

A Commentary on Book Six
of Spenser's The Faerie Queene

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ABSTRACT

This study of Spenser's Legend of Courtesy provides a full Introduction for the poem, followed by a comprehensive set of annotations. The Introduction incorporates substantial sections on allegory, courtesy, sources and models, genre, language and style, the criticism of the poem, and its characters; the subsequent annotations deal with the title, proem, Canto One, and Cantos Nine to Twelve inclusive. The commentary as a whole is not a synopsis of previous criticism, though that is discussed to some extent; but rather a wide-ranging critical reassessment of the poem in relation to its cultural background, because my research showed that the poem required a very thorough interpretive reappraisal. Hence this project makes new contributions in a number of areas. The scope of the commentary includes annotation of lexical difficulties and wordplay, Spenser's meaningful use of myths, his literary and biblical borrowings and allusions, his symbolism as it relates to iconographical and other traditions, and the way in which passages relate to the moral philosophy, theology, psychology, and metaphysics of the time. Moreover, the commentary has a certain theoretical side, in which new ground is broken in considering principles involved in Spenser's allegorical handling of sources and models, genre, and language. But the main contributions of this work to study of Book VI relate to Courtesy, the general subject of the poem, and to its allegory. The commentary demonstrates that Spenser's Courtesy is not a purely secular virtue, most previous critics to the contrary; but instead a very broad, socially oriented concept of virtue, that yet has strongly developed theological implications. Many precedents for such treatment of courtesy are adduced. The commentary further establishes that Book VI is filled with previously unnoticed allegories of various kinds. So, whereas previous critics have dealt with Book VI as a relatively literal work, this study shows that it is indeed a "continued Allegory," just as Spenser describes The Faerie Queene in his Letter to Raleigh, though one of an especially rich and subtle kind.

On account of the extent of discussion and documentation necessary to fulfill the general purposes of the commentary and to substantiate these important points contrary to current critical orthodoxy, it has not been possible to include the annotations for the entire poem within the restricted scale of a doctoral thesis. So the Introduction for Book VI as a whole has been provided, together with the annotations dealing with the most important parts of the poem.

**This thesis has been composed entirely
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PREFACE

Spenser's interpretively challenging, ingenious, and learned works have elicited many commentaries; ironically, even the Spenserian Ur-commentator, "E.K.," himself remains something of a mystery. Many consider Book VI of The Faerie Queene Spenser's most enigmatic work, so that it readily presents itself as a fit subject for comprehensive annotation. But, aside from the Variorum Spenser, no such enterprise has been undertaken; and the Variorum edition of Book VI is probably the least helpful of the series. Instead, it is Books I and II that are regularly annotated in an extensive way; even though we have less to gain from that than we would in the case of subsequent books of The Faerie Queene, because we already know the most about the initial books. Thorough annotation of a complex literary work can greatly increase its interpretive accessibility, and constitutes a superb opportunity to elucidate controversial issues, by dealing with them in close connection with the text of the whole poem. So, for my doctoral thesis, I decided to furnish a commentary for Book VI that would involve an introduction and annotations; the rewards for study of Spenser and, indirectly, for study of Renaissance literature, were potentially considerable, because such a project could well facilitate further progress in the field in various ways.

The general approach, contents, and main contributions of this study that resulted have already been outlined in the preliminary abstract. But a more full account of the form that the project has assumed should be given here. Originally, the thesis was to consist

of an introduction followed by annotations for all of Book VI; but the development of my work showed that was not practical. As my research progressed, I found that the poem required a more extensive introduction and set of annotations than I had anticipated, in order to fulfill the various purposes of the commentary, such as careful treatment of lexical difficulties, and also deal with important controversial issues, such as the role of allegory in Book VI, in an appropriately decisive way. However, the resultant project was somewhat beyond the allowable length for a doctoral thesis at Edinburgh. Hence it was determined that thesis requirements for the Ph.D. would be satisfied in this case by submission of the Introduction for the commentary, together with the annotations for the most important parts of the poem: the proem, Canto One, which includes the Knight of Courtesy's introductory adventure, and Cantos Nine to Twelve inclusive, which deal with his love of Pastorella, essential vision of the Graces, and fulfillment of his quest. This submission in itself constitutes a quite comprehensive commentary on Book VI, because the Introduction deals with the poem in general, and the subsequent annotations are a sample sufficient to demonstrate the validity of my broader arguments about the poem as a whole.

A few points about organization, use, and conventions of this commentary should also be mentioned. Each episode is given a general headnote within the annotations, in which main points about the episode are drawn together in a conveniently summary fashion. These general headnotes are listed in a preliminary table. Moreover, each main character in the part of the poem annotated is discussed summar-

ily in an article within the Introduction, sometimes together with other characters that are closely related, as indicated in the Table of Contents. So, in this commentary, the total argument that directly concerns each episode consists of its general headnote, the relevant character articles, and the more narrowly focused annotations for the text itself. Hence readers with a particular interest in a certain episode, or to whom a local note that they have consulted seems problematic, will wish to review these different kinds of discussion pertaining to that episode. Of course, only articles on the characters involved in the cantos of the poem annotated in this study are provided in the Introduction, because the character articles and annotations are complementary.

Annotation of a literary work can assume a regrettably forbidding appearance, and so I have endeavoured to reconcile, so far as possible, the somewhat rival claims of accessibility, depth and precision of comment, and economy. For instance, translations and easily accessible reprints are often employed in this study; also, arabic numerals are used wherever possible, to minimize visual clutter. Furthermore, for all quotations of older works aside from Spenser's poetry, of which archaism is part of the meaning, spelling has been modernized and contractions silently expanded; punctuation, italics, and internal capitalization have been retained, because they may give some indication of emphasis. All glosses are taken from the OED unless otherwise indicated; full lexical references are given wherever a meaning adduced might seem surprising, or significantly questionable. Aside from works listed in the preliminary table of abbreviations, every work used is

cited in full in the first reference, and then designated by its author's surname or, in the case of some editions, by its title, if that is more to the point. In the case of an author for whom more than one work is cited, an appropriate arabic number is added to the surname in superscript, as with "Lewis²," for example. Such abbreviations are fully listed in the bibliography. When a note for a particular passage involves a reference to a comment on the same passage by A.C. Hamilton or Thomas P. Roche Jr. in their annotated editions of The Faerie Queene, no page reference for the comment is given, because it can readily be located in their annotations from the passage number itself. However, I provide page references for Upton's comments in his eighteenth-century annotated edition of The Faerie Queene, because it is not as easily obtainable. The classics are cited and quoted from the Loeb series of editions; it has not been thought necessary to give full references for these standard works in the notes, or to cite them in the bibliography.

My work has benefited greatly from assistance of many kinds. A three-year Commonwealth Scholarship from the Association of Commonwealth Universities and a further two-year doctoral fellowship from the Social Sciences and Humanities Research Council of Canada enabled me to study in Edinburgh with Alastair Fowler as I wished, and gave me the freedom that was essential for research and the original development of this study. I am further indebted to the referees for my fellowship applications: Edward Berry, Philip Edwards, Alastair Fowler, Patrick Grant, and W.W. Robson. I am also grateful for consultations with Michael Bales, Lt. Col. Sir Colin Cole, Konrad Eisenbichler,

W.O. Evans, A.C. Hamilton, Luigi Mirando, Noel O'Donaghue, and Nicholas Pratt. In my final year of work, undertaken in Toronto, Konrad Eisenbichler, then Curator of the Centre for Reformation and Renaissance Studies at Victoria University in the University of Toronto, placed the resources of the Centre at my disposal and thus expedited my endeavours considerably. My reading of Spenser entails obligations too many to acknowledge adequately; but the work of Don Cameron Allen, Alastair Fowler, A.C. Hamilton, Carol Kaske, Frank Kermode, C.S. Lewis, and James Nohrnberg has been especially revealing for me. My greatest debts in this endeavour are to Patrick Grant, under whose able supervision my involvement with Book VI in particular began as an undergraduate at the University of Victoria, B.C.; and to Alastair Fowler, who supervised this thesis at the University of Edinburgh. It has benefited greatly from his criticisms and many kindnesses.

ABBREVIATIONS

Titles of classical works are abbreviated as in the preliminary table for the Oxford Classical Dictionary (1970).

I. Spenser's Works

<u>Am.</u>	<u>Amoretti</u>
<u>Ast.</u> ¹	<u>Astrophel</u>
<u>Bel.</u> ¹	First version of <u>The Visions of Bellay</u> , in <u>A Theatre for Worldlings</u>
<u>Bel.</u> ²	Second version, in <u>Complaints</u>
<u>CCCHA</u>	<u>Colin Clout Comes Home Againe</u>
<u>Daph.</u>	<u>Daphnaida</u>
<u>FQ</u>	<u>The Faerie Queene</u>
<u>Gn.</u>	<u>Virgils Gnat</u>
<u>HB</u>	<u>An Hymne in Honour of Beautie</u>
<u>HHB</u>	<u>An Hymne of Heavenly Beautie</u>
<u>HHL</u>	<u>An Hymne of Heavenly Love</u>
<u>HL</u>	<u>An Hymne in Honour of Love</u>
<u>LR</u>	<u>Letter to Raleigh</u>
<u>MHT</u>	<u>Mother Hubberds Tale</u>
<u>Proth.</u>	<u>Prothalamion</u>
<u>Rev.</u>	<u>Visions from Revelation</u> , in <u>A Theatre for Worldlings</u>
<u>RT</u>	<u>The Ruines of Time</u>
<u>SC, Jan.</u>	<u>The Shepheardes Calendar</u> , "January," etc.
<u>TM</u>	<u>The Teares of the Muses</u>
<u>View</u>	<u>A View of the Present State of Ireland</u>

II. Frequently Cited Annotated Editions of Spenser

<u>Hamilton</u>	<u>The Faerie Queene</u> , ed. A.C. Hamilton, Annotated English Poets Series (London: Longman, 1977).
<u>Roche</u>	<u>The Faerie Queene</u> , ed. Thomas P. Roche, Jr., Penguin English Poets (Harmondsworth, U.K.: Penguin, 1978).
<u>Var.</u>	<u>The Works of Edmund Spenser: A Variorum Edition</u> , ed. Edwin Greenlaw, Frederick Morgan Padelford, Charles Grosvenor Osgood, et al., 10 vols. (Baltimore: Johns Hopkins Univ. Press, 1932-49).

III. Dictionaries

<u>EDD</u>	<u>The English Dialect Dictionary</u>
<u>MED</u>	<u>Middle English Dictionary</u>
<u>OED</u>	<u>The Oxford English Dictionary</u>

IV. Further Reference and Other Works

<u>E.E.T.S.</u>	<u>Editions of the Early English Text Society</u>
<u>Ger.Lib.</u>	<u>Gerusalemme Liberata</u>
<u>OA</u>	<u>Old Arcadia</u>

<u>Orl.Fur.</u>	<u>Orlando Furioso</u>
<u>Par.Lost</u>	<u>Paradise Lost</u>
<u>P.L.</u>	<u>Patrologia Latina, ed. J.P. Migne, 217 vols. (Paris, 1844-55).</u>
<u>Tilley</u>	<u>Morris Palmer Tilley, A Dictionary of the Proverbs of England in the Sixteenth and Seventeenth Centuries (Ann Arbor: Univ. of Michigan Press, 1950).</u>

V. Periodicals

<u>AJP</u>	American Journal of Philology
<u>ELH</u>	Journal of English Literary History
<u>ELN</u>	English Language Notes
<u>ELR</u>	English Literary Renaissance
<u>HLQ</u>	Huntington Library Quarterly
<u>JEGP</u>	Journal of English and Germanic Philology
<u>JWCI</u>	Journal of the Warburg and Courtauld Institutes
<u>MLN</u>	Modern Language Notes
<u>MLQ</u>	Modern Language Quarterly
<u>MLR</u>	Modern Language Review
<u>MP</u>	Modern Philology
<u>PLL</u>	Papers on Language and Literature
<u>PMLA</u>	Publications of the Modern Language Association of America
<u>PQ</u>	Philological Quarterly
<u>RenP</u>	Renaissance Papers
<u>RES</u>	Review of English Studies
<u>SEL</u>	Studies in English Literature, 1500-1900
<u>SP</u>	Studies in Philology
<u>TLS</u>	Times Literary Supplement
<u>UTQ</u>	University of Toronto Quarterly
<u>YES</u>	Yearbook of English Studies

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INTRODUCTION

1. Allegory

Spenser in what he saith hath a way of expression peculiar to him self; he bringeth down the highest and deepest mysteries that are contained in human learning, to an easy and gentle form of delivery...: And this he hath done so cunningly, that if one heed him not with great attention, rare and wonderful conceptions will unperceived slide by him that readeth his works, and he will think that he hath met with nothing but familiar and easy discourses....¹

In the Letter to Raleigh, Spenser himself emphasizes that The Faerie Queene is a "continued Allegory"; and research has been demonstrating that the poem is quite continuously figurative, even in some episodes in which the story itself makes a very strong impression on its own. A case in point is the Ruddymane allegory of Book II, which is a quite recent discovery. Book VI has been given the most literalistic treatment of all; but a reaction against that approach to this book has properly been developing. It is becoming clear that, far from being more literal than the previous books, Book VI is Spenser's most finely developed "continued Allegory."

Allegory as a literary technique was once almost routinely devalued by contrast with symbolism; but recent critics have shown that it is in fact "a modality of symbolism which we must respect,"² and that it has metaphysical implications which endow it with the sacramental qualities formerly attributed just to symbolism.³ Whereas even C.S. Lewis claimed that symbolism is a "mode of thought," but allegory merely one of "expression,"⁴ many critics have since found that

allegory too constitutes a mode of apprehension that can be considered "a peculiarly intimate way of closing with the real" (Nuttall 98).

The diversity of allegory complicates theoretical discussion of the technique, for it ranges from simple or "naive" forms to complex ones that are challenging for the interpreter:

depending on which pattern takes precedence in our minds — the manifest fictional one, or the latent, supervisory, or interpretive one — allegories may be classified on a sliding scale of explicitness, from the most problematic or subliminal, to the most didactic or insistent. A somewhat different classification would range allegorical significance according to our sense of its importance in determining the fiction, for the allegory may be somewhat problematic and yet essential....(Nohnberg 94)

But, in general, an allegorical work displays figurative significance in an extended manner, so that its allegory may thus be said to constitute a structure within the work that directs interpretation to some extent.⁵ However, Fletcher's work shows that intentionality in allegory is not rigid but flexible, and subject to ironic and digressive qualification. Furthermore, allegory becomes less interpretively "prescriptive" as it becomes more complex. We may say that meaning has a privileged character in an allegorical work, on account of the way in which the technique is applied in an extended and quasi-intentional way.

Complex allegory, the most appreciable kind from a literary viewpoint, may aptly be termed a "dark conceit," in Spenser's phrase (LR). It is an oblique and meditative mode of thought that ultimately has objectives rather like those of the Platonic metaphysical myths, and pursues them in a not dissimilar manner, by way of poetic imagery.

Profound enigmas of life can be engaged, and a variety of related significances are shadowed forth through images that often have deep and intricate roots in myth, religion, and cultural history. The resultant effect can be richly evocative, with enormous scope and power. We are presented, then, with a parallax vision of the nature of things that is shrouded in mystery and fraught with a sense of nostalgia, but is yet imaginatively coherent and focused, just as allegory tends to organize meaning. The images brighten before our consideration as they assume higher degrees of significance, and seem to apprise or remind us of the existence of realities beyond and yet somehow implied by what we can now perceive.

Such allegory is a visionary medium with mythical tendencies. As Fletcher 322 indicates, it is more akin to the medieval notion of anagogy, which is allegory in an extended sense, than "the poetry of strict correspondences which we normally call 'allegory.'" Indeed, it is not easy to say whether some works are more truly mythical than allegorical. But others, like The Faerie Queene, exhibit these qualities and yet indubitably retain distinctive characteristics of allegory, such as continuity and coherence of figurative signification, to a marked extent. They remain allegories, though in an enriched sense, because their basic approach remains allegorical. "Forever mapping out undiscovered countries, of mind, of ideas, of Heaven and Hell, the allegorical poets turn out to be very slippery fish indeed" (Nuttall 46); and it is difficult, especially at this remove in time and culture, to arrive at a satisfying estimate of their work and of allegory as they practise it.

Allegory in The Faerie Queene, even at its simplest, is never anything that we can completely "solve":

Spenser, relying on the inherent power of his traditional images, leads us by way of an increasingly intricate web of analogies (which we soon feel are endlessly pursuable) towards the realm of the ontological for a validation of his meaning. Like all true (as distinct from frigid) allegory, Spenser's challenges us with intuitions of the metaphysical which have a claim on us equivalent to the haunting power of the images in which they find expression.⁶

While we explore Spenser's allegory, our understanding and appreciation of the poem deepen, and yet our awareness of the mysterious nature of The Faerie Queene and of the matters it treats becomes more profound. As Edgar Wind remarks in another connection, "the transcendent secret is kept hidden, yet made to transpire through the disguise."⁷

Nevertheless, despite the recent discoveries of scholarly critics like Nohrnberg, Alastair Fowler, Carol Kaske, and Frank Kermode, some still claim that The Faerie Queene is a quite self-explanatory work. Often cited in this connection is Digby's almost contemporary remark that Spenser "doth himself declare his own conceptions in such sort as they are obvious to any ordinary capacity...";⁸ but Digby's other writings make clear that he cannot have meant what he seems to be saying there. Spenser's poetry, Digby declares elsewhere, deals with "the highest and deepest mysteries": this poet is indeed "the sacrary of the MUSES and of learning," "seated so high above the reach of my weak eyes, as the more I look to discern and descry his perfections, the more faint and dazzled they grow..." (Spenser Allusions 213, 211). Other discerning readers of the time provide similar testimonies. For the university wit Thomas Nashe, Spenser is "the miracle of wit" and

"Sum tot' of whatsoever can be said of sharp invention and scholarship," who particularly excels other writers in "deep conceit" or, roughly speaking, profound, ingenious, and enigmatic literary conception (Spenser Allusions 13, 51).

Indeed, allegorical senses, as distinct from the literal and moral ones, were only supposed to be accessible to those highly endowed readers who were fit to receive them. Whatever we think of that now, it was a main consideration in the theory and practice of serious allegory.⁹ One critic may deal with The Faerie Queene as it openly presents itself, and obtain creditable results from that viewpoint; another may attempt, in Digby's terms, to look beyond its "most prominent parts, ... into the large continent that lieth behind those; wherein usually is the richest soil" (Spenser Allusions 211). But, whatever approach is taken, that hidden terrain of signification still exists within the text, and exploration of it would tax the resources of even the most extraordinary capacity. As the sixteenth-century Italian critic Fabrizio Beltrami observes, interpretation of literary allegory demands "acuteness of mind, profundity of learning, variety of knowledge, a most happy memory, and, finally, exquisite judgement"¹⁰

To the extent that The Faerie Queene is a "dark conceit" as Spenser maintains, it is cryptic, and allowance should be made for that in any reading. Sometimes we are told the contrary, as Lewis 333-34: "allegory is not a puzzle. The worst thing we can do is to read it with our eyes skinned for clues, as we read a detective story And to this general principle we must add Spenser's own warning

...; that 'many adventures are intermedled, rather as Accidents than intendments [LR].'" But The Faerie Queene is a vatic allegory about the deepest mysteries of life, and its readers will look for clues, unless they are content with remaining clueless about that aspect of the poem. In any case, we cannot give much credence to Spenser's declaration that "many adventures" are without any intended significance (LR): one of his examples of an "accident," the story of Belphoebe, is certainly an allegory about pursuit of honour, as Roche has argued, and about Raleigh's relationship with Queen Elizabeth. Other examples that Spenser gives are similarly not just "Accidents." So this statement of Spenser's seems more his means of disclaiming responsibility for potentially objectionable allegories or readings than an honest assessment of his work. It has become clear that "the poem is full of enigmatic images whose main purpose is to tease the reader into thought.... The Faerie Queene is full of such dark conceits which gain their effect by demanding an explanation."¹¹ In this sense Spenser's poem is a particularly rich manifestation of contemporary habits of mind and theories concerning the nature and potential of symbolic images.¹²

An instructive instance of this is the teasingly obscure reference to a symbolic bird carried by Shamefastness:

Vpon her fist the bird, which shonneth vew,
 And keeps in couerts close from liuing wight,
 Did sit, as yet ashamd, how rude Pan did her dight.
(2.9.40)¹³

The bird's identity, its relation to Shamefastness, and Pan's action are unspecified, and left for us to puzzle out. Many other such

enigmatically allusive passages could be cited, like Spenser's comparison of Calidore to Paris (6.9.36), or of Courtesy to an un-named flower (6.pr.4). But this one is apt for our present purposes, because it has been discussed by Paul Alpers, who seems the leading recent advocate of the notion that The Faerie Queene explains itself in a quite open manner.¹⁴ On this account he claims, for example, that Spenser "frankly...declares iconographic meanings, so that symbolic identification, as we usually think of it, is a relatively simple matter" (232).

In this case, Alpers 208 attempts to sustain his general argument about interpretation of The Faerie Queene by claiming that Spenser "keeps us close to the verse by identifying the bird not by its name, but by a circumlocution." But Spenser really sends us away from the verse to relate the characteristics described to whatever we know or can discover that seems relevant to the puzzle. To solve it, Alpers had to consult an iconographical research study that he cites; and he admits that the reference to Pan is as yet unexplained (209,n15). The Faerie Queene is not a self-explanatory work but a highly figurative and allusive one that is written in a somewhat Delphic manner; for Spenser's contemporary Joshua Sylvester, this poet is "our mysterious ELFINE Oracle,...inventions miracle" (Spenser Allusions 100).

As well as appealing to narrative values as Lewis stresses, and rhetorical ones as Alpers emphasizes, The Faerie Queene caters in subtle and figurative ways to appreciation of strategically deployed learning and esoteric lore, to the pleasures of recognition and discovery, and to enjoyment of a process of realization that is always

opening onto new perspectives and conditions of awareness. Poetry has been bound up with such matters from its very beginnings, as may be seen in the work of many eminent writers of this century, like Yeats, Joyce, and Eliot. But, though Spenser is often difficult and enigmatic, he cannot justly be accused of perpetrating wanton obscurities, because the narrative of The Faerie Queene remains quite accessible and entertaining.

In searching out the manifold inner meanings of the poem, the text should be carefully considered, of course, for it is their medium and validation. On that account, recent critics such as Alpers, Roche, Hamilton, and Rosemond Tuve have thus rightly insisted upon attending to the poem's "surface." They differ about how that should be done, and yet the general formulation of Hamilton 7 seems best: "we should read the literal surface in its depth in order that our delight may deepen into understanding."¹⁵ However, we are more practically concerned here with means of detecting and documenting the presence of allegory in The Faerie Queene. Embedded within the narrative are allegorical indicators of various kinds, such as significant names, ambiguous phrases, loaded words, and symbolic images, which disclose or reflect the allegory to some extent. On the significance of Faery, Spenser advises that there are "certaine signes...set in sundry place" by which his meaning may be divined, if the reader is perceptive enough to follow the subtle tracks of his "fine footing" (2.pr.4). The implications of this apply to Spenser's allegorical practices in general, and to allegorical interpretation of The Faerie Queene; we find that a full response to this poem does involve attention to "clues" of various

sorts, pace Lewis, though of course that can only be one facet of an adequate response, and a preliminary phase of interpretation.

