THE FAERIE QUEENE: BOOK III, CANTO 1;
A CONSIDERATION OF METAPHOR AND SIMILE

by

GREGORY M. DUNNING

B. A., University of Omaha, 1965

———————

A MASTER'S REPORT

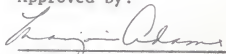submitted in partial fulfillment of the

requirements for the degree

MASTER OF ARTS

Department of English

KANSAS STATE UNIVERSITY
Manhattan, Kansas

1968

Approved by:

Major Professor

## TABLE OF CONTENTS

In the last decade of the sixteenth century Edmund Spenser published his _Faerie Queene_, an English epic-romance considered today as one of the most important literary productions of that century. The work was unprecedented in the English language. The poet who was at once a linguist, a grammarian, a rhetorician, and a scholar wished to use the English language in the grandest of all poetic forms to prove the utility and beauty of his native language.

It is the purpose of this paper to consider the figures of metaphor and simile[1] in a small section of the _Faerie Queene_, specifically the uses of metaphor and simile in III, 1. A brief survey of the last sixty years of a variety of similar approaches will first be presented; the present study utilizing a slightly different approach will follow and add, I hope, some insight into at least a small section of the epic-artistry of the poet Spenser.

In 1899 Miss Edna Rowe made a study of simile in the first two books of the _Faerie Queene_; the pattern she used was followed by several later critics. She catalogued similes as to their subject matter and determined that Spenser's use of the figures showed his preoccupation with euphuism. The nine-page article is primarily a listing of similes with very little comment concerning them.[2]

Oliver Elton eight years later undertook a similar study of Spenser's epic. Referring to the entire poem he enumerated several classes of simile and offered illustrations.[3] Mr. Elton

added a comment, however, that was not in accord with traditional Spenserian criticism. Seemingly in refutation of the critics who referred to the _Faerie Queene_ as a "picture gallery," he stated that Spenser was no painter of pictures at all. "Spenser," he said, "cared more for sound, the medium of poetry, than for color which poetry can only mention."[4] Rudolf Gottfried in "The Pictorial Element of Spenser's Poetry," agreed with the conclusions of Mr. Elton's study.[5]

Several years later Jefferson B. Fletcher wrote a paper concerning the color imagery in the _Faerie Queene_. His intent was not to show that color was or was not the major visual imagery in the poem but to show Spenser's distribution of the color imagery involved.[6] This study went a step further than the two previously mentioned; the critic was now working within the epic itself and not comparing it to other works.

William Lindsay Renwick in 1925 approached the figure of speech in Spenser from another angle.[7] He attempted to explain historically how Spenser came to write the way he did, what his attitudes on language and poetry were, and what his purpose in writing was.[8] In particular reference to the metaphor figure of the poet, he mentioned the subject matter most often dealt with and also what the figure _per se_ meant to Spenser.[9]

In 1933 B.E.C. Davis made an intensive study of Spenser, two chapters of which deal with his figurative language.[10] He discussed the matter of the imagery in Spenser--local color, animal life, fowls, the sea, and the battle[11]--but first stated

how important imagery and the figure was to his manner of expression.[12] Davis could not have presented a complete critical comment on the poet without having included probably the most popular topic of comment, color. He argued, as did Rowe and Elton before him, that color has been overemphasized in the past.[13] More of a broad critical work, Davis' study is similar in scope to the handbook of H.S.V. Jones.[14]

In 1935 Maurice Hartmann completed an industrious study of Spenser's conceits.[15] His extensive and valuable comment on the nature of the Spenserian conceit draws various conclusions. "In general, the structure of Spenser's conceits is loose" (p. 252) and "Most of Spenser's conceits are based on metaphor" (p. 248). They are more "serious" than "playful" and his "narrative poetry is the least conceited" (p. 255). Mr. Hartmann's work sometimes confusing and always elaborate is at times difficult to follow. The sophisticated definition of "conceit" with which he begins his study is indicative of the complexity of this dissertation.[16]

Also specializing in one form of Spenser's figures but handling her critical comment with a much greater sense of clarity was Zaidee E. Green in "Observations on the Epic Simile."[17] The article is not the study in depth that Mr. Hartmann's dissertation is, but one feels the conclusion it has to offer is quite as informative. Miss Green argued that the seldom-used epic simile was only occasionally employed because it is by nature a weak figure.[18]

Unsatisfied with the catalogues of figures already constructed, Grace W. Landrum wrote a more ambitious series of catalogues in five articles from 1936 to 1943.[19] Merely presenting the evidence, lists of figures classified as to subject matter, she drew no conclusions. She is certainly not the most important but at least one of the most persevering of Spenser students. Her studies are more than likely the kind of work useful not of itself but as a referent for Spenserian scholars.[20]

Turning away from a discussion of the imagery of the figures themselves and to the theory of imagery in an allegorical poem was Lyle Glazier in a 1955 article, "The Nature of Spenser's Imagery."[21] Mr. Glazier, in comparing Shakespeare to Spenser, pointed out the difficulty with counting figures in the latter. Spenser's allegory creates the problem of primary and secondary imagery, that is, the character representing a virtue (primary) and the figurative language dealing with that character (secondary).[22]

This historical survey of criticism has covered over half a century and an assortment of approaches to the discussion of imagery or the figure of speech in the poetry of Edmund Spenser. I have not intended to discuss only the most important works; I have attempted rather to show the variety and, perhaps, the evolution of interest in Spenserian imagery study. My study is another approach.

