> (I.xi.27)

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[1] As Spenser's Italianate mythology has it. Vide Variorum note on this stanza, FQ V, p.203-204 and cf. GL XVI.3.

To assess the importance of classical mythology in The Faerie Queene would require a study in itself, and to delineate with any clarity what we mean by 'myth' as applied to the poem as a whole yet another.[1] To the general reader a poem which includes, say, Merlin and the Lady of the Lake, Astraea, Night, Venus in her varied forms, Proetus and the Fates, alongside Saint George, Temperance and Chastity, and includes them serenely and meaningfully, is astonishing enough in itself. And in the Elizabethan poem out of the complex and dense matrix of Christian, classical and Celtic mythology spring the great new cosmic myths of the Faery narrative like those of the conception of Amoret and Belphoebe, the Garden of Adonis, and the conflict of Mutabilitie and the Gods and its reconciliation by Nature. Simile is one of the ways in which the Faery narrative points to itself as remaking old myth in a new poetic and ethical context. This may be seen on a small scale in the Phaeton-image from moralised mythology, the parable of pride and vainglory, as applied to Lucifera's vainglorious shining (I.iv.9)[2] and reappearing in the description of the Souldan and his runaway steeds:

> As when the firie-mouthed steeds, which drew
> The Sunnes bright wayne to Phaetons decay,
> Soone as they did the monstrous Scorpion vew,
> With vgly craples crawling in their way,
> The dreadfull sight did them so sore affray,
> That their well knowen courses they forwent,
> And leading th'euer-burning lampe astray,
> This lower world nigh all to ashes brent,
> And left their scorched path yet in the firmament.
> (V.viii.40)

[1]H.G.Lotspeich, for example, points out that for Spenser 'myth and poetry were...one and the same; the ancient poets were the myth-makers and the myth makers were poets', Classical Mythology in the Poetry of Edmund Spenser (Princeton,1932)p5.

[2]Stanza quoted infra, p. 119. Natalis Comes describes the Phaeton story as exemplifying unrecking and calamitous arrogance: 'Quod attinet ad mores, deprimere nonnullorum arrogantiam per haec voluerunt, qui nihil sibi non tribuunt, nihilque se nescire propter nobilitatem arbitrantur; quae arrogantia homines plerunque trahit in magnas calamitates', Mythologiae, sive explicationum fabularum libri decem (Venetiis, 1568), VI.i. p.169. (Noted by Lotspeich, op.cit., p.99)

Mythological simile, then, serves both to smooth the connection between the old myth and the new and to set off the new myth by juxtaposing its analogies in the old. The kind of connection it thus makes is characteristic of the whole tendency of analogy in the poem: to seem by accumulation jointless and yet still remain juxtaposition.

Nature

On the whole, simile from Nature operates in a continuously closer and more various relation to other secondary imagery and the larger images of the allegorical narrative than do the relatively simpler analogies of the other three categories. In the water, fire- and meteorological-motifs within this category we find a series of variations on the equation between the inner and outer landscape which is characteristic of the whole linguistic texture of the poem. The series of similes from the actions and movements of the heavens, for example, works in two related though distinguishable ways: first at the level of narrative description to express the violence of action in the terms of natural violence, as of Orgoglio's blow striking into the earth like a bolt of lightning (I.viii.9), and secondly to express the inner emotional event in the forceful topography of the natural analogy, as in Guyon's metaphorical diagnosis of Shamefastnesse's peculiar melancholy (II.ix.42) or the description of the suicidal despair arising from Timias' love for Belphoebe:

> ...That neither bloud in face, nor life in hart
> It left, but both did quite drye vp, and blast;
> As percing leuin, which the inner part
> Of euery thing consumes, and calcineth by art.
> (III.v.48)

This is straightforward enough; but in the fire-and water-motifs we find analogy qua analogy moving toward self-extinction in metaphor. The continuing metaphor of flaming courage is drawn out into the long emphatic simile of fire which describes Arthur rousing himself for the final effort to defeat Maleger (II.xi.32); and the particularity of simile-detail in the description of Malecasta's flames of desire 'Like sparkes of fire, which fall in sclender flex'(III.i.47) anatomises one side of the paradox of the flames of virtuous love and brutish lust drawn together in the narrator's later didactic formulation of the figure (III.iii.1). But motif appears much more frequently in simple metaphor and in the larger allegorical images which reflect it, the Dragon breathing flames, the wall of flame about the House of Busirane, the unslakable inner fire of Pyrochles and so on. The water-motif, again, demonstrates another direction in which analogy moves. It is used to express the terrifying force of action, as describing the Dragon's cry like the raging seas (I.xi.21) or comparing the struggle of the Witch's Beast(III.vii.34) and the attack of Maleger's troops to the wild face of uncontrollable flood-waters:

> And therewith all attonce at him let fly
> Their fluttring arrowes, thicke as flakes of snow,
> And round about him flocke impetuously,
> Like a great water flood, that tombling low
> From the high mountaines, threats to ouerflow
> With suddein fury all the fertile plaine,
> And the sad husbandmans long hope doth throw
> A downe the streame, and all his vowes make vaine,
> Nor bounds nor banks his headlong ruine may sustaine.
> (II.xi.18)

Other uses of water-simile in description of violent action - as of Guyon caught between the unreason of Huddibras and Sans loy as between two billows

on the sea (II.ii.24) or Paridell and Scudamour colliding in their rage like two great waves (IV.i.42) - are closely related to the mariner-series which we have already discussed. Though the motif as metaphor occurs extremely frequently throughout the poem - as in the description of Redcrosse with Duessa 'Pourd out in loosnesse on the grassie grownd' (I.vii.7) and many other figures of swimming in pleasure and lasciviousness, and it also has great prominence in the larger images of the allegorical narrative - like those of the enchanted spring, the sluggish pleasures of Phaedria's idle Lake, the languid sensuality of Cymochles and the liquid lasciviousness of the maidens in the Bower, it is only once used as simile to express these sinister sexual connotations by analogy, this in the picture of Belphoebe involuntarily fascinated by the dead Lust in his lake of gore:

> Yet ouer him she there long gazing stood,
> And oft admir'd his monstrous shape, and oft
> His mighty limbs, whilest all with filthy bloud
> The place there ouerflowne, seemd like a sodaine flood.
> (IV.vii.32)

And the other side of the water-motif as it symbolises the fruitful and lovely is completely assimilated to the allegorical images - the assembly of waters at the marriage of the rivers in Book IV, the union of Marinell with Florimell and the central cosmic conception of water and light as the vital principles expressed in the image of the birth of Amoret and Belphoebe - except for the mannered series of similes of tears like water streams[1] and the cliche of blood flowing like water[2] which may perhaps be supposed to be justified by the larger

[1] Similes at III.v.34; IV.viii.13; V.i.15; VI.viii.19.

[2] Similes at I.viii.10, x.27; IV.iii.28, vii.32; V.xi.31, xii.20; VI.i.37, iii.50.

image pattern. Thus the water-motif is polarised in two directions, one outward into the distinct thematic series of analogies in the mariner-motif and the other inward into the direct non-analogical forms of metaphor at the descriptive level, personification and other narrative motif.[1]

The ways in which analogy can give the effect of metaphor in closeness to narrative image and metaphor itself, while still preserving the full particularity of analogy may be seen in the series of similes whose content reflects the motif of growth and decay in nature. The special melancholy of change and decay which is so characteristically Spenserian is recurringly re-expressed throughout the poem through the various particularisations presented in this analogy, frequently actually growing out of metaphor. Thus the analogy expresses the tender precariousness of beauty, in the picture of Una's handmaids:

> Soone after them all dauncing on a row
> The comely virgins came, with girlands dight,
> As fresh as flowres in medow greene do grow,
> When morning deaw vpon their leaues doth light.
> (I.xii.6)

or in the first description of Arthur:

> Vpon the top of all his loftie crest,
> A bunch of haires discolourd diuersly,
> With sprincled pearle, and gold full richly drest,
> Did shake, and seem'd to daunce for iollity,
> Like to an Almond tree ymounted hye
> On top of greene Selinis all alone,
> With blossomes braue bedecked daintily;
> Whose tender locks do tremble euery one
> At euery little breath, that vnder heauen is blowne.
> (I.vii.32)

[1]For further discussion of the water and fire imagery in relation to personification vide infra, pp. 158 ff.

And an alteration of the emphasis of the figure gives the melancholy decay of Redcrosse rescued from Orgoglio's dungeon with 'all his flesh shronk vp like withered flowres' (I.viii.41), or the wounded Timias described in the terms of a deathly autumn:

> His locks, like faded leaues fallen to grownd,
> Knotted with bloud, in bounches rudely ran,
> And his sweete lips, on which before that stownd
> The bud of youth to blossome faire began,
> Spoild of their rosie red, were woxen pale and wan.
> (III.v.29)

A simple piquancy of description - as of Malbecco 'old, and withered like hay' (III.ix.5), a capacity for sexual allusion so easy and direct that explication is superfluous - as in the free-standing metaphor of Belphoebe's rose (III.v.51) or an incidental simile like that describing the battle between Radigund and Britomart,so violent

> that all in gore
> They trode, and on the ground their liues did strow,
> Like fruitles seede, of which vntimely death should grow.
> (V.vii.31)

- all these references are contained in the particular variations on the simple and conventional natural analogy. The figure is not simply repeated but reinvestigated and expanded into a pattern of related connotations as it is applied in one context after another. As Mr. Hamilton remarks, the image 'translates itself'[1] in the larger images of the Rose of love of the Bower and the story of Florimell and Pastorella, and the meanings generated through the reapplication of the trope in these various contexts and within the larger images enhance its central flowering in the mythic image of the Gardon of Adonis.

[1] _Structure of Allegory_, p.215.

In the similes from <u>animals</u> we see a still further modification of the relationship between analogy and the narrative-line. Here we find very clear patterns of connection emerging which make for an exaggerated and particularised extension not only of metaphor or specific allegorical image, but of the whole masque of violence which the struggles of the Faery narrative act out. The simplest and clearest sort of pattern which emerges is that of the connection made by a particular motif which draws together similar situations or actions. An example is the motif of a baited or trapped animal and the snapping savagery of the dogs which oppress him, used to describe situations of unfair or malicious attack and stressing the ignoble and mindless violence out of which these arise. Thus Britomart sees Redcrosse beset by the knights at Castle Ioyeous:

> Like dastard Curres, that hauing at a bay
> The saluage beast embost in wearie chace,
> Dare not aduenture on the stubborne pray,
> Ne byte before, but rome from place to place,
> To get a snatch, when turned is his face.
> (III.i.22)

A variation on the figure describes the mad melée of Paridell, Blandemour, Claribell and Druon into which Britomart, even as she tries to stop it, is drawn: this ignoble crew, like a mastiff having once tasted blood, cannot be withheld from their violence (IV.ix.31). Thus also Timias beset by the malicious cunning of Despetto, Defetto and Decetto is surrounded by dogs like the baited bull (VI.v.19), and in the description of Timias dodging the blows of Disdain's iron club, the figure is reversed, making the enemy the bull and Timias himself the mastiff, perhaps to suggest the ignoble deviousness to which Disdain can reduce his victim (VI.vii.47). And in general the motif is applied in contexts

where the diminishing effect is clear, as of Arthur oppressed by Turpine and his henchmen:

> And euermore that crauen cowherd Knight
> Was at his backe with heartlesse heedinesse,
> Wayting if he vnwares him murther might:
> For cowardize doth still in villany delight.
>
> Whereof whenas the Prince was well aware,
> He to him turnd with furious intent,
> And him against his powre gan prepare;
> Like a fierce Bull, that being busie bent
> To fight with many foes about him ment,
> Feeling some curre behinde his heeles to bite,
> Turnes him about with fell auengement;
> So likewise turnde the Prince vpon the Knight,
> And layd at him amaine with all his will and might.
> (VI.vi.26-27)

These and related analogies with animal violence run through the last Books like a stain, creating a continuing counterpoint and comment on the narrative action. In Book V, for example, their pattern connects through analogy the brute passions of men in society and the violence of beasts, and canvasses a whole strain which runs through social and personal life, extending the metaphoric motif of greed and hunger and drawing together the related violences of proud sexual passion in the personal sphere and hungry ambition in the social.[1]

In the final clear motif from among the natural images, we see a still further extension of the analogical process. On the allegorical level the light image is already a major and complex motif - Una as the light of Truth, her enemies bringing the forces of Night to bear against herself and her champion, Night obstructing Arthur's pursuit of Florimell, Belphoebe and

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[1]For more detailed discussion of this motif in Book V, vide infra, pp. 219-222.

Amoret daughters of the Sun and so on. But at the same time the conventional correspondences which the light-imagery suggests are continually questioned by the application of secondary imagery of the same motif in ironical descriptive contexts, serving to quality the original convention by yet another, that of the problems of appearance and reality. As will be discussed at some length later in the thesis,[1] the use of parodic equivalences both in the larger imagery and on the linguistic surface of the poem is a central technique in The Faerie Queene. Simile is a major mode in which the tensions and ambiguities of the metaphoric conventions are allowed to expand and thus thicken and render continually present the central theme of the relationship between what seems and what is. As an emblem of this technique we may take the allegorical image of the two Florimells, and the simile describing them which expresses in terms of the light-analogy the mind-staggering nature of the indistinguishable parody situation:

> As when two sunnes appeare in the azure skye,
> Mounted in Phoebus charet fierie bright,
> Both darting forth faire beames to each mans eye,
> And both adorn'd with lampes of flaming light,
> All that behold so straunge prodigious sight,
> Not knowing natures worke, nor what to weene,
> Are rapt with wonder, and with rare affright.
> So stood Sir Marinell, when he had seene
> The semblant of this false by his faire beauties Queene.
> (V.iii.19)

Thus there is the parody-light with which Lucifera, daughter of Pluto and Proserpine Queen of Hell, shines. Were it not for the signal in the last line of the introductory description of Lucifera we might confuse her with Mercilla or the Gloriana who shines forth so brightly in the praise of her knights:

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[1] Vide infra, pp. 183 ff.

High aboue all a cloth of State was spred,
And a rich throne, as bright as sunny day,
On which there sate most braue embellished
With royall robes and gorgeous array,
A mayden Queene, that shone as Titans ray,
In glistring gold, and peerelesse pretious stone:
Yet her bright blazing beautie did assay
To dim the brightnesse of her glorious throne,
As enuying her selfe, that too exceeding shone.

But the simile of the next stanza takes up the suggestion of prideful evil and expands it in terms of an iron variation of the light image:

Exceeding shone, like Phoebus fairest childe,
That did presume his fathers firie wayne,
And flaming mouthes of steedes vnwonted wilde
Through highest heauen with weaker hand to rayne;
Proud of such glory and aduancement vaine,
While flashing beames do daze his feeble eyen,
He leaues the welkin way most beaten plaine,
And rapt with whirling wheeles, inflames the skyen,
With fire not made to burne, but fairely for to shyne.
(I.iv.8-9)

Thus such diverse characters as Una, Gloriana, Amoret, Lucifera and the lascivious maidens in the Bower are described in similes of the dawn or the morning-star;[1] the description in terms of the objective loveliness of nature draws them together by their beauty while at the same time insisting tacitly on the terrific ambiguities of appearances and the difficulty of rightly distinguishing by them. While maintaining the conventional equivalence light-truth-beauty in the many similes of light applied to Una, Britomart, Amoret and Belphoebe, Gloriana, Mercilla, Fidelia and others, similar figures used parodically insist on the other side of the picture; light as pride and vanity, as dazzling deception, as lasciviousness dangerously endowed with the full powers of seeming beauty, as of the brilliant effect of the false Florimell:

[1] I.xii.21, II.ix.4, IV.x.52, I.iv.16, II.xii.65 respectively.

For all afore that seemed fayre and bright,
Now base and contemptible did appeare,
Compar'd to her, that shone as Phebes light,
Amongst the lesser starres in euening cleare.
(IV.v.14)

By this continued reapplication of the basic analogy in ironically related contexts the language of the poem draws out the shades and confusions of a complex of connotation more dense and devious than the convention from which they spring might suggest.

This parodic use is only a part of the effect of the pattern of light-simile. It is used, for example, to stress significance in narrative description and action through enlisting the reader's own reaction as observer of the natural landscape. The similes of light which spring immediately to mind as being eminently praiseworthy for their visual quality on the old poet's-poet criteria are also time and again those which draw forth a richer significance through the description. In the classically Spenserian 'visual' effect 'a litle glooming light, much like a shade' (I.i.14) the simile form itself, pivoting on 'like', brings out the irony of erroneous perception: one sees and does not see. Or the visual aptness of the picture of the wild nervous glittering of the sun on moving water fixes in a simile equivalence the character of the wildly noble madness of Pyrochles (II.v.2); or the human particularity of reference in the 'visual' image draws out the frisson of the sinister in describing the quality of light in Mammon's Cave:

...for vew of chearefull day
Did neuer in that house it selfe display,
But a faint shadow of vncertain light;
Such as a lamp, whose life does fade away:
Or as the Moone cloathed with clowdy night,
Doth shew to him, that walkes in feare and sad affright.
(II.vii.29)

Thus also the varying particularities of detail in the light-analogy merge the loveliness of woman, not only with a single symbolic light, but with the changing effects of light in nature as we perceive it, as of Pastorella 'whose sad mournefull hew/Like the faire Morning clad in misty fog did shew' (VI.xi.3):

> Her louely light was dimmed and decayd,
> With cloud of death vpon her eyes displayd;
> Yet did the cloud make euen that dimmed light
> Seeme much more louely in that darknesse layd,
> And twixt the twinckling of her eye-lids bright,
> To sparke out litle beames, like starres in foggie night.
> (VI.xi.21)

The capacity for expansion into detail given by the analogy allows that the allegorical personages be merged not merely with the archetypes but with what one critic has described as 'relicts of sensation',[1] formalised equivalents of the reader's particular experience of natural events. The light-series thus exemplifies the full capacity of the simile-world to create perspective through patterns of juxtaposition while still exploiting the particularities of reference which are circumscribed by these patterns in a pervasive decorum of formalisation.

In his essay on Dante, T.S. Eliot quotes a simile describing the crowd in Hell who squint through the gloom at Dante and his guide, knitting their brows 'like an old tailor peering at the eye of his needle'.[2] This, Eliot remarks, is the type of secondary imagery best suited to allegory; its purpose is 'solely to make us <u>see more definitely</u> the scene which Dante has put before us in the preceding lines'.[3] In Spenser's allegorical context, however,

[1] I.A. Richards' formulation is applied to Spenser's secondary imagery by C.R. Sonn, 'Spenser's Imagery', <u>ELH</u>, XXVI (1959), 159.

[2] The lines are as follows: 'e sì ver noi aguzzevan le ciglia,/ come vecchio sartor fa nelle cruna'; quoted by Eliot, <u>Selected Essays</u> (London, 1958), p.243.

[3] <u>Ibid</u>., p.244.

simile, in general, is used primarily to expand rather than to describe the thing compared in specific visual detail. While it would be an injustice to disregard the specific beauties and apt applications of detail in simile, it is, as this consideration has indicated, through the moulding of particularity into patterns of juxtaposition and connotation that the content of analogy has its major effect in The Faerie Queene.

(iii)

> As well to a good maker and Poet as to an excellent perswader in prose, the figure of Similitude is very necessary, by which we not onely bewtifie our tale, but also very much inforce & inlarge it. I say inforce because no one thing more preuaileth with all ordinary iudgements than perswasion by similitude.[1]

> Now for similitudes, in certaine printed discourses, I thinke all Herbarists, all stories of Beasts, Foules, and Fishes are rifled vp, that they come in multitudes to waite vpon any of our conceits; which certainly is as absurd a surfet to the eares as is possible: for the force of similitude not being to prooue anything to a contrary Disputer but onely to explane to a willing hearer, when that is done, the rest is a most tedious pratling, rather ouer-swaying the memory from the purpose whereto they were applyed then any whit informing the iudgement, already eyther satisfied, or by similitudes not to be satisfied.[2]

The idea that simile in poetry works in exactly the same argumentative way as oratorical comparison is indeed an oversimplification which Sidney does well to attack so violently, but we may see the important point about Spenser's use of analogy in The Faerie Queene as lying somewhere between these two Elizabethan 'functional' formulations. As the first part of this chapter has attempted to show, similitude in the poem works to 'inforce' in a general way by building up a rhetoric of analogy which itself helps to create a 'willing

[1] Puttenham, op.cit., p.240.

[2] Sidney, Apologie, pp. 202-203.

hearer' for the far-reaching analogies of the allegory as a whole. A rich obliqueness of narration in which the reader is frequently left with the comparison rather than the thing compared uppermost in his mind, continuously on the surface of the narration sets the pattern for an appreciation of the larger analogies which that narration finally generates.

In addition, this pattern works to 'inlarge' the nature of the poem's basic rhetoric by increasing its material scope of reference, expanding and thickening its metaphoric surface and creating patterns of motif which enhance and reinforce the larger images of the related narrative. The relationship which emerges is a complex one. The narrative action is itself an image, so that with the addition of secondary imagery we have a series A (paraphrasable significances) is like B (Faery narrative) which is in turn like C (patterns of secondary analogy); and, as we have said, in the process of reading the series is basically reversed, to become (B like C) is A. As the survey of simile-content has shown C is not unrelated to the basic A-B equivalence: similes of growth and decay, natural violence, light and so on both reinforcing and reflecting the larger allegorical images to which they are connected. Thus secondary imagery ties together those parts of the narrative which are not explicitly related in the allegorical scheme and continuously reinterprets the romance narrative in terms of minor patterns of the larger imagery.

Whether the relationship between simile and narrative is primarily analogical or virtually seamless and metaphoric is a moot point. But perhaps we may say, without frivolity or obscurantism, that the mootness here _is_ the

point. On the one hand, the cumulative effect of formalisation of the material of secondary imagery within an extended rhetoric of simile is to make analogy such a habit of mind that the edges between compared things become blurred; the close interrelation of simile-motifs, surface metaphor and larger allegorical imagery intensifies this process. Yet at the same time the pausing syntax of simile reminds the reader that he is drawing analogies; and the particularity of reference of the similes from a Nature which has little prominence in the narrative itself as landscape in the conventional objective sense, the use of patterns of parody-analogies, the series of exemplum- and analogical-uses of mythological simile and the reference through analogy to the Elizabethan world itself all serve again to stress the fact that the poem is continually juxtaposing, not sliding through metaphor. On the whole, through its use of simile _The Faerie Queene_ contrives to hold its reader in a limbo-state between conscious and natural perception of interrelations, a verbal balancing-act comparable to the management of tone through a complex narrative _persona_ which we have already discussed. It is this kind of poise which keeps the reader alert to perceive and judge as he reads at the same time as it prevents him from becoming a mere allegorical puzzle-solver by allowing him to participate naturally and fully in the growth of a new and forceful allegorical imagery out of the conventions of poetic language.

THE VISUAL

> After reading a canto of Spenser two or three days ago to an old lady, between seventy and eighty years of age, she said that I had been showing her a gallery of pictures.[1]

Many commentators on the technique of The Faerie Queene have agreed with Pope's old lady in viewing Spenser as the 'painterly' poet *par excellence*. In attempting to suggest the quality of the pictures in his verbal gallery criticism has surrounded itself with clouds of pictorial association. A representative exercise of this pleasurable critical pastime is Leigh Hunt's catalogue in Imagination and Fancy, a gallery of descriptive passages from The Faerie Queene labelled with their pictorial evocations: here Raphael, Correggio, Michelangelo, Giulio Romano, Titian, Guido Reni, Salvator Rosa, Rembrandt, Poussin and Claude, among others, are invoked to demonstrate the power and variety of the poet's skill in creating pictures.[2] More recent critics have curbed this associative fancy by drawing their connections within a more limited and historically responsible iconographical perspective. Thus the relation of Spenser's method of personification to the mediaeval pictorial tradition has been emphasised, and the growth of his allegorical method out of the pervasive visual and allegorical habit of mind of his time has been discussed with particular emphasis on the decorative arts, the masque, and the beginnings of the emblem-cult in the late sixteenth century.[3]

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[1] Pope as recorded in Spence's Anecdotes, quoted by Leigh Hunt, Imagination and Fancy (London, 1846), p.104.