Many interpretive difficulties can be resolved when various kinds of allegorical indicator are sought, and their implications co-ordinated. The description of Pastorella's resuscitation as calling "the soule backe to her home againe" (6.11.22) may seem a periphrastic hint that the passage involves an allegory about the soul, imaged as Pastorella. Just afterward, we find that she is referred to as her "sole self" (emphasis mine); moreover, throughout the passage, the immediate antecedent of all the feminine pronouns which we take to refer to Pastorella is in fact "soule" (6.11.22-23). The soul, we remember, was generally imagined as feminine; indeed, Pastorella's eyes are "like starres" (6.11.21), and a star was a standard iconographical attribute of the soul.¹⁶ Here, various kinds of evidence point to a certain line of allegorical reading, and their correlation warrants it more convincingly than a single type of evidence could.

By approaching Spenser in this comprehensive fashion, we begin to appreciate the way in which his poetry pervasively manifests allegory in diverse and tactful ways. Moreover, we can thus arrive at an interpretation that is convincing as an account of an actual allegory, even when that allegory is virtually implicit. The validity of an allegorical interpretation depends far less on its own internal consistency, which fanciful allegorizations can exhibit, than on careful demonstration of reasonably broad consistency with the text. Only that can confirm the textual presence of allegory, unless it is so explicit that it hardly needs explication, because the fiction in question may thus be shown to display the extended structural principle of allegory.

Often the allegorical "signes" or indicators are perfectly natural elements of the narrative as well, at least by generic standards, so that, for the most part, allegory is intimated rather than signposted in The Faerie Queene. It is a fundamental mistake to expect allegory in this poem only when the status of the story as such seems somewhat compromised, or heavily compromised as in the Alma episode. Expectations of that sort are extremely reductive in the case of The Faerie Queene, because they are appropriate only to simple or naive forms of allegory. In naive allegory, the relationship of a story to its allegory is so straightforward that the action is quite obviously representational: there has been little or no attempt to maintain a naturalistic impression, or the integrity of the literal sense. In complex or problematic allegory, the reverse is the case. A story does not have to be obviously allegorical to be an allegory; indeed, the more literary value that an allegorical work has, the less evident the allegory is likely to be. Though elements of allegory can obtrude themselves in The Faerie Queene sometimes, we cannot expect them to as a rule. Their presence within a passage is usually discreet, though the better our knowledge of Spenser's allegorical idiom and the reservoirs of learning and symbolic traditions upon which it draws, the more readily we may discern them and thus follow his allegory.

Spenser uses a broad range of allegorical techniques in service of his artistic requirements. Sometimes he uses those of naive allegory; but it would be naive to suppose that he does so naively, because he can write allegory of great sophistication, as we know. Rather paradoxically, simple allegory becomes a further aspect of the complex

approach to allegory in The Faerie Queene, because Spenser uses it to extend the possibilities for significant technical modulation. Malbecco's transformation into Jealousy is a shift into simpler allegory, but a most telling conclusion to that fable, because it is a memorable and mordantly witty expression of the dehumanizing potential of this powerful passion (3.10.55-60).

The diversity of Spenser's allegorical technique contributes to the variety of The Faerie Queene, and makes it accessible and rewarding for different kinds of readers at different stages of their lives and knowledge of the poem. Spenser is thus able "to extract from the one food, and offer to divers guests fare of divers savours," as Ebreo 113 describes the potential of allegorical works to fulfill various needs. Some parts of The Faerie Queene are quite obviously allegorical; but, as Kermode observes, it is fallacious to assume that they are thus somehow the norm for allegory in this poem.¹⁷ Allegory in The Faerie Queene modulates across a spectrum of possibilities, and the normative form of allegory in the poem is complex or, in Spenser's phrase, the "dark conceit." This polysemous work caters for diverse appetites and capacities; a passage that impresses one reader with its narrative verve and others with its moral or dramatic interest may still subtly contain an anagogic sense, say, while being "naturalistic" according to the standards of romantic epic. So we should not be too ready to conclude that we have exhausted the implications of passages in Spenser. In this connection, a salutary manifesto for interpreters of The Faerie Queene would be this comment of Fletcher 7:

the whole point of allegory is that it does not need to be read exegetically; it often has a literal level that makes good enough sense all by itself. But somehow this literal surface suggests a peculiar doubleness of intention, and while it can, as it were, get along without interpretation, it becomes much richer and more interesting if given interpretation. Even the most deliberate fables, if read naïvely or carelessly, may seem mere stories, but what counts in our discussion is a structure that lends itself to a secondary reading, or rather, one that becomes stronger when given a secondary meaning as well as a primary meaning.

Having reviewed some fundamentals of allegorical interpretation in The Faerie Queene, we may now consider the role of allegory in Book VI itself. Calidore's first adventure serves well for testing the book's potential in this regard. The initial episodes have previously seemed so unpromising as subjects for allegorical interpretation that Hough 205 declares "there is no need to follow these adventures in detail, and it would be absurd to look for formal allegorical significance in them." Moreover, a titular hero's first adventure in The Faerie Queene often indicates the general terms of reference for the subsequent cantos. Here we will focus on the very first scene of that episode in Book VI, because discussion of it is within the limited scope of this section, and because the opening scene of a patron knight's first adventure usually expresses some crux that is central for the virtue concerned:

Sir Calidore then trauelled not long,
 When as by chaunce a comely Squire he found,
 That thorough some more mighty enemies wrong,
 Both hand and foote vnto a tree was bound:
 Who seeing him from farre, with piteous sound
 Of his shrill cries him called to his aide.
 To whom approching, in that painefull stound
 When he him saw, for no demaunds he staide,
 But first him losde, and afterwards thus to him saide.

Vnhappy Squire, what hard mishap thee brought
 Into this bay of perill and disgrace?
 What cruell hand thy wretched thraldome wrought,
 And thee captuyed in this shamefull place?

Spenser's imagery here, the manner of Calidore's intervention, and various other textual details warrant figurative reading of even this passage. When Calidore encounters the Squire, he does not stop to ask questions, but frees him immediately, so that the liberation is gratuitous. Through careful consideration of the text, we find that the type of Calidore's first and paradigmatic courteous act is Christ's liberation of man from spiritual bondage, in which He asked no questions, as it were, about the merits of the case, and intervened unconditionally.

The name "Calidore" itself implies gratuitous action, or grace in a sense, because it relates to *δωρον* ("gift").¹⁸ This particular beneficiary is "bound" or "captuyed" in "thraldome" (6.1.11-12), and those were commonly recognized as theologically loaded words. Implication in sin was described metaphorically as "spiritual bondage" and expressed in such terms, which Spenser himself certainly uses in this sense in, for example, the Orgoglio episode of Book I.¹⁹ In the orthodox view, man's liberation from spiritual bonds, subjection to death and sin, depends on Christ, who led captivity itself captive, in the biblical phrase. Here, Spenser bases the narrative situation on the Christian metaphor, as a means of implicit rather than naive allegorical expression.

The tree is what the Squire is bound to: the specific content of his bondage, in effect. We already know what an important symbol

trees are for this poet in Book I, and how deeply he draws on Christian traditions in so using them. From a Christian viewpoint, a tree could stand symbolically as something of a universal nexus of human potential. Over against the tree of knowledge or evil there was the tree of life or that of the cross, and all human destiny could be seen to revolve around them; these correspondences were explored in countless ways in written and pictorial works.²⁰ In general terms, the tree seems a locus of human bondage in this case. The gratuitous way in which Calidore intervenes and the theological implications of the diction suggest that the Squire's plight is an image of man's fallen condition. The tree would thus relate to the tree of knowledge, also considered the tree of death and sin, symbolizing the effects of the Fall in which Adam was held to have implicated all men when he ate the forbidden fruit.

Iconographical and other evidence confirms the validity of this inference. The associations involved were quite conventional, and Spenser has already been shown to use similar symbolism elsewhere. Fradubio's and Fraelissa's plight in Book I is very like the Squire's: they have metamorphosed into trees and cannot escape that fate until "bathed in a liuing well" (1.2.43). Their predicament allegorizes man's inability to extricate himself from the Fall's effects, and need for spiritual regeneration through Christ.²¹ Man was described in an arboreal aspect as a means of expressing the sinfulness of human nature, or its ingenerate propensity to sin. We must "have the rough bark of our old Adam pulled off," one cleric maintains; for another, Adam was "a rotten root" from which we spring "as rotten branches."²²

While the Squire is not depicted as a tree, that he is inescapably bound to one "Both hand and foote" effectively expresses the same idea. And it enables the allegory of spiritual liberation to proceed in a naturalistic rather than naive or fantastic manner: Calidore can be shown releasing the Squire's bonds, rather than "pulling off the rough bark of his old Adam."

Spenser's tree of bondage is more precisely accountable in view of Christian iconographical practice. In a sixteenth-century Protestant scheme, a tree serves as the focus for a typological portrayal of man faced with condemnation or salvation as his alternatives.²³ What is relevant for our present purposes is that Adam, representing mankind, sits or stands before a large tree, usually shown withered on one side and flourishing on the other. With Adam placed in this way, the tree expresses opposing spiritual potentialities for man himself. Its dry aspect relates to the tree of knowledge as an epitome of spiritual death, and its green aspect to the tree of life or the cross, and spirituality.²⁴ Spenser's tree of bondage corresponds, as it were, to the blighted half of the picture, and Calidore's intercession to the flourishing half, which shows in the background central events of Christ's new dispensation. This scheme, depicting man in close conjunction with a tree which is a spiritually expressive symbol, shows that such a situation as we find in Spenser's passage can be likewise expressive according to contemporary usage.

There are some iconographical analogues that are even more conclusive. In one emblem, Death braces his feet against a tree dominating the picture, while snaring a woman who represents the soul in a

net; in another, a woman representing the soul is bound to a tree itself by a serpent's coils, as an image of spiritual bondage.²⁵ The former case, in which the tree probably corresponds to the tree of knowledge or sin, is like the Squire's plight, for spiritual captivity is closely linked with the tree, and imaged in the form of constraining bonds. The latter case is fundamentally the same as the Squire's: it depicts spiritual bondage as being bound to a tree which relates to the tree of knowledge, symbolizing the malign consequences of the Fall for man's nature.

We have seen that various features of Spenser's passage imply that its tree of bondage has a significance of this sort; however, our figurative reading of the scene can be further confirmed with reference to subsequent developments that extend its allegory. For example, we find that the Squire has been bound to the tree by "Maleffort, a man of mickle might," who carries out the directives of a "wicked will" (6.1.15). As such an agency, Maleffort aptly embodies the wicked will itself, allegorically: what binds the Squire to the tree, depriving him of freedom, is Mal-effort, or a mighty capacity to enact wrong that the Squire cannot sufficiently resist.²⁶ Maleffort, the tree of bondage, and the Squire's state of "wretched thraldome" (6.1.12) together constitute an allegorical configuration of man in spiritual bondage. Augustine's mode of expression is very similar when he characterizes the evil will as "the evil tree which bore evil fruit, in the shape of...evil deeds; or rather it was the man himself who was that tree, in so far as his will was evil."²⁷ To be liberated from this predicament, the Squire must depend on Christ-like Calidore's gratuitous intercession.

Thus it can be quite effectively argued that even the apparently unpromising first scene of Calidore's initial adventure has figurative significance relating Courtesy to spiritual regeneration. Moreover, this scene introduces a quite continuous figurative development of that subject throughout the whole episode of the Squire, so that Calidore's first adventure is indeed allegorical, as this commentary shows. Hence we see that, just as should be expected, Spenser's imagination is still at work in Book VI in much the same way as in the other books, drawing on his established repertoire of symbolism and figurative devices. From a rhetorical viewpoint the passage that we examined is comparable to enigma: a trope akin to allegoria, in which writers "dissemble... under covert and dark speeches,...of which the sense can hardly be picked out, but by the party's own assoil."²⁸ Similarly, the Squire episode is not the simpler and quite self-evident kind of allegory that we find, say, in the Occasion and Alma episodes of Book II, which is analogous to Puttenham's figure "mixed allegory" (188); but rather the implicit and more truly "dark" sort of the Ruddymane episode, which is comparable to the figures allegoria and enigma.

Naturally, the way in which Book VI is allegorical differs somewhat from the first books of The Faerie Queene. With many writers, the metaphors of earlier works later evolve into symbols, and their work becomes more private, compressed, and economically figurative. Contents and devices of previous works tend to become givens, in effect, which may be comprehended in relatively minute gestures. Comparison of the allegorical modes of Book VI and Book I, already a very subtle work in many respects, shows that Spenser's style undergoes further

evolution of this kind. In the passage just studied, the significance of bondage is implicit, and the trees of Book I have become a more tacitly allegorical image. No argument for a canto in Book VI glosses characters' significance, as that of Canto Three in Book I does; there are fewer explicitly allegorical characters in Book VI, and far less allegory of a simple type. Still, this commentary fully demonstrates that the poem exhibits allegorical characteristics to an extent that confirms it is indeed a "continued Allegory," though of an especially subtle, complex, and interesting kind.

2. Courtesy

Spenser, his friend Lodowick Bryskett informs us, explained the purposes of The Faerie Queene in this way:

I have already undertaken a work... , which is in heroical verse, under the title of a Faerie Queene, to represent all the moral virtues, assigning to every virtue, a Knight to be the patron and defender of the same: in whose actions and feats of arms and chivalry, the operations of that virtue, whereof he is the protector, are to be expressed, and the vices and unruly appetites that oppose themselves against the same, to be beaten down and overcome. 1

Nevertheless, Spenser's Courtesy has usually been regarded as a matter of external social graces, without any internal dimensions that could be given such allegorical exposition.² But, on the contrary, Spenser begins Book VI by identifying the source of "true courtesie" as "vertues seat...deepe within the mynd" (6.pr.5). Moreover, many sixteenth-century and earlier writers relate social intercourse in general to

man's inner nature, so that ample precedent already existed for considering courtesies themselves in that way. Spenser's Courtesy lends itself to allegorical treatment just as much as his Holiness or Temperance, for it has spiritual as well as social importance, and indeed constitutes the consummating virtue of The Faerie Queene as we have it.³ This study establishes, for example, that the Knight of Courtesy, whose particular honorific on the titlepage of Book VI is "S.," often acts as a type of Christ; and that his beloved Pastorella, the heroine of Book VI, is allegorically a projection of the soul and the Church. On the other hand, the Blatant Beast, which epitomizes all that is antagonistic to Courtesy, explicitly attacks religion and, by implication, man's spiritual potential (6.12.23-25). With reference to previous conceptions of courtesy, we can better understand how such comprehensive social and spiritual significance could be attributed to this virtue in Book VI.

2.1 Spenser and Courtesy Traditions

The concept of courtesy originated in the middle ages, and though there are analogous classical concepts which have some relevance to Book VI,⁴ their influence is far less than that of medieval and Renaissance ideas about courtesy itself. Courtesy was a main chivalric virtue that prominently figures in the medieval romances, as in Gyron le Courtoys;⁵ hence this virtue was an obvious choice for treatment in Spenser's neo-Gothic romantic epic. But, besides being conceived as a general, secular code of polite behaviour related to etiquette, affability, and humanity, courtesy was also seen to have theological implications relating to Christian charity, humility, pity, and mercy.⁶

Thus courtesy was capable of being interpreted broadly enough that it could serve as a retrospective summation effectively rounding off the first six books of The Faerie Queene, which are founded on the Legend of Holiness and seek "to fashion a gentleman...in virtuous and gentle discipline" (LR). That accounts for the quite conclusive position of Courtesy in Spenser's scheme of virtues as we have it.

In various medieval writings both English and continental, the high courtesy of Christ, God the Father, and the Virgin is praised, and heaven represented as the realm of perfect courtesy. Langland, Chaucer, Julian of Norwich, the Pearl-poet, Dante, Jacopone da Todi and others express this view to different extents, and a fine summary account of it is provided by W. Evans 156:

the cortaysye which emanates from God is the spirit which enables men to live life as it is lived in Heaven, to live in such a way as to help and please others and also to practise all other aspects of Christian religion—to reciprocate God's cortaysye. One gains the sense of a great coherent pattern in life where even small mannerly acts, attention to order and precedence, correct behaviour at all times, are all made meaningful because they are informed by that cortaysye which is from God and which informs also life in Heaven. Such a mode of life is not arbitrary or purely conventional; it is not thought of as the product of a particular culture or evolution of a way of living by a section of humanity, local both in time and place, but as something ordained by God, permanent and right, a perfection towards which everyone should aim.

Readers of Spenser's Legend of Courtesy will recall the Graces' dance in this connection, for it leaves us with an impression that particular courtesies reflect a transcendent loving harmony and overflowing beneficence, and thus seems an expression of very similar ideas (6.10.6-29). In this medieval view Courtesy is a virtue of

universal significance, and a means of describing something of the divine nature, the way in which God orders the universe and loves man, and also man's social and spiritual responsibilities and potential for happiness. The affinities of courtesy with love, and that part of Christian charity which consists in love of neighbours, made it susceptible to theological interpretation by religiously oriented writers. Because courtesy as a social value originated within medieval society, it provided means to express the highest ideals as suited the temper of that time, much as theological metaphors of the Bible are drawn from its cultural context.

This medieval view of courtesy still had effective applications in Spenser's day. As a metaphoric mode of apprehending the universal order of things, courtesy had become perhaps even more appreciable. There was a great intensification of interest in beauty, because of the contemporary prestige of Platonistic metaphysics. Many influential writers of the time, such as Castiglione or Spenser himself in his Hymnes, conceived God and his works almost as much in terms of beauty as of love, describing manifestations of beauty as "sparks of the divine," or virtual theophanies. To some, courtesy may thus have seemed yet more attractive as a universal metaphor, for it relates to love, while further having an esthetic aspect as an art of conduct. Moreover, courtesy could still be conceived as a transcendent ideal in the medieval way, and serve as a means to criticize and endeavour to raise current standards of social behaviour.

Recourse to this high medieval conception of courtesy would also have been in keeping with Elizabethan neo-Gothic romanticism.

Esthetic pleasure and heroic standards were nostalgically sought in chivalric legends and culture; the panoply and pastimes of medieval chivalry were consciously revived and imitated, and there were many further manifestations of this contemporary vogue, such as The Faerie Queene itself.⁷ So, paradoxically, the element of medievalism in Spenser's conception of Courtesy is quite up to date in this sense. More than that, it is appropriate to the distanced, mythical nature of the whole epic. Spenser locates "legends" of the virtues, as he puts it, in an earlier age aurified by the poetic imagination and "furthest from the...suspicion of present time" (LR), so that they can be timeless resources of great evocative power, rather than being subject to the limitations of simply present concerns.

Though theological interpretation of Courtesy may seem rather far-fetched now, it would not have seemed so in Spenser's time. Literate readers would at least have encountered the idea in Chaucer and Langland. And in sixteenth-century English Bibles, "courteous" appears in an important context, which implies that courtesies are a distinguishing external manifestation of Christian spirituality:

be ye all of one mind: one suffer with another: love
as brethren: be pitiful: be courteous,
Not rendering evil for evil, neither rebuke for rebuke:
but contrary wise bless, knowing that ye are thereunto
called, that ye should be heirs, of blessing.

(1 Pet. 3.8-9)₈

The Bishop's Bible similarly renders this passage, again referring to courtesy.⁹ Luther comments that these verses are a detailed analysis of the way in which "we should love one another." They are "the sum and substance of the kind of outward life" that Christians should lead;

"a true Christian life" has just such "external manifestations."¹⁰

Elizabethan biblical translators apparently understood courtesy in a way commensurate with the high Christian significance of this Petrine admonition.

Indeed, the theological orientation of Spenser's *Legend of Courtesy* is not an absolute departure from the norms of the courtesy books themselves, but rather a shift in emphasis that strongly accentuates certain features and assumptions implicit in them. Many fifteenth- and sixteenth-century courtesy books, even some that mostly deal with etiquette, depend to some extent on philosophico-theological views of virtue and its attainment by man.

The term "courtesy book," which applies to works broadly concerned with manners, mores, social conduct, and civil life, is a quite recent invention that is very misleading, as some scholars have emphasized.¹¹ It implies that these works set forth a body of doctrine directly relevant to what was considered courtesy, and that they are quite similar. But, as Culp 38-39 observes, the so-called courtesy books do not set out to deal with courtesy, and indeed rarely mention it. These works are still helpful in determining what was involved in courteous behaviour; but if Castiglione or Della Casa, for example, had written treatises on courtesy itself, those works would be very different from their writings which we label "courtesy books." Their subject would be a particular quality, and so discussion of etiquette would be greatly subordinated to casuistical analyses of courtesy's various parts based on moral philosophy and current psychology, with certain

Christian emphases, such as the importance of humility in social relations, and probably illustrated with stories and historical examples. Much as Elyot discusses beneficence, prudence, and other virtues in his Book of the Governor, or as they are discussed in an Aristotelian disquisition within the Courtier, man's capacity for courtesy would be analyzed, then, into various impulses and contributory qualities, the relationships of which would be carefully considered.

Now Book VI is about Courtesy itself, as the titlepage declares, and so we cannot look to the courtesy books for a gloss on Spenser's Courtesy, unlike some previous critics. We can regard these books as an important potential indication of attitudes and ideas that are relevant to Spenser's treatment of Courtesy, because they deal with social behaviour, manners, and morality. But, in doing so, we must remember that Spenser's endeavour to concentrate upon the quality itself and reveal its facets in their inter-relations is very different, so that the doctrinal content of Book VI must differ greatly from that of the courtesy books. For the interpreter of Book VI, then, the most revealing approach to them is to identify the qualities and general principles that they stress in social behaviour, and the moral and metaphysical context, however subtle or implicit, in which they place manners and civil life. That is the way of considering this class of works which most profoundly illuminates Spenser's presentation of this social virtue.

We thus find that there are precedents in the courtesy books for those aspects of Spenser's treatment of Courtesy that might be thought inappropriate or anomalous, by present standards. Courtesy literature

has been influentially defined as "a practical body of writing on conduct," to be "contrasted with metaphysical inquiries into the divine sanctions and ultimate ends of human action, on the one hand, and into questions of 'higher' and 'lower' good on the other."¹² But this definition does not apply to many courtesy books of the sixteenth and earlier centuries. Not even Della Casa's work fits it altogether, let alone Castiglione's: medieval and Renaissance courtesy books tend to place social behaviour in some ethico-theological perspective. Spenser's similar approach to Courtesy itself is thus quite accountable.

The early courtesy books have received little attention from previous commentators on Book VI, though they were printed and reprinted in the sixteenth century, in some cases. Most are guides to etiquette that also attempt to develop moral character, and much of their content deals with proper religious observance, such as when and how to pray, and what to do in church. One Book of Curtesye is a religiously oriented poem that aims to nurture children in virtue, etiquette, and learning; another, similar poem of the same name advises the reader to "Be curteous to god."¹³ This practice of treating religious observance in connection with etiquette continues in the sixteenth century with Hugh Rhodes' The Boke of Nurture and Francis Seager's The Scoole of Vertue, which were quite often reprinted.

Two courtesy books that explicitly link courtesy and manners with virtue in general and Christian salvation are The Babees Book and The Young Children's Book.¹⁴ The first begins by associating courtesy with the virtues, and ends with a plea that God make the reader so

expert in courtesy that he will attain eternal bliss. The second begins by declaring that courtesy includes all virtues, and identifies its origin with the coming of Christ.

Such connections are again evident in some more ambitious medieval courtesy books accessible in the sixteenth century. The Book of the Knight of the Tower, a moral and spiritual guide to social conduct for women, often uses biblical stories as moral illustrations.¹⁵ It attributes high spiritual as well as social significance to courtesy: "be courteous and humble/ For there is no greater virtue for to cause you to have the grace of god/ and the love of all people. than for to be humble and courteous" (23-24; tr. William Caxton). Courtesy tames pride, does away with wrath, creates friendship and love, and wins honour and renown. The ultimate exemplar of humility and courtesy for women is Mary (145-46); for this writer, courtesy is akin to Christian charity and humility, and involves a recognition of shared humanity, despite distinctions of status.