## II

Edmund Spenser's use of metaphor and simile makes an interesting and revealing study and the approaches to this study, as has been shown, are many and varied. It is the purpose of this paper to consider not the kinds of metaphors or the kinds of similes in III,1 of the Faerie Queene but rather the use of these figures of speech.

The figure of speech is a descriptive device by its very nature; its function is to create an image. It is often employed when an author wishes to slacken his pace in movement of action or plot. The author turns from a progression toward the end of the narrative thread to a strengthening of that thread so far progressed. Where before he concentrated on the end of the movement, he now concentrates on the movement itself; narration becomes description. Metaphor and simile are artistic devices which aid the poet in his digression from the obvious movement of the plot to the creating of the image or picture in the mind of the reader. It is interesting that in III,1 of the Faerie Queene Spenser employs these figures in quite a different manner.

Spenser is never prolific in his use of metaphor and simile,[23] a fact that might be surprising since the Faerie Queene on first reading appears so ornate in its use of language. But Spenser's figurative language was not limited to the use of these two figures. On the contrary, his conscious employment of a great number of tropes and schemes has been commented upon by many critics, including Herbert D. Rix.[24] The aim of this paper is

not, however, to analyze all Spenser's figurative language but to show Spenser's specific use of the tropes of metaphor and simile in the <u>Faerie</u> <u>Queene</u>, III,1. These figures are not always found in Spenser's descriptive passages, as is most often the case with other writers, but more often in his narrative sequences. This surprising conclusion can be demonstrated in the sixty-seven stanzas of III,1 of the <u>Faerie</u> <u>Queene</u>.

To begin such a study a list of all metaphors and similes in Canto 1 was necessary. A count was made after a close perusal of the sixty-seven stanzas which resulted in the consideration of 117 figures. It was further necessary to determine whether these tropes were "active" at the time of the writing of the <u>Faerie</u> <u>Queene</u>. Most of the figures were obviously "active" and still are today, but others were questionable. Those border-line cases, some forty in all, had to be resolved before an accurate listing of the figures could be achieved. The Oxford English Dictionary was chosen as arbiter. If the case in question was considered at the time of its writing as adjectival, and therefore as a "dead" or "implicit" figure lacking in image-creating ability, the phrase was deleted from the list. On the other hand, if the OED showed the phrase to be at the time of its writing "transferred" or "figurative," it was retained. The results of this check can be seen in Indices "A" and "B." The former shows the figures considered and deleted; the latter shows the tropes retained as "active" and image-creating in the time of Spenser and at the writing of his <u>Faerie</u> <u>Queene</u>.

Of the forty borderline cases thirty-three (Index A) were after checking deleted. Eighty-four figures remained and, as listed below, they are the figures with which this paper is concerned:

| III,1,i | metaphor | (paines - perilous) |
|---|---|---|
| i | " | (wounds - sorry) |
| iii | " | (wayes - wastefull) |
| iii | " | (dangers - dwelt) |
| iii | " | (perils - wonne) |
| iv | " | (shield - goodly) |
| v | " | (feete - fiery) |
| vii | " | (speare - shivering) |
| vii | " | (field - bloody) |
| vii | " | (speare - enchaunted) |
| ix | " | (death - sate) |
| ix | " | (speare - enchaunted) |
| x | " | (blade - cruell) |
| xii | " | (honour - defaste) |
| xii | " | (concord - chaine) |
| xiii | " | (sword - servant) |
| xiii | " | (honour - meed) |
| xiii | " | (rancor - vyle) |
| xiii | " | (surquedry - cruel) |
| xiv | " | (sownd - sad, trembling) |
| xv | simile | (face as crystall stone) |
| xv | " | (white as whalebone) |
| xvi | metaphor | (eye - threw) |
| xvi | simile | (locks as a starre) |
| xvi | metaphor | (beames - hearie) |
| xvi | " | (locks - flaming) |
| xvii | " | (lust - beastly) |
| xvii | " | (hand - clownish) |
| xx | " | (playne - manteld) |
| xxii | simile | (knights like curres) |
| xxiii | metaphor | (eare - lenden) |
| xxiv | " | (wownd - tasted) |
| xxv | " | (love - Cupid) |
| xxx | " | (reward - reape) |
| xxxii | " | (wit - displays) |
| xxxiii | " | (royaltee - red) |
| xxxiv | " | (hand - cunning) |
| xxxvi | simile | (mantle like skyes) |
| xxxvi | metaphor | (kisses - bathe) |
| xxxvi | " | (eyes - spyes) |
| xxxvii | " | (pride - brutish) |
| xxxviii | " | (hew - hatefull) |
| xxxix | " | (desire - liquid) |