[2] 'A Gallery of Pictures from Spenser', *op.cit.*, p.103 ff.

[3] For discussion of some particular instances of the relation of Spenser's visual images to mediaeval illumination *vide* R. Tuve, 'Spenser and Some Pictorial Conventions, with Particular Reference to Illuminated Manuscripts', SP, XXXVII

(contd. on next page)

Recently, also, there has been a questioning of the precise meaning of terms like 'visual' and 'painterly' as applied to Spenser's poetry. Some of this criticism still operates within the old framework of a general conception of what is and is not 'painterly' in poetic description. Thus Mr Gottfried remarks that there is little sense of plastic composition in the pageants of The Faery Queene:

> Each of them consists of a series of separate groups or single figures, and Spenser's eye does not embrace the movement of the whole; he sees them one by one, as if they were passing by outside a narrow door.[1]

But the most interesting of recent considerations go deeper into the verbal texture of the poem, questioning the use of visual detail in a primarily 'decorative'way as an end in itself, as does Miss Freeman's consideration of secondary imagery in the perspective of the relation between the 'eye of sense' and the 'eye of understanding' in the emblematic method,[2] or Miss Tuve's re-examination of the relationship between picture and significance involved in the Renaissance concept ut pictura poesis.[3] Miss Tuve sums up the modern reaction against the tendency epitomised by Leigh Hunt in concluding that

> no greater violence to the poetry of Spenser could be done than by separating the two [generalised abstraction and pictorial imagination], to turn the poem into one vast picture gallery.[4]

(contd. from previous page)
(1940), pp.149-176. Spenser's visualisations are discussed in the context of pageant and masque by E. Welsford, The Court Masque, A Study in the Relationship between Poetry and the Revels (Cambridge, 1927), pp. 301-307 and passim. R.Freeman considers Spenser's personifications in relation to those of the emblem books in English Emblem Books (London, 1948), pp. 101-113 and passim.

[1]R. Gottfried, 'The Pictorial Element in Spenser's Poetry', ELH,XIX (1952), p.211.

[2]The phrases are from Wither's A Collection of Emblemes (1635), quoted by Miss Freeman, op.cit., p.90.

[3]R. Tuve, Elizabethan and Metaphysical Imagery (Chicago, 1961), especially Chapter III.

[4]Ibid., p.59.

The manipulation of the visual in one form or another is clearly crucial to the allegorical technique of The Faerie Queene. The Faery fiction is generated by a visualising imagination which presents abstract concepts in personified form against a rhetorical and visual background specifically arranged to project their significances. This is a complex matter and not amenable to anything like complete exploration in this thesis. In the following discussion, we may only very briefly explore the problem, working with Miss Tuve's conclusion in mind. Thus in the first section of this chapter we shall attempt to suggest the quality and function of visual detail in description in the poem by examining its manipulation in several specific passages. In the remainder of the chapter we shall want to consider the relation between personification as an allegorical method and the visual, and thence the repercussions of a personifying and visualising habit of mind on the metaphorical surface of the narration.

(i)

The decorative texture of The Faerie Queene has often been remarked, usually with special reference to those sections of it which are cast in the form of actual decorative designs, digressive pictures-in-words seemingly offered solely to gladden the eye of the pictorial imagination. The great set pieces of the tapestry-descriptions spring immediately to mind as evidence of the irresistible preoccupation with the statically pictorial which drew Spenser away from his narration. To begin a consideration of the visual as a principle of the poem's technique we may take a close look at the nature and

structure of visual detail in these passages.

In the description of the Venus and Adonis tapestries, the 'costly clothes of <u>Arras</u> and of <u>Tours</u>' of the Castle Ioyeous (III.i.34-38) the details of the story are first presented in a chronological summing-up:

> First did it shew the bitter balefull stowre,
> Which her assayd with many a feruent fit,
> When first her tender hart was with his beautie smit.
>
> Then with what sleights and sweet allurements she
> Entyst the Boy, as well that art she knew,
> And wooed him her Paramoure to be ...
> (st. 34-35)

The description then moves into a linear sequence of detail, as if the eye were in fact passing over the succeeding stages of the design through which the story unfolds itself: 'Now making girlonds of each flowre that grew, ... Now leading him into a secret shade...' (st. 35). But as the tense change has suggested, the imagination has already taken off from the purely visual into involvement in the action described; and the change in the next stanza into the imperfect gives the sense that the passage is describing a series of events witnessed by the speaker himself in the past.

> And whilst he slept, she ouer him would spred
> Her mantle, colour'd like the starry skyes,
> And her soft arme lay vnderneath his hed,
> And with ambrosiall kisses bathe his eyes;
> And whilest he bath'd, with her two crafty spyes,
> She secretly would search each daintie lim,
> And throw into the well sweet Rosemaryes,
> And fragrant violets, and Pances trim,
> And euer with sweet Nectar she did sprinkle him.
> (st. 36)

The next stanza completely deserts the visual to pass into psychological narration, with the speaker's involvement emphatically expressed in the <u>erotema</u>

of the Alexandrine:

> So did she steale his heedelesse hart away,
> And ioyd his loue in secret vnespyde.
> But for she saw him bent to cruell play,
> To hunt the saluage beast in forrest wyde,
> Dreadfull of daunger, that mote him betyde,
> She oft and oft aduiz'd him to refraine
> From chase of greater beasts, whose brutish pryde
> Mote breede him scath vnwares: but all in vaine;
> For who can shun the chaunce, that dest'ny doth ordaine?
> (st. 37)

In the last stanza the visual is returned to with an ecphonesis which calls the reader back sharply from reverie to sight; and the Alexandrine completes the visual framework with a reference to the skill of the craftsman:

> Lo, where beyond he lyeth languishing,
> Deadly engored of a great wild Bore,
> And by his side the Goddesse groueling
> Makes for him endlesse mone, and euermore
> With her soft garment wipes away the gore,
> Which staines his snowy skin with hatefull hew:
> But when she saw no helpe might him restore,
> Him to a dainty flowre she did transmew,
> Which in that cloth was wrought, as if it liuely grew.
> (st. 38)

Thus, in this passage visual detail is only a starting point or a framework for other kinds of description and connotation. The quality of the visual detail is not primarily 'painterly' but rather formal. In stanza thirty-six, for example, it is the outline of movement which we 'see' rather than flat areas of colour: the curve of Venus' arm under Adonis' head, the flowers thrown into the well. Even the detail of colour as expressed through the simile works in an oblique way: rather than first seeing Venus' robe as deep blue with glittering touches of gold we pass from the beauty of the night sky to the thing itself. In addition, the strongly operative words in the stanza have a different kind of sensuous connotation: 'soft', 'ambrosiall', 'bath'd', 'sweet',

'fragrant'. It is, of course, possible that the poet worked from a memory of a tapestry or painting he had seen,[1] but his art here far exceeds a mere transcription of visual sensations through the suggestive powers of vagueness of visual reference, the 'relicts' of other types of sensation, and the forms of emotion which the verbal medium allows him to introduce.

(III.xi.28-46)

In the description of the tapestries of the House of Busirane, the sinister animation of the crafted thing is stressed - the thread of gold in the weave lurks 'As faining to be hid from enuious eye' and shows itself like the winding snares of a snake (st. 28). The description also returns frequently to the craft of the design itself. Yet even these latter reminders are cast in a directly personal form to give the sense that the narrator himself is an entranced spectator, and they continually refer to the vividness of the depiction, to stress the way the artifice expressing the reality, much as this is done in the description of a painting in the Arcadia:

> There was Diana when Actaeon saw her bathing, in whose cheeks the painter had set such a colour, as was mixed between shame and disdain: and one of her foolish nymphs, who weeping, and withal lowring, one might see the workman meant to set forth tears of anger.[2]

Thus the narrator of Europa:

> Ah, how the fearefull Ladies tender hart
> Did liuely seeme to tremble,when she saw
> The huge seas vnder her t'obay her seruaunts law.
> (st. 30)

or of the shepherds watching Ganymede being carried off by Jove, where the effect is expressed in terms of movement and sound:

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[1]Leicester possessed several mythological paintings, and there is a 'Venus and Adonis' mentioned in the Lumley inventory (1590). Vide J. Buxton, Elizabethan Taste (London, 1963), pp. 101, 97.

[2]Quoted in Buxton, op.cit., p.107.

> Wondrous delight it was, there to behould,
> How the rude Shepheards after him did stare,
> Trembling through feare, least down he fallen should,
> And often to him calling, to take surer hould.
> (st. 34)

or of Leda and the Swan where the strong subjective cast of the expression combines with close visual detail to make the picture come vividly alive (st. 32). The description is heightened further in non-visual terms through its rhetorical context - in the narrator's apostrophe to Apollo which pulls through a stanza and a half (st. 36-37), his parenthetical questions and exclamations (st. 43, 45), and the attribution of speech to Cupid which interrupts the description of the amours of Jove as depicted in the tapestry:

> Whiles thus on earth great *Ioue* these pageaunts playd,
> The winged boy did thrust into his throne,
> And scoffing, thus vnto his mother sayd,
> Lo now the heauens obey to me alone,
> And take me for their *Ioue*, whiles *Ioue* to earth is gone.
> (st. 35)

The effect of this sort of expansive departure from the strictly visual is to make for a small shock when the visual framework reasserts itself in the midst of the catalogue of Apollo's amatory adventures:

> But for those two, and for his owne dear sonne,
> The sonne of Climene he did repent,
> Who bold to guide the charet of the Sunne,
> Himselfe in thousand peeces fondly rent,
> And all the world with flashing fier brent;
> So like, that all the walles did seeme to flame.
> (st. 38)

All this is not to argue that the tapestry descriptions are radically non-visual. Their painterly aspects are clear, especially in the House of Busirane series - as in the elaborate inset *descriptio* of Neptune pictured

in his chariot on a sea flaming with gold and 'white fomy creame' (xi.40-41) - where the establishment of a sense of ornate artifice is important structurally in modulating the tone of the narration towards the formalised visualisation of the Masque of Cupid, the mysterious emblematic picture of Amoret with 'deathes owne image figurd in her face' and the horrid dumb-show of her wound (xii.19-21). But the discussion has suggested some of the ways in which poetic language 'passeth Painter farre' by manipulating visual detail. These passages are, in a sense, giant similes, allusive expansions from the narrated action cast in the economical and emphatic framework of formal visual modes.

In the narration itself the emphasis is reversed, the narrator's voice as witness to action being the basic mode of description, not the expansion from it; but we may see the visual detail asserting itself in a pattern which punctuates action in a rhetoric of description which, as we have mentioned, frequently moves toward result expressed in terms of static aesthetic detail:

> Therewith they gan, both furious and fell,
> To thunder blowes, and fiersly to assaile
> Each other bent his enimy to quell,
> That with their force they perst both plate and maile,
> And made wide furrowes in their fleshes fraile,
> That it would pitty any liuing eie.
> (I.vi.43)

> In whose white alabaster breast did sticke
> A cruell knife, that made a griesly wound
> From which forth gusht a streme of gorebloud thick,
> That all her goodly garments staind around,
> And into a deepe sanguine dide the grassie ground.
> (II.i.39)

Right in the flanke him strocke with deadly dreare,
That the gore bloud thence gushing grieuously,
Did vnderneath him like a pond appeare,
And all his armour did with purple dye.
(V.xii.20)

We may illustrate the use of intensification of visual detail as a structural principle in the narration on a larger scale in the description of the assembly of water-gods and rivers at the marriage of the Thames and the Medway (IV.xi.11-53). Here the patterned use of strongly visualised detail forms a framework for the description as a whole. The passage opens with a detailed description of Neptune and Amphitrite:

First came great Neptune with his threeforkt mace,
That rules the Seas, and makes them rise or fall;
His dewy lockes did drop with brine apace,
Vnder his Diademe imperiall:
And by his side his Queene with coronall,
Fair Amphitrite, most diuinely faire,
Whose yuorie shoulders weren couered all,
As with a robe, with her owne siluer haire,
And deckt with pearles, which th'Indian seas for her prepaire.
(st.11)

In approximately the middle of the description comes a picture of Thames (st.27), and the climax of the procession comes in the description of the bride herself, limpidly beautiful in its detail:

Then came the Bride, the louely Medua came,
Clad in a vesture of vnknowen geare,
And vncouth fashion, yet her well became;
That seem'd like siluer, sprinckled here and theare
With glittering spangs, that did like starres appeare,
And wau'd vpon, like water Chamelot,
To hide the metall, which yet euery where
Bewrayd, it selfe, to let men plainely wot,
It was no mortall worke, that seem'd and yet was not.

Her goodly lockes adowne her backe did flow
Vnto her waste, with flowres bescattered,
The which ambrosiall odours forth did throw

> To all about, and all her shoulders spred
> As a new spring; and likewise on her hed
> A Chapelet of sundry flowers she wore,
> From vnder which the deawy humour shed,
> Did tricle downe her haire, like to the hore
> Congealed litle drops, which doe the morne adore.
> (st. 45-46)

After the introductory stanzas on Neptune and Amphitrite the procession continues with the retinue of sea-gods, almost entirely unvisualised, with only the odd detail of colour. Then comes the catalogue of the rivers themselves, described not as personifications in a procession but in terms of their real topographical characteristics:

> And after him the famous riuers came,
> Which doe the earth enrich and beautifie:
> The fertile Nile, which creatures new doth frame;
> Long Rhodanus, whose sourse springs from the skie;
> Faire Ister, flowing from the mountaines hie;
> Diuine Scamander, purpled yet with blood
> Of Greekes and Troians, which therein did die;
> Pactolus glistring with his golden flood,
> And Tigris fierce, whose streames of none may be withstood.
> (st. 20)

Throughout the passage the rivers slide between simple personification, visualised personification and this kind of topographical or associative detail. There are the clear though unvisualised personifications of folk-myth, as the six knights for the six rivers 'drowned' by the Humber (st. 37-38) or the three sons of Rheusa by the Giant Blomius (st. 42-43), and also personifications like the Stoure and the Rother where some topographical detail is metamorphosed into the visual detail of personification and some left unpersonified:

> And there came Stoure with terrible aspect,
> Bearing his sixe deformed heads on hye,
> That doth his course through Blandford plains direct,
> And washeth Winborne meades in season drye.

Then came the Rother, decked all with woods
Like a wood God, and flowing fast to Rhy
(st. 32, 33)

Similarly the descriptive detail of rivers 'crowned' with their towns is once used figuratively of the Ouse and Cambridge (st. 34) and once as a visualised detail of personification in the picture of the Thames himself:

And on his head like to a Coronet
He wore, that seemed strange to common vew,
In which were many towres and castels set,
That it encompast round as with a golden fret.[1]
(st. 27)

These and other variations are contained by the rhetoric of the procession - 'Then came...Next after...' - and by the sense of pictorial grandeur given by the stanzas which do contain strongly visual personified detail. Thus the use of visual detail as a groundplot for description gives structure and vividness to the catalogue of waters without making it so statically pictorial that freedom of reference and allusion are sacrificed.

Having established some of the ways in which visual detail is manipulated in the general texture of the narration, we may now turn to its specific use as setting for narrative action. Contrary to much opinion, Spenser is scarcely an irresponsible describer. It is only very infrequently that the poet uses visual detail to sketch in background as such without setting it in a context of statement or metaphorical implication which expands its function from the purely visual. There is, of course, the occasional piece of description which seems meant primarily for the eye:

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[1]This is also a topographical detail in its reminiscence of the coronet-like clusters of towers which represent towns and cities on Saxton's county-maps of the period. Noted by Osgood, Variorum, FQ IV, p.253.

> So forth they rowed, and that Ferryman
> With his stiffe oares did brush the sea so strong,
> That the hoare waters from his frigot ran,
> And the light bubbles daunced all along,
> Whiles the salt brine out of the billowes sprong.
> (II.xii.10)

This detail prettily fills in a space in the allegorical progress to the Bower of Bliss, but to the reader in tune with Spenser's customary use of the visual as background it stands out with a 'descriptiveness' which might pass unnoticed in a less functional describer. Much more characteristic of this sort of scene-setting description is the fearful animation of the Whirlpool of Decay in the same passage:

> Whose circled waters rapt with whirling sway,
> Like to a restlesse wheele, still running round,
> Did couet, as they passed by that way,
> To draw their boate within the vtmost bound
> Of his wide Labyrinth, and then to haue them dround.
> (II.xii.20)

Here the visual details are cast in the framework of a personification-metaphor and the visualised background animated with sinister motive. There is, of course, a specific allegorical intention here, landscape is being used as an image of moral threat. But throughout the texture of the poem's visualised background we may feel the pull of this sort of animation. It is present in both the 'good' and the 'bad' gardens and recurs in the use of transferred epithet: action takes place not in a context of objectively visualised nature but in one of 'breathing fields', 'wearie ways' and 'deceiptfull shades'. The continuing technique of describing things in terms of their effects increases the sense of background impinging on action. Thus Scudamour and Britomart find the entrance to the House of Busirane filled with flames:

> A flaming fire, ymixt with smouldry smoke,
> And stinking Sulphure, that with griesly hate
> And dreadfull horrour did all entraunce choke,
> Enforced them their forward footing to reuoke.
> (III.xi.21)

The sense of motive in 'hate' and of effect in 'horrour' are as important to the effect here as the details which describe what the knights actually see. A related effect is contrived by setting descriptive detail in a context of irony:

> And now they nigh approched to the sted,
> Where as those Mermayds dwelt: it was a still
> And calmy bay, on th'one side sheltered
> With the brode shadow of an hoarie hill,
> On th'other side an high rocke toured still,
> And twixt them both a pleasant port they made,
> And did like an halfe Theatre fulfill:
> There those fiue sisters had continuall trade,
> And vsd to bath themselues in that deceiptfull shade.
> (II.xii.30)

Even out of its allegorical context this description breathes threat. The details of the description in the first six lines are ironically qualified by the 'Theatre'-simile and the word 'trade', the force of which reappears in the epithet 'deceiptfull' when direct descriptive detail is returned to in the last words of the stanza.

These ways of sketching in background on a minor scale are enlarged and elaborated in the set-pieces of descriptive background for crucial allegorical encounters. In the full-blown descriptio (I.ix.33-36) which introduces Redcrosse's encounter with Despair, for example, the climactic series of visual detail is the objective correlative of the terror which Redcrosse has experienced indirectly in Trevisan's hysterical report. The description opens with a briefly sketched in picture of the situation of Despair's cave:

> Ere long they come, where that same wicked wight
> His dwelling has, low in an hollow caue,
> Far vnderneath a craggie clift ypight,
> Darke, dolefull, drearie, like a greedie graue,
> That still for carrion carcases doth craue:
> On top whereof aye dwelt the ghastly Owle,
> Shrieking his balefull note,which euer draue
> Farre from that haunt all other chearefull fowle;
> And all about it wandring ghostes did waile and howle.
> (st. 33)

Here visual detail is continually reinforced by rhetorical skill: the impression of mournful desolation comes as much through the repeated assonances and alliterations within the lines and the grim animation lent by the personification-metaphor in the simile, as through specific visual detail. The next stanza intensifies the use of visual detail, giving an emblematic picture of Despair's depradations: the ragged rocky landscape, its stunted trees leafless and without fruit acting as the makeshift gallows for Despair's victims whose carcases lie scattered at their feet. At this point the nature of what is seen is characteristically given emphatic form in its effect, Trevisan's attempted flight 'for dread and dolefull teene' (st. 34). The visual detail becomes thicker in the picture of the 'man of hell' himself and this, spanning the stanza-break, leads into the picture of the still warm corpse which climaxes the description:

> That darkesome caue they enter, where they find
> That cursed man, low sitting on the ground,
> Musing full sadly in his sullein mind;
> His griesie lockes, long growen, and vnbound,
> Disordred hong about his shoulders round,
> And hid his face; through which his hollow eyne
> Lookt deadly dull, and stared as astound;
> His raw-bone cheekes through penurie and pine,
> Were shronke into his iawes, as he did neuer dine.

> His garment nought but many ragged clouts,
> With thornes together pind and patched was,
> The which his naked sides he wrapt abouts;
> And him beside there lay vpon the gras
> A drearie corse, whose life away did pas,
> All wallowd in his owne yet luke-warme blood,
> That from his wound yet welled fresh alas;
> In which a rustie knife fast fixed stood,
> And made an open passage for the gushing flood.
> (st. 35-36)

This emblematic picture is the point toward which the whole visualisation has been moving; it is the 'piteous spectacle, approuing trew/The wofull tale that Treuisan had told', which finally moves Redcrosse to action. It is thus not so much the setting itself which is important but the sense of its climactic movement toward an emblematic centre.

Thus the visualisation of setting becomes most technically elaborate when it has most thematic importance. Book II, for example, is particularly remarkable for its set-pieces of 'background' for action: here sight itself is both a mode of knowing (in the Castle of Alma description) and a mode of temptation (in the Bower of Bliss) - and, in the Mammon episode, something between these two.

In the visit to the Castle of Alma (II.ix) the visual is used simply as an enlarged ideogram of the real, through which Guyon and the reader are expected to learn as by 'visual aids'. But the visual framework is from the beginning left open-ended. Thus the first part of the description gives the impression of pictorial terms while its real burden is expansive allusion cast in the rhetoric of emotion:

> First she them led vp to the Castle wall,
> That was so high, as foe might not it clime,
> And all so faire, and fensible withall,

> Not built of bricke, ne yet of stone and lime,
> But of a thing like to that AEgyptian slime,
> Whereof king Nine whilome built Babell towre;
> But O great pitty, that no lenger time
> So goodly workemanship should not endure:
> Soone it must turne to earth; no earthly thing is sure.
> (st. 21)

This expansion in turn leads into a complex numerological formulation (st. 22), visualisable, if at all, not in the clear architectural framework of the castle-body equivalence but as a related visual emblem on the lines of Virtuvian man.[1] Similarly, throughout the description the visual outline is not left to do all the didactic work; supplementing the nursery-book gigantism of the visualisation itself is a strong strain of evaluative language which stresses the right-order and goodly form of what the Castle presents directly to the eye. The gates of the Castle are 'placed seemly well' (st. 23); the vine of the porch inclines over the gates 'with comely compasse, and compacture strong/ Neither vnseemely short, nor yet exceeding long' (st. 24). The twice sixteen warders do 'obeysaunce, as beseemed right' as Alma passes by them with her guests - visually a ludicrous spectacle if we are keeping the diagram of the body in the mind's eye. Appetite knows 'how to order without blame' (st. 28) and the Porter within the Barbican keeps seemly order:

> Day and night duely keeping watch and ward,
> Nor wight, nor word mote passe out of the gate,
> But in good order, and with dew regard
> (st. 25)

This sense of order and right pattern which overrides the particular visualisations

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[1]Mr Fowler draws attention to what he calls 'the remarkable polyvalency of...meaning' in these lines: 'While not among Spenser's greatest, they nevertheless represent a tour de force of ambiguity, for they can simultaneously be approached either as an architectural description of the human body, or as generally allusive arithmology, or as step by step instructions for a specific geometrical construction or arithmetical operation,' op.cit., p.260.

of the parts of the Castle is, on Mr Fowler's numerological reading of the Canto, further reflected in the ordered arrangement of the description itself into groups of stanzas which reflect the quadrate sixteen, symbolic of virtue.[1] Thus the simplicity of the visual presentation is supplemented on all levels by non-visual modes of expression.