We could further consider Christine de Pisan's Epistle of Othea, which turns on an analogy between knighthood and Christian spiritual knighthood, always relating the conditions of civil life to spirituality; or Jacques Legrand's popular Book of Good Maners, which is a Christian manual of civil life.¹⁶ But even this cursory survey of fifteenth-century courtesy books establishes that they often have a definitely moral and religious cast. Clearly, some considered manners and social intercourse at best an expression of spirituality and inner virtue, much as Spenser declares that true courtesy is the reflection of "vertues seat...deepe within the mynd" (6.pr.5). Indeed, our

language invited such a connection to be made, because "manners" meant etiquette or deportment, and also "morals" or "morality," so that etiquette and courtesy were readily connected with virtue itself, and open to religious interpretation.¹⁷

The courtesy books of the sixteenth century are very different from their precursors. They come to emphasize the esthetic implications of behaviour, reflecting the philosophical fascination with love and beauty that is characteristic of the Renaissance; and their ethico-theological content is more subtle and urbane.¹⁸ Here we may only consider the most influential courtesy writings: Giovanni Della Casa's Galateo, Stefano Guazzo's Civile Conversation, and Castiglione's Courtier.¹⁹

Courteous and gentle treatment of others, Della Casa declares, "is either a virtue, or the thing that comes very near to virtue" (2). Unlike justice, fortitude, and other obviously impressive virtues, courtesy can be exercised at all times, without any "patrimony" whatsoever, and so it has greater value in the ordinary course of events; these other virtues are indeed "lame" if unaccompanied by courtesy (2-4). Those of even modest means can display high courtesy, as we see in Spenser's poem (6.9.6-7). Though Guazzo and Castiglione make no such direct statement about the significance of courtesy in particular, they regard proper social conduct as the expression of inner virtue, so that genuine courtesies are expressions of "vertues seat... deepe within the mynd," as in Spenser (6.pr.5). Certain general principles and moral qualities on which proper social conduct depends are

identifiable in these three writers, and they thus help elucidate Spenser's treatment of Courtesy itself.

In all three, we find that generous consideration of others is essential; conduct should suit the dispositions of those affected, so far as reason and virtue permit.²⁰ This principle relates to the qualities of affability, humility, and, in a general sense, charity, because it requires appreciation for others' concerns and ways of life. Second, actions, dress, and speech should be timely, or fully appropriate to the occasion: to the time, place, and persons involved.²¹ Third, social behaviour should conform to esthetic as well as moral standards.

This latter principle, less straight-forward than the others, requires further explanation. Beauty was closely associated with good, so that esthetic and moral values were complementary. Della Casa 103-04 explains that beauty "happeneth more or less, in speech, in gestures and doings"; behaviour is subject to esthetic standards because man is endowed with the capacity to appreciate beauty, and should thus endeavour to fulfill it (102). Moreover, of any two things equal in goodness or quality, we value more the one which has "finer proportion and beauty" (112).

One influential view in contemporary esthetics was that, as Della Casa 102 puts it, "Where jointly and severally, every part and the whole hath his due proportion and measure, there is Beauty," so that things "may justly be called fair, in which the said proportion and measure is found." Thus he recommends cultivation of measure, proportion, and harmony in social intercourse, so as to shape it by the

standard of beauty (102-05). Manners, social codes, and etiquette, then, are means of beautifying social relations by precluding, so far as possible, occasions for felt disproportion, incongruity, and awkwardness. Another common esthetic assumption was that beauty involved or was accompanied by a certain animating grace, charm, or radiance, and Della Casa 106 maintains that behaviour should evince this too:

it is not enough for a man, to do things that be good:
but he must also have a care, he do them with a good
grace. And a good grace is nothing else, but such a
manner of light (as I may call it) as shineth in the
aptness of things set in good order and well disposed....

Guazzo's and Castiglione's discussion of the esthetics of conduct is more expressly Neoplatonic. Appropriate social conduct is a function of beauty and love for Guazzo, and Venus Urania presides, in effect, over his code of civil conversation (I, 234-37). Besides physical beauty, there is beauty of mind, consisting in "discreet behaviour and virtuous deeds"; and beauty of speech, consisting of "pleasant devise, and fine filed talk" (I, 237). It is "heavenly love,...being enamoured with the beauties of the mind," that purges men of "all rude and clownish behaviour" (I, 235). Hence man's conduct in society benefits from and should reflect apprehension of and appreciation for intellectual beauty. As in the currently fashionable trattati d'amore, civility in general is credited to the influence of heavenly beauty and love.²²

Castiglione's treatment of the esthetics of conduct is the most insightful. Like Della Casa, he repeatedly emphasizes that "everything" said or done should be characterized by "a grace" (43). The famous concept of sprezzatura is primarily an esthetic device formulated

in response to this requirement.²³ Moreover, we are told that life itself should constitute a unified whole answerable to the virtues as its parts, and this order should inhere in "every deed"; such deeds are comparable to works of art, and art thus becomes a model for life and the exercise of virtue (94-95). As in the trattati d'amore, esthetic theory thus provides a framework for consideration of virtue.²⁴ Clearly, then, "Good and beautiful be after a sort one self thing..." for Castiglione (310); his ideal courtier, as Joseph Mazzeo argues, is "both an ethical agent and an artistically structured self, the man in whose actions there is no separation of what is good from what is beautiful."²⁵

The Courtier concludes with Bembo's oration on love and beauty, in which all things are seen sub specie aeternatis in relation to God's beauty and love.²⁶ All beauty derives from the divine beauty (320) and, taking what is sensibly beautiful as an indication, the courtier must endeavour to envision beauty in his mind, and keep it "with him day and night, in every time and place" (317). Thus civil life is given a metaphysical standard that is "a holy thing" closely relating to "goodness" (308-09). The courtier is to order his life so that he comes to contemplate "the main sea of the pure heavenly beauty" at last (319). Castiglione's conclusion expresses Bembo's doctrine imagistically: the Courtier closes with an exhilarating vista of Venus as the morning star, subtly illuminating Urbino, as if the scene is graced by the enlightenment of heavenly beauty itself.²⁷

In all three works, especially the Courtier, stylistic accomplishments are to be the outward expression of genuine inner substance. All

three writers are as concerned with the morality of social life as with its esthetics, and these concerns were complementary: beauty had ethical and gnosiological implications, because it was associated with goodness and truth. Fundamental to their precepts for social intercourse are the moral qualities of temperance, for they emphasize the value of due proportion in all things; humility; and charitable consideration of others, by contrast with the varieties of self-love.²⁸ Correct social behaviour is thus a function of virtue and certain qualities of mind, as with Spenser's *Courtesy* (6.pr.5). Castiglione and Guazzo each give this idea an extended development in ways that illuminate Spenser's treatment of *Courtesy*.

For Castiglione, the "uprightness of a well meaning mind" is a sine qua non for his ideal courtier (36): "as the mind is much more worthy than the body, so deserveth it also to be better decked and polished" (67). So this courtier is "an honest man," in whom "the goodness, the wisdom, the manliness, and the temperance of the mind, and all other qualities that belong to so worthy a name" are comprehended (68). His conduct is the expression of these inner virtues, so that "every deed" is "compact and framed of all the virtues, as the Stoics say the duty of a wise man is" (94). Not surprisingly, then, we find Aristotle and Plato discussed as exemplars for the courtier (299-301); being "a true moral Philosopher," which consists in being "good," is part of the courtly ideal (68). Hence this *courtesy* book is to some extent a treatise on moral philosophy in which man's capacities for virtuous acts are psychologically analyzed, and social conduct is considered in regard to relationships of the virtues.

There is extensive discussion of the body, soul, reason, and passions as they affect the exercise of virtue (266-73); and these ideas underlie Castiglione's views on social relations. A "chain" of virtues including wisdom and temperance is said to produce "courtesy in talk" in Hoby's translation (272-73), and that is very close to Castiglione's meaning.²⁹ Elsewhere, other virtues such as humility are said to be involved in proper social conduct (37, 120-21, 268-69).

The arts of conduct can thus be regarded as a vehicle for the expression of virtue in a form immediately attractive to others, and so they are not treated as ends in themselves, but as means of influencing others to love and practise virtue. Life is made art in a sixteenth-century sense, for standards of conduct are promulgated that are both dulce et utile, or capable of giving others insight into moral good by way of delight.³⁰ Castiglione's views on the inner dimensions and regenerative potential of the arts of social conduct are similar, we shall see, to Spenser's on the nature and commission of Courtesy.

Guazzo likewise has a strong sense of the inner dimensions of civil life, for he maintains that "to live civilly, is not said in respect of the city, but of the qualities of the mind" that are civil, and consists partly in being "virtuous" (I, 56). This standpoint of the Civile Conversation is reflected in its extensive treatment of the active and contemplative lives (I, 18-52); the latter is considered in a general, not exclusively religious sense, as a devotion to learning and meditation. Though social activity is most emphasized, learning, introspection, and "contemplation of things Celestial and divine"

are to be treasured not only for their own sake, but also for their social benefits, because they enable "more easy and sure address to the works and actions belonging to conversation" (I, 216, 48-49). For civil conversation at best, man must thus "know himself," as in the Socratic dictum institutionalized by Renaissance writers; the outgoing and introspective facets of human nature must be brought into harmony. Spenser similarly explores the relations of action and contemplation in his *Legend of Courtesy*, as befits his belief that truly courteous conduct is the outward expression of "vertues seat...deepe within the mynd" (6.pr.5).

The moral virtues on which Guazzo chiefly bases his prescriptions for social conduct are charity and humility, as in Della Casa and Castiglione, but with a more explicitly Christian emphasis. In social relations, he maintains, we should follow the humble, Christian way of life and speak with gentility or sweetness (I, 158).³¹ We are told that "the haughty and proud, whose company is wonderful hateful" are "contrary to our nature, whereto humanity and courtesy is most agreeable" (I, 100).³² Rather than scorning social inferiors, gentlemen should thus "express that gentleness and courtesy which is proper to a Gentleman," "according to that philosophical and Christian saying, That the more lofty we are placed, the more lowly we ought to humble ourselves: which is indeed, the way to rise higher [i.e., in a spiritual sense]" (I, 192).³³ Guazzo clearly attributes some spiritual significance to social life and to courtesy itself, which he links with Christian humility.

That Guazzo interprets courtesy in such a specifically Christian

way has not been noticed before. But in a passage about hospitality to strangers, for instance, courtesy is even closely associated with Christian charity and salvation:

he that receiveth them into his lodging, purchaseth to himself a lodging and abiding place in heaven, by means of his charitable courtesy: yea we must know, that this work is so acceptable to God, that he that giveth only a cup of cold water to drink, in the way of charity, shall not go without reward. (I, 228; emphasis mine)

The underlined phrase is introduced by Guazzo's Elizabethan translator, Pettie; but, in doing so, he merely clarifies what is contextually implicit in Guazzo, who mentions courtesy twice in connection with "this work...so acceptable to God."³⁴ Spenser's English contemporary omits a great deal from Guazzo, but finds Guazzo's association of courtesy with Christian charity and spiritual rewards so fitting that he decisively stresses their connection.

Hence Guazzo and Pettie, two of the most influential writers on courtesy in Spenser's time, are exponents of the theological line of courtesy interpretation that we have traced from the middle ages. Nor is Castiglione divorced from it: there is much theologico-metaphysical material in the Courtier that is applied to social considerations.

We have seen that courtesy was regarded very differently in the middle ages than in our time, for various medieval writers ascribe high ethical and theological significance to it. We have also found that Renaissance writers on deportment and social intercourse provide further precedents for giving that kind of treatment to courtesy. Certain broad tendencies of the period were indeed conducive to

assuming such a view of courtesy, and they are most plainly reflected in the works of moral philosophy, the casuistical treatises, and the Christian manuals of civil life, like John Woolton's The Christian Manual. Bryskett 16, for example, declares outright that "the study of Moral Philosophy, ... frameth men fittest for civil conversation..." Words and gestures are "the true tokens...of the quality of the mind"; no-one can be "esteemed a man of worth and virtue" unless "all his actions, words, and gestures" in "conversation" exhibit the moral excellence and "sweetness of his mind" (182). Thus genuine courtesies are expressions of inner virtue and, it could further be concluded, of spirituality itself; the whole conduct of life is sweepingly seen in terms of virtue and the mind's nature.

Then again, the casuists determined what constitutes proper conduct in particular situations through a mode of logical analysis involving elements of ethics, psychology, and theology. In this view of human experience, particular social occasions could be seen to relate to fundamental Christian beliefs about man and God.³⁵ Spenser's allegorical poetics of virtue in The Faerie Queene has some affinities with casuistical methods, because he seeks to display what is universal and ideal through a certain event, in such a way that the reader is involved in problems of moral choice and interpretation. Spenser deals with Courtesy as much as the other virtues in this characteristic way. It would not have been difficult for some at least to see courtesies sub specie aeternatis, as the Graces' dance invites us to, at a time when people were catechized in the belief that "whatsoever benefits men do to us, we ought to account them received of God, because he alone indeed doth give us them by the ministry of men."³⁶

2.2 Spenser's Courtesy

We have Bryskett's testimony, among others', that Spenser was "very well read in Philosophy, both moral and natural" (21); and moral philosophers studied a virtue or quality as a function of others that facilitated or opposed it within the mind. Thus we found Hoby's Castiglione 273 declaring that courtesy is a function of a linked chain of virtues, and may be analyzed accordingly. Just so, "lively images" of virtues and vices are at play in Book VI, insofar as they contribute to or oppose Courtesy. Sometimes discussion of them is explicit, as at 6.1.40-42; or situations may exemplify certain virtues in action; or the action of a virtue may be figuratively expressed, rather than being implied by the literal event as directly as in exemplification. The way in which Arthur defeats Disdain, for example, is not in itself humble, but still allegorically expresses the nature of disdain and its relation to humility.³⁷ Fortitude, prudence, patience, mercy, and affability are some parts of Spenser's Courtesy; fortitude is crucial in Pastorella's deliverance from the Brigands, for example, because Calidore must resist being demoralized by Coridon's false report of her death in order to act on her behalf (6.11.29-34).

The essential components of Spenser's Courtesy are probably charity and humility, as Lewis 350; however, they are not relevant just in their purely social or secular sense, pace Lewis. The whole pastoral episode, in which Calidore forsakes his knightly status to woo Pastorella, is partly an advanced test of and training in humility; and the lowliness of Meliboe, who is the spokesman for pastoral attitudes in Book VI, is associated with deference to God (6.9.21).

Charitable acts in the poem often carry Christian allegorical meaning, as when Calidore delivers the Squire from the tree of bondage (6.1.11).³⁸ Popular writers like Guazzo associate courtesy with Christian humility and charity, as we have seen; and so, by the standards of his time, for Spenser to do likewise is perfectly reasonable.

Spenser uses the current psychology as a framework for his ethical theory, as was customary in moral philosophy.³⁹ The Renaissance courtesy books, especially the Courtier, do likewise to some extent. Yet the relation of psychological theory to Book VI has been largely ignored, even though Spenser defines Courtesy as a primarily psychic phenomenon (6.pr.5).

The importance of contemporary psychology in Book VI is most obvious in the Hermit episode, in which he explains the Beast's poisonous effects in terms of man's senses, passions, and humours, and provides a psychological rationale for cultivating temperance and prudence as parts of Courtesy. By disciplining the senses and conversation within "due termes," we may reduce our vulnerability to the Beast: and this amounts to exercising those virtues in regard to occasion, the proclivities of the senses, and tendencies to become carried away with certain passions (6.6.7-15).

The Hermit's recommendations are presented in mythopoeic form, but rely on psycho-physiological theory, as is most obvious in these lines:

First learne your outward sences to refraine
From things, that stirre vp fraile affection [i.e., passion];
Your eies, your eares, your tongue, your talk restraine
From that they most affect, and in due termes containe.

For from those outward sences ill affected,
 The seede of all this euill first doth spring,
 Which at the first before it had infected,
 Mote easie be supprest with little thing:
 But being growen strong, it forth doth bring
 Sorrow, and anguish, and impatient paine
 In th'inner parts, and lastly scattering
 Contagious poyson close through euery vaine,
 It neuer rests, till it haue wrought his finall bane.
 (6.6.7-8)

The mind's system of processing sensory data can become overloaded, it was held, when the senses are subjected to provocative stimuli. Then, the imagination becomes over-stimulated, reason is simply by-passed, and passions too powerful to control are immediately excited, causing emotional extremities and inappropriate or even unbalanced behaviour.⁴⁰

Such immoderate passion was thought capable of harmfully disturbing the balance of the bodily humours, or of producing melancholy adust through what was described as a searing, corruption, or putrefaction of humoural substance. Both types of condition were considered generally injurious to mind, body, and soul: the phenomena of madness, depression, and extreme emotional states like homicidal rage were explained in this way.⁴¹ In Spenser's passage, the "Contagious poyson" that spreads "close through euery vaine" metaphorically relates to alteration of bodily humours caused by excessive passion (6.6.8). The vehicle of gangrenous infection involving the effects of venom has a tenor of humoural putrefaction arising from emotional disturbance. Deeply wounded, Serena and Timias cannot sleep, and their restlessness expresses mental perturbation (6.5.39); they are indeed said to be most gravely imperilled by a "poysnous humour" infecting their wounds (6.6.2). The Hermit prescribes control of personal and social

circumstances to keep provocation of the passions within manageable limits.

The concept of humoral disorder caused by excessive passion is a sixteenth-century means of addressing emotional problems like embitterment, loss of composure, or depression that result from detraction or an argument or insult, though other kinds of examples would also apply. Such reactions to trauma are tantamount to being "poisoned," especially if a grudge is carried or revenge sought. Though the psycho-physiological theory of Spenser's time is scientifically obsolete, it may still have some validity insofar as it is a moral and prophylactic scheme. Moreover, Spenser renders the technical concepts and language into a timeless mythopoeic form (6.6.7-15).

There are many passages in which psychological theory is more implicitly used in Book VI. Psychomachia and other forms of figurative interaction between aspects of human nature are a staple feature of heroic poetry in the Renaissance.⁴² Tasso's discussion of his allegory that prefaces his Gerusalemme Liberata is perhaps the best brief introduction to this literary subject, for he explains that the characters embody forth various faculties and capacities of man.⁴³

Of course there is nothing so over-archingly schematic as Tasso's programme in Spenser, and the penetrating psychological insights expressed in Spenser's poetry have diverse antecedents that are creatively modified. There are plenty of characters in Book VI that are projections of mental states, such as Disdain, or of faculties or appetites themselves, like Briana, Maleffort, and the Brigands' Captain. To varying extents, the traits and actions of these characters express

characteristics of the inner phenomena that they figure forth. Like the Gerusalemme and many other Renaissance works, Book VI is in part an allegory about perfecting relations between the aspects of human nature, except Book VI endeavours to do so in regard to the practice of Courtesy.

The author of the Legend of Holiness, Four Hymnes, and other religious and devotional works, some of which are lost,⁴⁴ supplements psychology and ethical theory with a good deal of theology in relating Courtesy to "vertues seat" within man. Even the courtesy writers do so to some extent, as we have seen. But Spenser's heroic poem about Courtesy has altogether higher purposes than the courtesy books and treatises on moral philosophy, which are relatively minor works by the literary standards of the Renaissance; and its content is far more sweeping, exalted, and profound. Certain influential critics held that the great heroic poets, such as Virgil, were seers whose creations expressed deep cosmological and theological insight in more or less veiled forms.⁴⁵ That Spenser endeavours to write in this vatic tradition is undeniable. So we must adjust our expectations of his Courtesy accordingly, also taking into account the sort of influence that the divine poetry movement had at the time, especially since Spenser and his work hold a chief place within it.⁴⁶

Spenser's Legend of Courtesy begins with a passage of poetic theology, unlike anything in the courtesy writers, in which we are given a mythopoeic account of Courtesy's involvement in the divine origin of all virtues. The "Gods" brought the virtues to earth "From heauenly seedes of bounty soueraine," and Courtesy is their fairest flower

(6.pr.3-4). Clearly, Courtesy has theological implications, and so does its mode of existence in man's "mynd" (6.pr.5).

Courtesy, we recall, is "defynd" in "vertues seat, ...deepe within the mynd" (6.pr.5), and from a theological viewpoint the seat of virtue within man is the image of God, which Spenser speaks of, for instance, at 1.10.39. The original image and its vestiges in fallen man were held to inhere in the soul, and "mind" could in fact mean "soul."⁴⁷ Though this whole matter was a rather vexed question theologically, we can at least conclude from Spenser's text that Courtesy as a virtue relates to God's image within man, as is commensurate with the preceding passage about Courtesy deriving from heaven, and being divinely instilled upon earth (6.pr.3-4).⁴⁸ Furthermore, if Courtesy is a function of God's image, we may conclude that being truly courteous is an aspect of conformation to the original lineaments of God's image. That is not far from Luther's exposition of the biblical text that, in the contemporary English translations, mentions courtesy; in Luther's view, behaviour of that kind is an outward manifestation of a Christian inner condition or, put another way, one which is being renewed in the divine image.

Turning to the narrative, we can see that the quest of Courtesy is indeed presented in terms of spiritual renewal, as the proem for Book VI leads us to expect. Calidore's first adventure is loaded with Christian symbolism: Crudor even pledges his reformation upon a "crosse" at Calidore's behest (6.1.43). Though ignored by most commentators, that event, the culmination of the book's introductory adventure, indicates clearly enough that Spenser's Courtesy has a

Christian basis. Indeed, the whole episode is an allegory about spiritual regeneration, in which the Knight of Courtesy acts as a Christ-like agent of grace.⁴⁹ In a further allegory, man's capacity for "gentle vsage" of others is attributed to the vestiges of God's image in him, much as the proem relates Courtesy to that "seat" of virtue; and the ultimate renewal of the image is predicted (6.5.1-2).⁵⁰ As the preceding survey of courtesy traditions shows, there were clear precedents for Spenser's theologically oriented view of Courtesy, so that it is by no means anomalous.

The Legend of Courtesy's most important part is the long concluding section largely about the love of Calidore and Pastorella. The pastoral episode is to some extent a nostalgic evocation of a golden or Edenic state of man, purer, simpler, and closer to God, using pastoral forms and attitudes as metaphors and symbols for that condition.⁵¹ Thus we enter with Calidore into "virtues seat...within," insofar as country life and Colin's piping may express the nature of that inner realm; and there we discover lowliness, Pastorella, the Graces, and "great kindnesse" (6.9.18). Spenser had already used pastoral in such a figurative way in the Calendar: in "June," for example, the pastoral scene is clearly a figurative expression of an Edenic inner "state."⁵² Moreover, when Pastorella is kidnapped by the Brigands, it is clear that, as M. Evans 223-24 argues, Calidore acts as a type of Christ in saving her, for the manner of her deliverance alludes to Christ's harrowing of hell (6.11.43).⁵³ Then, Calidore brings her to Belgard, where she is reunited with her true parents from whom she was separated at birth: Bellamour and Claribell, who distantly express the nature

of divine Love and Beauty. The whole story of Pastorella is an extraordinarily rich and delicate theologico-metaphysical allegory.⁵⁴

Though most previous critics nevertheless insist that Courtesy and Book VI are purely secular, Calidore's final expulsion of the Beast from "the sacred Church" itself (6.12.23-25) is a most clear indication that the quest of Courtesy impinges on spiritual goals. One of the ways that the virtue may do so is by counteracting fractious tendencies within the Church, which were of great concern to many. Spenser's broad treatment of spirituality and the Church in connection with Courtesy is partly understandable on this account. When the Church disintegrates into bitterly acrimonious factions, even common courtesy, as distinct from Spenser's, may be seen to have considerable spiritual significance. Not unlike the Pearl-poet, Spenser clearly finds this social virtue applicable to a social context that involves not only society as it may be conceived in a secular sense, but also the Church as the society of all Christians with God and each other.