| III,1,xxxix | metaphor | (lust - fire) |
|---|---|---|
| xl | " | (notes - loose) |
| xl | " | (eye - scornful) |
| xl | " | (demeanure - loose) |
| xli | " | (eyes - wanton) |
| xliii | simile | (Britomart like moon) |
| xlv | metaphor | (knights - shadows) |
| xlvi | simile | (lady as a rose) |
| xlvi | metaphor | (wish - ydle) |
| xlvii | simile | (hart like fire) |
| xlvii | metaphor | (veines - to ransack) |
| l | " | (dame - looser) |
| l | simile | (woman as cole) |
| l | metaphor | (eies - false) |
| li | " | (cup - river) |
| li | " | (glance - dart) |
| lii | " | (appetite - heat) |
| lii | " | (heat - fervent) |
| liii | " | (lust - fire) |
| lv | " | (lust - fire) |
| lvi | " | (fancy - fedd) |
| lvi | " | (love - wound) |
| lvi | " | (lust - fire) |
| lvi | " | (lust - venime) |
| lvii | " | (stars - lampes) |
| lviii | " | (bed - nest) |
| lix | " | (silence - deepe) |
| lix | " | (silence - yshrowede) |
| lix | " | (sleepe - ocean) |
| lix | " | (sleepe - deadly) |
| lix | " | (night - vele) |
| lx | " | (feete - fearfull) |
| lxii | " | (shrieke - rong) |
| lxii | " | (couches - rouzed) |
| lxiii | " | (growned - senceless) |
| lxiii | simile | (white as snow) |
| lxv | metaphor | (bow - deadly) |
| lxv | " | (skin - silken) |
| lxv | " | (blood - weepe) |
| lxv | " | (smock - lilly) |
| lxvi | " | (steele - wrathfull) |

To explain the areas, narrative or descriptive, in which Spenser used most of his metaphors and similes it was necessary to divide the selected canto into several sections. The resulting divisions are both chronological and episodic; that is, they follow the narrative of the canto and are divided from each other

only when the characteristic episode of each section is complete. This division resulted in five uneven groups of stanzas each comprising a section; these will be referred to as Sections A, B, C, D, and E. A brief summary of the canto will clarify the points of division.

In Section A (i-xiii) Prince Arthur, Timias, Sir Guyon, and the Palmer meet Britomart, the feminine knight of Chastity, and Glauce. After a clash of arms in which Britomart with her enchanted spear unhorses Sir Guyon, the two are reconciled by the Palmer; the two groups then become one and travel on together.

In Section B (xiv-xviii) a damsel upon a milkwhite palfrey is introduced. She appears "suddenly out of the thickest brush" (xv, 1. 1) pursued by an evil forester. She is seen by the group of travelers from Section A and Arthur and Sir Guyon as dutiful knights join the chase in hopes of rescuing the lady. Timias, Arthur's squire, gallops off "after the foul foster..." (xviii, 1. 9).

Section C (xix-xxx) sees the maiden Britomart traveling on alone (Glauce seems to have been forgotten). "As nigh out of the wood she came" (xx, 1. 1), she notices a single knight defending himself against six opponents. These six are the henchmen of the evil Malecasta whose Castle Joyous is nearby. They require "That every knight, which doth this way repayre,/ In case he have no lady nor no love,/ Shall doe unto her service, never to remove" (xxvi, 11. 7-9). Britomart finds herself in disagreement with the six as had the single knight; but Britomart wastes no time in

conquering the six, by felling four and accepting the surrender
of the other two. Unknowingly she has, in doing so, won the love
of Malecasta.

In Section D (xxxi-lvii) Britomart and the single knight who
we find out to be the Redcrosse Knight of Book I enter the castle
which is described in all its opulence and revelry of entertain-
ment. Malecasta makes several advances toward Britomart but the
"Errant Damzell" ignores her. The evil "Lady of Delight" is not
dissuaded but makes further amatory plans for the coming night.

It is that night that begins Section E (lviii-lxvii).
During the night Malecasta steals to Britomart's chamber intent
upon the evil lust which is her nature. The Knight of Chastity
is aroused, leaps from her bed, and secures her enchanted
spear. Malecasta "Through sudden fear and ghastly drerihedd/
Did shriede alowd..." (lxii, 11. 5-6) and in the commotion the
Redcrosse Knight and the six Castle Joyous Knights rush in. The
virtuous two rout the entire crew and "Tooke their steeds, and
forth upon their journey went" (lxvii, 1. 9).