In the final Canto of the Book the visual is used as an image of sensual temptation; where sight becomes least figurative, the pattern of manipulation of visual detail becomes most 'dramatic'.[2] In this passage the visual is manipulated in a slowly mounting pattern of density of detail and reflects dramatically at this basic level of descriptive texture the increasing hold of what Guyon _sees_ over his mind and sensibilities. There is, of course, throughout the passage a continuing use of visual detail in personification: Genius dressed in loose garments, holding his charmed staff and 'mighty Mazer bowle' (st. 46, 48-49), - Excesse in her wanton garments pressing the grapes into her golden cup (st. 55-56), the artfully coloured fruit of the vine in the porch (st. 54). But there is a perceptible movement in the description of setting from the more to the less vaguely visualised. The first stage is vague generalising description largely in terms of effect:

> Thence passing forth, they shortly do arriue,
> Whereas the Bowre of _Blisse_ was situate;
> A place pickt out by choice of best aliue,
> That natures worke by art can imitate:

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[1]Fowler divides the Canto at st. 17 and 45 making an arrangement 16-28-16. For full discussion of the arrangement _vide_ his table and explication, _op.cit._, p.287-288.

[2]The visual here is of course strongly influenced by a strain of predominantly non-visual metaphor which creates the sense of an evilly animated nature and by the thematic contrast between the element of craft and the natural element. This aspect is discussed _infra_, Chapter IV, pp.205ff.

In which what euer in this worldly state
Is sweet, and pleasing vnto liuing sense,
Or that may dayntiest fantasie aggrate,
Was poured forth with plentifull dispence,
And made there to abound with lauish affluence.
(st.42)

After they have passed the first gate, the description becomes slightly more visually particularised:

Thus being entred, they behold around
A large and spacious plaine, on euery side
Strowed with pleasauns, whose fayre grassy ground
Mantled with greene, and goodly beautifide ...

But it still derives much of its force from its context of non-visual expansion in simile - the simile of the pompous bride (st. 50) and the ironic equivalences which compare the place to Rhodope, Tempe, Ida and Eden (st. 53). Once Excesse is passed, the description becomes thicker with detail as the Bower 'it selfe doth offer to his sober eye':

The painted flowres, the trees vpshooting hye,
The dales for shade, the hilles for breathing space,
The trembling groues, the Christall running by
(st. 58)

The description of the fountain where Guyon experiences his real temptation takes four whole stanzas to unfold its visual particularities, adding to the heavy metaphoric and thematic motif of liquid sensuality, the full sensitivity of the eye (st. 60-63).

As the canto progresses its music becomes more and more rhetorically complex - as in stanzas 70-71, 'Birds, voyces, instruments, windes, waters, all agree' - but this music in the end leads one to what can be seen. The pull of the eye has become so strong, the senses so aroused that the reader 'sees' Acrasia, led to her by the music, before she is seen by any of the characters:

There, whence that Musick seemed heard to bee,
Was the faire Witch her selfe now solacing,
With a new Louer, whom through sorceree
And witchcraft, she from farre did thither bring:
There she had him now layd a slombering,
In secret shade, after long wanton ioyes:
Whilst round about them pleasauntly did sing
Many faire Ladies, and lasciuious boyes,
That euer mixt their song with light licentious toyes.

And all that while, right ouer him she hong,
With her false eyes fast fixed in his sight,
As seeking medicine, whence she was stong,
Or greedily depasturing delight:
And oft inclining downe with kisses light,
For feare of waking him, his lips bedewd,
And through his humid eyes did sucke his spright,
Quite molten into lust and pleasure lewd;
Wherewith she sighed soft, as if his case she rewd.
(st. 72-73)

Although much of the force of the description comes through the liquid imagery ('bedewd', 'humid', 'sucke', 'molten') and phrases like 'greedily depasturing delight', the stanza is still cast in the form of a visual image - even though Guyon and the Palmer do not yet see the scene until they have made their way 'through may couert groues, and thickets close' (st. 76). This picture is a visual adumbration of the climax of the pattern of sight: when the knight and his guide eventually reach Acrasia upon her bed of roses, they see her in a stunning particularity of colour and detail:

Vpon a bed of Roses she was layd,
As faint through heat, or dight to pleasant sin,
And was arayd, or rather disarayd,
All in a vele of silke and siluer thin,
That hid no whit her alabaster skin,
But rather shewd more white, if more might bee:
More subtile web _Arachne_ cannot spin,
Nor the fine nets, which oft we wouen see
Of scorched deaw, do not in th'aire more lightly flee.

Her snowy brest was bare to readie spoyle
    Of hungry eies, which n'ote therewith be fild,
    And yet through languour of her late sweet toyle,
    Few drops, more cleare than Nectar, forth distild,
    That like pure Orient perles adowne it trild,
    And her faire eyes sweet smyling in delight,
    Moystened their fierie beames, with which she thrild
    Fraile harts, yet quenched not; like starry light
Which sparckling on the silent waues, does seeme more bright.
(st. 77-78)

In the canto describing Guyon's journey to Mammon's underworld (II.vii) sight it used as an image for temptation, on a simple level as reflecting the worldly allurements which Mammon offers, and perhaps implicitly standing as a correlative of the deadly lure of objective intellectual curiosity. Mammon's original fascination for Guyon is expressed through a silent concentration on the visual detail of his appearance and the particularity of the description of his 'huge threasury':

At last he came vnto a gloomy glade,
    Couer'd with boughes and shrubs from heauens light,
    Whereas he sitting found in secret shade
    An vncouth, saluage, and vnciuile wight,
    Of griesly hew, and fowle ill fauour'd sight;
    His face with smoke was tand, and eyes were bleard,
    His head and beard with sout were ill bedight,
    His cole-blacke hands did seeme to haue beene seard
In smithes fire-spitting forge, and nayles like clawes appeard.

His yron coate all ouergrowne with rust,
    Was vnderneath enueloped with gold,
    Whose glistring glosse darkned with filthy dust,
    Well yet appeard, to haue beene of old
    A worke of rich entayle, and curious mould,
    Wouen with antickes and wild Imagery:
    And in his lap a masse of coyne he told,
    And turned vpsidowne, to feede his eye
And couetous desire with his huge threasury.

And round about him lay on euery side
    Great heapes of gold, that neuer could be spent:
    Of which some were rude owre, not purifide
    Of Mulcibers deuouring element;

> Some others were new driuen, and distent
> Into great Ingoes, and to wedges square;
> Some in round plates withouten moniment;
> But most were stampt, and in their metall bare
> The antique shapes of kings and kesars straunge and rare.
> (st. 3-5)

The idea of sight is emphasised from the outset; in Mammon's original invitation to Guyon to explore his realm the word 'see' is heavily stressed, the break in the syntax reinforcing the metrical stress which the word already bears in the line:

> What secret place (quoth he) can safely hold
> So huge a masse, and hide from heauens eye?
> Or where hast thou thy wonne, that so much gold
> Thou canst preserue from wrong and robbery?
> Come thou (quoth he) and see. So by and by
> Through that thicke couert he him led, ...
> (st.20)

To reinforce the idea of sight as image of temptation in this encounter statement and picture are laid out in section, juxtaposed rather than closely intertwined. The introductory dialogue between Guyon and Mammon puts the arguments for and against money as the foundation of all things and brings out some of the ambiguities and shades of self-deception which are involved in Guyon's curiosity - as the latter's naïve complacency in saying that he cares not for money but for the accoutrements of the honorable chivalric life (notably expressed in visual termes): 'Faire shields, gay steedes, bright armes'. The tour itself is largely a silent passage, broken by Mammon's offers: 'But th'Elfin knight with wonder all the Way/Did feed his eyes, and fild his inner thought' (st. 24). In the House of Richesse itself, for example, the picture is built up in a murky ambience of visual detail the threat heightened through expansive descriptive simile (st. 29) and the progress is continued

in silence: 'They forward passe, ne Guyon yet spoke word...'

In this Canto we may see a pattern emerging in the formal manipulation of visual description. There is a progressive movement from the self-sufficiently visual to the visual set in a context of statement and explication. After the visit to the House of Richesse and the furnace rooms Mammon turns to Guyon and makes offers which the latter simply refuses (st. 32-33, 38-39). In the description of Philotime's chamber the narrator begins to translate more extensively from the visual data he presents, explaining that her beauty is counterfeit and expanding on her nature (st. 45-46), and after this Guyon himself takes the initiative and enquires of Mammon, 'What meant that preace about that Ladies throne,/And what she was that did so high aspire' (st. 48). In the ensuing description of the Garden of Proserpine, the narrator expands from the visual farther than he has yet done through the reference to the mythological apples which have come from the 'goodly tree' (st. 54-55). The last things that Guyon 'sees' are the emblematic[1] characters Tantalus and Pilate who themselves speak their significance in answer to Guyon's questions (st. 59, 62).

The significance of this passage and the faint which climaxes it still remains somewhat baffling and no single interpretation seems to do it justice.[2] Part of its allegorical opacity is, of course, due to the use of

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[1]Whitney uses Tantalus as an emblem of Avaritia, Whitney's 'Choice of Emblemes' (1586). Facsimile reprint, ed. H. Green (London, 1866), p. 74.

[2]Two interesting recent interpretations of the episode are Mr Berger's and Mr Kermode's. The former sees Guyon's faint as arising out of his complacent disregard of his humanity in undertaking the needless temptation simply to exercise his intellectual curiosity and test his moral resistance. Vide Allegorical Temper, Chapter I and passim. Kermode sees the episode as an initiation, the temptation itself being 'a total temptation parallel to that of Christ in the wilderness' which is an aid to Guyon's progress toward true Christian heroic virtue. Vide 'The Cave of Mammon', in Elizabethan Poetry, Stratford-upon-Avon Studies, II (London, 1960).

visual images as self-sufficient; and yet on the other hand the progression in the manipulation of visual detail towards direct articulation in the narrator's comment and in emblematic speaking-picture seems in itself to be suggesting something other than the visual as simple image of temptation, perhaps a questioning of the use of sight as a mode of knowing. What has been mysteriously fascinating in its grotesque opacity begins to impinge on the observer who 'sees and knows and yet abstains', not in the manageable and resistible form of threatening temptation but as human evil and suffering pushing up through the visual surface. At the least, we may say that here not only the content but the manipulation of visual detail is strongly suggestive of otherwise unarticulated significance.

As Miss Tuve has remarked, in allegorical writing 'the images must be long-winded in order to assist brevity in the whole piece'.[1] This consideration has attempted to show in what ways the use of visual detail in description is an economical and functional rather than a self-indulgent technique in Spenser's poetry. Continually qualified through its verbal presentation, visual detail provides an emphatic and suggestive framework for description and a graphic method of presenting significance, and at its most 'visual' becomes a subtle and dramatic reflection of the significance of narrated action.

(ii)

The method of expressing significance through personification undeniably is rooted in visualisation, but in Spenser's poetry it attains

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[1] R. Tuve, Elizabethan and Metaphysical Imagery, p. 107.

its full growth through the cultivation of its linguistic context. To begin a consideration of this fruitful interaction we may take the well-known pageant of the Seven Deadly Sins (I.iv) as exemplifying some of the ways in which the visual basis is extended and qualified by context.

Spenser's pageant seems distant and coldly formal when juxtaposed with its medieval counterpart in Piers the Plowman. There is nothing in Lucifera's galère, for example, comparable to the rich dramatic naturalism of Langland's Gluttony getting waylaid by his drinking companions on his way to the confession.[1] Langland's Envy replies to Repentance's 'Sorwe of synnes· is sauacioun of soules' with characteristically neurotic single-mindedness: 'I am sori,' quod þat segge; 'I am but selde other,/And þat maketh me þus megre·for I ne may me vente'.[2] Spenser's gnashes his teeth melodramatically at Avarice's wealth (I.iv.31). Langland's description of Avarice has a rough particularity of visual detail:

> He was bitelbrowed·and baberlipped also
> With two blered eyghen·as a blynde hagge;
> And as a letheren purs.lolled his chekes,
> Wel sydder þan his chyn·þei chiueled for elde;
> And as a bondman of his bacoun·his beard was bedraueled.
> With an hode on his hed·a lousi hatte aboue,
> And in a tauny tabarde·of twelue wynter age,
> Al totorne and baudy·and ful of lys crepynge;
> But if þat a lous couthe·haue lopen þe bettre,
> She sholde nouȝte haue walked on þat welche·so was it thredebare.[3]

Spenser's Avarice rides past 'Vpon a Camell loaden all with gold' (I.iv.27). The modern reader finds no difficulty in choosing between them.

In Spenser's introductory description of the House of Pride there are

[1] The Vision of William concerning Piers the Plowman B-text, (10th ed. revised), ed. W.W. Skeat (Oxford, 1958), Passus V.304ff.

[2] Ibid., Passus V.126-128.

[3] Ibid., Passus V.188-199.

a few more or less naturalistic visual details, as in the neat and sharply sarcastic social observation of the crowd at the Presence:

> Her Lordes and Ladies all this while deuise
> Themselues to setten forth to straungers sight:
> Some frounce their curled haire in courtly guise,
> Some prancke their ruffes, and others trimly dight
> Their gay attire: each others greater pride does spight.
> (I.iv.14)

In the pagent of the Sins itself (I.iv.18-36) it is an emblematic rather than a naturalistic use of colour and visual detail which is clearly at work: Idlenesse in his black monk's habit; Gluttony with fat belly, and crane's neck carrying his boozing can, dressed in the bacchanalian vine leaves, and garlanded with ivy. Lechery mounted on a wall-eyed goat, dressed in green and carrying a burning heart. Envie riding a ravenous wolf, chawing a venomous toad, wearing an emblematic garment painted with ever-watching eyes and concealing a serpent in his bosom; Wrath riding a restless lion carrying a burning brand, dressed in a stained and ragged garment and clutching a dagger, his fiery eyes flaming out of a deadly pale face. Yet at the same time we note how closely these details of appearance of meshed with additional significances drawn out of them in non-visual language. Idlenesse, for example, we 'see' to be carrying a worn breviary, but the irony of what can be seen lies in the statement that this Portresse 'much was worne, but therein litle red' (st. 19). Ironic statement, again, brings out the full significance of picturing the character in a monk's habit:

> From worldly cares himselfe he did esloyne,
> And greatly shunned manly exercise,
> From euery worke he chalenged essoyne,
> For contemplation sake: yet otherwise,
> His life he led in lawlesse riotise;
> (st. 20)

Here the particular detail of the archaic legalistic phrase 'chalenged essoyne'[1] brings out the devious and deceitful self-righteousness of idleness within the general emblematic presentation. Similarly the picture of Gluttony is expanded out of the limited context of physical greed to show its effects on the whole personality:

> Vnfit he was for any worldly thing,
> And eke vnhable once to stirre or go,
> Not meet to be of counsell to a king,
> Whose mind in meat and drinke was drowned so,
> That from his friend he seldome knew his fo.[2]
> (st. 23)

Lechery's social accomplishments are enumerated without visual reference (st. 25) and his power rendered the more appalling by contrasting his ridiculous appearance with a description of his workings, cast in the emphatic subjective form of the narrator's outcry:

> Vnseemely man to please faire Ladies eye;
> Yet he of Ladies oft was loued deare,
> When fairer faces were bid standen by:
> O who does know the bent of womens fantasy?
> (st. 24)

Verbal rhetoric not visual detail gives the outline of Avarice's vicious psychological circle:

> ... but thorough daily care
> To get, and nightly feare to lose his owne,
> He led a wretched life vnto him selfe vnknowne.
>
> Most wretched wight, whom nothing might suffise,
> Whose greedy lust did lacke in greatest store,
> Whose need had end, but no end couetise,
> Whose wealth was want, whose plenty made him pore,
> Who had enough, yet wished euer more.[3]
> (st. 28-29)

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[1] OED cites Spenser's use as the last instance of the general application of the phrase 'challenge essoyne' outside strictly legal contexts.

[2] Miss Tuve notes the 'foreign policy implications' of this last line in the context of Lucifera's bad commonwealth. Elizabethan and Metaphysical Imagery, p.59.

[3] See next page.

And finally the visual details of Wrath's ragged and stained garments are expanded into the terms of subtle psychological insight (st. 34).

Throughout the procession of the Sins, then, this merging of emblematic visual detail in a matrix of verbal comment skilfully draws on the pictorial to support emphatically and act as a reference for psychological expansion and moral judgment. We are made to feel that we are 'seeing' when we are actually being encouraged to explore and judge the significances which are drawn out of visual detail. Thus, the penultimate stanza of the description - which would seem a dismally careless and abstract use of language in a poet who had previously been speaking in purely visual terms - has a peculiar borderline character, lying somewhere between abstract psycho-physiological analysis and visual description of personifications:

> Full many mischiefes follow cruell Wrath;
> Abhorred bloudshed, and tumultuous strife,
> Vnmanly murder, and vnthrifty scath,
> Bitter despight, with rancours rusty knife,
> And fretting griefe the enemy of life;
> All these, and many euils moe haunt ire,
> The swelling Splene, and Frenzy raging rife,
> The shaking Palsey, and Saint Fraunces fire:
> Such one was Wrath, the last of this vngodly tire.
> (st. 35)

The basic visual framework of the passage gives this list of abstractions a kind of quasi-visual life; they seem to 'follow' as part of the procession itself. The description up to this point has so combined the visual and generalising abstraction from it that the position of this catalogue in such

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3 (from previous page)
The structure of the passage is based on antithesis and anaphora (in the repetition of 'Whose' and other forms of the same pronoun in the parallelled series of clauses in st. 29). This is supplemented by the antimetabole (Puttenham, pp. 208-209) on 'end' and the zeugma of the single 'had' in the third line of st. 29, and the emphatic oxymoron (Puttenham's synoeciosis, pp.206-207) in line four of the same stanza.

a context makes it acceptable, even forceful, by sitting it on the fence between visualised narrative personification and personification-metaphor.[1]

If in this static pageant we find the technique of personification ranging from clear visualisation to simple naming with the shadow of visualisation cast upon it, in the poem as a whole we observe a variation on the mode of personification even more complex. The technique is so fluid that it is not amenable to categorisation on any complete scale. However, leaving aside the major allegorical personifications of the heroes and heroines of the six Books and their monstrous enemies, we may suggest the nature of the method's scope by a sort of circular scheme, ranging from simple naming or near metaphor, through visualisation and degrees of involvement in allegorical action, back toward static though unnamed personification. Thus there are the personifications which exist through naming with some shadow of visualisation thrown upon them by their context, such as the 'confused rout of persons' who bring up the rear of the Masque of Cupid (III.xii.25), or those whom Scudamour 'sees' hidden behind Daunger in the Temple of Venus episode:

> And loe his hindparts, whereof heed I tooke,
> Much more deformed fearefull vgly were,
> Then all his former parts did earst appere.
> For hatred, murther, treason, and despight,
> With many moe lay in ambushment there,
> Awayting to entrap the warelesse wight,
> Which did not them preuent with vigilant foresight.
> (IV.x.20)

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[1] With this passage we may compare the 'rude confused rout of persons' who follow on at the end of the Masque of Cupid (III.xii.25), where there is a similar hovering between visualisation and abstraction - 'sterne Strife, and Anger stout', 'Sorrow seeming dead' contrasting with 'guiltie Dread/Of heauenly vengeance' and 'lastly Death with infamie'. The description is decorous in concluding the more or less chronological progression through the unfolding of a profane love-relationship which the Masque itself has enacted with a catalogue of its many corrupting effects. But since the main part of the description has been so clearly visualised the catalogue must be supported by the narrator's occupatio which sets the quasi-personifications within the actual procession (st. 26).

Related to these are the named but not specifically visualised figures in tableaux such as the group, Modestie, Curtesie, Silence and Obedience who sit with Shamefastnesse and Cherefulnesse at the feet of Womanhood in the Temple of Venus (IV.x.51), or 'goodly Temperance in garments clene,/And sacred Reuerence, yborne of heauenly strene' who, with the Litae, sit by Mercilla's throne (V.ix.31-32). Personifications like Despetto, Decetto and Defetto (VI.v.12-20); the six knights of Malecasta, Gardante, Parlante, Iocante, Basciante, Bachante, Noctante (III.i); and the Sans brothers of Book I extend the significance lent them by naming through the place they take in the action of the fiction. This method is extended by further psychological and dramatic verisimilitude in many of the minor characters of the later Books; Turpine and Blandina (VI.iii.ff) or Crudor and Briana (VI.i) are examples.

Another main group of figures are more clearly visualised, some in substantial detail like the Seven Deadly Sins and the persons of the Masque of Cupid - Doubt, for example, with his minutely detailed dress and mannerisms expressing his nature in completely visual terms:

> Next after him went Doubt, who was yclad
> In a discolour'd cote, of straunge disguyse,
> That at his backe a brode Capuccio had,
> And sleeues dependant Albanese-wyse:
> He lookt askew with his mistrustfull eyes,
> And nicely trode, as thornes lay in his way,
> Or that the flore to shrinke he did auyse,
> And on a broken reed he still did stay
> His feeble steps, which shrunke, when hard thereon he lay.
> (III.xii.10)

These personifications remain essentially static, emblematic figures, commenting on or contributing to the allegorical significance of the Canto or Book in

which they appear but not actually interacting with the main characters. Disdayne in Mammon's underworld is this type of figure raised towards the dramatic by the controlled threat he poses to the hero (II.vii.40-42).

The most fully realised personifications within this scheme are those which combine some richness of visualisation with self-revelation through their dramatic interaction with other characters in the main allegorical narrative. The method in these cases is, roughly, to present the personification first through static visualised detail to establish its basic characteristics and then to allow further exploration of its nature through the narrative action. We may see two more or less distinct stages within this group. The first includes those personifications which are most clearly emblematic in both visual and active presentation. Sclaunder is an example (IV.viii.23-28, 35-36) as are the pairs of characters such as Fidelia and Speranza (I.x.13-15 ff.), Impotence and Impatience (II.xi.23ff), Disdayne and Scorne (VI.vii.40-49, viii.4-29) or Enuie and Detraction (V.xii.28-43). Within the second rough division come those figures who are both intensely visualised and fully involved in the narrated action - Despair, for example, who not only nearly overpowers Redcrosse with his rhetoric, but also dramatically enacts his own inner paradox:

> Which when the carle beheld, and saw his guest
> Would safe depart, for all his subtill sleight,
> He chose an halter from among the rest,
> And with it hung himselfe, vnbid vnblest.
> But death he could not worke himselfe thereby;
> For thousand times he so himselfe had drest,
> Yet nathelesse it could not doe him die,
> Till he should die his last, that is eternally.
> (I.ix.54)

The variations within this central area may be suggested by comparing the elusive though clearly visualised Maleger surrounded by a penumbra of suggestive imagery of decay (II.xi.22ff.) with Furor and Occasion whose involvement in action is qualified and reinterpreted in static visual terms, rendered into stationary emblems by Guyon's allegorical legerdemain in producing the lock to stay Occasion's provocative tongue and the 'hundred yron chaines' to bind Furor (II.iv.13-15).

The circular scheme which we have metaphorically imposed on the method of personifying returns towards its beginning in those minor personifications like the occupant of the second room in Alma's turret (II.ix.53-54) or the seven Bead-men of the House of Holinesse (I.x.36-43), who are neither allegorically named nor strongly visualised, and whose significance must be extrapolated from the description of their natures and the positions they occupy in the larger allegorical scheme.

As we have said even this categorisation gives too strong an outline. All types of personification define themselves in greater and lesser degrees by their place in the larger allegorical narrative and are influenced and qualified by the language in which they are described.