It has been shown that the content of Book VI bears out the poet's insistence in the proem that Courtesy is best defined in connection with man's inner resources. Having studied the implications of that pivotal characteristic of Spenser's conception of the virtue, we may now attend to some further aspects of Spenser's Courtesy that require careful consideration: the way in which action and contemplation relate to this virtue; its relation to Fortune and occasion; and, finally, its esthetic significance.

Because of the close connection between Courtesy and "vertues

seat" within the mind, there is a tension in Book VI between contemplative and active values, as various critics observe.⁵⁵ Courtesy is to be "defyned" and discovered "deepe within," and yet must also be exercised socially, as a most outgoing virtue. So, at best, the exercise of Courtesy involves a harmonization of these potentially contradictory impulses, and that is one of the main concerns of Book VI. The poem thus reflects one of the consuming interests of Spenser's literate contemporaries: the proper role of action and contemplation was explored in works of moral philosophy, such as Bryskett's Discourse, and also in heroic poetry as it was written and interpreted in the Renaissance.⁵⁶ Among the courtesy writers, Guazzo is most exercised by this matter, as we have seen.

The way in which action and contemplation relate to the titular virtue is given implicit and somewhat ambivalent treatment in Book VI, unlike Book I, which deals with that quite plainly (1.10.46-67). In the core cantos of Book VI, the lowly, reflective, and relatively withdrawn nature of country life is contrasted with the active, heroic life, and the court on which it focuses. To contrast these ways of life was of course conventional; but, in this case, they have a figurative aspect, and their contrast expresses differences between the active life and, in the broad, not exclusively religious sense in which the term was often used in the Renaissance, the contemplative life.⁵⁷ It was a life of the mind associated with retirement and, as in Guazzo's Civil Conversation and Bryskett's Discourse, had religious aims but was highly committed to the arts and philosophy. Thus we find that Colin Clout can provide Calidore with means of enlightenment

in the Graces episode. However, Spenser also exploits the religious potential of pastoral a great deal in Book VI, so that the poem presents the contemplative life in very close conjunction with religion and the Church. That is somewhat unusual, for Protestants had rejected ecclesiastically institutionalized forms of this way of life; however, Spenser does not at all identify the contemplative life with the Church and churchmen, for Colin and Sir Calidore participate in it.

This kind of broadly based contemplative cultivation of "vertues seat...within" is a main allegorical topic of Cantos Nine and Ten. Calidore's pastoral sojourn is unquestionably enlightening: he thus has the opportunity, for instance, to perceive the Graces' dance, which is itself an expression of a vatic insight. That he watches them dance in "a spacious plaine" (6.10.8) seems to reflect the allegorically contemplative nature of the experience, because "contemplation" derives from templum (Lat.), in the sense "open space for observation".

While Cantos Nine and Ten apparently lean toward pastoral and contemplative values, as at 6.10.1-4, the outgoing and inward-looking aspects of Courtesy finally become complementary. Calidore does not remain with Colin or Meliboe, but defeats the Blatant Beast; and yet the implication is clear that his experiences with them contribute greatly to that victory. We sense that the vision of the Graces is an essential precondition for the success of Calidore's quest.

Mastery of occasion is another important subject of Book VI, though it has not previously been given much critical attention. Critics have observed that Book VI is concerned with occasion, chance,

and Fortune far more than the other books, aside from Book II.⁵⁸ Good social conduct involves acting in a way fully appropriate to the occasion, as the courtesy books emphasize, so that Courtesy, like Temperance, is a virtue that stands very much in relation to occasion. However, Courtesy engages occasion more comprehensively than Temperance, because it involves much more than restraint. "All flesh" is "Subiect to fortunes chance," Calidore explains, and the knight who espouses "court'sie" must be generous in recognition of that fact, humbly aiding others "in euery stead and stound" (6.1.41-42). From the outset, then, Courtesy is set over against "fortunes chance" as a means of liberating man from the brute facts of circumstance. It can do so in the redemptive way that Calidore stresses, and also as an art of conduct. Courtesy rises to the occasion to ameliorate, beautify, and humanize it, and the Graces' dance is Spenser's highest exemplar of such appropriate attunement to time.

The quest in Book VI allegorizes Courtesy's relation to Fortune, occasion, and chance, though that has not been noticed before. Calidore must pursue a strangely elusive creature until he captures and controls it, and a chase was an age-old means of expressing the way in which man's actions must be timely, if his opportunities are not to be squandered through delay or excessive haste. Such figurative pursuit was part of the iconography of Occasion, which further included winged feet, symbolizing the elusiveness of moments for man. Fortune too, which was closely associated with Occasion, was generally portrayed by means of swift and changeable movement.⁵⁹ Chases had already been used in romantic epic as vehicles for allegories about man's relation

to Fortune and occasion; Orlando's pursuit of Morgana in Boiardo's Orlando Innamorato is one such case, and there are others in Spenser's own Legend of Temperance.

The Beast itself is very like Occasion on account of its elusiveness and mobility, which is repeatedly described as "flight," as if the Beast is winged in some sense, or such a rapid runner that it may be said to "fly."⁶⁰ In the visual arts, symbolism of pursuit, speed, flight, and elusiveness was employed to express the nature of rumour and of improper or indiscreet speech, which is partly a matter of inappropriate response to occasion. Those are aspects of the Beast's meaning, and their implications in regard to time and place were considered by way of imagery analogous to that of Courtesy's quest.⁶¹

The Beast is even linked with occasion explicitly: the Hermit advises its victims that the "best" way to resist the Beast is to "auoide the occasion of the ill" (6.6.14; emphasis mine).

The quest to subdue the Beast aims to control occasion and Fortune also, insofar as they provide scope for its depredations. To the extent that their potential in this regard is lessened, the Beast's activities are curtailed, as the Hermit points out. The malign potential of situations may be limited by exercising the social graces and virtues like temperance, prudence, charity, and humility in a way apt to the time, place, and persons concerned. The way in which Calidore chases the Beast symbolically reflects the role of such virtues in the quest of Courtesy. Although previous critics have just assumed that Calidore conducts his quest on horseback, his horse and lance are never mentioned after 6.1.33, and there is no subsequent context in

which he seems to have either. Calidore evidently proceeds through his adventures on foot, and that has a similar meaning as in temperate Guyon's case: the Knight of Courtesy is pointedly dissociated from the restive horse of the passions, as it were, and from the potentially overweening perspectives of the highly placed equestrian.⁶² By exercising the virtues mentioned, fewer occasions for slander, detraction, and controversy would arise, for example.

However, in combatting the Beast, the Knight of Courtesy also confronts Fortune and occasion in a more absolute sense. Though a measure of control over occasion may be gained in the above manner, circumstances remain intractable to some extent. We are still, as Calidore maintains, "Subiect to fortunes chance" (6.1.41); and opportunities for the Beast's activities that cannot be prevented arise from this ineradicable surd element in social relations.

The Beast first appears in The Faerie Queene as a function of the way that some mysterious "occasion" prematurely ends Artegall's work for Irena, despite all his efforts (5.12.27). Moreover, the Beast, attacking unpredictably "without regard of person or of time" (6.12.40), is as arbitrary as chance itself. The Beast's elusive and protean character, with its contradictory genealogies and changeable physical nature,⁶³ well expresses the way in which occasions themselves are fleeting, and may suddenly be transformed by chance and coincidence. Serena is taken by surprise when the Beast mauls her (6.3.23-24); similarly, Timias is bitten when inattentive (6.5.16). Hence Calidore's complaint, "know I not or how, or in what place/ To find him out," is unconsciously to the point in an added and somewhat

ironic sense (6.1.7). The Beast dwells within the enigmatic realm of the unexpected, to the extent that its activities are based on and derive strength from the potential of matters to go wrong from unforeseen mischance. To conquer the Beast, Courtesy must somehow engage and master this dimension of its being.

Thus the quest of Courtesy is partly against the potential in chance itself to harm man and subvert social relations, order, and civil achievements; or, put another way, against Fortune's capacity to be just "blinde, and brute" (6.10.38). The Beast's close relation to adversely capricious chance and Fortune complements its relation to disorder and evil, for there was a Christian tradition of associating Fortune with evil that was still current in the Elizabethan period.⁶⁴ Spenser's conception of the Beast seems to involve that idea, because virtue is often pitted against chance and Fortune themselves in Book VI.

Though Calidore captures and binds the Beast, it finally escapes, remaining ever elusive; and this outcome of the quest expresses the nature of Courtesy's victory over social ills, their roots in human nature, and the unfavourable possibilities of chance. With its consummate sense of occasion, Courtesy engages these problems of civil life in a disciplined, timely, and charitable way, meeting each occasion directly to raise it to the level of courteous intercourse. In this way Courtesy wins more than a moral victory; and yet its success cannot be complete within human society, as the Beast's escape implies. Human nature itself is imperfect, and the adversities of chance cannot be wholly controlled, though Courtesy may to some extent prevent them

through foresight or, after the fact, alleviate their consequences. Nevertheless, the Graces' dance and Pastorella's allegorical apotheosis at Belgard imply that, though Courtesy's victory is limited in this world, it shares in an ultimate spiritual triumph of virtue in general.

The quest's conclusion itself presents Courtesy in these broad terms, and we may better understand Spenser's symbolism with reference to the iconographical theme of Virtus Domitor Fortunae: an important though previously unnoticed analogue for Calidore's victory.⁶⁵ In one particularly apposite example, a powerful man representing Herculean virtue restrains and chastises a Fortuna-Occasio figure standing on balls, as he holds her by the forelock.⁶⁶ Virtue and Fortune were generally considered antagonistic, just as what happens to individuals is sometimes radically at variance with their merits; but steadfast virtue was held to triumph over Fortune by transcending it spiritually, while meeting it in this life with fortitude, temperance, prudence, and constancy. Thus a personal moral order could be imposed upon Fortune and chance, and Herculean virtue rule Occasio-Fortuna, at least in an ultimate sense. The vagaries of occasions for ill and of chance itself, often symbolized by a ball, are counteracted by the constancy and stability of intrepid virtue.

The main features of Calidore's victory correlate with those of the Virtus Domitor Fortunae theme. Calidore masters the Beast, which is closely associated with chance, occasion, and Fortune, as a Herculean hero, holding it "fast" "with might" (6.12.30-32). The binding and muzzling of the Beast is comparable to Occasion's similar treatment at 2.4.12-13, and further emphasizes Calidore's mastery. Just as

Herculean virtue forcibly imposes restraint and stability upon Occasio-Fortuna on her otherwise wayward balls of chance, so the Knight of Courtesy apprehends this volatile entity in such a way that it is "fast downe held" and thoroughly mastered (6.12.30-37).

Calidore thus achieves an attunement to time that accords with the adage festina lente, or "make haste with deliberation," which described the best manner of engaging occasion.⁶⁷ Calidore's apprehension of the Beast combines celerity, which enables him finally to corner it (6.12.25-26), with steadfast and powerful management of the opportunity (6.12.29-36), in which he displays fortitude, constancy, prudence, and other qualities through which heroic virtue was held to transcend Fortune's vicissitudes.⁶⁸ From this perspective we can now see how aptly the Legend of Courtesy introduces the Mutabilitie Cantos, which look forward to the "time when no more Change shall be," when "all shall rest eternally/ With Him that is the God of Sabbaoth" (7.8.2.): when virtue's transcendence of the sublunary realm of chance and change would be absolute.

While the Virtus Domitor Fortunae theme greatly clarifies the implications of Calidore's victory, Spenser does not merely reproduce that conventional programme of course, but varies and enriches it to create a conclusion for Book VI that is appropriate to his story, literary values, and conception of Courtesy. Spenser's main departure is that he emphasizes the incomplete nature of heroic virtue's accomplishments in this world: conventionally, Occasio-Fortuna is not shown to escape, unlike the Beast. But, ironically, the manner of the Beast's escape emphasizes that virtue, whatever its limitations at



present, has an ultimate triumph transcending the orbit of Fortune. The conclusion of Book VI alludes to the final passages of Revelations, because the details of the Beast's escape are analogous to those of the old serpent's, which is bound and then "loosed for a little season" only to be the inadvertent harbinger of the New Jerusalem (Rev. 20-22). Time in Book VI is finally the bringer of Truth and redemption: Pastorella is brought from the dark places into "joyous light" like Truth's daughter herself,⁶⁹ and restored to Belgard in a reunion that points to Courtesy's full fruition in the joyous relationships within the ultimate home of love and beauty.

As we can see from the fact that Pastorella's homecoming is at Bel-gard, esthetic considerations are very prominent in the Legend of Courtesy, and that has not been sufficiently taken into account by previous commentators. The name of the hero, who is remarkably attractive and graceful (6.1.2-3; 6.2.2-3), derives from καλός, meaning "beautiful," and the list of important names in Book VI that pertain to beauty far exceeds those that could be compiled from any other book of The Faerie Queene.⁷⁰ Moreover, this book revolves around the Graces, as it were, and they bestow "all gracious gifts" on men "To make them lovely" (6.10.23). Clearly, Spenser interprets Courtesy very much in esthetic terms:

to Spenser, in fact, as to Shelley or Plato, there is no essential difference between poetic beauty and the beauty of characters, institutions, and behaviour, and all alike come from the "daughters of sky-ruling Jove" [6.10.22]. Writers such as Elyot and Castiglione, who combine high flights of philosophy with the minutiae of etiquette and see nothing absurd in so doing, would here have understood Spenser much more easily than we.... We are to conceive of courtesy as the poetry of conduct.... (Lewis 351)

In the Renaissance, there was a literary and philosophical vogue for exploring the ramifications of love and beauty, as in the trattati d'amore, and Book VI does so in regard to Courtesy. The sixteenth-century courtesy writers, who were influenced by the trattatisti, are the most obvious starting point for us in determining Courtesy's esthetic implications. We have seen that, in their view, beauty is a standard for social relations in such a way that civil conduct has theologico-metaphysical implications and, as in the Courtier, the arts of conduct are considered capable of instilling higher moral awareness in others.⁷¹ Courtesy, then, is to some extent a "poetry of conduct" in the sixteenth-century sense in which poetry was held to be dulce et utile, and revelatory.

In Book VI, the positive characters' behaviour implicitly displays an esthetic of social conduct based on measure, proportionality, and a certain animating grace, like that which Della Casa and others describe. Moreover, Calidore's actions also have the ineffable "grace" or quality of enchantment that the contemporary estheticians of behaviour so highly esteemed (6.1.2-3; 6.2.2-3). Critics have long agreed that the relation between Colin's music and the Graces' dance, which is Courtesy's high model (6.10.23-27), implies a reciprocal relation between poetry and Courtesy, and that the office of the paragon of Courtesy is in some sense analogous to that of a poet.⁷²

A fundamental critical assumption about poetry was that its beauty and related ability to delight readers are morally and spiritually significant means of instilling civility and enlightenment in man. A representative statement is Bernardo Tasso's: "by imitating human

actions through the delightfulness of plots, through the sweetness of the words arranged in a most beautiful order, through the harmony of the verse", the poet adorns "human souls with good and gentle characters, and with various virtues."⁷³ We have seen that esthetic and moral considerations are likewise complementary in the current courtesy books. Spenser's use of poetry and dance as exemplars for Courtesy is comparable to Castiglione's use of paintings in his esthetically oriented discussion of the way in which virtue may best be exercised in society, or of the grace which actions should display (46-49, 94-95).

Though esthetics and virtue are inter-related throughout The Faerie Queene, their relationship becomes especially significant in the case of Courtesy, just as we have seen that Book VI is much more concerned with beauty than the others. Not only is a long episode devoted to Mira-bella, but the book's conclusion features a homecoming at Bel-gard, where Bell-amour and Clari-bell rule. Spenser's books about the other virtues do not attribute such decisive importance to beauty.

The fundamental point to bear in mind here is that beauty, which strikes us as being finally unaccountable and in some sense "transcendent," was quite commonly conceived as a function and thus an intimation of the divine nature, as Bembo describes it in the Courtier, or Spenser in his Hymnes. The idea had been given some exposition by Augustine and the pseudo-Areopagite; but Ficino influentially articulated it for the Renaissance:

the charm of that divine countenance we call beauty; the passion of the Angelic Mind seeking inwardly the face of

God, we call love. O, that it might touch us also: but our soul, born into a condition in which it is encased by an earthly body, is inclined to the function of generation Hence it happens that though it does not notice the glow of that divine countenance shining forever within it until the body has at length become mature and the soul purged, it may with reflection contemplate the countenance of God revealed to our eyes in the handiwork of God. Through just this kind of contemplation we advance to beholding Him who shines forth from within His handiwork. In this kind of reflection, then, it is finally raised to the recognition of God who shines within itself.... The glory and glow of His countenance, ...whether in the Angelic Mind, in the Soul, or in the material world, is to be called universal Beauty.... (5.4; tr. Sears Jayne)

On account of its esthetic dimension, Courtesy shares in the high significance of beauty; we have already encountered similar views in Castiglione and Guazzo. Current writings that deal with love and beauty often describe bodily beauty as a means of spiritual expression, as Eugenio Garin observes in connection with Francesco da Diaccetto's theory:

it is a revelation and an outward appearance of an inner value, that is of an intimate process of moral significance. It is a goodness that reveals itself as beauty. The body, instead of being an impediment or barrier, can become the...instrument of such a revelation. It can become transparent and allow the inner light to show and thus it can become the latter's exemplary expression.⁷⁴

This is a fairly representative statement of ideas that were articulated in many works, such as Spenser's own Hymne in Honour of Beautie, for example. When sensible beauty is perceived in such a way, any esthetically appreciable act may be seen to partake of the meaning and expressive power of beauty. Just as gracefulness was variously considered an aspect or essential element of beauty, or at least an attendant

quality, it too could be interpreted as a compelling outward sign or manifestation of comprehensive spiritual value. That is implied by Bembo's oration in the Courtier and, in the Civil Conversation, gentle conduct and civility arise from the influence of heavenly beauty (I, 235). As Garin 118-19 observes, for Annibale Romei "true and perfect beauty consists in the way in which spiritual movements manifest themselves in bodily movements"; and for Alessandro Sardo, beauty and gracefulness are manifestations of the intellect or "rational and spiritual element in man" (tr. Peter Munz).

From the viewpoints of any of these writers, courtesies themselves have implications of this kind, not only because they involve gracefulness to some extent, but also because, in some measure, courtesies are strategic applications of our codes of social intercourse, which reflect man's esthetic sensibilities and all that they may be held to signify. "All beauties which exist outside of the divine, eternal beauty are derived from it," Pietro Bembo explains in his popular Gli Asolani, "and when our minds perceive these secondary beauties, they are pleased and gladly study them as likenesses and sparks of it...."⁷⁵

That Spenser's Courtesy indeed has such significance is evident in several parts of Book VI; the most important in this regard is the Graces episode. In that passage, Courtesy becomes something of a cosmic metaphor for the harmonious proportions and beneficences of all creation, as various critics have rightly argued. The beauty of the dance, which could be taken for "the traine of beauties Queene" (6.10.17), mirrors that of the cosmos, as an astronomical simile implies (6.10.13). We find that particular courtesies are distant

reflections of the Graces' beauteous acts of love (6.10.23), and so we sense too the participation of those courtesies in the larger meanings of the dance itself. Hence Courtesy becomes fraught with theological and metaphysical meaning; an act of true courtesy, then, is a sign, or epiphany perhaps, of a divine beauty and love that suffuse creation, much as Bembo observes.

The grace and comeliness of Courtesy's patron knight enraptures others (6.2.1-2); like Castiglione's ideal courtier, he is an exponent of beauteous virtue, and so his behaviour can sometimes manifest the Graces like Colin's artistry, and has a similar power to illuminate and heighten life. In Spenser's Legend of Courtesy, the endeavour of many writers of the time to effect a transformation of life into art through dedicated exploration of human nature, and a consequent re-fashioning of the self in virtue according to esthetic principles, reaches an apex of development.⁷⁶

Spenser's Courtesy, we have found, has important affinities with the medieval interpretation of the virtue, in which it is a cosmic metaphor with theological implications, as in the Pearl. However, the treatment of Courtesy in Book VI is not really anachronistic for its time, because the older concept of courtesy had not yet passed out of currency, and because Spenser re-develops it in terms of contemporary views of civil life, courtesy, moral virtue, and man's origins, nature, and potential. Spenser's presentation of Courtesy, which involves elements of Renaissance moral philosophy, psychology, metaphysics, and theology, is subtle, complex, and comprehensive enough to be of

timeless interest, for it distills what the resources of culture could offer on the subject in a unique way, and turns them into poetry. We come to see this virtue even as a metaphor for the nature of all social relations at best, including the relationship between God and creation; so that Spenser's *Courtesy* is perhaps best described as, modifying Lewis, a divine poetry of conduct. On account of *Courtesy*'s esthetic values, the virtuous life becomes art, as if the virtues have become practised enough in the development of The Faerie Queene that they may now be exercised with a further spontaneity and grace as harmoniously co-ordinated parts of *Courtesy*.

2.3 *Courtesy* and The Faerie Queene

Book VI delineates its virtue in a way broad enough to approximate closely the "general end" of The Faerie Queene, which is "to fashion a gentleman...in virtuous and gentle discipline" (LR). Though Book VI was not to have been the last complete book, as we know from certain remarks in Spenser's Amoretti, it is at least the conclusive part of the 1596 installment, and the final member of the series of titular virtues that we have in completed form. The significance of these virtues' arrangement in The Faerie Queene has been much debated, and no single scheme could do justice to the richness of this pattern, in which each member of the series correlates meaningfully with the others in various ways. The first three virtues may be conceived as a "private" group, and the latter three as a "public" one. The Legend of *Courtesy* itself has been said to stand in a certain meaningful relation to the Legend of Holiness, while also relating significantly to the Legend of Justice; and *Courtesy* may further be seen to follow

upon Friendship and Justice as a synthesis of somewhat opposed terms. But the main principle of Spenser's series of virtues is that it constitutes a cumulative sequence of development, and so that is the point on which we will concentrate here.⁷⁷

Most commentators now appear to assume that Spenser's series of virtues is founded on Holiness, and each successive virtue builds upon the preceding ones. Except for the placement of Holiness as the first in the series, which clearly indicates that it has priority, the series seems to proceed in an order of refinement and expansion rather than one of ultimate importance. It would be easy to argue, for example, that Holiness is more vital than Friendship in Spenser's scheme; but difficult to claim that Friendship, which precedes Courtesy, is more vital to the virtuous life than Courtesy. Rather, a well-developed capacity for Friendship facilitates the exercise of Courtesy, and Friendship's prior position reflects its place in the development of virtue. Courtesy itself is the most broadly developed aspect under which virtue is considered in The Faerie Queene, rather than the most important, which is no doubt Holiness. The commission of the series most obviously broadens in the way that the first three virtues have a mainly private application, whereas the latter three apply to a more public sphere.