These five sections of Canto 1, five clusters of narration
and description, introduce Britomart and leave her, after diverse
action, traveling with the Redcrosse Knight.

Before taking a closer look at the figures of metaphor and
simile that are found in III,1 two points should be noted. It
should be observed first that with respect to length, one section
is very short, Section B with five stanzas, and one is much
longer than any other, Section D with twenty-seven stanzas.

It should be noticed second that the highest concentration of action or movement is in the shortest division, Section B. It is made up entirely of a chase. The slowest moving of the sections, that dealing with the highest concentration of description, is in like manner the longest, Section D. Beginning with "Long were it to describe the goodly frame/ And stately port of Castle Joyous" (xxxi, 11. 1-2), the section goes on to be long in doing just that. Five stanzas describe the arras, and subsequent stanzas deal with the dancing, the music, and the chamber of the Lady of Delight. Before leaving this section the reader is given a passing description of the six knights and, finally, of the Lady herself. Unexpected results occur when one considers the frequency and distribution of metaphor and simile as found in these two sections.

Since the lengths of the various sections are unequal, the raw numbers of metaphors and similes in each would tell the reader very little. The number of figures alone would say only that Spenser was not concerned to a great degree with the frequency of their employment.[25] The purpose here, to see where Spenser placed the metaphors he did use, requires one further step. The average figure-per-stanza in each section must be determined. This average is accomplished by dividing the number of figures in each section by the number of stanzas in each section. The following table demonstrates the results which are so surprising:

| Section | Stanzas | Average |
|---------|---------|---------|
| A | i - xiii | 1.46 |
| B | xiv - xviii | 1.80 |
| C | xix - xxx | 0.50 |
| D | xxxi - lvii | 1.22 |
| E | liii - lxvii | 1.60 |

Section B, the shortest, most action-filled, and fastest moving
section in the canto has the highest average of metaphor and
simile per stanza. Conversely, Section D, the longest and slowest
moving section and that filled most with description is the
section with the second smallest average of metaphor and simile
per stanza.

Another glance at the chart will show that Section E has the
second-highest average figure-per-stanza. It should also be seen
that this section is the second shortest and moves faster than
any other section, excepting Section B. It is in stanzas lviii-
lxvii that Britomart must fight to defend her virtue and then,
with Redcrosse Knight, take flight from Castle Joyous. It can be
seen then that not only do the two shortest sections deal most
heavily with the movement of plot but that they also have a
greater or heavier content of metaphor and simile per stanza than
any of the other sections. It is only for a small part of the
action in Section C that Spenser turns from his customary han-
dling of these figures.[26]

The results of this inquiry can also be seen in another
observation. The general movement of the canto is from narrative
to description, and then back to the narrative again. Action
begins the canto and action ends it; between come descriptions of

Malecasta and the Castle Joyous. One would expect the bulk of the figurative language to fall in the middle third of the canto; this is not the case. Only nineteen metaphors and similes are to be found in the middle section while the first and last sections show thirty and thirty-five figures, respectively.

In summary it can be seen that Spenser was not a poet much concerned about the effect metaphor and simile would have upon his narrative verse in Book III, Canto 1 of the *Faerie Queene*. This conclusion can perhaps be explained by the fact that Spenser had many other tropes and schemes with which to enrich his epic, many which the modern writer has come to regard as being obsolete or tedious. But metaphor and simile, popular during Spenser's time, are still considered important in the analysis of style. And when used as a measure of Spenser's narrative style in Book III, Canto 1 they are interesting, interesting because of the unexpected conclusions that can be drawn from them.

NOTES

[1] Edward P.J. Corbett, *Classical Rhetoric for the Modern Student* (New York, 1965), p. 438.
>   Metaphor - "an implied comparison between two things of unlike nature that yet have something in common."
>   Simile  - "an explicit comparison between two things of unlike nature that yet have something in common."

[2] Florence Edna Rowe, "Spenser's Short Similes," *MLN*, XIV (1899), 16-24.
>   Miss Rowe catalogues about four main groups of similes and illustrates her groups with examples. She observes that there are in Books I and II thirty animal similes using a variety of twenty animals including reptiles, fowls, and insects. The other three groups she notes are from the vegetable kingdom; classical mythology; and England's explorations, inventions, and commerce. Classical myth is by far the most popular subject matter of Spenser's similes. Many of the figures in this group refer to fabulous animals, nature, and fire.

[3] "Color and Imagery in Spenser," *Modern Studies* (London, 1907).
>   "...most of Spenser's images fall into the classes...of light mingled with darkness, of sea-tempest and rapine, of animal combat and the chase" (p. 77).

[4] Elton, p. 67.