As we experience these various manipulations of the method of personification through a series of distinct figures in the narration as a whole, so we are made receptive to a _tour de force_ of progressive variation within a single characterisation. The arch example of this organic variation is Malbecco (III.ix-x). As Miss Freeman has noted, Malbecco's characterisation passes from a _jocosum_ or moralised anecdote to a personification of an abstract

quality.[1] Malbecco - although it is an oversimplification to state it thus baldly - goes through our circular scheme of personification in reverse. He starts off as allegorically 'unnamed' in being first presented as a _fabliau_-type character, 'Cuckold', the miserly _senex amans_. His single eye has emblematic suggestions, but the tone of his introduction is more generally naturalistic. Outwardly he is 'old, and withered like hay' (IX.5) and his psychology is expressed through action, as in his exaggerated mental conflict as victim of his wife's cruel jest:

> The wretched man hearing her call for ayd,
> And readie seeing him with her to fly,
> In his disquiet mind was much dismayd:
> But when againe he backward cast his eye,
> And saw the wicked fire so furiously
> Consume his hart, and scorch his Idoles face,
> He was therewith distressed diuersly,
> Ne wist he how to turne, nor to what place;
> Was neuer wretched man in such a wofull cace.
>
> Ay when to him she cryde, to her he turnd,
> And left the fire; loue money ouercame:
> But when he marked, how his money burnd,
> He left his wife; money did loue disclame:
> Both was he loth to loose his loued Dame,
> And loth to leaue his liefest pelfe behind,
> Yet sith he n'ote saue both, he sau'd that same,
> Which was the dearest to his donghill mind,
> The God of his desire, the ioy of misers blind.
> (x.14-15)

His transformation towards a clear allegorical personification is managed with rare skill and economy. The bitter-comic passage of the plan contrived with the rogues Braggadocchio and Trompart continues the _fabliau_-tone of satiric drama, but in his glimpse of his wife enjoying her Satyr lover Malbecco is

[1] Freeman, _op.cit._, p.113.

partially transformed toward emblematic presentation through a kind of visual-verbal pun:

> Which when *Malbecco* saw, out of his bush
> Vpon his hands and feete he crept full light,
> And like a Gote emongst the Gotes did rush,
> And through the helpe of his faire hornes on hight;
> And misty dampe of misconceiuing night,
> And eke through likenesse of his gotish beard,
> He did the better counterfeite aright:
> So home he marcht emongst the horned heard,
> That none of all the *Satyres* him espyde or heard.
> (x.47)

The metaphoric horns of the cuckold have become the real horns which allow him to pass among the Satyrs' herds and his goatish appearence the emblematic goatishness of animal lechery. The rhetoric of the description of his flight after his discovery of the final trickery of Braggadocchio and Trompart pushes him still further towards emblematic personification through oblique description and intensive use of personification-metaphor:

> With extreme fury he became quite mad,
> And ran away, ran with himselfe away:
> That who so straungely had him seene bestad,
> With vpstart haire, and staring eyes dismay,
> From Limbo lake him late escaped sure would say.
>
> High ouer hilles and ouer dales he fled,
> As if the wind him on his winges had borne,
> Ne banck nor bush could stay him, when he sped
> His nimble feet, as treading still on thorne:
> Griefe, and despight, and gealosie and scorne
> Did all the way him follow hard behind,
> And he himselfe himselfe loath'd so forlorne,
> So shamefully forlorne of womankind;
> That as a Snake, still lurked in his wounded mind.
> (x.54-55)

The description of his fall seems to be tacitly transforming him into a birdlike creature, his 'crooked clawes' may be metaphoric or actual (st. 57),

and our attention is focused in the next stanza on 'that one eye' ever watching for the rock's fall (st. 58). But this trembling toward the visual is generalised away in the stanza describing the psycho-physiological effects of jealousy (st. 59); and re-echoing rhetoric draws the episode to a close, focusing on the single personified quality at last 'named' in the final words of the Canto:

> Yet can he neuer dye, but dying liues,
> And doth himselfe with sorrow new sustaine,
> And death and life attonce vnto him giues,
> And painefull pleasure turnes to pleasing paine.
> There dwels he ouer, miserable swaine,
> Hatefull both to him selfe, and euery wight;
> Where he through priuy griefe, and horrour vaine,
> Is waxen so deform'd, that he has quight
> Forgot he was a man, and Gealosie is hight.
> (st. 60)

Thus Malbecco's two persons are not simply juxtaposed, but integrated through the way language is manipulated to describe the movement from one to the other.

We may perhaps continue the metaphor of the circular variation in modes of personification to include the figures Pyrochles and Cymochles, whose personifications lie, as it were, within the circular formation. In both cases the force of the personification inheres partly in naming[1] and in the case of Pyrochles, to some extent in the use of visual detail in description. But to a much greater extent than any of the other personifications outside the main characters of the fiction, these define their natures through their actions and their relations with the hero of the Book and other characters in it - Pyrochles with Furor, Occasion, and Archimago, Cymochles with Phaedria and Acrasia's maidens; and both with Arthur and the Palmer,

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[1] Pyrochles (pyr, fire, ochleon, to move), Cymochles (kyma, wave). Vide Berger, Allegorical Temper, p. 59.

In addition,, they draw more extensively than any other personifications of comparable importance on major strains of metaphor on the surface of the narration.

We may suggest the difference in presentation by first comparing our introduction to Cymochles with that of a personification of the middle category, Enuie of Enuie and Detraction. In the introductory description of the latter the visual detail is extremely closely focused and vivid:

> The one of them, that elder did appeare,
> With her dull eyes did seeme to looke askew,
> That her mis-shape much helpt; and her foule heare
> Hung loose and loathsomely: Thereto her hew
> Was wan and leane, that all her teeth arew,
> And all her bones might through her cheekes be red;
> Her lips were like raw lether, pale and blew,
> And as she spake, therewith she slauered;
> Yet spake she seldom, but thought more, the lesse she sed.
>
> Her hands were foule and durtie, neuer washt
> In all her life, with long nayles ouer raught,
> Like puttocks clawes: with th'one of which she scracht
> Her cursed head, although it itched naught;
> The other held a snake with venime fraught,
> On which she fed, and gnawed hungrily,
> As if that long she had not eaten ought;
> That round about her iawes one might descry
> The bloudie gore and poyson dropping lothsomely.
>
> Her name was Enuie, knowen well thereby;
> Whose nature is...
>
> (V.xii.29-31)

This emblematic[1] picture is followed by an explication of the psychology of envy, and her action - throwing the half-chawed serpent at Artegall - is the logical outcome of her nature and visual presentation.

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[1]Cf. Whitney's emblem 'Inuidiae descriptio' where Envy is pictured with a serpent coiling out of her mouth, op.cit., p. 94.

In our introduction to Cymochles - found by Atin lurking in the Bower of Bliss (II.v.26-34) - there is little of this direct visualisation. Here rather the reader is given the impression that he is seeing while much of the real work of the description is being done by non-visual words. The passage opens with a stanza describing Cymochles' 'rare redoubted might' and continues to connect him with the vileness of Acrasia and the terrible transformations she works on her lovers (st. 26-27). Cymochles himself is described, not in visual terms, but in the language of lasciviousness, water-imagery:

> There Atin found Cymochles soiourning,
> To serue his Lemans loue: for he, by kind,
> Was giuen all to lust and loose liuing,
> When euer his fiers hands he free mote find:
> And now he has pourd out his idle mind
> In daintie delices, and lauish ioyes.
> Hauing his warlike weapons cast behind,
> And flowes in pleasures, and vaine pleasing toyes,
> Mingled emongst loose Ladies and lasciuious boyes.
> (st.28)

There then follow three stanzas describing the Bower of Bliss, one of which is shot through with the ironic art/nature contrast and another, in its murmurous description of the trickling stream, raising into narrative reality the current of liquid imagery which runs through the whole passage (st. 29-31). The maidens surrounding Cymochles in the Bower are described in visual detail, but again liquid imagery flows through the description: 'Some bathed kisses, and did soft embrew/The sugred licour through his melting lips' (st. 33). Similarly, the force of the final description of Cymochles himself - though in part dependent on the reader's own sense of second-hand voyeurism - inheres mainly in the way in which the imagery and sound-patterns of the

language reinforce the impression of drugged and greedy voluptuousness:[1]

> He, like an Adder, lurking in the weeds,
> His wandring thought in deepe desire does steepe,
> And his fraile eye with spoyle of beautie feedes;
> Sometimes he falsely faines himselfe to sleepe,
> Whiles through their lids his wanton eies do peepe,
> To steale a snatch of amorous conceipt,
> Whereby close fire into his heart does creepe:
> So, them deceiues, deceiu'd in his deceipt,
> Made drunke with drugs of deare voluptuous receipt.
> (st.34)

At no point in the poem, in fact, is Cymochles given any clear visual character; his nature is rather continually suggested through the liquid imagery in which his actions are described and by the character of the narrative context in which he appears: thus, for example he easily succumbs to the allure of Phaedria's dolce far niente, the emblematic equivalent of which is the sluggish calm of her Idle Lake: 'So easie,' remarks the narrator, 'was to quench his flamed mind/With one sweet drop of sensuall delight' (II.vi.8). In Cymochles, through the intensified water-imagery is personified not only a single enemy peculiar to Guyon's quest but a part of Guyon, and all men, the escapism of sensuality which unbinds the reason and the will and opens the floodgates not simply to sin of the flesh but to chaos and irresponsibility of the whole human system. Behind this single personification are the many related metaphors which have expressed this tendency in different contexts throughout the poem. We think of Redcrosse dallying with Duessa 'Pourd out in loosnesse on the grassie grownd' (I.vii.7), or drowned in Archimago's vision which 'made him dreame of loues and lustfull play,/That

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[1] Note especially the assonance on the long e-sound in all the rhyme words and its further intensification within the line in the traductio on 'deceiue'.

nigh his manly hart did melt away,/Bathed in wanton blis and wicked ioy' (I.i.47); or the figure of damp sleep which drowns the mind, as of Britomart whose 'earthly parts with soft delight/Of sencelesse sleepe did deeply drowned lie' (V.vii.12); or the Damzells and Squires of the Castle Ioyeous 'Dauncing and reueling both day and night,/And swimming deepe in sensuall desires (III i.39).

Similarly in the personification of Pyrochles are summed up the metaphoric motifs of flaming despight and vengeance, kindled choler, fervent rage, and all the variations on the inner fire which form a continuing strain in the narration. Pyrochles expresses in its most excessive and debilitating form the overweening wrathful desire for vengeance, for example, which we have seen just touched in by metaphorical epithet in the description of Redcrosse eagerly awaiting the battle at the House of Pride - the 'restless passion' which torments his 'flaming corage' (I.v.1) or by a phrase like 'full of fire and greedy hardiment' applied to the same knight in his reckless disregard of the Dwarf's warning against entering Errour's den (I.i.14). Or again Pyrochles' wild nobility comments, through the parody of excess, on that 'heroicke heat' (V.i.1) which is a condition of knightly valour. Finally, Cymochles and Pyrochles are brothers; the interaction of the two metaphor patterns in their characterisations ironically sketches in the relation between the two extremes which they personify. Thus, for example, Cymochles is 'inflam'd with fell despight' by Atin (II.v.37) yet delays 'the hastie heat of his avowd reuenge' (II.v.37) and quenches his 'flamed mind' in dalliance with Phaedria; and he is described

in terms of another aspect of the fire-motif, the flame of desire: 'close fire into his heart does creepe' (II.v.39).

In personification of these far-reaching metaphoric motifs of fire and water, too detailed a visual presentation might limit the range of reference. Thus the brothers are together first presented not in visual description but at a further remove of mysterious abstraction in Atin's report of their ancestry:

> How hight he then (said Guyon) and from whence?
> Pyrochles is his name, renowned farre
> For his bold feats and hardy confidence,
> Full oft approud in many a cruell warre,
> The brother of Cymochles, both which arre
> The sonnes of old Acrates and Despight,
> Acrates sonne of Phlegeton and Iarre;
> But Phlegeton is sonne of Herebus and Night;
> But Herebus sonne of Aeternitie is hight.
> (II.iv.41)

Pyrochles himself, however, is given a brief but telling introductory description:

> After that varlets flight, it was not long,
> Ere on the plaine fast pricking Guyon spide
> One in bright armes embatteiled full strong,
> That as the Sunny beames do glaunce and glide
> Vpon the trembling waue, so shined bright,
> And round about him threw forth sparkling fire,
> That seemd him to enflame on euery side:
> His steed was bloudy red, and fomed ire,
> When with the maistring spur he did him roughly stire.
> (II.v.2)

Being a man all fire, glittering with flame to the eye Pyrochles raises the metaphor very closely toward emblem. Yet his flames still remain metaphoric; unlike those of the magician Busirane and like those of the image-patterns of flaming wrath and despight, they are unslakable by any physical means.

Soon after his appearance in the action of the narrative his flames are, poetically speaking, internalised. He is no longer described in the emblematic pictorial terms of an outward and magic radiance, but rather as an almost anonymous desperate man:

> Whylest there the varlet stood, he saw from farre
> An armed knight, that towards him fast ran,
> He ran on foot, as if in lucklesse warre
> His forlorne steed from him the victour wan;
> He seemed breathlesse, hartlesse, faint, and wan,
> And all his armour sprinckled was with bloud,
> And soyld with durtie gore, that no man can
> Discerne the new thereof. He neuer stood,
> But bent his hastie course towards the idle flood.
> (II.vi.41)

The irony behind this progression in poetic presentation lies in the fact that at the moment when Pyrochles reaches furthest out of emblem and into real presence as a character, he is acting out a radically emblematic situation. His desperate cries belie his action:

> I burne, I burne, I burne, then loud he cryde,
> O how I burne with implacable fire,
> Yet nought can quench mine inly flaming syde,
> Nor sea of licour cold, nor lake of mire,
> Nothing but death can doe me to respire.
> (st. 44)

As a personification Pyrochles draws on the resources of such a dense and many-tangented metaphor-pattern that the concept of metaphor itself does not become completely assimilated into emblematic personification. The whole tendency of his personification is to make the metaphor poetically alive in itself, while still including it within the larger image of the spiritual struggle; and it is through the alteration of emphasis between the emblematic and metaphoric aspects of the presentation that this is managed. The climax

of the characterisation pushes these two sides of the personification as far apart as they will go while still presenting them together in the single narrative situation.

The quality of personification in metaphor is always difficult to pin down exactly in The Faerie Queene, since the effect of reading metaphor in its allegorical context is virtually to give all imagery a slight visual tinge of personification. In the imagery of flame, for example, there are obvious personification metaphors, as of the Furies in Medina's outcry to Huddibras and Sans loy:

> Ah puissant Lords, what cursed euill Spright,
> Or fell Erinnys, in your noble harts
> Her hellish brond hath kindled with despight,
> And stird you vp to worke your wilfull smarts?
> (II.ii.29)

or of Cupid's fire, as in the description of Belphoebe's eyes:

> In them the blinded god his lustfull fire
> To kindle oft assayd, but had no might;
> For with dredd Maiestie and awfull ire,
> She broke his wanton darts, and quenched base desire.
> (II.iii.23)

We may want to contrast this type of language with the more directly descriptive use of the motif in simile, as of Malecasta's flame of desire:

> Her fickle hart conceiued hasty fire,
> Like sparkes of fire, which fall in sclender flex,
> That shortly brent into extreme desire,
> And ransackt all her veines with passion entire.
> (III.i.47)

Yet even here, there is the strong understrain of personification in the suggestion of the victorious-Cupid complex of imagery in the last line quoted. And in a phrase like 'inflam'd with wrathfulnesse' (II.i.25) the abstract noun

in conjunction with the metaphoric word calls up the idea of personification to the extent that we have seen Wrath with his burning brand personified in the pageant of the Sins. We may say, however, that phrases like 'flaming corage', 'youthly heat' and 'full of fire and greedy hardiment' are at least verbally to be distinguished from those on the model of 'quench the fire of furious despight,/And bloudy vengeance' (I.v.14). The elemental metaphoric motifs of fire and water are much less strongly influenced by personification than other recurring motifs. Metaphors like 'vile enuies sting' and the wounds of love are much more strictly connected to their visualised equivalents in personification: Enuie with her stinging serpent, Sclaunder with her venemous asp's tongue, Cupid with his darts. The number of fire images which have this sort of clear personification element are, on a rough count, only about half as many as those of other types of metaphor (wound, blot and so forth) which are strongly influenced by it; and the personification element is even less frequent in the water-motif. Thus Pyrochles and Cymochles are to a great extent 'free' personifications not like, say, Enuie or Sclaunder, predetermined visually in the circular relationship between conventional metaphor and personification. They grow out of a wide and dense background of connotation in the various uses of the fire-water metaphoric motifs to suggest psychological extremes and are allowed to express these connotations through their psychology and their involvement in the action of the narrative.

(iii)

In The Faerie Queene there is a continuing relationship between metaphor at the surface level of the narration, allegorical image and reformulation of

metaphor in didactic terms. A simple example is the series of metaphors of disguise used for hidden or false-seeming evil - as of Archimago the 'aged Sire, in long blacke weedes yclad' (I.i.29), described by Una as 'this false footman clokt with simplenesse' (I.xii.34); or of Duessa disguised as a Lady in distress by Archimago 'To cloke her guile with sorrow and sad teene' (II.i.21); or of Philotime who after her fall 'sought for helps, to cloke her crime withall' (II.vii.45). This strain of metaphor appears as a narrative motif - for example, in the whole Fidessa/Duessa deception - and finds its visual culmination in the actual stripping of Duessa (I.viii.46-50): 'Such is the face of falshood'. And again, as we have seen, the metaphor is recast in a predominantly didactic framework by the narrator: 'What man so wise, what earthly wit so ware,/As to descry the crafty cunning traine,/By which deceipt doth maske in visour faire...?' (I.vii.1).

This continual reapplication of basically conventional metaphor and the close links between surface metaphor in description, the personifications which people the narrative and the transposed significance of the whole complex of imagery of one or another strain in didactic reformulation, give a slow and dense feel to the surface of the poem as a whole. That is, in the context of The Faerie Queene a man said to be 'inflam'd with wrath' is not simply being pompously overdescribed,because in each metaphor, if we are reading in sympathy with the poem's habit of mind, we get a vague sense of a process working through the spatial and quasi-visual terms of personification: a mind inflamed with wrath has been touched by Wrath's flaming brand and kindled into

flames which must find outlet. This kind of slow spatial psychology is constant in the poem's use of imagery. It shows up in an extremely concentrated form in the passages where psychological analysis is indulged for its own sake, as in Una's reactions to the Dwarf's tale of Redcrosse's imprisonment:

> She heard with patience all vnto the end,
> And stroue to maister sorrowfull assay,
> Which greater grew, the more she did contend,
> And almost rent her tender hart in tway;
> And loue fresh coles vnto her fire did lay:
> For greater loue, the greater is the losse.
> Was neuer Ladie loued dearer day,
> Then she did loue the knight of the Redcrosse;
> For whose deare sake so many troubles her did tosse.
>
> At last when feruent sorrow slaked was,
> She vp arose,...
>
> (I.vii.27-28)

or in her speech to Arthur in the conversation in which he begs her 'For to vnfold the anguish of [her] hart' (I.vii.40):

> What worlds delight, or ioy of liuing speach
> Can heart, so plung'd in sea of sorrowes deepe,
> And heaped with so huge misfortunes, reach?
> The carefull cold beginneth for to creepe,
> And in my heart his yron arrow steepe,
> Soone as I thinke vpon my bitter bale:
> Such helplesse harmes yts better hidden keepe,
> Then rip vp griefe, where it may not auaile,
> My last left comfort is, my woes to weepe and waile.
>
> (I.vii.39)

In this high concentration it may be repellent to the modern reader, but he will the next moment find himself admiring its force and suggestiveness in phrases like 'self-murdring thought' (III.x.57) or 'murder her owne mynd' (V.xii.33). On the linguistic surface of the poem, reasons and passions contend with each other in images of military conflict, words sink into the mind or pierce the heart like stings and arrows, inner wounds are fed or salved,

pain and grief are shut up in the breast, the flitting soul is called back to her bodily house, thoughts droop or flourish or are held in bands, emotions are drowned in sensuality or kindled into rage - the list is endless. Like other kinds of secondary imagery which we have considered in this study, this type escapes the merely conventional by virtue of its continuous and patterned deployment throughout the poem and through its close integration with the larger imagery of the allegorical narrative.

The method of indicating psychological events through quasi-personified imagery integrates the major characters of the fiction deeply with the habit of mind from which the whole structure of the poetic allegory emerges. Through these patterns of imagery, the allegorical conflicts pictured on a larger scale at the narrative level are continually re-enacted. The quality of a metaphoric structure constantly influenced by the pull of personification makes the reader see the characters as the poem in small. In the circular exchange so characteristic of Spenser's use of imagery we see personification growing out of the language of psychological description, and conversely giving extra vividness to this description through the shadow of personification and visualisation it casts upon it.

In her tabulation of major words used by Renaissance poets, Miss Josephine Miles finds that 'see' is the word used 'most frequently by Spenser.[1] In this chapter we have discussed visualisation primarily from a technical point of view, considering its poetic function and effects in specific passages and, more generally, its indirect effect on the quality of surface imagery. We have only touched briefly on the idea of sight as

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[1] J. Miles, Major Adjectives in English Poetry from Wyatt to Auden, University of California Publications in English, vol. 12, no. 3 (1946), 316.

a principle in the narration and its thematic repercussions. In the section which follows we may continue the discussion by considering 'seem' and 'be' the half-descriptive, half-evaluative outgrowths of 'see' so characteristic of verbal *milieu* of *The Faerie Queene*.

AMBIGUITY

The single theme which unites the manifold strands of allegorical exploration of the human condition in *The Faerie Queene* is the deathless philosophical, aesthetic and ethical problem of the relation between appearance and reality, what 'seems' and what 'is'. The appearance-reality conundrum is, on the simplest level, the mainstay of the romance-narrative plot, as it is established in its most traditional form in the first Book: the witch disguised as the beautiful princess in distress; the real princess kept from her rightful inheritance, but at last restored to the context which most fully expresses her nobility; the evil magician masking as pious sage; the sense-assaulting substantiality of setting or personage which proves insubstantial illusion, and related narrative archetypes. One could go on through the poem explicating plot in these terms; but it may not be very profitable simply to demonstrate that all themes are the same theme in a work whose whole concern is to indicate *through* similarities the baffling and complex *variations* which grow out of the basic problem, and to explore through many contexts the nature of the burden these place on men to judge sensitively and stringently of the situations which they encounter.

Two basic and conflicting themes emerge from the poem's exploration of the problems of appearance and reality: first, the desperate necessity for careful and alert discrimination and the vigilance of the whole person against the magically ramifying deceptions of the seeming; and second, the

Neoplatonic conviction that 'soule is forme, and doth the bodie make'. Both these themes are continually brought to the attention of both characters and reader by the action of a type of narrative which has immemorially reflected them. And they are continually reinforced and reflected by what amounts to a massive and diffuse ambiguity which permeates the technique of the poem from the method of narrative presentation, through the choice of descriptive modes, to the imagery and syntax of the linguistic surface itself. A single aspect of this pervasive ambiguity - the enthralling sweetness with which the poet has described his evils and illusions - has been a main point in the critical indictment of Spenser and has been stretched as far as Mr Saunder's 'poetic-schizophrenia' formulation. As a recognisably central characteristic of the poem's technique at all levels, and as the lever for much anti-Spenser propaganda, this complex of problems is obviously of crucial concern. In this chapter we shall want to consider some of the ways in which the linguistic surface of the poem reflects and reinforces the thematic ambiguities.

(i)

The use of sight as an image for both a mode of knowing and a peculiarity effective and dangerous mode of deception and temptation, which we have already considered briefly in relation to Book II, creates a fictional milieu in which right-judging of what seems is a continual tension within the fictional action. There is for the characters a pervasive sense of uncertainty about the real significance of what is presented to the eye. This sense of doubt grows as the romance-narrative moves from deception to deception, and as the poem proceeds it is clearly recognisable as a simple technique to

create a moment of narrative suspense; but the vagueness of connection between what appears and what can be concluded from it is present from the outset on the linguistic surface in the recurrent use of what we have called pseudo-simile constructions in description. Thus in the first lines of the poem Redcrosse's qualities of character are expressed in the syntactical form of deductions from his appearance: 'Full iolly knight he seemd, and faire did sitt,/As one for knightly giusts and fierce encounters fitt' (I.i.1), while further on in the same Canto, the pious deceptions of Archimago, the 'aged sire in long blacke weeds yclad', are cast in the same ambiguous form of description: 'And all the way he prayed, as he went,/And often knockt his brest, as one that did repent' (I.i.29). The construction is often used simply as an oblique semi-figurative mode of description, as of the state induced in Redcrosse by Despair's mellifluous rhetoric:

> ...That all his manly powres it did disperse,
> As he were charmed with inchaunted rimes,
> That oftentimes he quakt, and fainted oftentimes.
> (I.ix.48)

or of the mute picture which the hermit Timias makes to Arthur:

> But to his speach he aunswered no whit,
> But stood still mute, as if he had beene dum,
> Ne signe of sence did shew, ne common wit,
> As one with griefe and anguishe ouercum,
> And vnto euerything did aunswere mum.
> (IV.vii.44)

But the same formulation which gives a slowed and quasi-figurative cast to description can also be used to express deception, as in the juxtaposition of the Messenger who brings the letter, the next moment revealed as Archimago:

With flying speede, and seeming great pretence,
Came running in, much like a man dismaid,
A Messenger with letters, which his message said.
(I.xii.27)

with Una's father who reads it: 'That still he sate long time astonished/ As in great muse, ne word to creature spake' (I.xii.29).