The foregoing account of the progressive nature of Spenser's series of virtues is well supported by textual evidence. The transition between Books I and II, for instance, clearly indicates that Temperance builds upon the foundation of Holiness, because Guyon is said to take up his quest at the point where Redcross leaves off

(2.1.32). In the case of Book VI, we see that Calidore similarly takes over from Artegall, for Artegall's quest ends in confrontation with the Beast, whereupon Calidore's quest begins. Moreover, each hero in the series tends to have an increased self-sufficiency, and this too is further evidence that the legends form a developmental sequence. The progression in characterization is not schematically straight-forward, but evident enough: The Faerie Queene begins with its most fallible patron knight, and ends with a hero who is never so at risk that he depends on another character to save him.⁷⁸ These and other such facts show that, in effect, each patron knight assumes the ground of virtue won by his predecessors, and proceeds to consolidate and extend it further in his own legend.

The findings of this study further confirm this general theory of The Faerie Queene's structure, because they establish that Spenser's concept of Courtesy has sufficient breadth and magnitude to stand as an advanced stage of a programme of development in virtue that is based on Holiness. Previously, it was difficult to see how Courtesy could do so. Most critics had described Spenser's Courtesy as a relatively secular and minor virtue, and so it was questionable that Spenser's series of virtues constitutes a cumulative progression. But we have seen that the dimensions of Courtesy are such that this legend appropriately plays a terminal and even climactic role within the 1596 installment and series of completed books. Though Spenser's other titular virtues excell Courtesy in certain particulars, as Justice, say, is more majestic, Courtesy is certainly the most expansive and comprehensive virtue of the series, and thus goes further

than the other virtues toward fulfilling the "general end" of The Faerie Queene. Spenser's romantic epic of virtue endeavours to frame a "discipline" that is "gentle," in various senses of the word, as well as "vertuous" (LR); in the Legend of Courtesy we find that purpose attained.

3. Sources and Models

Study of the sources and models for Spenser's Legend of Courtesy has been largely a matter of interpreting the virtue in relation to the main Renaissance courtesy books, and identifying narrative sources for stories. Hence investigation of the poem's antecedents has been undertaken along lines that are altogether too narrow, especially by comparison with critical treatment of the initial books in this regard.¹ While source study has contributed much to our knowledge of Book VI, we should reconsider its commission and technical applications in the light of what we now know about Spenser's eclecticism, and the generically tertiary character of his literary practice. Source study of Book VI can thus be a far more effective and revealing critical approach than it has been.

Until recently, research into the background of Courtesy was limited to the chief Italian courtesy books of the Renaissance, with some excursions into Aristotle's and Cicero's ethical works.² Source hunters tacitly assumed that Spenser is not original in his handling of the virtues, and that Courtesy must be less a virtue than a somewhat insignificant social grace. But, even at the outset, Spenser

himself describes Courtesy as a greatly misrepresented quality that must be re-defined in his own work as a virtue arising "deepe within the mynd" (6.pr.5). Just so, most critics now acknowledge that Spenser's Courtesy is a unique creation derived from a wide variety of sources and models, none of which are followed closely. Spenser's broad treatment of the virtue rests on medieval precedent, as we have found, for courtesy was then understood to have very wide and even theological implications. As the preceding discussion of Courtesy makes clear, ethical, theological, philosophical, and psychological works are relevant to Spenser's eclectic presentation of this virtue, just as they are to the other titular virtues of The Faerie Queene.

Much still remains to be discovered about the sources and models of Spenser's Courtesy, because study of its background has been quite misdirected in emphasis until recently. Though most previous critics have been preoccupied with the main sixteenth-century examples of works that we call "courtesy books," there are other examples, and earlier ones. Furthermore, treatises about moral casuistry, moral philosophy, and Christian living were also commonly considered relevant to social intercourse, as "conduct books" of a sort; indeed, for Spenser's friend Bryskett 19-22, Guazzo and the altogether more weighty moral philosophers Piccolomini and Giraldi deal with much the same subject matter. Bryskett sees these quite different writers as being all on the same table, as it were, in regard to moral action and social life. We cannot readily assume that just Guazzo's type of book is relevant to Spenser's Courtesy, which has allegorical as well as literally presented dimensions. Not even the classical field has been

exhausted. Certain moral essays of Plutarch, Lucian, and Seneca, for instance, deal with qualities and behaviour that are related to courtesy and discourtesy; but their relevance to Book VI has not been previously considered, even though their works were well known and had great prestige in humanist circles.

Aside from investigation of Courtesy, source study of Book VI has been mainly devoted to ascertaining the origins of stories and plot elements. However, evidence adduced in that regard is often dubious, and so great care must be taken in assessment of source attributions. For example, in a study to which the Var. editors and Hamilton 627 refer us uncritically, Edgar Hall claims that "the source" of the Briana adventure in Canto One is the Castle of Beards episode in Perlesvaus.³ He offers the following list of correspondences between them as evidence:

- (1) the pass...commanded by a castle; (2) the name of the castle; (3) the nature of the wicked custom (the addition of the "locks of Ladies" to the toll is but a sort of duplication); (4) the advent of a knight-errant who is moved by first-hand knowledge of a specific instance of cruelty to undertake the overthrow of the custom; (5) the success of the knight against the champion or champions of the wicked custom; (6) the reproaches of the châtelaine and the nature of the knight's reply; (7) the feasting, on which occasion the Lady in vain offers her hand and her stronghold to the victor; (8) the sojourn of the latter in the castle for one night. (543-44)

Though this catalogue may look quite impressive, it is actually unacceptable. The second parallel is patently false, because Briana's castle is never named in Spenser's text. Moreover, all the others just consist of standard romantic motifs or situations, and so they too are invalid as evidence that this part of Perlesvaus really is

Spenser's source. For instance, similar wicked customs can be found in many other literary and historical works, and what we find in Spenser is actually closest to a case in Malory, not Perlesvaus.⁴ Moreover, not only Hall's second "correspondence" but also the seventh and eighth misrepresent Spenser's text. Feasting is hardly mentioned by Spenser, in substantial contrast to the Perlesvaus episode; Briana does not offer to marry Calidore; and Calidore stays in the castle until his wounds heal, not for one night. There are actually "numerous" differences between the two episodes, as Hall 542 admits, and no evidence definitely relates them in any particularity. So, while the Perlesvaus episode is certainly an analogue of the Briana adventure, it should not be considered a source; in any case there would be little to gain from doing so, as Tuve 336 indicates.

Much so-called source criticism of Spenser likewise misrepresents analogues as direct sources. The parallels adduced may involve factual errors or over-simplifications; and some may be questionable as evidence for a source relation, either because they reflect some stock motif, or because there is a better precedent for the relevant detail in Spenser, as with Briana's wicked custom. Careful scrutiny of studies proposing narrative sources for Book VI shows that in most cases the supposed source can only be considered an analogue.⁵

The few definite or probable direct narrative sources for Book VI that previous critics have identified are almost all passages from Italian romantic epics. Though there are many local allusions to and echoes of classical writings in Book VI, their influence seems muted than in Books I and II.⁶ No part of the poem can be shown to

derive from any particular Greek romance or pastoral romance, though several are analogous in certain respects.⁷ Sidney's Arcadia, which has affinities with such works, seems especially related to Book VI, but as a general model rather than a source. Though Greenlaw 128 claims that Arcadia is "the true source of the Pastorella-Calidore episode," his useful account of motifs in pastoral romance shows that there is no narrative feature of Book VI relating to the Arcadia that cannot be related also to Longus' Daphnis and Chloe, or Spanish and Italian romances. What he seems to regard as conclusive evidence that the Arcadia is the "true source" is that pastoral in Book VI is a major and thematically significant element of a heroic poem, and no work is more similar to it in this respect than Sidney's. But such a broad relation, not particularized in any way, is best regarded as that of a model.⁸

Again, only a few details of the Tristram story and the general idea of the quest for the Beast can be attributed with confidence to a particular medieval source, which is Malory's Morte Darthur; in both cases, we find that Spenser transforms rather than reproduces Malory.⁹ Throughout The Faerie Queene, medieval romance in general is an important model for Spenser, contributing much of the basic plot materials such as the Arthurian matter, and the quest structure involving knight errantry.¹⁰ Book VI itself is no exception in this regard, since it is loosely organized around Calidore's quest from the outset; and yet, as Hough 201 observes, this book more strongly impresses us as being "wayward, episodic and interwoven in the Ariostan manner of Book III."

Hence we see again that Spenser does not go in for actual

medievalism so much as the fashionable Elizabethan neo-Gothicism previously discussed in relation to Courtesy, so that The Faerie Queene is not to be regarded as "something of a medieval holdover." Spenser is "far from having 'a mediaeval tone,'" and his "poem...would have been totally impossible to a mediaeval writer" (Tuve 387,335); moreover, "passages in which Spenser reminds us of medieval allegory are not very numerous, and even where we are reminded we are not always sure of a real connexion" (Lewis 297). From our present perspective, Spenser's recourse to medieval forms is clearly neo-Gothic in character: very few particular debts to medieval works can be identified in Book VI, and so its medieval quality is really a matter of external appearance, cultivated for an esthetic and romantically nostalgic effect. Medieval influence does not run very deep in the poem; Spenser's kind of "medievalism" is peculiarly Elizabethan, and a further dimension of his manneristic approach to literary work.

By contrast with the literature so far considered, Italian romantic epics do constitute sources for a substantial amount of Spenser's narrative material in Book VI. That is the main literary tradition in which The Faerie Queene moves,¹¹ and Spenser seems to use imitation deliberately as a means of placing his poem in terms of works in this specific tradition. For example, there is no evidence which shows that any one pastoral romance is a source for Book VI; but no source is more openly and extensively used than the pastoral episode of Tasso's Gerusalemme Liberata (7.5-22), to which there are so many textual correspondences in Canto Nine that Spenser's use of it there is beyond question.¹² While that is the most evident narrative source

for Book VI, other episodes in Ariosto, Boiardo, and Tasso have been rightly identified as sources too. The Turpine story and the Brigands episode are related respectively to the Pinabello story and the episode of Isabella's captivity in the Orlando Furioso.¹³ The Mirabella episode seems generally modelled on Ariosto's account of the cruel fair Lydia and her punishment, as Dodge 204 suggests. Though the recognition of Pastorella and her reunion with her parents in Canto Twelve involves motifs from pastoral romance, it draws detail from Fiordelisa's family reunion in Boiardo's Orlando Innamorato, and somewhat less from that of Florindo in Tasso's Rinaldo.¹⁴

Few if any demonstrable narrative sources for Book VI probably remain to be discovered among the kinds of works that the older source hunters investigated. But, although they provide an invaluable base of information to work from in determining the nature of Spenser's narrative debts, the range of their investigation is too narrow, for there are important sources of different kinds that have never been considered. Moreover, because their approach was mainly dedicated to identifying narrative debts, it fostered an unfortunate critical tendency to assume that the discovery of a narrative source for a passage in Spenser puts something of an end to interpretation. That assumption, whether conscious or not, still underlies much study of Spenser; but, in fact, a narrative source is generally a point of departure for this poet, no matter how close he may seem to it. A good illustration of this is the role of Tasso's pastoral episode in Canto Nine: one lengthy passage appears to follow Tasso so closely that even Hamilton 638 finds it just a "close rendering" of Tasso. But, by changing

various details, Spenser refashions the borrowed material into an allegory, thus assimilating it to his own poetic purposes and "overgoing" it.¹⁵

In general, a narrative source and the story that Spenser bases on it are radically different in nature. Much as he handles generic repertoires, Spenser transfigures rather than reproduces narrative sources, subtly investing them with allegorical implications by altering context and detail. This practice is a poetic and compositional version of the way in which commentators read allegories into classical and biblical stories.¹⁶

Most recent Spenser criticism takes some account of this in considering the role of sources in The Faerie Queene, though far less in relation to its later books than is appropriate. Nohrnberg 264 aptly describes this aspect of Spenser's enterprise as a "reconstruction of romance" for allegorical purposes, and Spenser handles previous literature in general in this way:

whereas Redcross is a dragon-slayer, Arthur is a giant-killer. Again the Elizabethan reader might see Spenser going about his reconstruction of romance. The name Orgoglio (Italian, "pride") could recall the giant-oppressor called l'Orgueilleux in the French Huon of Bordeaux; Arthur slays an evil Duke of Orgoule in Lord Berners' translation of Arthur of Little Britain.... A giant is the natural symbol for the tyranny of grandiose self-conceptions.

Although Nohrnberg tends not to apply this approach to Book VI, Spenser thus appropriates and redevelops literary properties throughout The Faerie Queene. It is a reinterpretation of the whole tradition of heroic poetry, from the Homeric beginnings and secondary Virgilian

development up to and including the latest Italian refinements. The accumulated conventions, motifs, and materials of epic and romance thus become vehicles for new purposes. They are re-shaped so as to become interpreted elements of a poem in which outward action often expresses inner states, and bears multifarious significances. Hence The Faerie Queene is a paradigmatic example of what we may call tertiary epic.¹⁷ The stories, motifs, and genres upon which it draws are refashioned in this tertiary way, and the poem is thus "like the work of a brilliant redactor who brings a canon and an interpretation out of a prolix and unclarified tradition" (Nohrnberg 35).

A main tertiary feature of Spenser's enterprise is that narrative sources themselves are reconstructed in such a way as to exploit latent allegorical potential, and the profound implications of that for source study and interpretation have not been fully appreciated. First, if there is a non-allegorical source for a passage in The Faerie Queene, that in itself is no indication that Spenser's story is not an allegory. Second, it is presumable that, whether originally literal or not, stories and motifs appropriated by Spenser are present in The Faerie Queene in an allegorically interpreted form. Perhaps in some cases they may not be; but probably most are. Changes in context and detail can develop allegorical implications even in what is borrowed, as Spenser's handling of Tasso's pastoral episode in Book VI shows. On account of the many passages in Spenser which have already been shown to be tertiary in the extreme, we know that allegorical reinterpretation is a distinctive feature of the way in which this poet engages his literary heritage. Of course, argument for specific

instances of this must still depend on textual evidence that it has occurred in the case in question. Third, as is generally recognized, research into Spenser's sources and models should be directed not only at his stories, but also at whatever underlies their literal sense. In this way, disciplines such as philosophy, psychology, and theology can be relevant even when there is no explicit reference to them within a story itself; then, their relevance must be demonstrated by way of textual allusions or symbolism. In this way too, works that might seem irrelevant from a purely literal viewpoint, like philosophical poems, can warrant consideration as models.

As a result of Spenser's particular kind of relationship with his sources and models, there is a special type of source study appropriate to his writings, which has great but largely untapped interpretive potential. Even when a story or incident in The Faerie Queene has been convincingly related to non-allegorical sources and stock literary motifs, it can be very rewarding to determine what figurative analogues that passage had.¹⁸ This approach can at least define a possible range of significance for the passage, and thus indicate promising areas in which further research could be undertaken: certain situations lend themselves to being allegorized in certain ways, and if we have some idea of these possibilities, our interpretive efforts may well be facilitated. However, in some cases, this approach can lead almost directly to Spenser's own allegory, with very revealing results. In his reconstruction of sources and genres, Spenser often uses an existing allegorical exemplar, which provides a ready pattern for restructuring the borrowed narrative materials in an allegorically tertiary manner.

The subsequent examples illustrate these points in various ways. When we consider what implications Calidore's chase of the Beast might have, our thinking is clarified if we determine what meanings a chase bore. Of course the main exemplar to consider is the popular allegory in which man's relation to time, circumstance, and occasion was expressed by means of pursuit. Since there are features of Spenser's text that warrant this line of interpretation, we can argue that Spenser probably took that figurative convention as an allegorical model for Calidore's quest, while using Malory for the literal matter of the story.¹⁹

Again, to evaluate the allegorical potential of Pastorella's reunion with her parents, we may consider what stories about familial reunion existed that were held to have figurative implications. Probably the most obvious would have been the parable of the prodigal son. Comparing the two stories, we find that they are broadly analogous, and that Spenser even alludes to the parable. The prodigal son goes "into a far country," so that he is "lost" and thought "dead" by his father (Luke 15.13, 24); Pastorella is likewise lost to her parents in another land (6.12.6-9), and thought dead (6.12.19). When the prodigal returns, his father recognizes and accepts him, exclaiming "this my son was dead, and is alive again: and he was lost, but he is found" (Luke 15.24). When Pastorella is found again after having been long lost, she is recognized by her mother with this exclamation, through which Spenser alludes to that biblical text:

And liuest thou my daughter now againe?
And art thou yet alieue, whom dead I long did faine?
(6.12.19)

As this commentary shows, various further indications in the language and imagery of Spenser's story confirm that it has a meaning like the parable's.²⁰ The parable represents God as the loving Father who will, as it were, forgivingly kiss and celebrate His spiritual children who are lost to Him but return (Luke 15.20-31). Spenser uses similar imagery for the same expressive purpose at 6.12.19-22. In the parable, family resemblance ensures the son's reacceptance, when the father recognizes him (Luke 15.20); likewise, such indications ensure Pastorella's (6.12.15-22). The parable uses the event of family reunion to deal with the theological subject of man's return to God in much the same way as Spenser does in the Belgard episode. Accordingly, some Italian romantic sources and motifs from pastoral romance are restructured along the general lines of the parable as a source for allegory.

This particular case also shows that Spenser's handling of allegorical exemplars is not by any means slavish or mechanical. Circumstances are quite freely altered, and substantive points differ somewhat in Spenser's story. For example, Spenser allegorically interprets family resemblance in the Belgard episode so that the identifying marks of Pastorella symbolize the image of God in man, which is man's "family resemblance" to his Creator, in the orthodox view; and correspond to the biblical marks of the chosen.²¹ Moreover, Spenser's reunion is distinctively Christian Platonist in character, because of its emphasis upon fulfillment of man's desire for beauty: Pastorella is reunited with Clari-bell as well as the "loued Lord" (6.12.20-22). Spenser's allegorical reconstruction of sources in the episode is characteristically subtle too, so that the allegory does not become obtrusive, and thus naively insistent.

The foregoing examples sufficiently illustrate this poet's use of allegorical exemplars for restructuring borrowed, literal materials into allegory. Besides affording Spenser a source of ideas for allegory, the technique is a form of broad and witty allusion that helps to make his allegory intelligible, and his epic comprehensive and coordinated as a cultural epitome. Spenser uses allegorical exemplars not only as sub-texts, in effect, for his refashioning of particular narrative sources, but also more sweepingly as means of allegorizing whole collations of literary materials. In the Brigands episode, for example, the parable of the good shepherd provides much of the means for converting all the literary borrowings involved into allegory. Textual allusions conclusively establish that elements of Ariosto, pastoral, and Greek romance are given a new parabolic context: in Spenser's story, flocks are contended for by good shepherds, hired shepherds, and thieves.²²

When we look for figurative analogues for passages in Spenser, and consider the potential relationships involved, we approach his allegory in view of the figurative idioms of the time. They undoubtedly influenced the formation of Spenser's personal idiom as an allegorist, and provided a medium in which he could work and hope to be reasonably accessible according to the norms of his day. Of course, the field of investigation here includes works that were just considered figurative as well as ones that actually were. Despite the assumptions of earlier source hunters, we thus find that even the narrative sources of Book VI include not only literal stories, but also other kinds of works such as secular allegories, allegorized secular

and biblical stories, and parables. The parable mentioned above, for instance, has not ~~been~~ considered a source for Canto Eleven before, and yet Spenser's narrative as well as his allegory certainly reflects it.

Much remains to be done in study of Spenser's sophisticated handling of sources and models, in both theoretical and practical terms. The characteristics and purposes of The Faerie Queene, a tertiary epic, differ radically from those of most works upon which it draws: little that Spenser borrows or uses is not transmuted, turned to other ends, merged with different forms, and reinterpreted symbolically in terms of his own integrated poetic vision.²³ As Nohrnberg richly demonstrates, and Upton too for that matter, Spenser's subtle and wide-ranging practice in this regard is one of the most distinctive, fascinating, and innovative aspects of The Faerie Queene as a literary work. The extensive biblical affinities and debts of Book VI, for example, are wholly assimilated into the texture of the poetry; and so too with doctrinal sources of far-reaching importance to the allegory. The history of Spenser criticism shows that Book VI makes such an impression as a romantic narrative that its pervasive biblical and doctrinal qualities can go unnoticed, and its relations to other stories thus tend to occupy the foreground of our sense of its sources. But Spenser usually endeavours to present a story that is impressive as such, and yet shadows forth further significances in a covert way. Consequently, the obvious sources are by no means all the relevant ones; nor are they likely to be the major ones for interpretation. The most obvious antecedents of the Brigands episode, for example, are Ariosto as a narrative source and, as analogues, Heliodorus and various pastoral romances.

But the actual mix is far more complex, discreetly incorporating biblical, mythic, and theologico-philosophical elements which are more important to the interpreter. That is the case throughout most of The Faerie Queene.

4. Genre

Spenser exploits the literary resources of genre¹ in the same comprehensive and innovative manner in which he deals with sources and models. Epic was considered an encyclopedic form that could comprise other genres within it in various ways, and The Faerie Queene is a generically compendious and complex work indeed. The generic composition of Book VI itself and Spenser's creative approach to genre have many important critical implications, to which some attention can be given here.

From a generic viewpoint, the most pressing difficulty in Book VI is Spenser's use of pastoral in conjunction with the heroic mode. There were various precedents, such as the inclusion of pastoral passages in the chivalric romances Amadis and Palmerin and in the Italian romantic epics, and also the more extensive pastoralism of Montemayor's Diana and Sidney's Arcadia.² However, though the pastoral and heroic modes were not mutually exclusive in the Renaissance, they were distinguished with care, so that incorporation of both within a work was a pointed and distinctive gesture that could be highly fraught with significance.³ In Book VI Spenser goes much further in bringing pastoral into romantic epic than either Ariosto or Tasso, who are his most generically relevant predecessors.

Nevertheless, though Book VI is often labelled "the pastoral book" of The Faerie Queene, it should not be designated a pastoral without careful qualification. This poem is a work of mixed genre that is predominantly a romantic epic.⁴ Pastorella would remain the Brigands' prisoner if Calidore could not act heroically as a "bold knight" to save her (6.11.43), and that fact accords heroic values a definite priority. Moreover, the nine cantos of Book VI aside from Cantos Nine to Eleven have the standard mise en scène of chivalric romance: woods, rivers, forest clearings, hills and dales, hermitages, and castles. Indeed, although Hough 201 has plenty of critical company in claiming that the setting is "forest or a pastoral countryside" with "no grand castles," much of the action in Book VI actually proceeds at or within castles, just as in the preceding books.⁵

Plenty of further evidence aside from matters of setting could be adduced, because the formal and substantive features of Book VI largely correspond to the generic repertoire of romantic epic or, more precisely, romance in the heroic mode. Moreover, the narrative of Book VI is most closely related to Italian romantic epics, as the preceding discussion of sources and models has shown; so they and not pastoral works are obviously the main literary context with which Book VI is aligned. Even Canto Nine, the most pastoral part of the poem, extensively imitates the pastoral episode of Tasso's Gerusalemme, and so it too is placed, in effect, in terms of current practice in romantic epic.⁶ To define Book VI as "pastoral" and critically treat it as such, as recent commentators tend to, is thus very disproportionate.⁷

It is true of course that Book VI does not just locally include

pastoral, like the Gerusalemme. This book's patron knight comes to be matched with a heroine whom we know primarily as a shepherdess, and their relationship implies that the Legend of Courtesy is characterized by a sweeping fusion of heroic and pastoral perspectives on life.