[5] *ELH*, XIX (September, 1912), 203-213.
>   "The truth is that nine-tenths of Spenser's imagery is addressed to the ear rather than the eye and therefore the picture galleries which some would-be curators have gathered from his work inevitably misrepresent the character of the whole" (p. 212).

[6] "The Painter of the Poets," *SP*, XIV (April, 1917), 152-66.
>   "It is the object of this paper to demonstrate the poet's waning use of color and light, a basic change in artistry which seems to have escaped notice.... To turn at once from the reds and golds, the radiant lights and the deep shadows of Book One to the grey half-lights of Book Six, is to experience two different sense worlds" (p. 152).

[7] *Edmund Spenser: An Essay on Renaissance Poetry* (Chap. III), London, 1925.

[8] "For the purposes of great poetry English was practically a new language; it had to be made, and Spenser, taught by Mulcaster had learned, saw that it must be made by a poet and not by grammarians and set himself to be that poet. He treated the English language as if it belonged to him and not he to it. It was the grammarians' business to deduce the principles of language from his usage, not his to restrain his artistic sense of language by their rules" (pp. 95-6).

[9] "The _Faerie Queene_ is full of the terms of hunting and hawking, and Spenser displays some acquaintance with terms of seamanship, of art, of archery, of armoury, and naturally in view of his employment, of law. These are used as a rule in figures of speech or as proper to the episode in which they appear" (p. 86).

"It was the appreciation of this artistic principle, the understanding that figures are not valuable in themselves, but only in their time and place and that their purpose is not mere decoration, but the elucidation and impression of the mood and subject..." (p. 75).

[10] _Edmund Spenser: A Critical Study_ (Cambridge, 1933). The New York Russell & Russell 1966 reprint is here used.

[11] Davis, pp. 173-77.

[12] "Lavish imagery, verbal or conventional as well as visual, is Spenser's natural mode of poetic utterance. He cannot dispense with figure in representing even so simple a natural phenomenon as the time of day" (p. 165).

[13] "Spenser subordinates color to light and shade.... The gold and silver that invariably adorn his pageantry are illuminants and none the less dazzling when they scintillate from an untinted surface" (p. 163).

[14] H.S.V. Jones, _A Spenser Handbook_ (New York, 1930). This handbook along with Davis' critical study are excellent general treatments of Spenser, his poetry and prose.

[15] "Spenser's Conceits," (diss., University of Virginia; 1935).

[16] "A conceit is a figure (in the broadest sense of the word) or a turn of thought which departs from the normal poetic process in one or more of the following ways: (1) by the elaboration of a verbal figure, (2) by the straining of a figure as a result of

elaboration, (3) by the yoking together of terms whose imaginative incongruence is more striking than their congruence, (4) by the occurrence of an imaginative distance which is greater than poetry ordinarily requires us to leap, (5) by the use of a minor term of little imaginative value, (6) by so considerable a use of the intellectual process as to take precedence, at least for the moment, of the normal poetic process, (7) by the straining of a logical figure" (p. 245).

[17] PQ, XIV (July, 1935), 217-28.

[18] "Spenser was a sufficient artist to realize that epic similes are too feeble to produce striking effects which he gets with a few strokes..." (p. 219).
   One point that makes the figure inherently weak is the ability of the figure to draw attention to itself. "Many times similes /epic/ are so beautiful that they make the narrative in their vicinity thoroughly drab. For this reason one can say they fail" (p. 223).

[19] "Spenser's Clouded Heaven," SAB, II (1936), 142-8; "Imagery of Water in The Faerie Queene," ELH, VIII (1941), 198-213; "Imagery in The Faerie Queene Drawn from Flora and Fauna," SAB, XVI (April July, 1941), 89-101, 131-9; "Imagery in The Faerie Queene Based on Domestic and Occupational Life," SAB, XVII (October, 1942), 190-200; and "Images of Fire in The Faerie Queene," SAB, XVIII (January, 1943), 22-9.

[20] Miss Landrum's method can be seen in her article "Imagery in The Faerie Queene Based on Domestic and Occupational Life." In it she lists the following subject imagery and illustrates each. She finds throughout the epic imagery referring to the palace, the church, food, drink, shelter, the forge, the black-smith, human behavior, weaving and knitting, the mason, the engraver, the painter, clothing, domestic equipment, nursery scenes, the schoolroom, law, medicine, healing, music, the theatre, and the pageant.

[21] MLQ, XVI (December, 1955), 300-310.

[22] "In Spenser drama or narrative is a by product of imagery for the characters in the poem are themselves images of moral values and the resolution of conflicts between these images is the true subject of the poem.... Since the Faerie Queene is an allegory there is the primary imagery of the main characters as representatives of moral values as well as the secondary imagery with which the narrative and descriptions are decorated; usually they work together in such a complex design as to make a discussion of the secondary imagery alone not so valuable as it is in the study of Shakespeare" (p. 302).