The form is continually used to expand figuratively on what is seen, as in the description of Florimell first glimpsed by the knights: 'Still as she fled, her eye she backward threw,/As fearing euill that pursewd her fast' (III.i.16) where it is clearly a variation on the 'as if' construction in the form in which it is applied to the barely revived Pastorella:

Who sighing sore, as if her hart in twaine
Had riuen bene, and all her hartstrings brast,
With drearie drouping eyne lookt vp like one aghast.
(VI.xi.22)

Yet, again, we may compare this with the pathetic mummery of the disguised Duessa, who

....his her visage, and her head downe bent,
Either for grieuous shame, or for great teene,
As if her heart with sorrow had transfixed beene.
(II.i.15)

In the long run, this recurrent use of oblique modes of description, as a means of inducing narrative suspense within the framework of visual presentation and as a simple figurative device, contributes to an aura of ambiguity by casting the truths that are revealed by appearance in the same syntactical mode as the language of deception itself. The ambiguities, even if only momentary, have continually to be cleared up by the context in which they appear. This may seem a very minor point, but there is a cumulative

effect involved, and the construction is also interesting in the relation it bears to simile:

> A silly man, in simple weedes forworne,
> And soild with dust of the long dried way;
> His sandales were with toilesome trauell torne,
> And face all tand with scorching sunny ray,
> As he had traueild many a sommers day,
> Through boyling sands of Arabie and Ynde
> (I.vi.35)

This is Archimago met by Una and Satyrane. The pseudo-simile construction as applied here carries both the comparative force of analogy and the sinister touch of deception. Pseudo-simile is thus the syntactical reference point for the parodic use of simile on a larger, more allusive scale, as of Cissie and Flossie in the Bower (II.xii.65).

A related way in which the basic verbal structure of description participates in the general ambiguousness is through the changing emphases put on the word 'seem'. Its use as a clear descriptive motif keeps the idea of sight as an image for knowledge and deception constantly in the reader's mind as he proceeds through the poem.

Bascially 'seem' is the verb of description which takes off from the visualised. Thus of Redcrosse: 'But of his cheere did seeme too solemne sad' (I.i.2), or of Mammon: 'His cole-blacke hands did seeme to haue been seard/In smithes fire-spitting forge, and nayles like clawes appeard' (II.vii.3); of Pyrochles: 'And round about him threw forth sparkling fire,/That seemd him to enflame on euery side' (II.v.2); or of Phaedria's boat: 'A litle Gondelay, bedecked trim/With boughes and arbours wouen cunningly/That like a litle forrest seemed outwardly' (II.vi.2). It is the language of allusive lyric description,

as of Florimell 'Whose face did seeme as cleare as Christall stone/And eke through feare as white as whales bone' (III.i.15) or the introductory description of Belphoebe appearing with mysterious loveliness to stunned Braggadocchio and Trompart:

> Eftsoone there stepped forth
> A goodly Ladie clad in hunters weed,
> That seemd to be a woman of great worth,
> And by her stately portance, borne of heauenly birth.
>
> . . .
>
> Her face so faire as flesh it seemed not,
> But heauenly pourtraict of bright Angels hew
>
> . .= .
>
> So faire, and thousand thousand times more faire
> She seemd, when she presented was to sight,...
> (II.iii.21,22,26)

Its ambiguities are exploited in the description of Speranza where the 'seem' generates the dubitatio which extends the suggestive power of the emblematic picture (I.x.14), and is continually used in the pattern of hyperbolic expansion of description,as of the Giant Orgoglio: 'An hideous Geant horrible and hye,/That with his talnesse seemd to threat the skye' (I.vii.8) and the technique of animating nature:

> And in the midst a little riuer plaide
> Emongst the pumy stones, which seemd to plaine
> With gentle murmure, that his course they did restraine.
> (III.v.39)

At the same time the reiteration of 'seem' develops a clear pattern outlining deception, so that the reader is constantly making tiny unconscious adjustments as he reads, passing from 'seem' as the language of description to the 'seem' which alerts judgment. The strongest pattern of deceptive seeming is, of course, in Book I where the verb modulates into an obviously

evaluative adjective: 'the seeming simple maid' (I.ii.27), 'seeming glorious show' (I.ii.21), 'misseeming sweete' (I.vii.50) and on into the larger images of the allegory, as Duessa explains herself to Night; who confesses to having been deceived by her disguise:

> I that do seeme not I, <u>Duessa</u>, am
> (Quoth she) how euer now in garments gilt,
> And gorgeous gold arayd I to thee came;
> <u>Duessa</u> I, the daughter of Deceipt and Shame.
> (I.v.26)

As in the picture of Una in glory, restored to her rightful heritage and betrothed to Redcrosse, we see the ideal congruence of seeming and being:

> Then on her head they set a girland greene,
> And crowned her twixt earnest and twixt game;
> Who in her selfe-resemblance well beseene,
> Did seeme such, as she was, a goodly maiden Queene.
> (I.xii.8)

So in Duessa stripped we see the face of falsehood 'Such...as she seemeth here' (I.viii.49).

'Seeming' is also the language of visions, benign or malevolent, used equally of Britomart's prophetic dream at Isis Church - 'Her seem'd, as she was doing sacrifice to Isis...' (V.vii.13; cf. st. 14-15), - and of Redcrosse's dream of the false-Una - 'Then seemed him his Lady by him lay' (I.i.47). The contrast of the two Geniuses in the final Canto of Book II emblematises this ambiguity in Agdistes, the Self of true insight and prophetic vision and the Porter, the evil mage 'that secretly doth vs procure to fall,/ Through guilefull semblaunts, which he makes vs see' (II.xii.47-48). The description of the Bower canvasses all the uses of 'seem': to animate nature, to describe visually, to alert judgment.

So strong is the atmosphere of the deceptiveness of 'seeming' that it permeates description of action and reflects the evil purposefulness of the pantomime of the Damzells in the lake:

> As Guyon hapned by the same to wend,
> Two naked Damzelles he therein espyde,
> Which therein bathing, seemed to contend,
> And wrestle wantonly, ne car'd to hyde,
> Their dainty parts from vew of any which them eyde.
> (II.xii.63)

It is notable that the two most profoundly good visions of the poem eschew 'seeming' as a descriptive mode. The first indeed turns away from description itself in despair:

> From thence, far off he vnto him did shew
> A litle path, that was both steepe and long,
> Which to a goodly Citie led his vew;
> Whose wals and towres were builded high and strong
> Of perle and precious stone, that earthly tong
> Cannot describe, nor wit of man can tell;
> Too high a ditty for my simple song;
> The Citie of the great king hight it well,
> Wherein eternall peace and happinesse doth dwell.
>
> As he thereon stood gazing, he might see
> The blessed Angels to and fro descend
> From highest heauen, in gladsome companee,
> And with great ioy into that Citie wend,
> As commonly as friend does with his frend.
> (I.x.55-56)

And in the vision of the Graces 'seeming' is present only as the mode of hyperbolic description in the lines on Colin's lady:

> But she that in the midst of them did stand,
> Seem'd all the rest in beauty to excell,
> Crownd with a rosie girlond, that right well
> Did her beseeme.
> (VI.x.14)

The reader, like Calidore, may be excused for suspecting what is seen to be

'enchaunted show' (VI.x.17), for he has been deceived by beauty before. But the description itself is without the ambiguous motif:

> There did he see, that pleased much his sight,
> That euen he him selfe his eyes enuyde,
> 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 did both daunce and sing,
> The whilest the rest them round about did hemme,
> And like a girlond did in compasse stemme:
> And in the middest of those same three, was placed
> Another Damzell, as a precious gemme,
> Amidst a ring most richly well enchaced,
> That with her goodly presence all the rest much graced.
> (VI.x.11-12)

And even analogy completely avoids any of its previous connections with deception or parody by being assimilated to the narrator's outcry:

> Looke how the Crowne, which *Ariadne* wore
> Vpon her yuory forhead that same day,
> That *Theseus* her vnto his bridale bore,
> When the bold *Centaures* made that bloudy fray,
> With the fierce *Lapithes*, which did them dismay;
> Being now placed in the firmament,
> Through the bright heauen doth her beames display,
> And is vnto the starres an ornament,
> Which round about her moue in order excellent.
>
> Such was the beauty of this goodly band
> (VI.x.13-14)

In contrast to that of the maidens in the Bower, the 'seeming' of the Graces is that of an image which fully enacts its true meaning:

> Therefore they alwaies smoothly seeme to smile,
> That we likewise should mylde and gentle be,
> And also naked are, that without guile
> Of false dissemblaunce all them plaine might see,
> Simple and true from couert malice free:
> And eeke them selues so in their daunce they bore,
> That two of them still froward seem'd to bee,
> But one still towards shew'd her selfe afore;
> That good should from vs goe, then come in greater store.
> (VI.x.24)

The recurring verbal motif of seeming, then, makes for an ambiguous rhetoric of description; the 'seeming' must continually define itself by its context both verbal and allegorical.

> As that faire Starre, the messenger of morne,
> His deawy face out of the sea doth reare:
> Or as the Cyprian goddesse, newly borne
> Of th'Oceans fruitfull froth,did first appeare:
> Such seemed they, and so their yellow heare
> Christalline humour dropped downe apace.
> (II.xii.65)

In this passage there is the strongest ambiguity of all: 'seem' describes, but is also very strongly influenced by the sense of evil purpose in the use of the same word in the stanzas immediately preceding. Yet at the same time the context - the morning star and Aphrodite similes - pull against this sense for the verb. Here we feel the climax of an ambiguous rhetoric of description, the strongest pull of ambiguity at the point where stringent judgment is most especially demanded.

The verbal motif of 'seeming' recurs throughout the poem, but it is naturally most prominent in Books I and II where the deceptions of sight have most thematic prominence.[1] And in the later Books 'seem' appears to lose much of its suggestive ambiguity. There is a concentration of 'seeming' around the episodes involving the false Florimell: 'He seemed brought to bed in Paradise,/And prou'd himselfe most foole, in what he seem'd most wise' (IV.ii.9); or

> Which when as all that present were, beheld,
> They stricken were with great astonishment,
> And their faint harts with senselesse horrour queld,
> To see the thing, that seem'd so excellent,
> So stolen from their fancies wonderment.
> (V.iii.26)

[1]'Seem' appears roughly twice as frequently in the first two Books as it does in the last four.

As a device for narrative suspense by introducing characters through their appearance it is reduced to its most conventional form, as in Britomart's meeting with Dolon (V.vi.19), where the reader is soon let in on the deception 'Now mote ye know (that which to Britomart/Vnknowen was) whence all this did proceede...' (V.vi.31); and a similar convention in the introduction of Arthur in the dislocated narrative of Book VI is, as we have mentioned, made light of by the narrator in an aside to his audience (VI.v.11).[1] Blandina comes close to the 'seeming'-parody, but her false courtesy is given more abruptly evaluative expression:

> Yet were her words and lookes but false and fayned,
> To some hid end to make more easie way,
> Or to allure such fondlings, whom she trayned
> Into her trap vnto their owne decay:
> Thereto, when needed she could weepe and pray,
> And when her listed, she could fawne and flatter;
> Now smyling smoothly, like to sommers day,
> Now glooming sadly, so to cloke her matter;
> Yet were her words but wynd, and all her teares but water.
> (VI.vi.42)

A similar weakening of the force of 'seeming' is felt in the use of 'professe' and 'expresse' to replace seem and be in the description of the maiden-monster Echidna (VI.vi.10); and we see 'seem' reappearing as a simple narrative-tag 'me seemes' or 'it seemes':

> But mongst them all was none more courteous knight,
> Then Calidore, beloued ouer all,
> In whom it seemes, that gentlenesse of spright
> And manners mylde were planted naturall.
> (VI.i.2)

If there is ambiguity it is that of a slight twinge of irony, as that which is cast back on the 'it seemes' which opens the Book by the past tense of

[1] Vide supra, p. 60.

the line which follows it -'Of Court it seemes, men Courtesie doe call,/ For that it there most vseth to abound'- and by the continuation of the same stanza with an oblique directive supported by the stress on '<u>Faery</u> court':

> And well beseemeth that in Princes hall
> That vertue should be plentifully found,
> Which of all goodly manners is the ground,
> And roote of ciuill conuersation.
> Right so in Faery court it did redound,
> Where curteous Knights and Ladies most did won
> Of all on earth, and made a matchlesse paragon.
> (VI.i.1)

A man of ideal courtesy can 'steale mens hearts away' (VI.i.2) with impunity. 'Seeming' becomes transformed in Book VI, because the <u>ideal</u> courtesy is a social virtue which expresses itself completely through its seeming. The gifts which the Graces bestow are those

> Which decke the body or adorne the mynde,
> To make them louely or well fauoured show,
> As comely carriage, entertainment kynde,
> Sweete semblant, friendly offices that bynde,
> And all the complements of curtesie.
> (VI.x.23)

Thus even in the Saluage Man, simple 'seeming' is balanced by the 'shewing' of good action:

> O what an easie thing is to descry
> The gentle bloud, how euer it be wrapt
> In sad misfortunes foule deformity,
> And wretched sorrowes, which haue often hapt?
> For howsoeuer it may grow mis-shapt,
> Like this wyld man, being vndisciplynd,
> That to all vertue it may seeme vnapt,
> Yet will it shew some sparkes of gentle mynd,
> And at the last breake forth in his owne proper kynd.
> (VI.v.1)

The irony cast on the 'seem' in the first line of the Book, then, springs not from the use of the word itself in this part of the fiction, but

from the kind of fiction it is - partially merged with the ideal world of the pastoral yet rooted in the social abuses of the real world which its conflicts image - and from the ambivalent juxtaposition of this fictional world and its 'courtly' virtue with the courtesy of the 'now' of the Proem which is 'but fayned showes.../Which carry colours faire, that feeble eies misdeeme' (st. 4). It is this irony which re-expresses itself even against the context of 'Faery court' in the narrator's defence of Calidore's deviation from his quest:

> No certes mote he greatly blamed be,
> From so high step to stoupe vnto so low.
> For who had tasted once (as oft did he)
> The happy peace, which there doth ouerflow,
> And prou'd the perfect pleasures, which doe grow
> Amongst poore hyndes, in hils, in woods, in dales,
> Would neuer more delight in painted show
> Of such false blisse, as there is set for stales,
> T'entrap vnwary fooles in their eternall bales.
> (VI.x.3)

Thus in Book VI, the motif of 'seeming', which has functioned in the earlier Books as the verbal image of deception and judgment in a poem which is 'like living', reaches out to extend its ambiguities explicitly to 'life' itself.[1]

(ii)

Where the ambiguity of the larger imagery of the narrative generates contrasting and related allegorical personages we may see a sort of parody, a setting up of what Professor Frye has called 'demonic counterparts'[2] for

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[1]Vide Professor Lewis's acute perception of the quality of Spenser's world in FQ: 'When I say that it is like life, I do not mean that the places and people in it are like those which life produces. I mean precisely what I say - that it is like life itself, not like the products of life. It is an image of the natura naturans, not of the natura naturata. The things we read about in it are not like life, but the experience of reading it is like living.' op.cit., p.358.

[2]Northrop Frye, 'The Structure of Imagery in The Faerie Queene', UTQ, XXX (1961), 114.

emblems of the good. Duessa establishes and epitomises this parodic method. She is clearly opposed to Una. Through her assumed name 'Fidessa' she parodies Fidelia of the House of Holiness. Frye summarises the relationship thus:

> Fidessa holds the golden cup of the Whore of Babylon. Fidelia's cup also contains a serpent (the redeeming brazen serpent of Moses typifying the Crucifixion); Duessa sits on the Dragon of the Apocalypse who is metaphorically the same beast as the serpent of Eden. Fidelia's power to raise the dead is stressed; Duessa raises Sans joy from the dead by the power of Aesculapius, whose emblem is the serpent.[1]

In addition, in the image pattern of the allegory Duessa stands as a principle of chameleon variation:

> For she could d'on so manie shapes in sight,
> As euer could Cameleon colours new.
> So could she forge all colours, saue the trew.
> (IV.i.18)

Hydra-like she grows more heads as soon as she is cut back, and reappears in the narrative as the emblem of theological, moral and political false-seeming. Even in speech she expresses her dualness: Redcrosse is roused to defeat Sans joy by misinterpreting her cry 'Thine the shield, and I, and all' (I.v.ii).

It is possible to trace this basic thematic doubling throughout the poem. Obvious examples are the two contrasted quartets of Book IV: Cambell, Triamond, Cambina and Canacee combining true love and loyal affection, set against Paridell, Blandamour, Ate and Duessa - Paridell and Blandamour acting through a simple-minded parody of selfless friendship but their relationship in reality being without a core, merely a pragmatic grouping which fragments at the slightest breath of conflicting interest; Ate, the spirit of malicious discord opposed to Cambina whose magic rod had calmed the struggle between Cambell and Triamond and modulated noble enmity into strong and manly concord;

[1] *Ibid.*, p. 119.

Duessa whose false beauty parodies that of Canacee. Or in Book V the Giant with the Balances, prepared to make his rough and ready, self-interested readjustments in the world-order is clearly a political parody of Astraea, the image of absolute justice who has fled the cyclical corruption of the world, having taught Artegall

> to weigh both right and wrong
> In equall ballance with due recompence,
> And equity to measure out along,
> According to the line of conscience,
> When so it needs with rigour to dispence.
> (V.i.7)

It is not the purpose of this discussion to elaborate the many parody-relationships in the poem but to suggest how the linguistic surface participates in their making, or complicates them still further. For example, in the case of the relationship between Radigund and Britomart we sense a less straightforward parodic opposition. Radigund's arrogant femininism contrasts with Britomart's womanly knighthood, and her unjust rule and her association with the moon parodies Britomart as an image of Isis, but at the level of the narrative fiction they are bound together by their love of Artegall which, though differing in its quality and motivation, is the same human passion; and they are connected also by related similes with the same romantic context, both stunning Artegall into wonder: Thus Britomart's face is revealed to Artegall:

> With that her angels face, vnseene afore,
> Like to the ruddie morne appeard in sight,
> Deawed with siluer drops, through sweating sore,
> But somewhat redder, then beseem'd aright,
> Through toylesome heate and labour of her weary fight.
> (IV.vi.19)

and thus Radigund's revealed beauty saves her life:

But when as he discouered had her face,
He saw his senses straunge astonishment,
A miracle of natures goodly grace,
In her faire visage voide of ornament,
But bath'd in bloud and sweat together ment;
Which in the rudenesse of that euill plight,
Bewrayd the signes of feature excellent:
Like as the Moone in foggie winters night,
Doth seeme to be her selfe, though darkned be her light.
(V.v.12)

Radigund thus suggests not only the opposite of Britomart but her alternative possibilities, the seed of female domination which may be latent in romantic love.[1] We may see a similar middle-term introduced through language in the parody relationship introduced in the description of Mercilla. Duessa is the enemy of Mercilla as she has been of Una; but one may feel Mercilla connected with her parody-counterpart Lucifera as much as with Una restored to her parents' kingdom. Thus Mercilla's palace is first seen by the Knights:

The gentle knights reioyced much to heare
The prayses of that Prince so manifold,
And passing litle further, commen were,
Where they a stately pallace did behold,
Of pompous show, much more than she had told;
With many towres, and tarras mounted hye,
And all their tops bright glistering with gold,
That seemed to outshine the dimmed skye,
And with their brightnesse daz'd the straunge beholders eye.
(V.ix.21)

'Pompous show' is the kind of phrase that alerts judgment in The Faerie Queene, and the reader may be forgiven for recalling Lucifera's palace:

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 ouer them displaid,

[1] And, of course, also the alternative possibilities of Elizabeth's rule. The Moon-Isis connection also points to 'Cynthia'. Cf. the narrator's remarks on 'licentious libertie' and 'lawfull soueraintie' (V.v.25) and Britomart's restoration of Radigund's monstrous regiment to just rule. (V.vii.42-43).

That purest skye with brightnesse they dismaid:
High lifted vp were many loftie towres,
And goodly galleries farre ouer laid,
Full of faire windowes, and delightfull bowres;
And on the top a Diall told the timely howres.[1]

These minor interconnections through language may suggest the complexity and courage of Spenser's political allegory.

Sometimes the linguistic echoes in parodic equivalents are relatively clear and purposeful. For example, Phaedria's calming Guyon and Cymochles with smooth double entendre is clearly contrasted with Medina's emblematic reconciliation of Huddibras and Sans loy. Medina 'with her tresses torne,/ And naked brest, in pitty of their harmes' who rushes in to stop the battle (II.ii.29) has her counterpart in Phaedria who 'soone atweene them ran;/ And at their feet her selfe most humbly feld,/Crying with pitteous voice, and count'nance wan' (II.vi.32). The rhetorical pattern of question, exhortation, and antithesis is paralleled in the two speeches, Phaedria's altered by the formal, and material, substitution of egocentricity for evaluative generalisation. For example, Medina's 'Vaine is the vaunt, and victory vniust,/That more to mighty hands, then rightfull cause doth trust' (II.ii.29) is replaced by Phaedria's plea:

If euer loue of Ladie did empierce
Your yron brestes, or pittie could find place,
Withhold your bloudie hands from battell fierce,
And sith for me ye fight, to me this grace
Both yeeld, to stay your deadly strife a space.
(II.vi.33)

---

[1]The connection may work the other way. The Dial may simply indicate Lucifera's temporal pride or, as Fowler suggests, be the 'Dial of Ahaz' of Isaiah xxxviii, the shadow on the face of which signaled to Hezekiah that the city would be delivered out of the tyrant's hands: 'yet another small indication that, in its political orientation, Book I is conceived as "realized apocalypse"' (op.cit., p. 74 n.3). But surely, also, the detail reminds us of Hampton Court palace?

Or Medina's fervent generalisation on the horror of war -

Sad be the sights, and bitter fruits of warre,
And thousand furies wait on wrathfull sword;
Ne ought the prayse of prowesse more doth marre,
Then fowle reuenging rage, and base contentious iarre.
(II.ii.30)

- is replaced by Phaedria's seductive distaste:

But if for me ye fight, or me will serue,
Not this rude kind of battell, nor these armes
Are meet, the which doe men in bale to sterue,
And doleful sorrow heape with deadly harmes:
Such cruell game my scarmoges disarmes
(II.vi.34)

For Medina's resolution is substituted Phaedria's sexual mock-war:

But louely concord, and most sacred peace
Doth nourish vertue, and fast friendship breeds:
Weake she makes strong, and strong thing does increace,
Till it the pitch of highest prayse exceeds.
(II.ii.31)

Another warre, and other weapons I
Doe loue, where loue does giue his sweet alarmes,
Without bloudshed, and where the enemy
Does yeeld vnto his foe a pleasant victory,

Debatefull strife, and cruell enmitie
The famous name of knighthood fowly shend;
But louely peace, and gentle amitie,
And in Amours the passing houres to spend,
The mightie martiall hands doe most commend
(II.vi.35)

The parallel clearly points up the irresponsibility of Phaedria's escapist sexuality as a means of resolving conflict. But does the further echo of Phaedria's rhetorical music in Guyon's reply to Mammon's offer suggest a related oversimplification on the part of the hero?