The pastoral modulation of the book is strongest in Cantos Nine to Eleven; but certain substantive elements of pastoral are at play even in Cantos One to Eight and Canto Twelve. The court-country pastoral theme is quite subdued in the first eight cantos, pace Tonkin; but the relations of nurture, art, and nature are explored, most obviously in the episodes involving the Savage and Infant, and Book VI as a whole is preoccupied with seats of virtue deep within the mind that relate to man's origins. Pastoral is deeply involved with nostalgia for an original golden or Edenic age of man, and this poem is in search of "Arcadian" remnants within man's nature, which may be cultivated as sources of Courtesy to strengthen exercise of the virtue. Pastoral in this book is a symbolically interpreted vehicle for such exploration of human nature and man's cultural heritage; the values and special mythos of pastoral are set in service of that purpose. The obvious pastoralism of the core cantos is a reification of the previous cantos' subtle and purely modal connections with the genre.

The preceding books of The Faerie Queene also have some pastoral passages and impulses; but no-one would deny that, of all the books, pastoral is most pervasively present in Book VI. It is a work of creatively mixed genre that may be characterized in general as a romance in the heroic mode with a further extensive pastoral modulation, though additional refinements in generic definition are possible

of course. As such it has certain precursors as we have seen, but is still a unique development generically that builds on literary precedent in an innovative way appropriate to Spenser's conception of Courtesy.

This may be best understood through consideration of contemporary views on pastoral's potential. It had become a subject for much experimentation in generic mixture; Guarini's influential and generically inventive pastoral tragicomedy Il Pastor Fido was the focus of critical debate about the legitimacy of mixing tragedy with comedy, and of generic mixtures in general. The propriety of tragicomedy as a mixed genre came to be associated with the way in which it was thought related to pastoral. "That an English Arcadian rhetoric and a mildly Arcadian logic were produced...shows how powerfully the literary notion of Arcadia had come to operate across the spectrum of literary possibility...."⁸ Despite Tonkin 15 and others, pastoral was not a simply low or naive genre "unsuited to serious moral statement," but was rather conceived as a genre of such manifold potential that it could serve effectively as a significant element in and as a solvent for diverse generic combinations. Guarini himself argues that pastoral is "worthy of great subjects," and may feature "most grave and most noble persons, and manners, and style"; for Sidney, pastoral may even deal with "the whole considerations of wrong-doing."⁹ Eloquent Meliboe, for instance, displays a remarkable gravitas in Canto Nine. For these reasons, pastoral could be oppositely conjoined with genres of more obviously high style in such works as Sidney's Arcadia.

That pastoral could well be more than a matter of simplicity,

naiveté, and humble, rustic concerns has not been sufficiently taken into account in previous criticism of Book VI. As practised by writers like Petrarch, Boccaccio, Sannazaro, Sidney, Spenser, and Milton, pastoral is often inwardly a super-sophisticated, self-referential, and rather arcane tour de force of witty obliquities, recondite learning, literary allusion, moral comment, satire, and allegory. Such stylistically high treatment of pastoral was a literary tradition of long standing, and its locus classicus was Virgil's prophetic fourth eclogue, which begins "paulo maiora canamus."¹⁰ "The Poet devised the Eclogue ..., not of purpose to counterfeit or represent the rustical manner..." Puttenham 38 explains, "but under the veil of homely persons,...to insinuate and glance at greater matters,...which may be perceived by the Eclogues of Virgil...."¹¹ Some of the force of that view of pastoral is conveyed by the commentary by "E.K." on Spenser's Calendar.¹² To the extent that Book VI is pastoral, it stands very much in this esoteric tradition, because its most pastoral sections are complex allegories dealing with high matters, for all their apparent simplicity.

So, despite some recent critics, the relationship between the heroic and pastoral modes in Book VI cannot justly be characterized as a contrast, in which height of style and theme is opposed to lowliness, and heroic values conflict with pastoral ones. Pastoral can in some ways parallel and even challenge the heroic mode for height of purpose and style, as we have seen, and Spenser thoroughly exploits that potential in this book. The way in which pastoral is used with romantic epic in Book VI does not ultimately imply a simple rejection of

heroic values and perspectives, but qualifies them in some respects while complementing, reinforcing, or filling them out in others. The relationship of Calidore and Pastorella epitomizes this, for he finally attains to a heroism that is modified by his association with her in Meliboe's community. Book VI does not just include pastoral in a local way, as if it is purely alternative or opposed to the type of heroism proper to Courtesy, but embraces the mode as an integral part of its broad generic texture.

The commingling of heroic and pastoral modes in Book VI represents Courtesy in a metaphoric way as an active, outgoing virtue sustained by deep roots in, as Lewis 352 puts it, the "region of the mind" that Arcadian pursuits and landscapes "symbolize." There, a perfection of nature in harmony with art is envisaged, and it is bound up with a nostalgia for that perfection as having once existed for man and society, while being still to some extent palpable within himself. The mythical qualities of the heroic and pastoral modes are thus tapped to portray Courtesy as a civic manifestation of that potential, and a means by which it may be more fully realized in society. Courtesy is actively committed to civilization in the heroic manner, and yet rooted in nature at its best, and in recesses of the mind that have affinities with the more retired and reflective qualities of pastoral. The Courtier is somewhat comparable to Book VI in this regard: as Colie 112-14 and Mazzeo 134-35 argue, Castiglione's study of civility according to ideal standards is pastorally modulated too, and for similar reasons. However, Spenser's Courtesy is more animated by Christian ideals and spirituality; and pastoral pursuits are more

suitable than chivalric endeavour for expressing certain aspects of Christian heroism, like humility, simplicity, introspective retirement, love, and consideration of others' welfare. For this reason too we find a pastorally modified version of heroism in Book VI: Calidore saves the flocks as a "knight" in Canto Eleven (6.11.43-51), but does so as the parabolic good shepherd also.¹³

Some further genres upon which this poem draws are georgic, satire, epigram, proverb, aphorism, pastourelle, hymn, and the philosophical poem, though these modulations, for the most part quite localized, have not yet been much studied.¹⁴ For instance, pastoral in the book has a somewhat georgic conformation, because the ploughing topos of georgic appears at 6.9.1; Meliboe himself is a somewhat didactic figure; many epic similes in the book feature oxen, and are thus georgic in development; and Calidore's activities are described with georgic metaphors at 6.9.2, 6.9.45, and 6.10.38.¹⁵ In effect, local georgic modulations inoculate the poem and Calidore's heroism against what might be considered contagiously idyllic or indulgent strains of pastoral. Study of such generic initiatives, and of textual details in regard to generic antecedents and repertoires, sharpens appreciation of the variety and richness of the poem's local effects and larger features, and greatly facilitates interpretation.

Pastoral, for example, was an extremely literary and allusive genre, and in Canto Nine we find local plays upon pastoral precedents and conventions that are only intelligible from an informed generic perspective. This passage, characteristically straightforward in appearance, is a representative case:

To them, that list, the worlds gay shows I leaue,
 And to great ones such follies doe forgiue,
 Which oft through pride do their owne perill weaue,
 And through ambition downe themselues doe driue
 To sad decay, that might contented liue.
 Me no such cares nor combrous thoughts offend,
 Ne once my minds vnmoued quiet grieue,
 But all the night in siluer sleepe I spend,
 And all the day, to what I list, I doe attend.

Sometimes I hunt the Fox, the vowed foe
 Vnto my Lambes, and him dislodge away;
 Sometime the fawne I practise from the Doe,
 Or from the Goat her kidde how to conuay;
 Another while I baytes and nets display,
 The birds to catch, or fishes to beguyle:
 And when I wearie am, I downe doe lay
 My limbes in euery shade, to rest from toyle....
 (6.9.22-23)

It has not previously been noticed that this is an innovative expression of an Ovidian topos which had become part of the pastoral repertoire. In Ovid's Remedia Amoris, rural activities such as those in the second stanza are catalogued as constructive undertakings that cultivate a healthy mind and prevent indolence.¹⁶ Cares are thus dispelled, and perfect rest enjoyed,¹⁷ just as Meliboe enjoys sleep untroubled by "cares" (6.9.22); again, in Sidney's version of the topos, "Such active mind but seldom passion sees."¹⁸ Various influential sixteenth-century pastoralists such as Sannazaro virtually reproduce Ovid's passage in their poetry, and so it is a fairly stock element of the current pastoral repertoire.¹⁹ Spenser employs it too in the most pastoral part of Book VI.

However, Spenser seems the only writer to have thoroughly reinterpreted this topos according to his own artistic requirements. As in Ovid, it ordinarily relates to relief of love-melancholy or avoiding subjection to Cupid. But Spenser concentrates on its familiar

association with a freedom from cares that results from constructive activity, so that the topos becomes a pastorally appropriate means of indicating that Meliboe's serenity is responsibly achieved and sustained. Our generic approach thus resolves a contentious interpretive issue. Whereas some critics accuse Meliboe of "laziness," as Berger 61, Spenser actually reinterprets an element of the pastoral repertoire to emphasize the contrary. Meliboe obviously keeps busy (6.9.23.1-6), reconciling appropriate "toyle" with idyllic "rest" (6.9.23) to earn true "quiet" of mind (6.9.22). Furthermore, the rural activities that Spenser selects to catalogue according to the topos have symbolic implications appropriate to Meliboe's allegorically contemplative role.²⁰ Considering how Spenser handles generic conventions in this passage, we begin to understand his contemporary repute as the "Poet's Poet," or a writer of experimental works that his peers find especially stimulating or admirable.

Attention to the way in which Spenser handles genre can also facilitate interpretation of allegory in Book VI. First, some helpful bearings can sometimes be taken from the generic constitution itself of a passage. We may rightly suspect that Cantos Nine to Eleven contain a good deal of allegorized and satiric ecclesiastical and theological matter, because that was a standard option for Renaissance pastoralists.²¹ However, if our generic appraisal is faulty, this approach can be very misleading. From the fact that The Faerie Queene has some generic relation to medieval romances, Tuve 415-16 concludes that its allegory must be read in the rather simple way in which she thinks that theirs should be. But those romances cannot readily be

used to define Spenser's practice on generic grounds, because The Faerie Queene is a romantic epic of the Renaissance, and its purposes and poetics are very different. Spenser's allegorical technique was thus affected by many other factors that Tuve does not take into account, such as current critical theories of the allegorical heroic poem, humanist commentaries on heroic poems, and the divine poetry movement.

A second generic consideration relevant to Spenser's allegory follows from the extremely tertiary character of The Faerie Queene. As discussed in the preceding section, Spenser symbolically reinterprets stock literary properties through subtle changes of context and detail: what seems borrowed or conventional is often used with more or less implicit reference to some figurative tradition that has an analogous vehicle. This principle applies as much to generic repertoires as to sources and models in The Faerie Queene; we cannot expect generic conventions to be used conventionally by Spenser, pace Tuve 415-16. He is actually inclined to innovate, as we have seen from his redevelopment of the Ovidian topos, though the external appearance of literary convention is often preserved. Thus the Pauline metaphor of spiritual armament sometimes informs Spenser's handling of chivalric arms, as the Letter to Raleigh tells us, and the dragons of romance are cross-bred with biblical varieties. More original and less obvious symbolic transformations may be found throughout The Faerie Queene, and there are numerous examples in Book VI, like Meliboe's shepherd's staff.²² Of course, we must still argue generic reinterpretation of this kind from context; but its occurrence in The Faerie Queene is certainly to be expected, and can be very subtle.

Study of generic effects in Book VI can also greatly elucidate the broadest issues of interpretation. For some evidence of that, we may briefly consider the poem's important relations to pastoral elegy and to biblical epic.

The general outline of Pastorella's story in Cantos Eleven and Twelve conforms to that of the Christian type of pastoral elegy popular at the time, as K. Williams² 202-05 argues. Pastoral elegies by many Renaissance poets such as Marot, Ronsard, Spenser, Drummond, Drayton, and Milton move from anguished confrontation with the death of a loved one to consolation, reconciliation with the natural order, and acknowledgement of a heavenly restoration transcending that order.²³ Similarly, in Canto Eleven there is a confrontation with Death (6.11.16); the shepherdess Pastorella is lost and thought dead (6.11.25-33); Calidore grieves at news of her death (6.11.29, 33); he gradually finds consolation (6.11.34); she has a final homecoming at Belgard that is like a resurrection from death (6.11.50; 6.12.17-19); and we "leau" her there "in ioy" (6.12.22). Hence the Pastorella story is broadly analogous to Spenser's pastoral elegies about Daphne and Dido, and has similar implications.

Williams' penetrating generic insight is capable of further development, for we can see that pastoral elegy is modally present in the final cantos, so that certain selected features of its total repertoire are used, and they are adapted to Spenser's purposes and artistic needs. Of course, the basic motif that we are concerned with here, some renewal of life despite a lamented death that may at first appear absolute, can also be found in romance and in Italian pastoral dramas

like Aminta and Il Pastor Fido. But there is enough of the repertoire and general pattern of pastoral elegy in the final cantos of Book VI that they have a distinct pastorally elegaic modulation. In pastoral elegy, human mortality is lamented, and protested as a radical flaw in the order of nature: "Ay me that dreerie death should strike so mortall stroke,/ That can vndoe Dame nature's kindly course...."²⁴ That view is conventionally expressed in the genre by the "pathetic fallacy" of a sympathetically grieving nature and the motif of the natural world laid waste, which reflect the broad implications of a specific death that seems an especially wanton loss of youthful beauty and promise. Then, in Christian pastoral elegies, a contrary affirmative movement begins that culminates in recognition of a spiritual transcendence validating nature's order. In Book VI, Spenser subtly appropriates characteristics of the genre as a means of expressing that view within the larger context of this heroic-pastoral romance.

When Pastorella is abducted and in mortal danger, her situation is likened to a fading flower saddened by lack of sunshine (6.10.44), and to "faire Morning clad in misty fog" (6.11.3); when she is saved, the very "light" is "ioyous" (6.11.50). Along with these suggestions of an animate and sympathetic nature, the motif of the desolated pastoral world is emphatically present. After Pastorella disappears, the landscape is "all desolate and wast" (6.11.32), and re-echoes with Calidore's anguished cries of loss, as in pastoral elegy:

The woods did nought but ecchoes vaine rebound;
 The playnes all waste and emptie did appeare:
 Where wont the shepheards oft their pypes resound,
 And feed an hundred flocks, there now not one he found.
(6.11.26)

Then, Calidore is confronted with news of her supposed death, and his reactions are the stuff of which pastoral elegy is made (6.11.28-34): "Die? out alas! then Calidore did cry:/How could the death dare euer her to quell?" (6.11.29). Various further conventions of the genre can be detected, such as complaint against the absence of help when the death occurred (6.11.33), and initial resentment of fate and the heavens (6.11.29-33).²⁵ However, the genre's motifs are woven into the story in a very natural way, so that the modulation is seamless, and superbly managed.

Of course, we find that Pastorella is not really dead at all, and Spenser's symbolic treatment of the whole matter of death by way of that fact is the profound innovation in his modal use of the genre. In "the horror of the griesly night," "death" is said to make "huge hauocke" (6.11.16); Coridon tells Calidore that Pastorella is dead, and indeed "needs mote...die" (6.11.32). But that attitude toward mortality is wrongly pessimistic, we find, because Pastorella does not die, but is just thought to have died. At one point her survival is even hyperbolically described as a resurrection from the dead, and so we are invited to see it as a triumph over death like that of Christian pastoral elegy (6.11.50). However, this "Lady, whom high God did saue" (6.12.17) is found to be still alive (6.11.41-45). The "death" that is given elegaic treatment is revealed as an illusion; hence pessimistic evaluations of mortality like Coridon's are mocked.

Ordinarily in Christian pastoral elegies of Spenser's time, death is the present reality in the face of which a higher truth of spiritual transcendence can only be asserted in an a priori way. In Pastorella's

case Spenser wittily inverts the situation, so that triumph over death becomes the concrete reality. Pastorella's survival is managed in a naturalistic manner, rather than being projected into some patently etherealized realm as usual in pastoral elegy. Hence all that the genre asserts about human destiny in Christian applications is made palpable in symbolic form, and is thus displayed as what is real for man. Death is not the intractable brute fact that we may take it for, Spenser's manoeuvre implies, and man has a victory over it that is at least as actual as the tangibly living Pastorella.

That her story concludes on the pattern of Christian pastoral elegy clarifies many interpretive issues. Even without attending to the allegory of the Belgard episode, which is entirely in keeping with this generic interpretation, K. Williams² 220-33 can see that this episode constitutes a figurative "apotheosis of Pastorella" with implications similar to Dido's apotheosis in the Calendar. Clearly, the poem's scope cannot be limited to outward courtesies themselves, but must include "nature, providence, love, death" (202) and "all gifts of grace," as Williams entitles her fine discussion of Book VI. The poem powerfully affirms "the generosity of God and Nature," and "man's part in the circling movements of benefits, the receiving and bestowing of grace," so that Courtesy becomes "a way of focusing the attention on the purposes of a divinely ordered universe..." (223). The affinities of Book VI with pastoral elegy show that, despite most recent critics, it is not a radically pessimistic work but one of great affirmation: Pastorella is found to be alive, despite all expectations to the contrary, and her continuing vitality is credited to the benevolence of "God" (6.12.17).

In the case of biblical epic, a popular and influential genre in the Renaissance, its relation to Book VI is more subtle, and yet extended and important enough that it should be considered a modal element of the poem's broad generic mixture.²⁶ Book VI is not simply a Christian romantic epic like the Gerusalemme Liberata, which is to some extent a reaction against biblical epic,²⁷ because biblical materials are pervasively present in the language, imagery, allegory, and even narrative of Spenser's poem. Whole passages and episodes are based on biblical texts, as the preceding discussion of sources and models indicates. Moreover, Spenser is technically close to the procedures of biblical epic in the effects of panorama and depth that he creates through his literary applications of biblical matter. Book VI, like other books of The Faerie Queene, subtly accommodates the fundamental values and impulses of biblical epic to those of romantic epic.

What stance to adopt toward these rival Renaissance approaches to heroic poetry was probably the most basic artistic and intellectual problem that Spenser faced as a Christian humanist writer with epic ambitions. Though biblical epic has considerable potential for richness and compression, it is a problematic genre artistically compromised from the outset, and few examples are successful as literature.²⁸ Spenser salvages certain aspects of the genre's characteristic approach and technique that can be effectively introduced into romantic epic without prejudice to literary values. The texture and variety of romantic epic are thus enriched, and its potential range is extended as befits the comprehensive purposes of epic, and also the aims of the divine poetry movement. The broad alignment of Book VI with biblical

epic makes its Christian and theological orientation all the more accountable, and establishes another highly important point of reference from which useful interpretive bearings can be taken.

Though necessarily incomplete, the preceding discussion of the generic character of Book VI should give some indication of the value and potential of further such study of the poem. We have seen that Spenser handles genre in an intimate, creative, and witty manner, and that the way in which his poetry is generically formulated has important consequences for its interpretation in general. The genres and generic repertoires current in Spenser's time have become somewhat obscure, and with them many of Spenser's generic effects, ranging from local finesses such as his reworking of the Ovidian topos that we noticed earlier, to far-reaching initiatives such as his subtle cross-fertilization of romantic and biblical epic. We can recover this aspect of his poetry only through generic scholarship and attentive reading. As we do so, we increasingly appreciate the richness of Book VI and, as we saw from our study of its sources and models, the way in which it takes western culture as its province, producing from the diversity of its cultural background a multi-textured yet integrated literary vision of human endeavour and aspirations.

5. Language and Style

Poets in our civilization, as it exists at present, must be difficult. Our civilization comprehends great variety and complexity, and this variety and complexity, playing

upon a refined sensibility, must produce various and complex results. The poet must become more and more comprehensive, more allusive, more indirect, in order to force, to dislocate, if necessary, language into his meaning.

Thus the metaphysical poets are promoted by T.S. Eliot as a pattern for modernism.¹ But it is becoming increasingly clear that such literary values as these, whatever their merits, are more fully realized in Spenser. As the preceding discussions of sources, models, and genre in Book VI have briefly indicated, we may well wonder if any work could have a more comprehensive, various, and complex relation to its cultural context than The Faerie Queene. Moreover, through wordplay, symbolism, and allusions, the language of the poem opens radically onto meanings beyond the conventional significance of words. Spenser transforms the language of ordinary reality into the vehicle of his Fairyland: a curiously immediate and realistic dreamscape in which topical events and the psychic life of man are bodied forth by way of the proliferating forms of romance. Yet Spenser still writes in such a way that he is not forbiddingly "difficult." Literally, at least, The Faerie Queene is an accessible fabulation, inviting for anyone who likes fantasy, myth, romance, and visionary literature; not a work that imposes difficulty on the reader. It is a poem patient of many kinds of response: at once so simple and open that Lewis can say a child may read in it with pleasure, and so complex that a recent commentator is confident of little else except that "it is enigmatic, problematic, protean."²

As many have observed, Spenser's verse seems remarkably fluent and clear, and the characteristics of his style and language are fairly

set throughout the various books of The Faerie Queene.³ Though his style has certain immediately distinctive features, such as its archaistic quality, they are subtle enough to colour the poetry somewhat, rather than obstruct the reader's engagement.

Spenser's diction in The Faerie Queene is "largely the English of his day, enriched from legitimate sources and by legitimate methods," in conformity with epic decorum as theorized by Aristotle and contemporary continental critics.⁴ The various means of metaplasms, adaptation of language to prosodic requirements through the addition, subtraction, and substitution of letters and syllables, are judiciously employed for graceful management of the complex stanza. The music and fluency of the poem are thus facilitated; metaplastic alterations are not such that the sense becomes unclear. Standard London English was very flexible in spelling and pronunciation anyway; thus metaplastic and unconventional forms were easily accommodated, and it is easy to exaggerate their number in The Faerie Queene.⁵

Archaisms, dialectisms, coinages, and other innovations in diction are themselves "no more than seasoning" in this poem.⁶ Deliberate archaisms in all Spenser's works aside from The Shepheardes Calendar have been estimated at 257, and most are only used once or rarely (McElderry² 145-59). Furthermore, they seem used somewhat less in the 1596 installment than formerly in The Faerie Queene.⁷ Spenser also uses obsolete affixes for archaic effect sometimes, such as y- as a verbal prefix, and -en as an ending for infinitives and present participles. Some of the common archaisms are "bower," "hight," "inly," "nathlesse," "stound," "stour," "whilere," and "whilom." But many

words in The Faerie Queene now seem archaic that were not: Spenser has been so much associated with archaism "that even the informed reader tends constantly to overestimate his archaism" (McElderry² 146). Dialectisms in all of Spenser after the Calendar total about 27, and most are unique or rare in occurrence; relatively common ones are "mickle" and "afeared" (McElderry² 149-50).⁸ There are very few coinages, defined as words apparently first used in Spenser that are of uncertain origin or unhistorical development; borrowings, new formations, and new usages are more frequent, but still not numerous (McElderry² 161-68). "What freedom or license Spenser's forms and meanings represent is the freedom which was natural to the time" (McElderry² 167).

The unconventionalities of Spenser's diction in The Faerie Queene, archaic and otherwise, cannot be regarded as a jargon, because they are used sparingly, and their meaning is almost always quite clear from context. So Jonson's dyspeptic remark, that "Spenser, in...affecting the ancients, writ no language," is at least disproportionate, if he really meant it.⁹ Ironically, Dryden censures Jonson for being Latin-ate to an un-English extent.