23
See note 25.

24
Herbert David Rix, "Rhetoric in Spenser's Poetry," The Pennsylvania State College Studies, No. 7, XXXIV (July, 1940), 1-88.

Mr. Rix has written an exhaustive study dealing with classical rhetoric in the poetry of Edmund Spenser. More than this, he has traced the history of rhetoric, its evolution from its early Latin meaning (inventio, dispositio, elocutio, memoria, pronunciatio) to its sixteenth century interpretation (elocutio and pronunciatio). He mentions and in part discusses every important work on rhetoric with which Spenser could have been acquainted; he also discusses later treatises concerning rhetoric that comment upon the age of Spenser. Mr. Rix goes to great lengths in illustrating tropes and schemes found in Spenser. Definitions are taken from Joannes Susanbrotus' Epitome Troporum ac Schematum ("...because it was a standard textbook..."), and Peacham's later The Garden of Eloquence because it translates the Latin definitions into Elizabethan English.

In section III of his work, 'Spenser's Treatment of Figures,' Rix runs through the canon of Spenser showing the utilization of rhetoric in his poetry. In reference to the Faerie Queene Rix argues that "epic dignity" is achieved through the uses of (among other tropes and schemes) periphrasis, sententiae, acclamatio, epitheton, antamomasia, comparatio, similitudo, and allegoria.

Rix is primarily concerned in his paper with the figures rather than with Spenser since the figures are listed first and followed by illustrations from the poet's works. This does not detract from the fact that his work remains one of the best studies of Spenser as a Renaissance classical stylist.

25
"...Spenser's narrative itself is not rich in decorative metaphors; his poetic texture like his archaic diction, shows the influence of Chaucer whose poverty of metaphor can be defended on the ground that a rich texture of metaphor would slow up the progress of the narrative.... Spenser's descriptive passages are likewise...poor in metaphors..." (Glazier, pp. 303-4).

The average figure-per-stanza in III,1 is 1.24 which would substantiate Mr. Glazier's comments. This paper shows, however, that when considering the metaphors and similes that were used and when considering them only within the context of the work, narrative passages contain more of the figures than do the descriptive passages.

26
In Section C (xix-xxx) there is an average of only .5 figure per stanza. Although not heavily narrative this section does show enough progression of plot and incident of action (xxi, xxii and xxviii, xxix) to demonstrate that Spenser was not at all times unorthodox in his use of metaphor and simile.

The conclusion of this paper must be only that he was more irregular than not in his use of these figures. In view of the whole canto, Section C is an exception.

# INDEX A

Phrases from III, 1 found adjectival and deleted

[1]ii, 1.5 <u>hard</u> assay
> (OED, p.    , adj. (sb.), II, 11)
> Difficult to bear or endure; not easy to suffer,
>     put up with, or consent to; pressing severely;
>     severe, rigorous, oppressive cruel.
> 1576 Fleming <u>Panopl</u>. <u>Epist</u>. 39 "It was his hard
>     lueke and curssed chance."

[2]v, 1.9 <u>dreadful</u> speare
> (OED, p. 654, adj., A, 2)
> Inspiring dread or reverence; awe inspiring;
>     terrible, formidable; awful; to be dreaded.
> 1593 Shaks. <u>Rich</u>. <u>II</u>, I.iii. "Harsh resounding
>     trumpets dreadful bray.

[3]v, 1.5 <u>fomy</u> steed
> (OED, p. 376, adj., 1)
> Covered with foam, full of foam, frothy.
> 1513 Douglas <u>AEneis</u> XII,vi.151 "The fomy mowthis
>     of the haisty stedis."

[4]vi, 1.9 <u>mischievous</u> mischaunce
> (OED, p. 501, adj., 1)
> Unfortunate, calamitous, disastrous. Chiefly of
>     events; also occasionally of persons, miserable,
>     needy, poverty-stricken. Obsolete.
> 1563-83 Foxe <u>A.&M.</u> II.810/2 "Who sayde...that
>     before this day seuenth night Hunne should haue
>     a mischieuous death."

[5]viii, 1.3 <u>hard</u> fortune
> (See 1).

[6]xiv, 1.3 <u>hard</u> adventures
> (See 1).

[7]xv, 1.3 <u>milkwhite</u> palfrey
> (OED, p. 443, adj., a)
> White as milk.
> 1595 <u>Alcilia</u> (1879) 19 "The snow, Whose milkwhite
>     mantell ouerspreeds the ground."

8xvi, 1.3 locks flew
        (OED, p. 371, adj., I, 4, a)
        Intransitive. To pass or rise quickly in or
            through the air.
        1551 T. Wilson Logike (1580) 43 "Bullettes of
            Leade...flie not into the Aire by Their owne
            power."

9xviii, 1.4 (knights) fly
        (See 8).

10xx, 1.3 frame steps
        (OED, p. 508, v., 5, d)
        To direct (one's steps)....
        1590 Spenser F.Q. III.i.20 "A stately Castle far
            away she spyde, To which her steps directly
            she did frame."