Another blis before mine eyes I place,
Another happinesse, another end.
To them, that list, these base regardes I lend:
But I in armes, and in atchieuments braue,
Do rather choose my flitting houres to spend,
And to be Lord of those, that riches haue,
Then them to haue my selfe, and be their seruile sclaue.
(II.vii.33)

And as applied to Calidore's relaxation of his quest for the Blatant Beast - juxtaposed with the falsities of court and yet still in the larger context of the necessary return to action - the phrases have a similar ambiguous suggestion:

...henceforth he meanes no more to sew
His former quest, so full of toile and paine;
Another quest, another game in vew
He hath, the guerdon of his loue to gaine:
With whom he myndes for euer to remaine,
And set his rest amongst the rusticke sort,
Rather then hunt still after shadowes vaine
Of courtly fauour, fed with light report
Of euery blaste, and sayling alwaies in the port.
(VI.x.2)

Similarly, we may see a clear contrast between Contemplation and his allegorical parody-image the false-devout, vision-manufacturer Archimago; the two are contrasted not only in the larger image pattern, but verbally - Contemplation's description has no touch of the ambiguity of seeming (I.x.46-48). Also, as the sage-seeming advisor of knights and the mentor of Braggadocchio, Pyrochles and Cymochles he clearly parodies the Palmer;[1] and yet it is the rather sinister Archimago-like undertone of seeming which starts the reader off on the wrong foot with the Palmer himself:

Him als accompanyd vpon the way
A comely Palmer, clad in blacke attire,
Of ripest yeares, and haires all hoarie gray,
That with a staffe his feeble steps did stire,
Least his long way his aged limbes should tire:

---

[1] *Cf.* also the contrast-in-parallels between Archimago and the Hermit at VI.viii-ix who cures Timias and Serena.

> And if by lookes one may the mind aread,
> He seemd to be a sage and sober sire,
> And euer with slow pace the knight did lead,
> Who taught his trampling steed with equall steps to tread.
> (II.i.7)

Or again, we know Braggadocchio to be a parody of Guyon's chivalric virtue because of his stealing the knight's horse. And Braggadocchio's false boastings raise chivalric rhetoric to a very grotesque of itself, as in his egregious 'refusal' of Malbecco's offer of wealth:

> Bigge looking like a doughtie Doucepere,
> At last he thus; Thou clod of vilest clay,
> I pardon yield, and with thy rudenesse beare;
> But weete, henceforth, that all that golden pray,
> And all that else the vaine world vaunten may,
> I loath as doung, ne deeme my dew reward:
> Fame is my meed, and glory vertues pray,
> But minds of mortall men are muchell mard,
> And moued amisse with massie mucks vnmeet regard.
> (III.x.31)

These last lines are really outstanding - note, for example, that 'amisse' is actually an anagram of 'massie'. Yet on the other hand we must admit that much of the sense of Braggadocchio's ridiculousness is not a linguistic effect but contingent on our knowledge of him as a stereotype. We see soon enough through his actions that his words are merely alliterative wind, whereas our concept of Guyon keeps down reservations about his similar words to Mammon:

> Me ill besits, that in der-doing armes,
> And honours suit my vowed dayes do spend,
> Vnto thy bounteous baytes, and pleasing charmes,
> With which weake men thou witchest, to attend:
> Regard of worldly mucke doth fowly blend,
> And low abase the high heroicke spright,
> That ioyes for crownes and kingdomes to contend;...
> (II.vii.10)

Even though Mammon counters with the words 'Vaine glorious Elfe'.[1]

[1] It is odd that Mr Berger, whose whole approach to Guyon is relentlessly 'dramatic' does not mention either the verbal parallel with Braggadocchio or the echo of Phaedria's phrases.

We have made so much of these latter seeming verbal parodies in order to illustrate some of the perhaps unintended and unresolvable dramatic ambiguities a poem whose whole structure is worked around parallels and contrasts may incur. Spenser frequently shows himself nicely aware of the dramatic qualities of rhetoric, more frequently than we usually assume. A fine piece of irony rebounding on the ironist, for example, is Cymochles' grimly false logic brought forth to give the Palmer a taste of his own moralistic medicine:

> Then said Cymochles; Palmer, thou doest dote,
> Ne canst of prowesse, ne of knighthood deeme,
> Saue as thou seest or hearst. But well I wote,
> That of his puissance tryall made extreeme;
> Yet gold all is not, that doth golden seeme,
> Ne all good knights, that shake well speare and shield:
> The worth of all men by their end esteeme,
> And then due praise, or due reproch them yield;
> Bad therefore I him deeme, that thus lies dead on field.
> (II.viii.14)

The interconnections we have mentioned may just be chance recurrances - there is certainly no law which debars a poet from using a felicitous phrase in whatever context he wishes. And yet in a poet who shows himself very aware of the relationship between context and significance and the interconnections made by using the same words to speak about apparently different things, as does Spenser in his rhetoric of seeming and his parody-use of simile and characterisation, we cannot help but remark them.

Because The Faerie Queene is a poem and not a moral jigsaw-puzzle it is impossible completely to polarise moral significances in its patterns of imagery. We can see the clear contrast between say, the burden of Adonis and the Bower of Bliss, but the contrast gains its strength from the mutual

basis in the single many-meaninged metaphor of growth and its perversions. Similarly, the main metaphorical patterns of the poem, the linguistic matrix out of which the larger images grow, is not theological or moral but neutral - in natural metaphors of growth and decay, light and dark, fire and water, food, and so on. Through using the same words for different things, the poem itself re-explores the conventional metaphors, moulding them towards moral polarisations but never completely losing the fruitful sense of their similarity. It is difficult to illustrate this fruitful ambiguity adequately, because its force depends on the number and kinds of variation the poem's progression draws out of the conventions. However, we may, very inadequately, indicate this effect through the metaphor of natural growth. At first we may see a fairly clear distinction being made in the form of this metaphor on moral grounds. Thus there is first the innocence and free burgeoning of youth:

> In prime of youthly yeares, when first the flowre
> Of beauty gan to bud, and bloosme delight ...
> (VI.viii.20)

> This antique world, in his first flowring youth
> (II.vii.16)

> It was in freshest flowre of youthly yeares.
> (I.ix.9)

with its innocent moral counterpart in a metaphor like Una's 'Where iustice growes, there grows eke greater grace' (I.ix.53). To this series is opposed its evil contrast in the metaphor of rooted pain or evil. Thus Arthur calls Duessa 'The roote of all your care, and wretched plight' (I.viii.45); Night describes herself as the mother 'Of falshood, and root of Duessaes race' (I.v.27);

the Palmer explicates Occasion as 'the root of all wrath and despight' (II.iv.10); or Guyon conters Mammon's offers with the radix malorum trope: 'All otherwise (said he) I riches read,/And deeme them roote of all disquietnesse' (II.vii.12). The two senses are, so to speak, combined, in the metaphor of the abundant burgeoning of evil, as of Duessa's 'fruitfull-headed beast' (I.viii.20) or the Palmer's introduction to the Bower of Bliss: 'Said then the Palmer, Lo where does appeare/The sacred soile, where all our perils grow' (II.xii.37). This is the figure which is elaborated by the narrator in the introduction to the fifth Book:

> Though vertue then were held in highest price,
> In those old times, of which I doe intreat,
> Yet then likewise the wicked seede of vice
> Began to spring which shortly grew full great,
> And with their boughes the gentle plants did beat.
> But euermore some of the vertuous race
> Rose vp, inspired with heroicke heat,
> That cropt the branches of the sient base,
> And with strong hand their fruitfull rancknes did deface.
> (V.i.1)

At the same time, there is a middle term, the sexual flower which participates in both aspects of the moral duality. Phaedria's song, combining the innocent ease of the natural metaphor, with the sexual, is one colour in this spectrum (II.vi.15-17). Belphoebe's metaphoric 'dainty Rose' the one pole of the moral divergence, and the Rose of Love in the Bower the other.

Similarly in the metaphoric motif of water there are the definitely sinister sexual connotations emblematised in its application to Cymochles and the growth of his personification out of it, and echoed in metaphoric description, as of Malecasta, 'given all to fleshly lust,/And poured forth

in sensuall delight' (III.i.48). Yet we still find it applied in morally opposed contexts, as at Redcrosse rejoicing in his betrothal to Una:

> Thrise happy man the knight himselfe did hold,
> Possessed of his Ladies hart and hand,
> And ever, when his eye did her behold,
> His heart did seeme to melt in pleasures manifold.
> (I.xii.40)

Similarly we see the water-imagery in the Bower as sinister, yet in the Garden of Adonis also 'all plentie, and all pleasure flowes' (III.vi.41).

Thus a single metaphoric motif can not be said to have a fixed or predetermined moral significance in The Faerie Queene: its meanings grow up as the poem progresses into patterns of connotation, and thence, in many cases, to more or less clear moral polarisation in personification or allegorical image, but the ambivalence (or multivalence) still remains at the linguistic surface.

(iii)

In the patterns of imagery from craft lies one of the most complex series of ambiguities in the poem. To start at the simple descriptive surface, we have already noted that description in terms of aesthetic contrast is frequent, as of blood on armour or grass dyed with purple gore. We may see a similar image in an aesthetic analogy such as the description of the Tree of Life:

> There grew a goodly tree him faire beside,
> Loaden with fruit and apples rosie red,
> As they in pure vermillion had been dide, ...
> (I.x.46)

The method of describing living things as if they were artifacts can be seen

at its most purely 'visual' in the description of the Dragon in Book I; his scales 'like plated coate of steele' (I.xi.9), his tail 'bespotted as with shields of red and blacke' (I.xi.11), his eyes 'like two bright shining shields' (st. 14), his jaws gaping like Hell Mouth (st. 12),

> His flaggy wings when forth he did display,
> Were like two sayles, in which the hollow wynd
> Is gathered full, and worketh speedy way.
> (st. 10)

Or in the picture of Furor bound shaking his 'long lockes, colourd like copper wyre' (II.iv.5).

Description in terms of the artifact is also a thoroughgoing motif in lyric description of beauty. This is Puttenham's similitude of a 'naturall thing, bearing a proportion of similitude, as to liken yealow to gold, white to siluer, red to the rose, soft to silke, hard to the stone and such like.'[1] And Spenser's description of Serena before the Cannibals, for example, bears a recognisable connection to the awkward sophistications of Puttenham's lines from his <u>Partheniade</u> 'written of our soueraigne Lady, wherein we resemble euery part of her body to some naturall thing of excellent perfection in his kind', as of her lips:

> Two lips wrought out of rubie rocke,
> Like leaues to shut and to vnlock.
> As portall dore in Princes chamber;
> A golden tongue in mouth of amber.[2]

> Her yuorie necke, her alabaster brest,
> Her paps which like white silken pillowes were,
> For loue in soft delight there on to rest;
> Her tender sides, her bellie white and clere,
> Which like an Altar did it selfe vprere,
> To offer sacrifice diuine thereon;
> Her goodly thighes, whose glorie did appeare
> Like a triumphal Arch, and thereupon
> The spoiles of Princes hang'd, which were in battel won.
> (VI.viii.42)

[1]Puttenham, <u>op.cit.</u>, p.244.

[2]<u>Idem</u>.

As a series of clearly visualisable images this description is an absurdity; what the analogies of the last half of the stanza are doing is expanding upon Serena's physical beauty through particulars which associate it with religion and triumphant honour.[1] Modern readers may feel that this description comes close to the pornographic - we are reluctant to make the smooth Renaissance progression from the illustrative particular to the universal unless we can do it through the natural archetypes we happen to favour. On the other hand, we may note that this is the extreme instance in The Faerie Queene - outside the clearly diminishing uses of imagery of craft - of a woman described purely in terms of 'things'. And it is notable that the praise is cast in the same divisive mode as the Cannibals' own brute appreciation: 'Some with their eyes the daintiest morsels chose;/Some praise her paps, some praise her lips and nose' (VI.viii.39):

> Those daintie parts, the dearlings of delight,
> Which mote not be prophan'd of common eyes,
> Those villeins vew'd with loose lasciuious sight,
> And closely tempted with their craftie spyes...
> (VI.viii.43)

It would be dangerous to ascribe intention here; but we may still remark the dual decorum of the similes here: expanding Serena's beauty through the ornate analogies at the moment when she is surrounded by crude brutishness and describing in terms of things the beauty which is being wrongly treated by the Cannibals as a thing.

[1] I. Baroway notes the relation of the imagery to that of the Song of Solomon IV.4: 'thy necke is as the tower of David built for a defence; a thousand shields hang therein, and all the targates of the strong men'. Quoted Variorum, FQ VI, p. 234.

Much more characteristic of description of womanly beauty is the juxtaposition of the image of craft with the natural analogy, as in the picture of Britomart's hair:

> And round about the same, her yellow heare
> Hauing through stirring loosd their wonted band,
> Like to a golden border did appeare,
> Framed in goldsmithes forge with cunning hand:
> Yet goldsmithes cunning could not vnderstand
> To frame such subtile wire, so shinie cleare.
> For it did glister like the golden sand,
> The which Pactolus with his waters shere,
> Throwes forth vpon the riuage round about him nere.
> (IV.vi.20)

Again, the description of Belphoebe (II.iii.21-31) combines the craft and natural analogies and heightens them with intensified personification metaphor - the 'many Graces' sitting upon her eyelids (st. 25), the wanton darts of Cupid broken by her firm chastity (st. 23), or the figure of animated nature expanded to fantastic hyperbole:

> And in her cheekes the vermeill red did shew
> Like roses in a bed of lillies shed,
> The which ambrosiall odours from them threw,
> And gazers sense with double pleasure fed,
> Hable to heale the sicke, and to reuiue the ded.
> (st. 22)

The two most prominent similes draw the analogy with the artifact. They relate to Belphoebe's beauty in a tenuous descriptive sense, but are more important for the impressive expansions they make from physical detail to significance, as the first of these points to her honour:

> Her iuorie forhead, full of bountie braue,
> Like a broad table did it selfe dispred,
> For Loue his loftie triumphes to engraue,
> And write the battels of his great godhed:
> All good and honour might therein be red:
> For there their dwelling was.
> (st. 24)

In the second the contrast between the static analogy and the description of the woman herself may be felt in the somewhat ludicrous effect of the phrase 'Those same' which by contiguity seems to refer to the 'pillours' of the simile. This is a perfect example of the confusions into which we fall if we persist in treating Spenser's simile as primarily visual:

> Like two faire marble pillours they were seene,
> Which doe the temple of the Gods support,
> Whom all the people decke with girlonds greene;
> And honour in their festiuall resort;
> Those same with stately grace, and princely port
> She taught to tread, when she her selfe would grace,
> But with the wooddie Nymphes when she did play,
> Or when the flying Libbard she did chace,
> She could them nimbly moue, and after fly apace.
> (st. 28)

At the same time, Belphoebe is described in terms of natural analogies, either primarily 'descriptive' - as of her breasts 'which like young fruit in May/ Now little gan to swell' (st. 29), or subsumed in a moral judgment - 'Cleare as the skie, withouten blame or blot' (st. 22). And the whole interaction between the 'natural' and the 'artificial' descriptive analogies is summed up in the narrator's dubitatio:

> And whether art it were, or heedlesse hap,
> As through the flouring forrest rash she fled,
> In her rude haires sweet flowres themselues did lap,
> And flourishing fresh leaues and blossomes did enwrap.
> (st. 30)

This close relation between the detail of artifice and the expansive natural analogy may also be seen in direct description as well as in oblique analogy, as in the picture of Amoret in the lap of Womanhood, the visually observed craft of her garment suggesting the beauty of nature:

Thus sate they all a round in seemely rate:
And in the midst of them a goodly mayd,
Euen in the lap of Womanhood there sate,
The which was all in lilly white arayd,
With siluer streames amongst the linnen stray'd;
Like to the Morne, when first her shyning face
Hath to the gloomy world it selfe bewrayd,
That same was fayrest Amoret in place,
Shyning with beauties light, and heauenly vertues grace.
(IV.x.52)

Again in the picture of Florimell first seen, there is the conjunction of lapidary, artificial imagery and natural. The detailed craftsmanly description

All suddenly out of the thickest brush,
Vpon a milk-white Palfrey all alone,
A goodly Ladie did foreby them rush,
Whose 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 fled so fast, that nothing mote him hold,
And scarse them leasure gaue, her passing to behold.
(III.i.15)

is followed by the comet simile of light describing her hair (st. 16). The relationship between the freer natural imagery as applied to womanly beauty and the images of the materials and arts of the craftsman appears to be a complementary one, between the natural beauty which expresses inner beauty and the 'dew honour'[1] of craft through which the further significances of that beauty are given additional expression.

However, in the figure of false Florimell we may see a parody, not only of the true Florimell, but of the whole mode of apprehending idea through

[1]The phrase is used of Amoret in the Masque of Cupid:

Her brest all naked, as net iuory,
Without adorne of gold of siluer bright,
Wherewith the Craftesman wonts it beautify,
Of her dew honour was despoyled quite.
(III.xii.20)

sight and the imagery of descriptive beauty which the poem has developed to make this mode as allusive as possible. On a simple level, Florimell is the parody of the poem's Petrarchan diction as Braggadocchio is of its knightly rhetoric. Florimell is the lady of the sonneteers, of Puttenham's 'naturall' similitudes, raised into narrative reality. Her snowy substance parodies the poem's frequent use of the snowy similitude - Una whiter than the whiter than snow (I.i.4), Acrasia's 'snowy brest' (II.xii.78), the 'snowy limbes' of the maidens in the Bower (II.xii.64), Britomart's 'snowie chest' (III.xii.33), to name a few instances. The 'perfect vermily' blended into the witch's compound 'That like a liuely sanguine it seemed to the eye' (III.viii.6) recalls Radigund's blush 'decking her cheeke with a vermilion rose' (V.v.30) or the 'vermeill red' in Belphoebe's cheek (II.iii.22); the 'golden wyre' Belphoebe's hair (II.iii.30). The Witch's 'two burning lampes ... in siluer sockets' (III.viii.5) parody the image of heavenly beauty in the 'living lamps' of Belphoebe's eyes 'Kindled aboue at th'heauenly makers light' (II.iii.23). The irony is that, although Florimell's hair has been described as 'yellow' rather than the usual 'golden' (III.i.16) to allow for the hyperbole: 'Yet golden wyre was not to yellow thrise/As Florimells faire haire' (III.viii.7) - Florimell herself must still be described in the terms of craft, as in her meeting with the Witch:

> With that adowne out of her Christall eyne
> Few trickling teares she softly forth let fall,
> That like two Orient pearles, did purely shyne
> Vpon her snowy cheeke...
>
> (III.vii.9)

The images of the sonneteers are the images through which the ideal beauty or form must be expressed. Florimell's specific significance has been disputed;[1] it is, however, suggested, through the false-Florimell parody and Florimell's being fostered by the Graces on Mount Acidale, whence she has brought the Cestus (IV.v.5), that in one of her aspects she is the ideal of beauteous order which lies behind and informs poetic expression and which finds its specific expression in the women of the fiction. In the narrator's literary occupatio introducing the contestants at Satyrane's adjudging of the Cestus, there may be a further suggestion of this:

> All who so dare thinks for to enchace,
> Him needeth sure a golden pen I weene,
> To tell the feature of each goodly face.
> For since the day that they created beene,
> So many heauenly faces were not seene
> Assembled in one place: ne he that thought
> For Chian folke to pourtraict beauties Queene,
> By view of all the fairest to him brought,
> So many faire did see, as here he might have sought.
> (IV.v.12)

And this may partially explain the narrator's very strong emotional commitment to her, which we have mentioned above.[2] The irony is that this perfect form or beauty cannot be fully expressed in poetry except through contrast with the parody; in the Neoplatonic version of 'nothing like the sun', the false convention must be shown to allow the truth of the convention itself to be adumbrated.

The power of the hollow convention is tremendous, as the poet expresses it in terms of the evil side of the craft-analogy:

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[1] For a summary of the various interpretations: Ideal Beauty, Civility, Nature as opposed to false Art, vide Fowler, op.cit., p. 21 ff. Fowler himself suggests Ideal Form as the most capacious abstract translation.

[2] Vide supra, pp.64-65.

As guileful Goldsmith that by secret skill,
With golden foyle doth finely ouer spred
Some baser metall, which commend he will
Vnto the vulgar for good gold insted,
He much more goodly glosse thereon doth shed,
To hide his falshood, then if it were trew:
So hard, this Idole was to be ared,
That _Florimell_ her selfe in all mens vew
She seem'd to passe: so forged things do fairest shew.
(IV.v.15)

The 'wondrous worke' of the Witch is so powerfully lovely 'That euen Nature selfe enuide the same,/And grudg'd to see the counterfet should shame/The thing it selfe' (III.viii.5). When Braggodocchio brings his false lady forth the spectators

.... said that surely _Florimell_ it was,
Or if it were not _Florimell_ so tride,
That _Florimell_ her selfe she then did pas.
So feeble skill of perfect things the vulgar has.

This is not simply supercilious overstatement, for Marinell himself in the next stanza is stunned into believing the false to be the true (V.iii.17-19). dazed as with two suns.

When Florimell is set by her parody 'Like the true saint beside the image set' (V.iii.24) the false Lady melts away like a rainbow:

As when the daughter of _Thaumantes_ faire,
Hath in a watry cloud displayed wide
Her goodly bow, which paints the liquid ayre;
That all men wonder at her colours pride;
All suddenly, ere one can looke aside,
The glorious picture vanisheth away,
Ne any token doth thereof abide:
So did this Ladies goodly forme decay,
And into nothing goe, ere one could it bewray
(V.iii.25)

Warton remarks the fact that the rainbow exists only by the sun and thus

that 'the similitude by no means is made out.'[1] This would no doubt have been evident to an Elizabethan familiar with the non sine sole Iris motto. The point here may be that Florimell herself, the true sun, must disappear as she does very abruptly from the allegory at this point after hastily reclaiming the Cestus (st. 28) for without the parody-convention, Ideal Beauty or Ideal Form may, through the limitations of the poet's powers, become merely another beauteous phantom of the fiction, portrayed in the imagery of which her counterpart was the parody. Thus through the two Florimells the poem explores the problem it had set itself in Proem III where the minutiae of conventional poetic technique are juxtaposed with the ideality which they must express.

Our view of the Witch's creation of the false Florimell may suggest that it is important to look more generally again at the narrator's remarks about craft itself and his imagery of craft. We have already mentioned some of the narrator's expressed admiration for the triumphs of craft which he presents within his poem - as in the Venus - Adonis and House of Busirane tapestry descriptions, where the narrator's enthusiasm is, in general, for the economical skill with which the craftsman suggests the lifelike: 'So liuely and so like, that liuing sense it fayled' (III.xi.58). This enthusiasm, also, can almost cross the moral boundaries, as in the expression of the power of Archimago's evil skill in creating the false-Una 'So liuely and so like in all mens sight/That weaker sence it could haue rauisht quight' the narrator turns to describe the maker's pleasure in the power of his

[1] Warton, quoted Variorum, FQ V, p. 190.

artifact: 'The maker selfe for all his wondrous witt,/Was nigh beguiled with so goodly sight' (I.i.45). And Archimago's power of shape-shifting elicits an outcry both admiring and fearful: 'O who can tell/The hidden powre of herbes, and might of Magicke spell?' (I.ii.10). Set against this malevolent craft is God's 'goodly workemanship' (I.x.21). The 'two goodly Beacons' of Alma's Castle 'set in siluer sockets bright' differ little from the Witch's creation, yet are allegorically worlds away from it: 'O who can tell the prayses of that makers might' (II.ix.46).