Rather than wrangle about what constitutes Ideal Poetic Diction, it is more to the point to consider how fitting and effective Spenser's use of language is in regard to the nature and themes of The Faerie Queene itself, as with Joyce and other writers who depart from linguistic norms. By that standard, Spenser's poetic diction is so successful that The Faerie Queene is inconceivable without it. Following Aristotle, literary theorists of the Renaissance such as Torquato Tasso

maintained that rare and strange words, including archaistic revivals, dialectisms, foreign borrowings, and metaplastic forms, are appropriate to the lofty style of heroic poetry.¹⁰ The uncommon diction of epic, featured in writers from Homer through Tasso, fosters the sense of sublimity, of life seen from a heightened and extraordinary perspective, essential to the heroic manner. And language itself thus embodies the comprehensiveness at which epic aims:

the mythic or epic poet celebrates the experience of a race or culture.... And as he does so he gathers up the language in whose unique history that experience has been deposited. He records the achievement and the presence of the past in the echo and allusion of language and letters. (Zitner 369-70)

Thus in Spenser's English national epic, we hear the accents of English linguistic and literary history.

But Spenser's linguistic innovations are yet more justifiable than those of other epic poets, for his distinctive language helps realize his unique imaginative world. The form "faerie" itself, which is characteristic in The Faerie Queene, is Spenser's own archaistic introduction to English from Old French,¹¹ and seems deliberately appropriated as a special term for this poem. Spenser's conception of Fairyland is thus distinguished from conventional notions to which it bears little resemblance, and imbued with medieval associations, particularly those of the French romances, and with some sense of distance and strangeness, on account of the alien status of the form in English. Spenser's alterations of the language, as this particularly significant example shows, express fundamental features, themes, and perspectives

of The Faerie Queene itself in a way that goes beyond conventional epic practice.

It is not just a matter of the diction suitably evoking medieval times and chivalric romance, for Spenser's sparing innovations in diction, especially the archaisms, secure The Faerie Queene its presence and individuality in a much fuller sense. They seem to foster the impression that the poem gives of occupying its own special realm of being; and their distancing, typifying, and idealizing effects are appropriate to allegory, and to Spenser's basic philosophical idealism. The archaisms are also a fitting expression of the way in which the poem's values are focused. Spenser endeavours to refer his values to some fuller and yet humanly experienced actuality, by relating mankind to a mythologized Edenic or golden state in which man better approached transcendent ideals. The archaistic quality itself of the language works, in effect, as an evocation of that state.¹² In sum, The Faerie Queene is a poem of mental space beyond space and time, as Coleridge saw, and this quality of the work is promoted by the way in which its diction is atypical, and drawn from different periods and cultures.

While the unconventionalities of Spenser's diction have received much attention, the extent to which his usage is idiomatic and colloquial, using common proverbs and turns of phrase, needs further assessment. Spenser is "one of the few masters of the familiar style in English poetry" and, in all his works, "introduces colloquialism as daringly as Shakespeare, or Mr. Eliot, or Mr. Auden."¹³ Spenser varies the height of his style according to what befits the situation

described or a character's nature, and thus uses Elizabethan colloquialisms far more than is commonly recognized. For epigrammatic pithiness the figurative expression "mar one's market" is used here:¹⁴

This new-come shepheard had his market mard.
Old loue is little worth when new is more prefard.
(6.9.40)

Passages describing combat generally include many colloquial phrases for vigour and dash, and such phrases are also used to suggest meanness or bathos by way of stylistic lowness. In this way, Spenser handles romantic epic like Ariosto rather than Tasso, who is more uniformly high-toned. Spenser aims for more particularity and realism than his Italian predecessors, and the colloquial and earthy elements of his diction further this purpose.¹⁵

In his syntax and grammar, Spenser's usage is quite conventionally Elizabethan; grammatical differences between Spenser and Shakespeare, for example, are relatively unimportant, the main one being that Spenser "is more formal, more learned."¹⁶ Inversions in The Faerie Queene are frequent and sometimes Latinate, but rarely obscure the sense. In any case, word order was much more flexible than it is today. Besides facilitating management of the stanza, Spenser's inversions can produce metrical variation and expressive effects of rhetorical emphasis, mimesis, and double syntax.¹⁷

Spenser's diction, grammar, and syntax present so few obstacles to the reader that he is generally regarded as the proponent of, as Lewis puts it, a "poetry of statement" characterized by its narrative directness and the straightforward transparency of its language.¹⁸

Shakespeare is routinely held up as the exemplar of "oblique statement, the double or triple meaning," and Spenser as that of "the direct, logical statement of the narrative tradition" (Watkins 267). Although there has been some reaction against this remarkable misconception, most notably in the work of Craig and Alpers, even Hamilton 11-12 still largely accedes to it in his valuable account of Spenser's language.

This way in which Spenser's style has been so often characterized requires extensive modification, because it really pertains just to his verse's literal aspect only. The poetry of The Faerie Queene makes a powerfully lucid impression, which helps give its images their unique quality of dream-like vividness that many have admired. But Spenser "writes most of the time in elaborate metaphor," as Watkins 267 recognizes, and so he cannot really be the "exemplar of direct logical statement in poetry." Rather, he is the exemplar of poetry that seems discursive statement, but is actually oblique, and doubly or triply meaningful. In this respect, Spenser's manner reflects the nature of allegory:

allegory says one thing and means another. It destroys the normal expectation we have about language, that our words "mean what they say." When we predicate quality x of person Y, Y really is what our predication says he is (or we assume so); but allegory would turn Y into something other (allos) than what the open and direct statement tells the reader. (Fletcher 2)

The perspicuity of The Faerie Queene is a visionary clarity in which the images illuminated by the language are also subtly adumbrated and qualified by it in allegorical and ironic ways, through discreet use

of tropes, wordplay, symbolism, allusion, and patterning of imagery and actions. Critical charges that Spenser is diffuse and unconcentrated are only evidence of inattentive reading, for Spenser writes "deep scanning" lines, just as Harvey implies in his commendatory poem for The Faerie Queene.

One of Spenser's favourite tropes, not surprisingly, is allegoria, which Puttenham 187 defines as "a long and perpetual Metaphor" in which "we speak one thing and think another, and...our words and our meanings meet not" (186). Related images are co-ordinated to form a compact metaphorical pattern: "as for example if we should call the common wealth, a ship, the Prince a Pilot, the Counsellors mariners, the storms wars [sic]", with no explicit allusion to the tenor (187). It is an easy trope to miss altogether, because in allegoria proper the vehicle is supposed to seem complete in itself, and its tenor is wholly implicit.¹⁹ Spenser uses allegoria much more than has been recognized, and few of the numerous examples in Book VI have been previously noticed.

These stanzas illustrate how subtly Spenser uses this trope, and thus how carefully the interpreter must watch Spenser's poetry for figurative meaning beyond the literal statement:

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 howsoever it may grow mis-shapt,
 Like this wyld man, being vndisciplyned,
 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.

That plainely may in this wyld man be red,
 Who though he were still in this desert wood,
 Mongst saluage beasts, both rudely borne and bred,
 Ne euer saw faire guize, ne learned good,
 Yet shewd some token of his gentle blood,
 By gentle vsage of that wretched Dame.
 For certes he was borne of noble blood,
 How euer by hard hap he hether came;
 As ye may know, when time shall be to tell the same.
 (6.5.1-2)

The first stanza seems a paeon to the inalienable excellence of an aristocratic bloodline; the second seems a straight-forward application of this idea to the Savage; and that is how previous critics have understood them.

However, the first is a theological allegoria and the application to the Savage is figurative. The allegoria is based on the familiar metaphor of man's original "nobility," to which Boethius gave classic expression.²⁰ In these stanzas, Spenser uses the predicament of unfortunate gentry, who have fallen into misfortunes or even passed into utter obscurity like the Savage, as a vehicle for expressing the way in which man's noble endowments are compromised by the Fall. Burton on man's fallen condition is similar enough to illuminate Spenser's meaning:

this most noble creature,...O pitiful change! is fallen from that he was, and forfeited his estate, become miserabilis homuncio, a castaway, a caitiff, one of the most miserable creatures of the world, if he be considered in his own nature, an unregenerate man, and so much obscured by his fall that (some few relics excepted) he is inferior to a beast....²¹

Burton's metaphor of the nobleman forfeiting his estate, descending into miseries, and falling from his exalted position to that of a

castaway (some few relics excepted), is much the same as Spenser's, though more pessimistically handled. The metaphor may be found in many other writers of the time, as in Calvin²: "we in the person of the first man are fallen from our first estate..." (2.1.1; tr. Thomas Norton).

In the first stanza, "bloud" means "lineage,"²² and the tenor of "gentle bloud" is the nobility of nature that was held to have been conferred by God upon man when he was created in God's image. All men were said to participate in it by descent from Adam, "godly King" (1.12.16), for God "made of one blood all mankind" (Acts 17.26).²³ This "gentle bloud" is "wrapt" in "sad misfortunes foule deformity,/ And wretched sorrowes," of which the tenor is the effects of the Fall. In Christian tradition, "sorrowes" originated with the Fall, and "deformity" was a word used by theologians to describe the postlapsarian human condition, insofar as man no longer conformed to God's image. Calvin², for example, speaks of "the...deformity of our nature" (1.15.1) in this sense: "the Image of God was not altogether defaced ..., yet was it so corrupted, that all that remaineth, is but ugly deformity" (1.15.4; tr. Thomas Norton).

The allegory goes on to indicate that, even though man may seem "vnapt" "to all vertue," alienated as he is from his noble origins in a state of spiritual "deformity," there are still innate "sparkes of gentle mynd" in him. Their tenor is the traces of God's image that were said to remain in man despite the Fall. The meaning of "sparkes" is indeed "small traces," as of some quality, and comparison to the action of sparks of fire is implied; the word is theologically apt

here, because it was used with reference to the remnants of God's image in man.²⁴

Ultimately, the "gentle bloud" will "breake forth" from these sparks in its own "proper kynd," meaning proper nature. The allegorical sense accords with the Christian view that man is to be fully renewed "at the last" in the image of God in which he was created, thus being restored to his "proper" or original nature.

In both stanzas, the Savage is adduced as an example to show that "sparkes of gentle mynd" are innate, since they evince themselves even in the absence of any nurture. The Savage is completely "vndisciplyned" (6.5.1), in the sense "untrained" or lacking in nurture, for he has been reared "Mongst saluage beasts."²⁵ And yet he does not act just like them, but is capable of good and "gentle vsage" (6.5.2). As the allegory does, Calvin² emphasizes that in man "we see remaining some marks of the Image of God, which do make difference between all mankind and other creatures" (2.2.17; tr. Thomas Norton). Spenser's allegory implies that "gentle vsage," as in the Savage's case, ultimately springs from and is even to be regarded as a "token" of man's divine origin, from which he still possesses abiding "sparkes of gentle mynd" that issue in virtuous acts.

Spenser's mastery of allegoria is such that what could be a mechanical scheme of correspondences, as in Puttenham's nautical example, is in Spenser a lyrical effusion ("O...") fraught with ambiguity, that could not be fully rendered into prose. How flat and simple-minded Burton's passage is by comparison. One meaning of Spenser's initial question is "how easy is it to descry gentle blood," and thus the tenor

comprehends optimistic and pessimistic views of man, engaging an age-old dilemma with a poise that is remarkable. And there are further implications in these stanzas that could be explored. They would stand comparison in depth, complexity, and density with passages of equivalent length from the better metaphysical lyrics. And such richness is not unusual in The Faerie Queene, for the attentive reader will find many stanzas like these.

However, it is clear from this example that there is a crucial difference between Spenser and the metaphysical poets in the way that the reader is engaged. Unlike them, Spenser cultivates an appearance of ease and simplicity while writing in "dark conceit," and thus the actual complexities and compressions of his verse tend to pass unnoticed.

This passage serves also to show how partial the literal statement is in Spenser, because the allegorical meaning here is vastly important for our understanding of Book VI. True nobility is not a matter of aristocratic birth, we find, but rather of a virtuous inner condition, and conformity to the "nobility" of man's prelapsarian condition. Moreover, the allegory implies that man's capacity for any virtue, true nobility, or gentle action must be conceived theologically, as a function of man's creation in God's image, and subsequent Christian history. Despite the importance of these ideas for Spenser's conception of Courtesy, he articulates them only in veiled forms within Book VI, as in this allegoria. Thus he transmutes doctrine into allegorical poetry, and scouts mere didacticism. To appreciate Spenser's poetry and meaning fully, we must look beyond as well as at the literal sense.

Finally, this passage shows too how vigilant we must be in The Faerie Queene for allegoria in particular and figurative meaning in general, because it shows how subtle Spenser's allegory can be. Indeed, he usually writes in such a way as to seem literal while being figurative. The presence of allegoria itself should thus be suspected in The Faerie Queene wherever there is a brief, rather digressive passage involving a coherent pattern of imagery, some types of which are biographical or nautical. Moreover, allegoria in Spenser can have multiple tenors, and an interesting case of a twofold application appears at 6.9.31. Often the introductory stanza for a canto involves allegoria, as a complex and highly compressed figurative comment on cruxes or issues within the canto, or emerging from the previous one; but this trope is often to be found within cantos too.

Spenser's use of allegoria exemplifies his oblique way of writing, and it is reflected even in his handling of the conventionally decorative schemes of thought and amplification such as the chronographia, epic simile, and periphrasis. They often function as integral elements of the poem, rather than merely as superadded ornament. He frequently combines the former two devices with allegoria: conventional in epic, they afford an opportunity to digress unobtrusively from the narrative within a coherent pattern of imagery such as allegoria requires. There are many epic similes of this kind in Book VI; an extended chronographia involving allegoria appears at 6.3.13.

Spenser also uses periphrasis in an expressive rather than simply decorative manner, and once again, as with his epic similes, it is often used as a means of developing allegorical meaning without

disrupting the reader's sense of the narrative, as occurs in naive allegory. Periphrasis is well suited to this purpose, because it has "a secret intent not appearing by the words, as when we go about the bush, and will not in one or a few words express that thing which we desire to have known, but do choose rather to do it in many words" (Puttenham 193). On account of its equivocal, circumlocutory nature, this scheme has a potential for multiple meaning, which Spenser exploits. The circumlocution itself points to one simple sense, and may yet be worded so as to generate further implications. Periphrasis has various applications in The Faerie Queene, such as pointing to or developing the allegorical sense of the context, or hinting at a character's significance.

When Calidore is falling in love with Pastorella, Cupid is referred to periphrastically as "the blynd boy" (6.9.11). That attribute of Cupid is selected as the means of naming him to relate the context in a compressed way to the aspect of love that Cupid's blindness symbolizes. The Brigands' revival of Pastorella is described as calling "the soule backe to her home againe" (6.11.22). In application to the story, this means that they restore her to life or consciousness from her coma or swoon. However, in one allegorical sense, she is a projection of the soul, and so this periphrasis not only has a literal sense but hints at the allegory. Whenever there is a periphrasis in The Faerie Queene, the interpreter should consider what is the point of the circumlocution, and why such a wording is introduced into the context.

Even Spenser's frequent use of rhetorical schemes of words, which

are arrangements or repetitions of words or phrases in certain patterns, contributes to the density of his poetry as well as enhancing the richness of its music:

sensitivity to sound values is so instinctive in Spenser that some of his effects which we have been taught to explain by such devices as alliteration, assonance, and internal rhyme rather seem to develop meaning through sound relationships, just as in the process of creation selection of imagery at the start seems to beget subsequent images and in part control the development of the poem. (Watkins 285n)

Spenser uses sound for various different purposes, such as mockery, description, persuasion, or argument.²⁶ Correspondences between words can reinforce meaning, as in Calidore's dictum, "No greater shame to man than inhumanitie" (6.1.26). In two consecutive lines, we are told that, "being bred vnder base shepherds wings," Pastorella "Had euer learn'd to loue the lowly things" (6.9.35); and the sound itself conveys a sense of a quality of life and outlook involved in such love. The alliteration of the hard plosive /b/ sets off the following line by contrast, emphasizing its sweet, soft, and "low" effect, created by the long vowels and repeated /l/. The sound invites the reader to share Pastorella's appreciation of lowliness.

Such effects abound in Spenser's poetry, though very few have been previously identified in Book VI. As Upton saw, the lines describing Disdain's gait mockingly imitate his stiff strut: "And stalking stately like a Crane, did stryde/ At euery step vppon the tiptoes hie" (6.7.42). Some of the absurd awkwardness of Disdain's unbendingly haughty nature is expressed by the ungainly rhythm. For instance, "like" awkwardly bears a stress that it is inadequate to

support. The repetition and placement of the phones /st/ and /t/ serve to emphasize the imitative rhythmic effect in these lines.

Internal rhyme and assonance can have mimetic uses in Spenser too, as in this case, in which the poetry imitatively renders the sounds of water and washing:

But faire Priscilla (so that Lady hight)
Would to no bed, nor take no kindly 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.

(6.3.10; my emphasis)

The mimetic effect, especially evident in the fifth to eighth lines, seems largely created through repetition of the phones /w/ and /l/, which make the stanza sound soft and "liquid" in conjunction with the long vowels; and through the onomatopoeic repetition and pacing of variations on the sound /sht/, which evokes that of water splashing.

Spenser also uses patterns of phrases for mimetic purposes, and one way he does so is by mimetically slowing the pace of the verse. When the slave-merchants behold Pastorella, their eyes are "fixed" in rapt amazement at her loveliness, and the repetition of phrases produces a relative stasis in the flow of the verse that imitates the way in which they pause to stare:

what through wonder, and what through delight,
 A while on her they greedily did gaze,
 And did her greatly like, and did her greatly praise.
 (6.11.13)

Another form of phrasal mimesis occurs when Calidore returns to Meliboe's community and finds it destroyed: unusually extensive repetition of phrases produces echoes, as it were, suggesting the empty desolation of this place in which, indeed, "ecchoes vaine rebound" (6.11.26).

Though Spenser has not been regarded as much of an ironist, and Lewis² 392 even claims that "there is no irony" in The Faerie Queene, the poem is fraught with irony of various types. That is not surprising, for Spenser's habits of mind are basically ironic, in the sense that irony, saying one thing and meaning another, is akin to allegory. It is not sufficiently appreciated that Spenser's characteristic pose as a writer involves a good deal of ironic naiveté. The narrator of The Faerie Queene gives an impression of rather inscrutable innocence or simplicity. The digressive tales can seem naive and wayward, or playfully whimsical; and yet, like Socrates' apparently artless questionings, also have "sage and serious" motives, as Milton saw. To some extent, the character of the narrator and appearance of the narrative are designed in this way for the sake of humility, the manifestation of which was even a prescribed rhetorical practice.²⁷ But there is also ironic naiveté involved, which suits the purposes of an allegorist in veiling the true scope of his matter and intentions.

Verbal ironies and dramatic ironies are quite frequent in The Faerie Queene, and the latter are most prevalent in passages about villains such as Turpine and Coridon. An obvious case is Coridon's

report to Calidore of having witnessed Pastorella's death (6.11.29-32), when we know that he has not (6.11.18-24). This kind of irony in Spenser is of course directed not only against a character, but also against whatever ideas or qualities he embodies.

Spenser's ironic effects can be very complex, because irony in The Faerie Queene may interact in surprising ways with different types of meaning, both literal and figurative. The poem often involves, for instance, a previously unidentified type of irony which may be called "allegorical irony." It occurs whenever something happens which is not in itself ironic in its literal aspect, but relates ironically to the situation's allegorical significance. When Calidore finally vanquishes the Brigands, Spenser dismisses them with a sharp "allegorical irony": they

Fled from his wrath, and did themselves conuay
 Into their caues, their heads from death to hide,
 Ne any left, that victorie to him enuide.

(6.11.49)

Literally, the thieves flee from an angry hero who would kill them otherwise, and in that sense there is no irony in their attempt to save themselves in this way. But Calidore is allegorically a type of Christ in the conclusion of the Brigands episode (6.11.43-50), and as such he is also a type of life itself ("I am the resurrection and the life"). As some have observed, this particular passage indeed alludes to the apocalyptic prophecy of Isaiah 2.17-21 and Revelations 6.15-17: on "the great day" of God's "wrath" (Rev. 6.17), men will hide in "caves" from "fear of the Lord" (Isa. 2.19). So, allegorically, the Brigands' flight shadows forth vain flight from God, and from life

rightly conceived. In this way, the phrase "from death" ironically reflects that perverse viewpoint. In the allegory, the flight and hiding here is actually "from life," and thus constitutes a self-condemnation to self-inflicted "spiritual death." We may note here how, under the pressure of allegory, the words in their ordinary sense dissolve, and refocus in a quite different dimension of meaning.

As with Spenser's irony, his wordplay has been too little appreciated. Allegory as a literary mode, to which Spenser largely devoted himself, can be very conducive to wordplay. It fosters multivalent use of language by inviting the allegorist to use words in such a way that they have simultaneous reference, of possibly a playful as well as serious kind, to several different strands of meaning. In wordplay The Faerie Queene is a tour de force of epic proportions.

Recent criticism has shown that Spenser's names for characters, while pleasingly euphonious, are allusive and polylingual plays on words. Some passages play on associations or possible interpretations of a name mentioned. At one point Serena is "Allur'd with myldnesse of the gentle wether" (6.3.23), and serenus (Lat.) means "fair weather." This kind of wordplay can be ingeniously learned in Spenser, as in his play on "Coridon" at 6.11.27.

As we might expect from the way Spenser handles the names themselves, his use of language in general is characterized by wordplay. Hamilton's commentary, especially on the earlier books, establishes that punning is very much a feature of Spenser's style. Craig's invaluable study explores the etymological wordplay in The Faerie Queene, and should stimulate further such research, because it opens up rather

than exhausts the field. Spenser's penchant for doubles entendres has also been documented; but a guide to bawdy usage and sexual byplay in his poetry still needs to be written.²⁸ In Book VI Spenser's bawdy is mostly in Canto Two, which is literally about a sexual contretemps.

Deserving much further study is Spenser's use of thematic words, the distinguishing characteristics of which are emphasis and repetition. It has not been previously noticed that most episodes of Book VI each feature a distinctive complex of words with thematically relevant figurative and allusive associations, and this is probably the case throughout The Faerie Queene. Many have observed that the Graces episode features words such as "grace" and "delight"; but even episodes such as those about the Brigands and Belgard have characteristic vocabularies. The former episode revolves around a vocabulary of death, whereas the latter, in which Pastorella returns to the home of Love and Beauty, is distinguished by a vocabulary of timeliness and joy: "There leaue we them in ioy" (6.12.22).

Identifying an episode's thematic words often facilitates interpretation. From the emphasis on "death" in the Brigands episode, in which Death himself walks "at large" (6.11.16), we may suspect that it explores the nature of death allegorically. But the whole possible range of meaning of the thematic words requires careful consideration, just as "death" bears several meanings in the Brigands episode, including figurative and ironic senses.²⁹ In study of Spenser's thematic words, it should be determined what content they have in the episodes themselves, as Spenser uses them in relation to his story and allegory: OED is only a starting point, since the words may well have further

symbolic associations or biblical or theologico-philosophical overtones in Spenser. It may well be that each book has a characteristic set of thematic words; but this has not yet been established, except that Book VI has been shown to stress the vocabulary of fortune, chance, and occasion more than the others (MacCaffrey 371,n1).

A related aspect of Spenser's use of language is his terminological wordplay. Spenser favours technical words of a precisely descriptive kind that evoke particularities, such as terms from hawking, hunting, seafaring, and architecture. But, unlike the metaphysical poets, he generally avoids obvious use of abstract technical diction from disciplines like philosophy and theology.