11xxi, 1.8 (knights) fly
        (See 8).

12xxi, 1.8 dredd decay
        (OED, p. 654, ppl.a., 1)
        Feared greatly; hence, to be feared; dreadful,
            terrible.
        1610 Shaks. Temp. I.ii.206 "And make...his dread
            Trident shake."

13xxiv, 1.1 answere frame
        (OED, p. 508, v., 8)
        In various immaterial applications; ...to put into
            words, express.
        1587 Turberv. Trag. T. (1837) 127 "Shee ever lookt
            when he Would frame his humble sute."

14xxv, 1.8 sweet Love
        (OED, p. 309, adj., A, 8)
        Dearly loved or prized, precious.
        1591 Shaks. I Hen. VI, IV,vi.55 "Thy life to me is
            sweet."

15xxviii, 1.6 mortall speare
        (OED, pp. 673-4, adj., 2)
        Causing death, deadly, fatal....
        1578 Lyte Dodoens III.xxiii.448 "Mortal Nightshade."

[16] xxix, 1.8 <u>strong</u> truth
(OED, p. 1159, adj., 13, i)
Of feeling, conviction, belief...Uncompromising,
thoroughgoing.
1590 Spenser <u>F.Q.</u> II.ii.28 "But her two other
sisters...both their champions bad Pursew the
end of their strong enmity."

[17] xxxiv, 1.9 <u>tender</u> hart
(OED, p. 179, adj., A, III, 8)
Of persons, their feelings or the expression of
these: Characterized by, exhibiting, or
expressing delicacy of feeling or suscepti-
bility to the gentle emotions; kind, loving,
gentle, mild affectionate.
1576 in Feuillerst <u>Revels Q. Eliz.</u> (1908) 416 "In
tendre consideracion wherof may yt please your
honour."

[18] xxxv, 1.1 <u>sweet</u> allurements
(See 14).

[19] xxxv, 1.5 <u>golden</u> lockes
(OED, p. 280, adj., 3)
Of the color of gold; that shines like gold.
1552 Huloet "Golden heere, <u>chrysooma</u>."

[20] xxxviii, 1.6 <u>snowy</u> skin
(OED, p. 336, adj., A, 4)
Of or resembling the pure white color of snow;
snow-white; niveous.
1590 Spenser <u>F.Q.</u> III.i.38 "Which staynes his snowy
skin with hateful hew."

[21] xl, 1.1 <u>sweet</u> musicke
(OED, p. 309, adj., A, 4)
Pleasing to the ear; having or giving a pleasant
sound; musical, melodious, harmonious: said of
a sound, a voice, an instrument, a singer or
performer on an instrument.
1599 Shaks., etc. <u>Pass. Pilgr.</u> 282 "Cleare wels
spring not, sweete birds sing not."

[22] xl, 1.3 <u>sweet</u> birdes
(See 14).

23
xli, 1.7-8 eyes <u>roll</u>
(<u>OED</u>, p. 759, v., II, 18, b)
Of the eyes: to move or turn around in the sockets;
to revolve or rotate partially.
1590 Spenser <u>F.Q.</u> III.i.41 "Her wanton eyes...Did
roll too lightly."

24 xliii, 1.4 <u>silver</u> beames
(<u>OED</u>, p. 53, adj., I, 12)
Having the whiteness of lustre of silver; silvery.
Chiefly poetic.
1593 Shaks. <u>Rich. II</u>, II.i.46 "This precious stone
set in a silver sea."

25 xlvi, 1.5 to <u>fall</u> in error
(<u>OED</u>, p. 38, v., II, 7)
To sink to a lower level: opposed to 'rise.' To
descend, sink into, to. Now only of inanimate
things.
c1440 <u>Lanfranc's</u> <u>Cirurg.</u> 287 "Whanne þe spiritis
fallib ban a mannes vertues failen."

26 xlix, 1.3 <u>sweete</u> affections
(See 14).

27 xlix, 1.9 <u>gentle</u> hart
(<u>OED</u>, p. 118, adj., A, 8)
Of persons: mild in disposition or behavior; kind
tender....
1583 Stubbs <u>Anat.</u> <u>Abuses</u> E vij 6 "Yet (such is ye
magnificency & liberalitie of that gentle
sex) that I trust I shall not be vnrewarded
at their hands."

28 1, 1.4 <u>honest</u> name
(<u>OED</u>, p. 362, adj., 4, c)
Of a thing: not seeming other than it is; genuine,
unadulterated, unsophisticated.
1598 Shaks. <u>Merry W.</u> IV.ii.126 "Behold what honest
clothes you send forth to bleaching."