We can also see a blurring of the moral polarisation in the use of words like 'painted' and 'cunning'. There is no intrinsic necessity in reading an Elizabethan poet to suspect a word like 'painted', but a whole strain of imagery in contexts of evil and deceit in The Faerie Queene tends to force us to do so. Thus we come to associate 'colour' with 'colourable word' (III.iii.19); or with deceit casting her colours 'deepe in graine' (I.vii.1), through the imagery which expresses the malevolent craft of 'seeming' of Archimago and Duessa. We come to think of the Spenserian norm as being a moral progression in metaphor such as we feel in the imagery which defends Calidore's sojourn in the pastoral world (VI.x.2).[1] That is, the metaphor of natural growth, modulating towards moral sinisterness in the metaphor of art, and thus progressing towards the baited trap of deceitful craft. Yet, to take only a single instance, we have the 'painted nimble wings' of the Angel (II.viii.8). Similarly, there is a spectrum of moral suggestion in the word 'cunning' - praise for skill of craft as of Phaedria's little boat 'with boughes and arbours wouen cunningly' (II.vi.2), the 'cunning Craftesmans hand' in a simile from art to describe the blush of Shamefastnesse (II.ix.41), or the cunning hand of Nature in Phaedria's Island:

[1]Quoted supra, p.183.

> It was a chosen plot of fertile land,
> Emongst wide waues set, like a litle nest,
> As if it had by Natures cunning hand
> Bene choisely picked out from all the rest,
> And laid forth for ensample of the best;
> (II.vi.12)

or finally the morally evaluative 'cunning' as epithet for Archimago 'That cunning Architect of cancred guile' (II.i.1).

The appreciation of craft reappears in the Bower of Bliss, as in the description of the Jason and Medea in ivory:

> Ye might haue seene the frothy billowes fry
> Vnder the ship, as thorough them she went,
> That seemd the waues were into yuory,
> Or yuory into the waues were sent;
> And other where the snowy substaunce sprent
> With vermell, like the boyes bloud therein shed,
> A piteous spectacle did represent,
> And otherwhiles with gold besprinckeled;
> Yt seemd th'enchaunted flame, which did Creüsa wed.
> (II.xii.45)

Here the 'piteous spectacle' gets lost in the aesthetic appreciation, the emphasis has been altered from the life-likeness to the skill of the craft itself.

Similarly, we may see the contrasts between the Bower and the Temple of Venus and thence with the Garden of Adonis as consisting mainly in emphasis and purpose rather than a clear alteration of descriptive mode. The fact, for example, that Phaedria can pass the 'native musicke' of the birds in her garden by her 'skilfull art' is not in itself evil, nor are her laughing fields and 'happie fruitfulnesse', it is the end to which all this is directed which corrupts and qualifies its loveliness:

> So did she all, that might his constant hart
> Withdraw from thought of warlike enterprize
> And drowne in dissolute delights apart....
> (II.vi.25)

Similarly, the Bower and the Temple have clear affinities in their description:

> A place pickt out by choice of best aliue,
> That natures worke by art can imitate
> In which what euer in this worldly state
> Is sweet, and pleasing vnto liuing sense,
> Or that may dayntiest fantasie aggrate,
> Was poured forth with plentifull dispense,
> And made there to abound with lauish affluence.
> (II.xii.42)

In the gardens of the Temple of Venus, art plays 'second natures part', seemingly a clear differentiation. The tree catalogue with its particularity of naming, too, marks an alteration from the descriptive mode of the Bower, but the last lines may recall the sense of purpose of Phaedria and Acrasia:

> No tree, that is of count, in greenewood growes,
> From lowest Iuniper to Cedar tall,
> No flowre in field, that daintie odour throwes,
> And decks his branch with blossomes ouer all,
> But there was planted, or grew naturall:
> Nor sense of man so coy and curious nice,
> But there mote find to please it selfe withall;
> Nor hart could wish for any queint deuice,
> But there it present was, and did fraile sense entice.
> (IV.x.22)

In the Bower, Nature's mother Art adorns her like a pompous bride 'too lauishly' (II.xii.50); in the Temple of Venus, the lavishness is Nature's but little altered in its sense of overflowing:

> In such luxurious plentie of all pleasure,
> It seem'd a second paradise to ghesse,
> So lauishly enricht with natures threasure...
> (IV.x.23)

Its catalogue of pleasures includes 'False Labyrinthes, fond runners eyes to daze', its 'hundred brasen caudrons' are 'to bath in ioy and amorous desire' (IV.x.24, 38). It, too, is full of the art of the craftsman: in the description of the bridge 'With curious Corbes and pendants grauen faire' and 'pillours,

fram'd after the Dorike guise' (IV.x.6); Scudamour wonders as he passes at

> The goodly workes, and stones of rich assay,
> Cast into sundry shapes by wondrous skill,
> That like on earth no where I recken may;
> And vnderneath, the riuer rolling still
> With murmure soft, that seem'd to serue the workmans will.
> (IV.x.15)

And in the Bower the replacement of Nature by Art is qualified from one stanza to another:

> ...And that, which all faire workes doth most aggrace,
> The art, which all that wrought, appeared in no place.
>
> One would haue thought (so cunningly, the rude,
> And scorned parts were mingled with the fine,)
> That nature had for wantonesse ensude
> Art, and that Art at nature did repine;
> So striuing each th'other to vndermine,
> Each did the others worke more beautifie;
> So diffring both in willes, agreed in fine:
> So all agreed through sweete diuersitie,
> That Gardin to adorne with all varietie.

The Garden of Adonis has no need of art, it is bluntly, without any of the Art/Nature confusions, 'So faire a place, as Nature can deuise' (III.vi.29). It needs no gardener 'for of their owne accord/All things, as they created were, doe grow' and 'in themselues eternall moisture they imply' (III.vi.34). Its arbour is 'not by art,/But of the trees owne inclination made' (III.vi.44). On the other hand, though we know that the arbour of the Bower is a creation of Art, mingling with its grapes some 'of burnisht gold', the effect of the art depends on its sense of natural though sinister animation:

> No gate, but like one, being goodly dight
> With boughes and braunches, which did broad dilate
> Their clasping armes, in wanton wreathings intricate.
> (II.xii.53)

Or again, besides the 'eternall moisture' in the Garden, there are the old liquid metaphors of sexuality out of which it grows:

> There yet, some say, in secret he does ly,
> Lapped in flowres and pretious spycery,
> By her hid from the world, and from the skill
> Of <u>Stygian</u> Gods, which doe her loue enuy;
> But she her selfe, when euer that she will,
> Possesseth him, and of his sweetnesse takes her fill.
> (III.vi.46)

It is, of course, unfair to chop up the passages in this manner; from the point of view of the Art-Nature relationship the three descriptions do form a meaningful progression: from the malevolent purpose of Art mimicking Nature's work (or moulding it to her evil design) in Acrasia's Bower, through the fruitful conjunction of Art supplementing Nature in the Temple of Venus toward the Nature which fully expresses herself in beauty and fruitfulness, without the aid of Art, in the Garden of Adonis. The point of juxtaposing isolated sections of description here is to indicate the similarities which interconnect these opposed images, the ambiguities of the language of description which gives the Bower of Bliss ambiguous poetic power in spite of the 'seeming' and our consciousness of evil purpose within the allegorical scheme as a whole It has been said that in the description of the Bower Spenser was pitching his moral stakes as high as possible. This is, of course, true; but one feels we need not express it as such a conscious aim, for the ambiguous force of natural metaphor and the language of craft is present at all times in the poem, as part of its truth to the ambiguousness of reality.

This general discussion of the relationship between the seeming and the true, the parody and the original, and the spectrum between the moral and the immoral image, malevolent and benign craft, the artificial and the natural, has suggested that ambiguity, in the sense of multivalence of suggestion, is not simply a disease of the poem, but a condition of its poetic breadth and its didactic force.

Ambiguity *per se* should not, of course, be pushed too hard in *The Faerie Queene*; we have perhaps been guilty of this in letting some minor and unintended 'ambiguities' creep in about the Palmer and Guyon. Spenser's allegory is, of course, primarily concerned with reaching moral definitions for its images, but its formal and thematic emphasis on the confusions and parodies of imagery tends to make this progress toward definition a truly educative one by involving the reader in it.

SYNTHESIS

> To some I know this Methode will seeme displeasaunt, which had rather haue good discipline deliuered plainly in way of precepts, or sermoned at large, as they vse, then thus clowdily enwrapped in allegorical deuises. But such, me seeme, should be satisfide with the vse of these dayes, seeing all things accounted by their showes, and nothing esteemed of, that is not delightfull and pleasing to commune sence. For this cause is Xenophon preferred before Plato, for that the one in the exquisite depth of his iudgement, formed a Commune welth such as it should be, but the other in the person of Cyrus and the Persians, fashioned a gouernement such as might best be: So much more profitable and gratious is doctrine by ensample, then by rule.[1]

In the 'Letter to Raleigh' Spenser thus wryly hoists the critics of his fiction with their own petard of utility. The analogy between 'good discipline deliuered plainly in way of precepts, or sermoned at large' and the ideal constructions of the intellect appears confusing, if not purposely false. The aim of The Faerie Queene is 'to fashion a gentleman or noble person in vertuous and gentle discipline'. The problem for a serious poet working toward this end must surely be to create an allegorical image which is 'delightfull and pleasing', and forceful enough to move to action, while at the same time sufficiently subtle and various to deal adequately with the 'exquisite depth' of judgment which must inform the discipline. In our consideration of some aspects of the linguistic surface of the fiction we have suggested how some of the poem's techniques contribute to the achievement of such a synthesis.

In doing so we have been consciously 'literary', approaching techniques

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[1] 'Letter to Raleigh', pp. 485-486.

of language as often as possible in feigned - no doubt sometimes not so feigned - ignorance of the complexities of significance which the allegory as a whole expresses. This attitude has been adopted partly as a device of argument, to emphasise the poetic importance of verbal surface in a long allegorical poem, and partly as a self-defence, while specifically considering language, against the proliferation of interconnected meanings which overwhelm the critic of The Faerie Queene who is completely open to allegorical suggestion. The reader may well have been impatient of this limitation. Ideally, what should now follow on this general exploration of techniques of diction and imagery is a full discussion of the allegorical image presented by the poem as a whole and its complex significances. When this thesis was first undertaken it was naively assumed by the writer that, if only in an extremely foreshortened form, this further consideration would be possible. It was, however, soon evident that language in itself was a complex enough problem in the poem and that what could be left room for would be at best only a very limited and pedestrian reading of the allegory. Since a complete exploration of the allegory as a whole in terms of its linguistic surface would require at least another thesis of this length, we have decided not to attempt it, but to conclude our study with a summing up of the relations between the various techniques which we have thus far examined in isolation and a concluding consideration of the quality and function of the 'construct of words' of The Faerie Queene.

First of all, we have observed the close interrelation of the formal aspects of the poem's linguistic medium with the material contributions which they make to the completed allegorical world. Thus, on the simplest level, an interpolation in the narrator's own voice such as 'God helpe the man so wrapt in *Errours* endlesse traine' (I.i.18) acts as a rhetorical pointing for the fictional action by altering the emphasis not the content of the fictional imagery, while at the same time being a didactic expansion from the fiction. The casting of narrator's comment in the rhetorical forms of emotion contributes to the formation of a complex narrative *persona* which is itself an implicit comment on the quality and import of the fictional action; or interpolations by the narrator-as-maker, which appear to be simply formal markers, draw attention to the fiction as such and by accumulation into pattern suggest its powers and limitations.[1] Thus an appeal to the Muse may act not only as a formal introduction to a part of the fiction, but as a suggestive and expansive qualification of the fictional action, or a comment on the inadequacies of the fiction itself. The elaborately formalised patterns of imagery in psychological description of characters in the fiction have the effect of integrating the inner landscape with the general allegorical method of schematised personification. Similarly, the method of analogy, while making an important material contribution to the structure

[1] We should mention here that when Mr Berger gets 'round to the narrator-as-maker, in an article on the sixth Book, he goes as far as stating that the 'deliberate casualness' of the dislocation of the narrative in that Book helps to 'dramatize the claims imposed by actuality on the life of the imagination'. 'A Secret Discipline: *The Faerie Queene*, Book VI', in *Form and Convention in the Poetry of Edmund Spenser*, ed. W. Nelson (New York and London, 1961), p.41.

of imagery built up in the allegorical fiction, also has important rhetorical functions, most obviously as interacting with direct interpolation to emphasise pauses or turning points in the narrated action, and, further, through the cumulative effect of the pattern of analogy, creating a rhetoric of narration which reflects and supports a mode of thought basic to the allegory as a whole. Again, the use of visual detail in description which appears simply to be a material enhancement of the narration acts also as a technical device for economical expression of significance and dramatically reflects a major theme of the allegorical fiction. Or the verbs 'to seem' and 'to be', the formal bases of the poem's mode of description, in their elaboration throughout the structure of the narration emerge as reflecting a basic thematic concern.

The major quality of the verbal medium of The Faerie Queene is its combination of a high degree of formalisation of a limited number of motifs with a very far-reaching power of allusion. The main way in which this allusive power is achieved is, to put it crudely, the recurrent use of the same words or forms to describe apparently different things. The most straightforward use of this method is to parallel situations or characters which are in some way related. This can be seen on the larger scale in the parallels-with-a-difference in the quests of the knights of Holiness and Temperance. But at the verbal level it may also be observed. The ironically paralleled rhetorics of Medina and Phaedria which we have discussed in the previous chapter, are an illustration. Again, it is surely not simply random emotional extravagance which makes the narrator commit himself most strongly

to Una and Florimell in his rhetoric of feeling, nor is it mere careless reiteration of motif which reflects the simile applied to Una in her rescue from Sans loy by the Satyrs (I.vi.10) in that describing Florimell finding herself 'rescued' from the Fishermen by Proteus (III.viii.33). The similarity of rhetoric and imagery suggests that the two figures, widely separated in the narration, stand for related ideals. Similarly the parodic use of simile reflects the parodic opposition of characters in the romantic narrative, but also, through stressing the similarity of opposites more closely through imagery than the distinction of separate characters allows, it tacitly points to the relation between the true and its parody and the difficulty of rightly judging between them.

Again, the elaboration of a single motif at both the levels of secondary and allegorical imagery explores an image through many contexts, making its meaning not fixed but flexibly allusive, tying together situations or actions which demand separate treatment in the narrative and suggesting that they are more closely related than the sectional method of the allegory might indicate. Thus, for example, in the second Book the series of mariner-similes expressing the confusions and threats of the world of action[1] is raised to narrative actuality in the water-journey to the Bower of Bliss. And the liquid imagery of lasciviousness is personified as a psychological extreme in Cymochles and visualised as a psychological symbol in Phaedria's Idle Lake and a sexual symbol in the fountain of the Bower itself. The middle term between these two is the image of the inevitable flood used to describe the attack of Maleger's troops (II.xi.18). Yet in the rest of the poem the motif

[1] II.ii.24, vii.1, 14.

is expanded still further through metaphor and allegorical image towards the opposite moral pole until it becomes the expression of fruitful generation and abundance, as in the Garden of Adonis and the marriage of the Thames and the Medway.

Thus the world of imagery which The Faerie Queene presents is limited, but infinitely various in its self-containment. Looking specifically at metaphor in the poem, for example, we find five major complexes of imagery: fire, water, light, growth, plus a series of variations on the image of hunger ranging from benign nourishment to violent and excessive greed. These few natural motifs which form the metaphoric matrix of the allegorical fiction are infinitely expandable, and are re-explored as the poem progresses - as metaphors, in the more emphatic elaboration of analogy and in the larger images of the fiction. We may illustrate the ways in which this elaboration takes place by briefly considering some of these major images in their reapplications within special Books and throughout the poem.

The first Book epitomises the patterned repetition of secondary imagery in relation to allegorical imagery in its elaboration of the light-metaphor. It appears, for example, qua metaphor in Redcrosse's words: 'Vertue giues her selfe light, through darknesse for to wade' (I.i.12), in Fidelia's opening of Redcrosse's eyes 'that light mote in them shine' (I.x.18), in Una's complaint (I.vii.23), and in the narrator's phrase 'whether lately through her brightnesse blind' (I.iii.1), or in metaphoric epithet, as of Redcrosse's 'sunbright shield' (I.xi.40). The image is parodied in Duessa's 'borrowed light' (I.viii.49), in Lucifera's vainglorious light (I.iv.8 ff.) and in Una's own speech to the disguised Archimago:

For since myne eye your ioyous sight did mis,
My chearefull day is turnd to chearelesse night,
And eke my night of death the shadow is;
But welcome now my light, and shining lampe of blis.
(I.iii.27)

It has further emphatic elaboration in the several similes applied to Una, the woman clothed with the sun, as

Her angels face
As the great eye of heauen shyned bright
And made a sunshine in the shadie place.
Did neuer mortall eye behold such heauenly grace.
(I.iii.4)[1]

It reappears at the narrative level in the chronographia of light and dark, as that which introduces the batte at the House of Pride, or ends the first day of the Dragon-fight:

At last the golden Orientall gate
Of greatest heauen gan to open faire,
And Phoebus fresh, as bridegrome to his mate,
Came dauncing forth, shaking his deawie haire:
And hurld his glistring beames through gloomy aire.
Which when the wakeful Elfe perceiu'd, streight way
He started vp, and did him selfe prepaire,
In sun-bright armes, and battailous array:
For with that Pagan proud he combat will that day.
(I.v.2)

Now gan the golden Phoebus for to steepe
His fierie face in billowes of the west,
And his faint steedes watred in Ocean deepe,
Whiles from their iournall labours they did rest,
When that infernall Monster, hauing kest
His weary foe into that liuing well,
Can high aduance his broad discoloured brest,
Aboue his wonted pitch, with countenance fell,
And clapt his yron wings, as victor he did dwell.[2]
(I.xi.31)

And the light-motif has further concrete existence in the fiction in Arthur's shield (I.viii.19 ff), in Fidelia's shining light (I.x.12), and the 'passing

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[1]Other light similes describing Una at I.vi.4; xii.21.

[2]Other chronographia at i.36; ii.1; iii.16, 21; iv.44; ix.18; xi.49, 51; xii.2.

brightness' of Redcrosse's vision of the New Hierusalem (I.x.67). All these images reinforce the basic allegorical conflict between the children of day and of night, creating, in sum, a formalised pattern of imagery 'delightfull and pleasing to commune sense' and yet containing and expressing a complex and serious allegorical significance for the particular Book.

The light image, as we have seen, recurs throughout the poem as a _quasi_-pictorial dilation upon the beauty of women, as of Britomart letting down her hair:

> Tho whenas vailed was her loftie crest,
> Her golden locks, that were in tramels gay
> Vpbounden, did them selues adowne display,
> And raught vnto her heeles; like sunny beames,
> That in a cloud their light did long time stay,
> Their vapours faded, shew their golden gleames,
> And through the persant aire shoote forth their azure streames.
> (III.ix.20)

and in parody-images of light for false or evil beauties. But it is interesting that its fullest metaphorical exploration centres round the figure of Florimell. Arthur's complaint against Night for stopping his pursuit of Florimell, for example, connects Una with Florimell through its exploration of the imagery of day and night:

> For day discouers all dishonest wayes,
> And sheweth each thing, as it is indeed:
> The prayses of high God he faire displayes,
> And his large bountie rightly doth areed.
> Dayes dearest children be the blessed seed,
> Which darknesse shall subdew, and heauen win:
> Truth is his daughter; he her first did breed,
> Most sacred virgin, without spot of sin.
> Our life is day, but death with darknesse doth begin.
>
> O when will day then turne to me againe,
> And bring with him his long expected light?
> O _Titan_, haste to reare thy ioyous waine:

Thus the _chronographia_ of light and dark is united with the idea it had previously implicitly reflected, and the two set in a different context dilate upon a related idea.

> Speed thee to spred abroad thy beames bright,
> And chase away this too long lingring night,
> Chase her away, from whence she came, to hell.
> She, she it is, that hath me done despight:
> There let her with the damned spirits dwell,
> And yeeld her roome to day, that can it gouerne well.
> (III.iv. 59-60)

In imagery of fire, like that of water, there is a wide and continuous reapplication of the basic metaphor throughout the poem. We have already discussed this metaphor in its relation to the complex personification, Pyrochles. We find it again appearing in Ate, the personification of Discord who is related to Pyrochles himself - she breeds 'contentious iarre' (IV.i.25), he is the grandson of Iarre (II.iv.41). Thus she incites Paridell against his false friend Blandamour:

> But Ate soone discouering his desire,
> And finding now fit opportunity
> To stirre vp strife, twixt loue and spight and ire,
> Did priuily put coles vnto his secret fire.
> (IV.ii.11)

And her terrible powers are expressed through the fire-imagery by the narrator:

> Firebrand of hell first tynd in Phlegeton,
> By thousand furies, and from thence out throwen
> Into this world, to worke confusion,
> And set it all on fire by force vnknowen,
> Is wicked discord, whose small sparkes once blowen
> None but a God or godlike man can slake
> (IV.ii.1)

The metaphor is further reinterpreted in other contexts, as 'the brond of hellish smart' put to Redcrosse's soul by Despair, which can only be quenched by the water of Grace, (I.ix.53); and as a psychological aspect it is personified in its various forms as Wrath (I.iv.23-24), Impatience, 'arm'd with raging flame' (II.xi.23) and the mysterious Corflambo:

For from his fearefull eyes two fierie beames,
More sharpe then points of needles did proceede,
Shooting forth farre away two flaming streames,
Full of sad powre, that poysonous bale did breede
To all that on him lookt without good heed,
And secretly his enemies did slay
(IV.viii.39)

And a second complex of fire imagery dilates upon the variations in the impulse toward love and desire, as in Arthur's elaborate metaphor

Deare Dame (quoth he) you sleeping sparkes awake,
Which troubled once, into huge flames will grow,
Ne euer will their feruent fury slake,
Till liuing moysture into smoke do flow,
And wasted life do lye in ashes low.
Yet sithence silence lesseneth not my fire,
But told it flames, and hidden it does glow,
I will reuele, what ye so much desire
(I.ix.8)

The flame of love can be noble and vertuous, but it can also be 'the false instilled fire' of lust which spreads through Malecasta's veins like a poison (III.i.56), or 'creepes' in the heart of Cymochles (II.v.34). Both are juxtaposed in the narrator's metaphoric formulation:

Most sacred fire, that burnest mightily
In liuing brests, ykindled first aboue,
Emongst th'eternall spheres and lamping sky,
And thence pourd into men, which men call Loue;
Not that same, which doth base affections moue
In brutish minds, and filthy lust inflame,
But that sweet fit, that doth true beautie loue,
And choseth vertue for his dearest Dame,
Whence spring all noble deeds and neuer dying fame.
(III.iii.1)

And their elaboration throughout the poem forms one part of the texture of imagery out of which the poem's exploration of love grows.

We may further illustrate the fruitful interaction between metaphor,

simile-motif, allegorical image and redefined didacticism in a fairly manageable form by reference to the use of motifs of animal violence and greed. As we have indicated in the second chapter, this motif in simile is greatly formalised and, in isolation from its particular context, weak and conventional. In the poem as a whole similes from the conflict of beasts are often used more for rhetorical effect or general connotation, or for some piquancy of description which appears to have little to do with the violence itself, as for example the simile describing Guyon's 'faire sleight' in his battle with Pyrochles:

> Like as a Lyon, whose imperiall powre
> A proud rebellious Vnicorne defies,
> T'auoide the rash assault and wrathfull stowre
> Of his fiers foe, him to a tree applies,
> And when him running in full course he spies,
> He slips aside; the whiles that furious beast
> His precious horne, sought of his enemies,
> Strikes in the stocke, ne thence can be releast,
> But to the mighty victour yields a bounteous feast.
> (II.v.10)

We have also observed how the later Books exploit the content of this type of simile more effectively, the motif of the baited bull, for example, being used to connote the specifically ignoble quality of certain encounters. In Book V, however, there is a further modification of the pattern to exploit its content more fully in a context where greed and violence are major thematic concerns. Thus, Radigund flies at Sir Terpine 'like a fell Lionesse' (V.iv.39), and stands over him glorying in her bloody victory

> As when a Beare hath seiz'd her cruell clawes
> Vpon the carkasse of some beast too weake,
> Proudly stands ouer, and a while doth pause,
> To heare the piteous beast pleading her plaintiffe cause.
> (V.iv.40)

Or, enraged, she thrusts at Artegall to give him the sexually symbolic thigh-wound:

> Much was she moued with the mightie sway
> Of that sad stroke, that half enrag'd she grew,
> And like a greedie Beare vnto her pray,
> With her sharpe Cemitare at him she flew
> That glauncing downe his thigh, the purple bloud forth drew.
> (V.v.9)

The effect of the violent similes is enhanced by their application to woman-warriors, as the battle of Radigund and Britomart over their lover is compared to that of a tiger and a lioness over the right of prey:

> As when a Tygre and a Lionesse
> Are met at spoyling of some hungry pray,
> Both challenge it with equall greedinesse:
> But first the Tygre clawes thereon did lay;
> And therefore loth to loose her right away,
> Doth in defence thereof full stoutly stond:
> To which the Lion strongly doth gainesay,
> That she to hunt the beast first tooke in hond;
> And therefore ought it haue, where euer she it fond.
> (V.vii.30)

There is, here, a kind of comedy touched with mockery, but set in the context of other similes of bestial greed and violence, such as that of the Souldan's horses pursuing Arthur 'like to an hungry hound,/That hunting after game hath carrion found' (V.viii.36), these figures take on a further suggestion, drawing together the desires for sexual and social power, the related violences which the Book as a whole explores.

On the level of the allegorical narrative, in the joining of Artegall and Britomart, the connection between the power of rule and the power of sexuality becomes good and fruitful, the one sustained by prophecy and right principle, the other by true love and the chastity of marriage. Britomart's vision in Isis Church symbolises both the connection and its transformation -

the great crocodile Osiris who threatens to devour her instead becoming her lover and getting her with child. While, on the other hand, the episode of the devouring of the Souldan by his own horses and the transformation of Adicia - its specific historical allegory aside - stands as its evil parody, the self-destruction which comes of the violence of passion uncontrolled by right principle. The simile describing Adicia's madness catches up the relation of the two violences in the image of a bitch in heat:

> With that like one enfelon'd or distraught,
> She forth did rome, whether her rage her bore,
> With franticke passion, and with furie fraught;
> And breaking forth out at a posterne dore,
> Vnto the wyld wood ranne, her dolours to deplore.
>
> As a mad bytch, when as the franticke fit
> Her burning tongue with rage inflamed hath,
> Doth runne at randon, and with furious bit
> Snatching at euery thing, doth wreake her wrath
> On man or beast, that commeth in her path.
> (V.viii. 48-49)

The image is further complicated by Adicia's Malbecco8like transformation:

> There they doe say, that she transformed was
> Into a Tygre, and that Tygres scath
> In crueltie and outrage she did pas,
> To proue her surname true, that she imposed has.
> (st. 49)

And this in turn is reversed into emphatic didactic comment in the opening stanza of the next Canto:

> What Tygre, or what other saluage wight
> Is so exceeding furious and fell,
> As wrong, when it hath arm'd it selfe with might?
> Not fit mongst men, that doe with reason mell,
> But mongst wyld beasts, and saluage woods to dwell;
> Where still the stronger doth the weake deuoure,
> And they that most in boldnesse doe excell,
> Are dreadded most, and feared for their powre:
> Fit for <u>Adicia</u>, there to build her wicked bowre.
> (V.ix.1)

The animal violence and greed expressed in these images is an extension of such metaphorical epithets as 'greedy', appearing in both sexual and other contexts, as the 'greedy force' with which Sans loy assaults Una (I.vi.4) or the 'greedie great desire' with which Arthur enters Orgoglio's castle to rescue Redcrosse (I.viii.29); or similes on a related theme, as in Guyon's image of 'later ages pride' which

> like corn-fed steed,
> Abusd her plenty, and fat swolne encreace
> To all licentious lust, and gan exceed
> The measure of her meane, and naturall first need.
> (II.vii.16)

Part of this complex of metaphoric suggestion is cast in the narrator's outcry which introduces the final Canto of the Book: 'O sacred hunger of ambitious mindes/And impotent desire of men to raine...' (V.xii.1). And the other side of it, the abuse and wrong direction of sexual power is both juxtaposed and connected with the social aspect through its elaboration in similar imagery. Thus, in this Book elaborations on a basic metaphoric motif through simile, personification and didactic restatement play a real part in developing the significance of the allegorical action.

> Though all metaphors go beyond the signification of things, yet they are requisite to match the compassing sweetness of men's minds, that are not content to fix themselves upon one thing but they must wander into the confines; like the eye, that cannot but choose to view the whole knot when it beholds but one flower in a garden of purpose....[1]

It is essential in The Faerie Queene that the eye should 'wander' from fictional action to suggestive image and thence to related images which render its connotation more complex; the 'whole knot', in Spenser's poem, becomes not merely the relation between the thing and the metaphor which expansively

[1] J. Hoskins, Directions for Speech and Style, ed. H.H. Hudson (Princeton, 1935), p. 8.

expresses it but the fruitful interrelation of images themselves, and thence the connection between things. Images 'mean' what they come to connote on the whole allegorical context to which they themselves contribute.

To read The Faerie Queene with close attention to language is sometimes to be disappointed by convention; there are 'dead' metaphors in the poem, some dead in themselves and others done to death, as it were, by the refusal of the particular context to allow their connotations room to expand, and there are rhetorical excesses which alienate the modern reader. But, as our study as a whole has hoped to demonstrate, in the main, convention is invested with surprising power and allusiveness; the manipulation of rhetorical conventions and the elaboration of a few central patterns of imagery create the very warp and woof of the poem's many-meaninged allegory.

APPENDIX A

Archaism and the Texture of the Narration

It was Spenser's use of 'archaic' words and forms and his coining of new ones which drew the greatest criticism in his own time, as in Sidney's disapproval of the 'old rustick language' of The Shepheardes Calender. And Ben Jonson's cryptic aphorism has echoed down the ages, for it is again this consciously created special diction which has most irritated modern critics, who blame Spenser for burdening English poetry with a conception of a special 'poeticalness' that remained a corrupting influence up to the end of the nineteenth century. A consideration of the texture of The Faerie Queene must include some general discussion of this element of its language.

The apostrophe to Chaucer (IV.ii.32-34), which introduces Spenser's continuation of the 'Squire's Tale' in the story of Cambell and Triamond, is virtually the invocation of a national Muse, the Tityrus of The Shepheardes Calender reappearing within the chivalric world of the heroic poem. The language of the passage reinforces the eulogy by itself demonstrating the effects of the 'infusion sweete' of the elder poet's skill. Its first lines - 'Whylome as antique stories tellen vs,/Those two were foes the fellonest on ground' - echo the opening of the first of the Canterbury Tales - 'Whilom, as olde stories tellen us,/Ther was a duc that highte Theseus'.[1]

[1] 'The Knyghtes Tale' (in Robinson ed., ll. 859-60 of CT, Fragment I).

The narrator's reflections on the evanescence of the literary creation -

> O cursed Eld the cankerworme of writs,
> How may these rimes,so rude as doth appeare,
> Hope to endure, sith workes of heauenly wits
> Are quite deuourd, and brought to nought by little bits?
> (st.33)

recalls a similar image in his master's reference to the story of 'quene Anelida and fals Arcite':

> ...That elde, which that al can frete and bite,
> As hit hath freten mony a noble storie,
> Hath now devoured out of oure memorie.[1]

And the image of 'footing' in the last lines of the apostrophe (st. 34) echo Chaucer's farewell to his Troilus, 'Go, litel bok':

> But litel book, no makyng thow n'envie,
> But subgit be to alle poesye;
> And kis the steppes, where as thow seest pace
> Virgile, Ovide, Omer, Lucan, and Stace.[2]

In the body of the thesis we have touched on archaism as a formal technique in the management of the didactic fiction and remarked its thematic presence in the chivalric fiction as a whole. Since the matter of specific verbal archaism would require a full study in itself, we may here merely indicate its nature and effect in the poem by a summary of the findings of detailed scholarship.

Mr McElderry's study 'Archaism and Innovation in Spenser's Poetic Diction', making use of the Spenser Concordance and the OED concludes

> (1) that Spenser's deliberate archaism, traceable in not more than 320 words, has been greatly exaggerated; (2) that his reliance on dialect, slight even in The Shepherds Calendar, is almost negligible

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[1] The Compleynt of feire Anelida and fals Arcite, 12-14. (The analogy is noted by Warton, Variorum, FQ IV, p. 180.)

[2] Troilus and Criseyde, V. 1789-92. (Cited by Osgood, Variorum, FQ IV, p. 180.)

> in his later poetry; and (3) that his innovations, though they number nearly six hundred words, forms and meanings are only very incidentally reckless or ignorant.[1]

But for the modern reader there must be a pervasive effect of archaism over and above the specific forms to whose archaic character scholarship can definitively attest. As McElderry remarks, the chivalric world itself creates a powerful atmosphere of archaism, and any words used within it which have associations with the world of mediaeval romance, even though in other uses they might be without archaic suggestions to the sixteenth century reader, will leave the impression of archaism. This 'psychological archaism' is compounded by each generation of readers:

> Perhaps it is not too much to say that Spenser's diction in The Faerie Queene is more effective for the well-read modern than it was for the Elizabethan reader, because it is more archaic and hence more thoroughly blended with the chivalric material, while at the same time it is still easily intelligible.[2]

In his study of Spenser's grammar Mr Sugden finds archaism in The Faerie Queene to consist chiefly in vocabulary, to a high degree in orthography, to some extent in inflections, and only slightly in syntax. He concludes that:

> Spenser's grammar, in spite of obvious archaisms and occasional eccentricities of inflection and syntax, conforms in general to the standard and usage of Elizabethan writers. Spenser differs grammatically from his contemporaries only in his emphasis upon certain elements of style and in the direction in which his poetic temperament and literary principles took him; in all its essential aspects, however, his grammar is as representative of the 16th century as Shakespeare's is.[3]

The odd archaism or pseudo-archaism of syntax stands out. For example, the

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[1] PMLA, XLVII (1932), p.168.

[2] Ibid., p.159.

[3] H.W.Sugden, The Grammar of Spenser's Faerie Queene, Language Dissertations publ. by the Linguistic Society of America, no. 22 (Philadelphia, 1936), p. 9.

apposite 'one' with superlative ('For he is one the truest knight aliue', I.iii.37; 'They left her so, in charge of one the best/Of many worst'? VI.xi.24)[1] and its pseudo-archaic counterpart ('Two the prowest knights', II.iii.15); the use of 'for to' with a verb to express purpose as in Middle English (And sooth to say, why I left you so long,/Was for to seeke aduenture in strange place', I.iii.29); the pseudo-archaic 'It was a goodly heape for to behould' (I.iv.5); and the related, but peculiarly Spenserian, 'from' governing the infinitive ('Or who shall let me now,/On this vile bodie from to wreake my wrong', II.viii.28; 'nought may saue thee from to dy', III.xii.35; 'to worke vs dreed,/And draw from on this journey to proceede', II.xii.26).

Every reader may make his own list of the words which strike him as archaic and test them against the philological evidence. But he may find after working through Mr Sugden's detailed study of the poem's Grammar that he comes closer to understanding the pervasive effect of archaism which the language of the Faerie Queene has to the modern ear than he does by the perusal of any number of lists of the probable archaisms of vocabulary. Certain forms recur again and again. For example, the omission of the pronoun subject ('That soone to loose her wicked bands did her constraine', I.i.19; 'True is, that true loue hath no powre/To looken backe', I.iii.30); the frequent use of the demonstrative for the definite article ('Such was this Gyaunts fall', I.viii.23; 'Such was the state of this most courteous knight/Being oppressed by that faytour bold', VI.iv.1)[2]; the use of the definite article with an

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[1]Cf. Chaucer, Troilus and Criseyde I, 473-474: 'And yet was he, where so men wente or riden,/Founde oon the beste'. This sense of 'one' as 'alone', 'above all' was, says Sugden (p.45), 'obsolescent in Spenser's day'. Its origin is obscure; perhaps imitation of Latin idiom, as justissimus unus, where unus has has intensive force. But it is also found in Old Norse and other non-Romance languages.

[2]Sugden notes this as 'characteristic of early narrative style, as in Chaucer', op.cit., p. 38.

adjective modifying a proper name ('the gentle <u>Amoret</u>', IV.v.19; 'the fairest <u>Florimell</u>', V.vii.2).[1]

Gramatically, these are minor matters, but the cumulative effect of strangeness which they, and others like them, have to the modern ear is most important in establishing the tone of the narration. In addition, as we have seen, similar forms, such as the recurring use of 'that' in a result clause without 'so' in descriptions of action in terms of its outcome or effect, or of the apparently redundant 'as'[2] in an ambiguous relationship to the figurative use, make patterns which influence our whole reaction to the narration.

Other recurring forms which are characteristic of the technique of narration in <u>The Faerie Queene</u> are Latinate rather than archaic. An obvious example is the frequent use of a resumptive connective construction to smooth the narrative on its way from stanza to stanza ('Which when the wakeful Elfe perceiu'd, streight way/He started vp, and did him selfe prepaire' I.v.2; 'Which to confirme, and fast to bind their league,/After their wearie sweat, and bloudy toile,/She them besought,...' II.ii.33) or the related employment of the participle in an absolute construction ('That done, he leads him to the highest Mount', I.x.53).

Alongside these specific effects of syntax go the frequent substitution of one part of speech for another,[3] and the use of compound epithets. These

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[1]See Sugden, <u>op.cit</u>., p. 72: 'The use of the article in this manner was on the decline in the 16th century. Kellner in three plays of Greene, Peele, and Lodge finds the article only 13 times out of a possible 118. Spenser has a much higher average; in all the passages describing Britomart I find the article used 7 times out of a possible 30.'

[2]Sugden notes this as 'an old construction', <u>op.cit</u>., p. 204.

[3]Puttenham's '<u>Enallage</u>, the Figure of exchange', <u>op.cit</u>., p. 171.

techniques, plus the rhythmic effects created by the frequent syllabic value of -_ed_[1] and -_es_ inflections, and the repeated use of inverted sentence order, combine to contribute to the general 'archaic' texture which the modern reader feels in the language of _The Fairie Queene_.

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[1] _Vide_ Sugden, _op.cit_. p.102: 'In Shakespeare, -_ed_ has syllabic value in only four per cent of the total; in Marlowe the percentage is 2.6 and in Kyd, 7.5. ... In Book II, Canto 1 [of _FQ_] syllabic -_ed_ runs 38.3% in the preterit and 59.4% in the past participle.'

APPENDIX B

TABLE 1

Narrator's Interpolations

Book	No. of Stanzas	Erotema	Ecphonesis	Aphorism	Craft of Narrative	Other	Total Stanzas	Percentage of Stanzas in Book
I	617	6	13	9	19	10	(57-2) = 55	9 %
II	683	7	12	14	12	11	(56-9) = 47	7 %
III	677	13	20	17	35	19	(104-10) = 94	14 %
IV	599	9	8	19	39	23	(98-7) = 91	15 %
V	565	4	1	14	20	19	(58-1) = 57	10 %
VI	554	5	4	12	36	14	(71-4) = 67	12 %

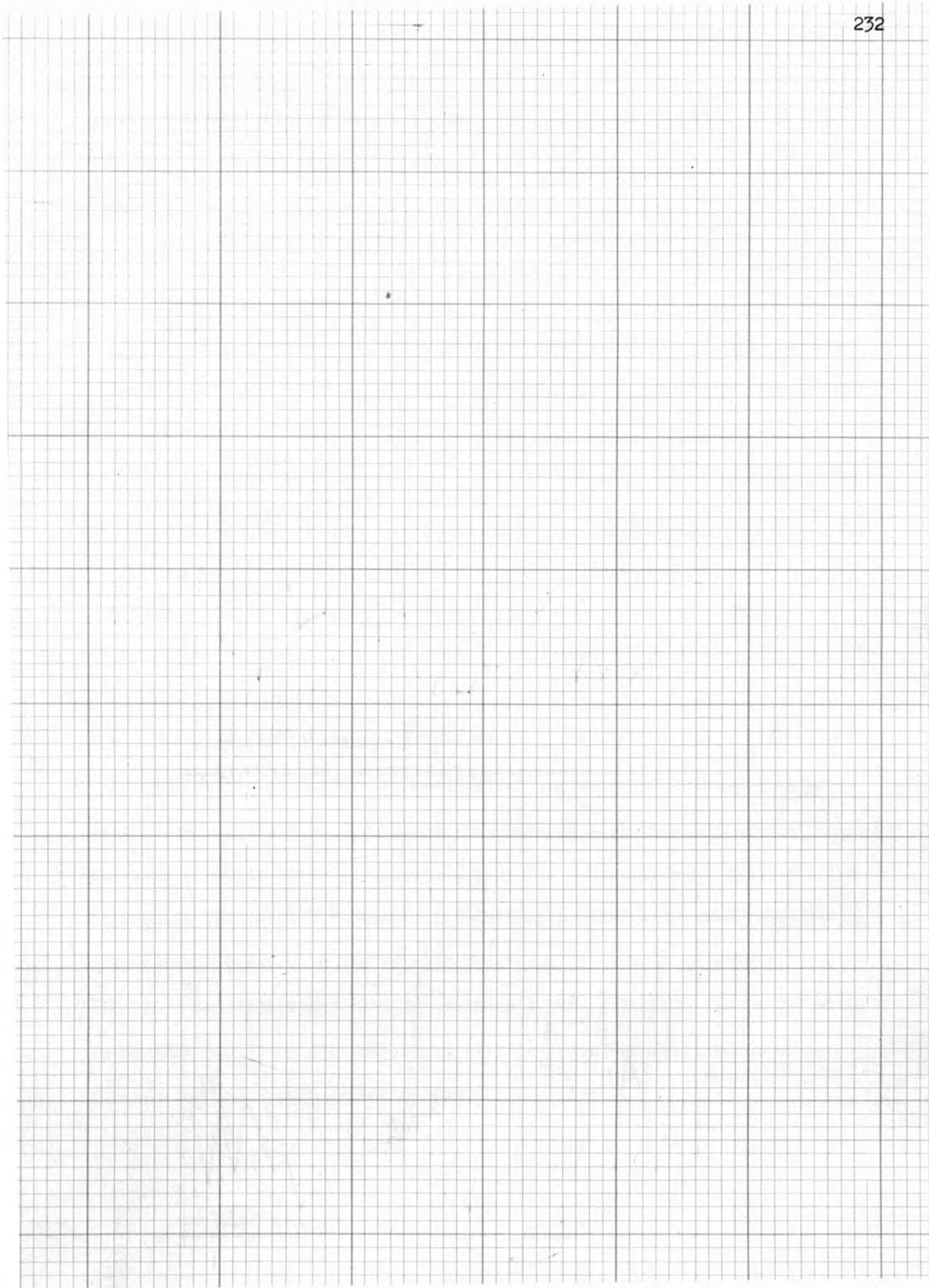
Note: As we have said, the classifications are often somewhat slippery. Interpolations whose content puts them under the 'Craft of Narrative' heading may have the additional emphasis of one of the formal devices - an example is the appeal to the Muse (I.xi.5-7) where an ecphonesis spans the stanza-division. Occasionally, also, more than one formal figure appears in a single stanza. In both these cases the stanzas are counted twice, under the appropriate headings. The subtractions in parentheses in the stanza-totals eliminate the second count in order to express frequency of interpolation as a percentage of the total stanzas in each Book.

TABLE II

Similes arranged by Content

	NATURE								MYTH etc.	WORLD			MISC.
	Animals	Birds	Flowers, Growth	Water	Fire	Meteoro-logical	Light/Dark	Other		Craft	Mariner	Other	
I	19	11	8	7	4	2	16	22	20	12	3	15	32
II	21	12	7	3	2	6	13	19	25	9	4	8	36
III	14	7	9	4	4	8	12	7	23	6	1	8	33
IV	24	2	11	10	1	14	8	9	19	9	3	9	37
V	27	7	4	3	1	10	8	14	15	7	3	11	15
VI	19	8	5	5	1	5	10	8	8	7	3	7	21
	124	47	44	32	13	45	68	79	110	50	17	58	174
Totals	452								110	125			174

<u>Note</u>: This table, of course, makes no claim to scientific accuracy, nor do we want to suggest that 'classifications' are hard and fast in Spenser's imagery. The table is included merely to give a concise though overstatic picture of the patterns of content which emerge from simile in the poem as a whole.



Graph Relating Narrator's Interpolation and Simile

BOOK I

1 2 3 4 5 6 7 8 9 10 11 12

BOOK II

1 2 3 4 5 6 7 8 9 10 11 12

BOOK III

1 2 3 4 5 6 7 8 9 10 11 12

BOOK IV

1 2 3 4 5 6 7 8 9 10 11 12

BOOK V

1 2 3 4 5 6 7 8 9 10 11 12

BOOK VI

1 2 3 4 5 6 7 8 9 10 11 12

NARRATOR'S INTERPOLATION

LONG SIMILE

TOTAL SIMILES

The accompanying graph may give a general picture of the frequency of simile in the six Books (blue line), and the interaction between long simile (red line) and narrator's interpolation (black line), in the rhetoric of the narration.

In Book I the relation between direct interpolation and long simile is fairly close, making for a more or less regular pattern of complementary rhetorical emphases. In II the lines begin to diverge more sharply, and in the extreme case of Canto x a high frequency of narrator's comment replaces simile as a patterning device. In III and IV the gap between the two lines increases substantially as the narrator's direct comment becomes more prominent as an ordering principle in an increasingly dislocated narrative line and direct didactic comment to the audience more frequent. In V the relation becomes slightly closer with long simile predominating in Canto viii, but VI returns to a narrative rhythm strongly marked by direct interpolation.

Long simile is shown, on the whole, to be most frequent in Cantos describing battle-encounters of one sort or another; here simile punctuates description, substitutes for it, or heightens it with connotation: as in Redcrosse's battle with the Dragon (I.xi); the description of the Angel and the ensuing battle of Pyrochles and Cymochles against Arthur (II.viii); Satyrane's struggle with the Witch's Beast and the encounter with Argante (III.vii); the tournament held for Canacee's hand (IV.iii); the battle with the Souldan and the defeat of Adicia (V.viii); and the falling out of the Brigands and Calidore's rescue of Pastorella (VI.xi).

In the Cantos which the graph shows to make no substantial use of long simile, we have a brief survey of other means of creating rhetorical variation in the narration. In II.iv the main heightening is the intricate rhetoric of the Palmer's moralisation (st. 34-35), but there is additional variety in the digression of Phedon's story (st. 17-33). The Phaedria-episode (II.vi) is heightened by the music of the Song (st. 15-17), the elaborate rhetoric of the description of the Island itself (st. 12-13), the breaking up of the internal syntax of the stanza to mark pauses (st. 11,33), some direct ironic comment (st. 8,36) and the wild simplicity of Pyrochles' spoken drama which ends the Canto on a high note (st. 44-50). The tenth Canto of II is the first in the poem where the narrator's interpolations exceed the total number of similes long and short. There is some attempt at rhetorical emphasis (as at st. 24 'Let Scaldis tell,...') but the long introductory passage in the narrator's own voice (st. 1-4) and the largely straightforward recounting of a mass of historical detail set this section off from the body of the narration and insist on its status as 'fact' to be assimilated to the rest of the poem.

The Cantos without long simile in III and IV are characteristically broken by direct interpolation: in III.v, the direct address to Timias (st. 26), the stanza 'O foolish Physick...' (st. 42) and the moralising speech to the Court Ladies (st. 53-54), plus the rhetorical heightening of Timias' formal complaint (st. 45-47) and the stanza-long metaphor of Belphoebe's Rose (st. 51); in IV.viii, the Squire of Dames' taking over the narration (st. 47-62) and the antique-age interpolation (st. 29-33).

The third Canto of VI gains some rhetorical variation through its feminine rhyme-patterns and a conventional <u>chronographia</u> (st. 13). Only the story of Sir Sanglier in V.i. is without a redeeming rhetoric to replace simile-patterning, and thus makes a very pedestrian beginning for the narrative of the Book.

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