29 1, 1.7 eies <u>ayme</u>
(<u>OED</u>, p. 197, v., 7)
To point or level a gun etc. (at). To direct (a
missle or blow); especially, to direct it with
the eye before its discharge.
1573 Phaer <u>AEneid</u> X.(R.) "Then Turnus aiming long in
hand a dart of sturdy oke...at Pallas forth it
flung."

30 1v, 1.4 <u>gentle</u> hart
          (See 27).

31 1xiv, 1.1 (knights) <u>flockt</u>
          (OED, p. 338, v., 3)
          To gather in a company or crowd to congregate; to
              come or go in great numbers, to troop.
          1600 Shaks. <u>A.Y.L.</u> I.i.123 "Many yong gentlemen
              flocke to him every day."

32 1xv, 1.5 <u>mortall</u> steele
          (See 15).

33 1xvi, 1.2 <u>flaming</u> sword
          (OED, p. 282, ppl.a., 6)
          Like waving flame in appearance; flamboyant.
          1375 Barbour <u>Bruce</u> XI.192 "Vith baneris richt
              freschly flawmand."

INDEX B

Phrases from III, 1 found figurative and retained

[6] lix, 1.1 <u>deepe</u> silence
        (OED, p. 120, sb., 7)
        Figurative.  A deep (i.e. secret, mysterious,
           unfathomable, or vast) region of thought,
           feeling or being.
        1614 Bp. Hall <u>Recoll. Treat.</u> 631 "Hee is happily
           waded out of those deepes of sorrows...."

[7] lxvi, 1.6 <u>wrathfull steele</u>
        (OED, p. 348, adj., 1, b)
        Transferred, of things.  Harbouring wrath; full of
           anger; enraged, incensed.
        1590 Spenser <u>F.Q.</u> II.ii. 30 "Thousand furies wait on
           wrathfull sword."

BIBLIOGRAPHY

Corbett, Edward P.J. Classical Rhetoric for the Modern Student. New York, 1965.

Davis, Bernard Eustace C. Edmund Spenser: A Critical Study. Cambridge, 1933. (New York Russell & Russell 1966 reprint here used).

Elton, Oliver. "Color and Imagery in Spenser," Modern Studies. London, 1907.

Fletcher, Jefferson B. "The Painter of the Poets," SP, XIV (April, 1917), 153-66.

Glazier, Lyle. "The Nature of Spenser's Imagery," MLQ, XVI (December, 1955), 300-310.

Gottfried, Roudolf. "The Pictorial Element in Spenser's Poetry," ELH, XIX (September, 1912), 203-213.

Green, Zaidee E. "Observations on the Epic Similes in the Faerie Queene," PQ, XIV (July, 1935), 217-228.

Hartmann, Maurice M. "Spenser's Conceits," (unpublished diss., University of Virginia; 1935).

Jones, H.S.V. A Spenser Handbook. New York, 1930.

Landrum, Grace W. "Imagery in The Faerie Queene Based on Domestic and Occupational Life," SAB, XVII (October, 1942), 190-200.

_____. "Imagery in The Faerie Queene Drwan from Flora and Fauna," SAB, XVI (April July, 1941), 89-101, 131-139.

_____. "Imagery of Water in The Faerie Queene," ELH, VIII (1941), 198-213.

_____. "Images of Fire in The Faerie Queene," SAB, XVIII (January, 1943), 22-29.

_____. "Spenser's Clouded Heaven," SAB, II (1936), 142-148.

Renwick, William Lindsay. Edmund Spenser: An Essay on Renaissance Poetry. London, 1925.

Rix, Herbert David. "Rhetoric in Spenser's Poetry," The Pennsylvania State College Studies, No. 7, XXXIV (July, 1940), 1-88.

Rowe, Florence Edna. "Spenser's Short Similes," _MLN_, XIV
    (1899), 16-24.

THE FAERIE QUEENE:  BOOK III, CANTO 1;
A CONSIDERATION OF METAPHOR AND SIMILE

by

GREGORY M. DUNNING

B. A., University of Omaha, 1965

---

AN ABSTRACT OF A MASTER'S REPORT

submitted in partial fulfillment of the

requirements for the degree

MASTER OF ARTS

Department of English

KANSAS STATE UNIVERSITY
Manhattan, Kansas

1968

In "The Faerie Queene: Book III, Canto 1: A Consideration of Metaphor and Simile" it has been my purpose to study the use of metaphor and simile in one canto of Edmund Spenser's great epic-romance. The study is preceded by several examples of like criticism from the last sixty years of Spenserian scholarship.

After dividing the canto into five sections distinguishing these sections as being either primarily narrative or primarily descriptive, I studied the sixty-seven stanzas of the canto and listed the figures of metaphor and simile contained therein. I then determined the average figure-per-stanza in each of these sections. I came to the conclusion that the narrative sections of the canto have a higher rate of figure-per-stanza than do the descriptive sections. This, I observed in closing, is unusual in that the figure of speech is primarily a descriptive device.