Spenser's practice in this regard is not evidence of naiveté or intellectual slackness. It is the deliberate artistic decision of, by contemporary accounts, a writer of extraordinary wit and erudition.³⁰ As a result, it is not possible to conclude from the scarcity of a particular type of terminology in Spenser's poetry that the field in question is not very relevant, though Ellrodt attempts to do so in regard to Neoplatonism. No-one would claim that Spenser had never heard of concupiscence, which was a familiar Christian concept; but this word, which has a very technical, abstract quality, never appears in his poetry, even though it often deals with concupiscence figuratively. So we may conclude that Spenser deliberately rejected obvious and abstract technical terms as unpoetic or unsuitable to his style, purposes, or genres. Concupiscence is a concept central enough in The Faerie Queene that it would have taken an effort not to use the word in such a long poem, which indicates that Spenser endeavours to avoid words like it as a general rule.

On account of the absence of such terms in Spenser's verse, its intellectual texture is not instantaneously remarkable, by contrast with Donne's. In The Faerie Queene, the apparent simplicity of Spenser's diction befits Spenser's pose of ironic naiveté, his genre of romance, and purpose of veiling his matter. Still, although Spenser's diction does not seem very intellectual or abstract, The Faerie Queene is allegorically a theologico-philosophical poem that is genuinely metaphysical, and "sage" even by Milton's standards.

Now an ambitiously metaphysical poem about virtue cannot, of course, be written with no conceptual terminology whatsoever, because its ideas could not then be rendered and conveyed. Spenser uses wordplay to furnish a diction for The Faerie Queene that can reflect its ideological content without being obviously technical or abstract, so that the poem can be an entertaining and readable narrative as well as a profound and complex allegory. How crucial this is to the poem's overall success may be confirmed with reference to Henry More's philosophical poems, which suffer under their burden of arcane terms.

It has been possible in this commentary to make some progress in exploring this aspect of Spenser's diction; but it is a demanding field in which much remains to be done. Biblical and theological wordplay is most common, and in this respect Spenser was writing for a well primed audience. The Bible was intimately known by many; religious works were the best sellers of the day; and many quite ordinary words had particular biblically derived senses, usually figurative, that were used in theological, devotional, and homiletic applications. Spenser often exploits this contemporary characteristic of the language

for allegorical purposes, by using words that have an everyday meaning appropriate to the story, and a figurative, theological meaning appropriate to the allegorical import of the context.³¹

That Spenser uses language in this way is quite clear in Book I, because Christian ideas are obviously relevant to it. But, having studied the allegory in Book VI, we are now in a position to see that Spenser does so in this book too, and so it is probably a feature of his style throughout The Faerie Queene, because Book VI has been considered the most secular.

Una brings Arthur, we are told, "to redeeme" Redcross (1.8.arg.); the sense relevant to the story is "rescue, deliver," and the allegorically relevant sense is "deliver from sin."³² In the allegory of Canto Eleven, Calidore acts as a type of Christ in rescuing Pastorella, who is in one sense a projection of the soul, and the argument uses the same play on words in stating that he "redeemes" her (6.11.arg.). When Redcross' fall into balm is said to "saue" him from "death" (1.11.48), "saue" has a literal sense, because the dragon would kill him otherwise, and an allegorical one, in that the balm "delivers from sin."³³ In Canto Twelve of Book VI, "the heauens" are said to have "graste" Claribell "To saue her chylde," Pastorella, who is the "Lady, whom high God did saue" (6.12.16,17). In relation to the story, God is credited here with saving Pastorella in the sense of having "rescued" or "preserved" her from dangers to her physical life and well-being. But the allegory of Cantos Eleven and Twelve deals with spiritual deliverance and apotheosis; in this context, "saue" figuratively bears the theological meanings "deliver from sin" and also "admit to eternal

bliss."³⁴ Even "buy" had a theological sense, "redeem from sin";³⁵ Spenser often plays on it in Book I, and does so in Book VI, for example, at 6.9.45 and 6.11.9-15. Some further words with theological meanings that Spenser uses in wordplay are "life," "death," and words relating to bondage and captivity. We often find ironic plays on theological senses, as when Duessa "saues" Redcross (1.5.arg.), or when the Brigands, "hauing saued" Pastorella "from dying," "Renew'd her death by timely death denying" (6.11.23).

These examples are only of the most obvious kind, involving Christian terms so common that the figurative meanings are recorded in OED. But such wordplay in Spenser is pervasive, subtle, and can relate to more specialized terms; it is an aspect of Spenser's wide-ranging biblical modification of romantic epic. Generally his wordplay of this kind is a delicate matter of nuance, resonance, and implicit allusion. No commentator, for example, has previously noticed that "deformity" at 6.5.1 has any theological implications. Pastorella is often referred to as "daughter" in Canto Twelve and, in view of her allegorical role as a projection of the soul or Church, even this may well be a figurative decorum.³⁶

Much as Spenser transforms chivalric accoutrements into Redcross' spiritually symbolic armour (LR), so he makes even the chivalric terminology of romance a vehicle for allegory. "Prince" is a biblical and honorific name of Christ, and Spenser's phrasing evokes this sense when he writes, in reference to Christ-like Arthur, "this good Prince redeemd the Redcrosse knight from bands" (1.9.1), or "For...deliuerance she this Prince doth thither guide" (1.8.1; emphasis mine). "Prince"

is used in this resonant way at 6.9.11. "Lord" can have a similar application in Spenser, as at 6.1.45, and 6.12.22. "Knight" was a figurative name for Christ, or for "a servant of God, a fighter (physically or spiritually) in God's cause";³⁷ and there are contexts in The Faerie Queene when these senses are clearly relevant. At 6.11.43, Calidore is referred to as "the bold knight," and he acts contextually as a type of Christ, for his actions are paralleled allusively with Christ's harrowing of hell. Hence that context strongly evokes these figurative senses of "knight." Of course, "Prince," "Lord," and "knight" each have distinctive connotations, and we often find these words used more simply according to their contextual aptness in that regard. "Prince" has associations like especial exaltation and magnanimity, "Lord" general power and dominion, and "knight" intrepid valour.

Even the title "child," which means "youth of noble birth" in conventional chivalric romances, is allegorically interpreted. The way in which Arthur vanquishes Disdain at 6.8.15 expresses humility. Disdain heaves his club up "aloft," as befits the loftiness of pride; but he is brought low when Arthur, undercutting him in a lowly manner, strikes him "on the knee, that neuer yet was bent." The means of Disdain's comeuppance is apt, because knees are associated with humility, as in kneeling. Now, in this context, Arthur is only referred to as "The noble childe." Childhood is a scriptural metaphor for conditions of holiness, and we may compare Matthew 18.3-4: "whosoever...shall humble him self as this little child, the same is the greatest in the kingdom of heaven." A biblical meaning of "children" in Thomas Wilson is "all truly humbled Christians."³⁸ Here, Spenser's use of "childe"

plays on the chivalric sense that is relevant to his story, and on an allegorically relevant biblical sense.

In exploring this aspect of Spenser, thorough acquaintance with primary sources is essential, for OED only records some main sixteenth-century conceptual and figurative usages. Much of the technical idiom of the Elizabethan intellectual disciplines consisted of metaphoric conventions, certain standard similes, and figurative applications of commonplace words, which thus had particular conceptual associations, as we have seen with "sparks" and "deformity." An obvious example of a metaphoric convention in discussions of psychology is comparison of the passions to an unruly mob, or to bandits; and "captain" was a word that had various figurative applications in faculty psychology. In his endeavour to create a diction for The Faerie Queene that can carry its freight of meaning without being abstract or interfering too much with his stories, Spenser appropriates these kinds of contemporary terminology, because they can be woven almost imperceptibly into the naturalistic appearances of The Faerie Queene, and incorporated into its symbolism. The Brigands torment Pastorella as, in one sense, embodiments of the passions, and their leader is designated as "Capitaine" (6.11.3); yet the allegory is subtle enough not to have been previously noticed. The figurative cast of sixteenth-century language and writing is exploited in Spenser for poetically allegorical communication. The nature of The Faerie Queene is a function of the great figurative potential of English at that time, which gave Spenser a rich and public context from which he could derive and develop his wittily innovative allegorical diction.

As we have seen, Spenser recreates the language, using various techniques to transpose it subtly into his own frame of reference: individual words, phrases, and whole passages are handled in such a way as to have dimensions of meaning beyond the sense that is readily apparent. However innocent and diffuse some passages in The Faerie Queene may seem, Spenser's poetry is actually complex and concentrated enough to tax and reward the abilities of any reader, once the appearances are penetrated.

Though Spenser's archaistic and neo-Gothic qualities make him appear conservative, he is in fact a daring literary innovator, who presents his work under seemingly traditional forms that he has really altered radically. His treatment of the Arthurian legend is probably the most striking departure from convention; it still upsets some Arthurian enthusiasts, and we still do not know quite what to make of it, though most readers have found it successful, even in narrative terms. But when we look closely at Spenser's technical approaches to sources and models, genre, and language, it is yet more clear that we are dealing with a subtle and ingenious experimenter who operates very much at the frontiers of possibility in literature, working the resources of language and culture to their limits. This facet of Spenser will come into better focus when the sophisticated relations of his narrative technique with his allegory receive the attention that they deserve. As Robson 131 declares, "it is a piquant irony that Spenser, who has been relegated by some literary historians to an antiquarian backwater..., should turn out to have much in common with some ultra-modern writers...." Spenser, we find, is an experimental

stylist of metaphysical mystery stories and, as such, he is comparable with writers like Joyce, Pound, Borges, and Calvino in various ways.

However, we can also go to Spenser for other literary qualities that have been well described in criticism of the past, and that have themselves been sufficient to secure him an influential readership for centuries. Among these are the narrative strength of his poetry, which Lewis rightly stresses, its intelligible harmony, its power and "youthful energy," in Yeats' phrase, and the refreshing quiet and simple beauty of some passages, which may be present even along with inward and labyrinthine complexity. Some very diverse stylistic features are reconciled in The Faerie Queene and, to some extent, that accounts for its unique appeal and historic attraction for many different kinds of readers, and gives the poem enduring literary interest, while also making it a most critically elusive work.

6. Survey of Criticism

By comparison with earlier parts of The Faerie Queene, The Legend of Courtesy was long neglected by commentators; but, since the 1950s, it has been receiving a good deal of critical attention, and far more is known about the poem now than earlier in this century. New research has opened up areas of interpretation for Book VI, such as theological allegory, which had previously been dismissed as irrelevant; and so the whole aspect of the poem has changed dramatically in recent years. Though critical estimation of this book's literary value is already high, for the most part, it will increase as we gain further insight

into the poem's inner content and organization, which have occasioned some bafflement in the past.

Earlier in this century, Spenser was often pictured as having indolently succumbed to pastoral charms in Book VI. While that view has been discredited, it gave rise to a supposition that the whole book is erratic, and that notion has been rather more persistent. Thus J.C. Maxwell claims that Spenser is "obviously in difficulties at the outset with the whole chivalric framework"; "the handling is clumsy, and betrays a mind not fully engaged by what it is doing."¹ However, enough penetrating work has since been done on Book VI that such a position is now untenable. Whereas Maxwell 64 just writes off the Calepine subplot as an adventitious means of introducing narrative variety, more recent studies have shown that Calepine is Calidore's double, so that the Calepine subplot is a means of examining human faults which affect the exercise of Courtesy, and are not attributable to the hero himself. The book's sophistication and subtlety may cause its organization to appear somewhat obscure on initial acquaintance; but studies by Cheney, Berger, Tonkin, Hankins, Nohrnberg, and others reveal that the interlaced plot is an artfully elaborated vehicle of thematic expression and variation.

As the complex formal values of Book VI have become appreciated, a complementary trend toward figurative interpretation has developed. Critics have rightly become convinced that this poem means more than meets the ear, in Milton's phrase, and have thus begun to investigate the extra-literal dimensions of the text. Still, as Hamilton 621 observes, the bulk of available commentary on Book VI consists of

"telling the story in prose or commenting on very general background." To some extent, the criticism has been so literalistic because allegory is more subtly developed in Book VI, and thus less noticeable. However, the main problem has been that conceptions of courtesy changed radically and, when the commission of Spenser's Legend of Courtesy thus became obscure, so too did its whole figurative aspect. Readers lost touch with older ideas of courtesy as a moral virtue with psychological and spiritual implications, conceiving it instead as a social nicety that is a purely external matter. Thus Book VI itself came to seem a matter of externals: an almost self-explanatory literal work about a straight-forward quality without internal dimensions or facets that could be allegorized as in previous books of The Faerie Queene.

The way that Book VI became resistant to figurative interpretation on this account is evident at least as early as John Upton. This perspicacious Spenserian seems unusually at a loss or without an effective frame of reference in his commentary on Book VI, which is far shorter than his treatments of the others. He still emphasizes, sensibly enough, that Book VI is part of a continued allegory, and should thus be interpreted allegorically;² yet he has very little to say about that, or about Courtesy itself.

Maxwell's article about allegory in relation to Courtesy effectively shows how far understanding of Book VI has been hampered in this century by misconception of the virtue. Working from the false premise that Spenser's Courtesy is purely an outward matter of social conduct, this critic constructs a rationale of interpretation that excludes figurative content from Book VI. Allegory and the whole

quest framework of The Faerie Queene are irrelevant encumbrances in this book, according to Maxwell 67-69, because Courtesy "can be directly displayed" with "ease" by way of actions themselves, so that this virtue is difficult to deal with "allegorically." Hence the "normal method of Spenser in Book VI is... 'typical action' — the courteous man displaying courtesy in whatever situation he finds himself" (63). Courtesy is not "allegorized" but "described in terms of exemplifications" (69); and so the Briana episode, for example, has no figurative content, but just depicts Calidore acting in a courteous manner.

Maxwell performs a valuable service in identifying assumptions that underly or at least influence the literalistic treatments of Book VI. But we have seen that courtesy and social relations could be very differently conceived in Spenser's time, so that there was plenty of scope for figurative treatment of courtesy as a virtue that is a function of man's complex inner life. It is no longer possible to assume with Arnold Williams that Spenser's Courtesy is sheer "ornament" "not necessary to heavenly salvation and perhaps not even to earthly well-being":³ the area of interpretation relevant to Book VI has widened greatly, incorporating many matters besides outward courtesies. As the virtue's broad range of meaning has become increasingly appreciated, so it has become clear that Book VI is a far more complex and subtly articulated text than was suspected earlier in this century. Through investigation of Renaissance and medieval ideas about courtesy, social conduct, and moral virtue, we are now well on the way to recovering an interpretive frame of reference that makes the Legend of

Courtesy's figurative content accessible, as it has not been for centuries.

Though the literalistic view of Book VI will continue to have some residual influence,⁴ the critical trend is decidedly in the opposite direction at present. John Hankins, despite his excessive reliance on Piccolomini, provides an instructive preliminary indication of how the moral philosophy and psychology of Spenser's time figuratively relate to Courtesy.⁵ Various other critics, most notably Tonkin, Mallette, Marotti, Fowler, and Berger, also attend to the Book's figurative aspect to some extent. So the way thus became clear for Hamilton 621-22, surveying the criticism, to emphasize that Book VI is indeed "part of a whole which is a 'continued Allegory, or darke conceit,' and different only in that its complex allegory is especially fine and subtle."

Precedent for figurative reading of Book VI goes as far back as Jonson's not altogether mistaken identification of the Beast with radical Protestants. But between then and the 1960s, the critical attention given Book VI was mostly literalistic, so that much work remains to be done before critical resources on its figurative development accumulate to any satisfactory extent. Accordingly, this study concentrates most on that largely unexplored and thus very challenging dimension of the poem, through close attention to the way in which the text itself continuously shadows forth allegorical senses through the medium of the story. Taking the findings of this study together with those of previous investigators of allegory in Book VI, we can be certain that this poem is indeed a "continued Allegory" of great sophistication and subtlety.

As a result, one of the currently central controversies about Book VI can now be resolved. With few exceptions, recent critics claim that it is a very pessimistic and disillusioned work, though their predecessors did not find it so. MacCaffrey 422 representatively concludes that, since Spenser becomes a literalistic writer in Book VI, he has abandoned his higher vision for a general pessimism: "Spenser succumbs to the coming-on of night and the late age of the world.... To lose faith in external order was also to lose the foothold in 'some underlying reality, something in the nature of things' that makes allegory possible." Of course she is right to regard the practice of Spenserian allegory as an expression of faith in a benevolent, divinely instituted order sustaining the universe;⁶ but we have found that Book VI is in fact a thorough-going allegory, and so, on technical grounds, it is at least as far from expressing general disillusionment as the preceding books.

Otherwise, the claims that Book VI is radically pessimistic depend on a reading of its conclusion that does not withstand careful scrutiny. The general line of reasoning, aside from the plentiful assertions that are merely fanciful,⁷ is that Calidore's quest fails because the Beast escapes to plague the world again, and even Spenser. The poet thus avows that he, his ideals, and his poetic endeavour are defeated by an overwhelmingly oppressive reality. But the facts do not warrant this particular Romantic vision of the Beleaguered Poet valiantly resisting but at last succumbing to the dire and umbrageous pressures of an all too uncomprehending society.

In actuality, Calidore's quest is mostly successful. He defeats

the Beast and it stays bound "long after" (6.12.38); had the Beast devoured him, that would have been pessimistic. Furthermore, that the quest is to some extent unsuccessful is only the norm in The Faerie Queene. Redcross defeats the dragon, but Archimago and Duessa must continue to plague everyone, including Spenser, presumably. Guyon finally subdues Acrasia, but not Grill and the "bestly" aspect of human nature that he bodies forth (2.12.87). Britomart will marry Artegall; yet we are told that he will finally be assassinated. Every hero's achievements in The Faerie Queene are severely qualified—even Arthur never seems to come any closer to finding Gloriana—and so the qualification of Calidore's achievement does not indicate any new pessimism whatsoever.

Just as in preceding books, Spenser devises an ending for Book VI that provides readers with a heroic standard in its hero's victory, yet still attests to the fact that frustration and opposition to virtue must nevertheless continue in this world. That does not express radical pessimism or disillusionment, pace many recent critics, but just orthodox Christian optimism.⁸ A fundamental Reformation doctrine was that man must constantly struggle against concupiscence, and that perfection in virtue can only be attained in afterlife.⁹ The Faerie Queene would have been heretically utopian if it promised any final achievement of perfection in this life—and rather absurdly naive. Instead, the poem is dedicated to bettering human nature, but with the constant qualification that such an endeavour is not to be fulfilled in this world. Closely analogous to Spenser's stance in this regard is Tasso's in the Gerusalemme Liberata: Godfrey's whole enterprise is

qualified by our knowledge that Jerusalem will again be lost. Tasso's romantic epic thus bears witness to the limitations of heroic achievements in this world, while anticipating their ultimate validation in the hereafter, in much the same way as The Faerie Queene does.

In Book VI itself, the Beast's escape and depredations are qualified in turn by the book's pastorally elegaic modulation in its concluding cantos, as the preceding discussion of genre shows, and by its splendid affirmative images, like the Graces' dance, Pastorella's rescue, and her homecoming at Belgard. These images are infinitely more powerful and compelling than that of the Beast, and so Book VI does not evince any final disillusionment or pessimism. Indeed, it is Spenser's most profoundly optimistic work, because nothing he wrote presents us with such affecting and convincing images of beauty and good. The allegorical apotheosis of Pastorella at Belgard is, as it were, the high masque of Love before which the anti-masque of the Beast's activities in this world is revealed to be ultimately insignificant.

Even the poem's final autobiographical stanza about the Beast, which previous critics find cynically defeatist, engineers an impressive literary victory over the Beast:

Ne may this homely verse, of many meanest,
 Hope to escape his venemous despite,
 More than 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.
 Therefore do you my rimes keep better measure,
 And seeke to please, that now is counted wisemens threasure.
 (6.12.41)

It was a literary convention for writers to decry detraction of their work, and this convention "should not be taken too seriously";¹⁰ moreover, Spenser's passage is remarkably poised and tactful, by comparison with contemporary writers' commonly rabid attacks on their detractors. So, despite most recent critics, it would be rash to claim that this stanza is a cri de coeur which shows that "Spenser must feel deeply crushed and unable to write further."

What the passage indicates is quite the opposite. The way in which Spenser uses the convention here is novel and clever; and that conveys a sense of some ironic detachment. It is exploited here as part of the Beast's characterization, and brought into play as the creature is projected out of Faery into contemporary society (6.12.38-41), so that the poem concludes in a self-reflexive and paradoxical manner, quizzically confronting one of its own antique images in the present. So the final stanzas are not the avowal of creative impotence or defeat that they are now usually taken for, but display a transcendence of detraction through creative virtuosity. Indeed, the phrase "some wicked tongues," which Tonkin 155 unaccountably inflates into "a hostile public," mocks this "wicked" party for its insignificance, implying that its numbers are limited, or its members not worth specifying further as individual persons. Spenser's criticism of the peer, probably referring to Lord Burghley,¹¹ is judicious rather than indiscriminate: the line "That neuer so deserued to endite" means "who never deserved to indict in such an unjust way."¹² The peer has been misled, in effect, by "some" associates, and deserves better than that.

The final lines, which previous critics claim are a cynical dismissal of all values, actually dismiss timeservers with verbal irony. The 1596 installment of The Faerie Queene begins with a stinging attack on one of the Queen's ministers, once again probably Burghley, that Spenser could have revised or eliminated, had he really desired to make his "rimes keep better measure" by seeking "to please." It is only the most obvious one of many passages that would not have pleased those in power, such as the favourable portrait of Lord Grey in Book V, which could also have been changed if Spenser had really cared to ingratiate himself with them. These final two lines of the 1596 installment are wholly inconsistent with Spenser's handling of it, and so their verbal irony is palpable indeed, even though it has not previously been noticed. This mighty peer could hardly have been "pleased" to have had his associates characterized as "wicked tongues," for example.

Because the final lines are thus certainly ironic, they do not mean "seek only to please; even wise men find that is their treasure in a world infected by the Blatant Beast," as Hamilton 709 explains them. We are not told what wise men find is their treasure, but rather what "is counted wisemens threasure": a very different matter. Spenser's irony mocks that kind of "threasure," implying it is just what is commonly considered "wise" to value, but not at all what is valued by truly wise men. By implication, they value integrity and, as the proem indicates in its vatic manner, virtue and learning:

Ye sacred imps, that on Parnasso dwell,
 And there the keeping haue of learnings threasures,
 Which doe all worldly riches farre excell,

 Guyde ye my footing, and conduct me well....

(6.pr.2)

So the book's final lines are actually Spenser's ironically articulated avowal that he will continue to adhere to and work by such standards, whatever the world accounts "wise."

Views similar to the ones that this stanza expresses in its ironic and compressed way are also expressed throughout Spenser's writings, as in The Teares of the Muses. Moreover, books of The Faerie Queene generally end with some acknowledgement of the limitations of any human achievement in this world. From an orthodox viewpoint, that is not cynicism, but a clear-sighted realism that criticizes the present reception of virtue and merit, while acknowledging their ultimate value. Here, as is appropriate for the Legend of Courtesy, Spenser stylistically surmounts an adverse situation without compromising personal integrity, by using irony and playing on convention. The book thus ends with a witty, oblique, and enduring riposte to detractors that is developed with perfect poise and economy of treatment. There is no indication of any intention to abandon writing or The Faerie Queene itself, some recent critics to the contrary; in any case, Spenser wrote and published further works, and declares in the Amoretti that further installments of The Faerie Queene are to be written.

Having discussed the main critical trends and controversies relevant to Book VI itself, we may now briefly assess the repertoire of criticism. Various Spenserians, such as Lewis, M. Evans, Fowler, Hamilton, Mallette, Marotti, and Culp, have given rewarding accounts of it that should certainly be consulted. However, studies that contribute most at present to our understanding and appreciation of this

book are Nohrnberg's Analogy, Tonkin's Courteous Pastoral, Berger's "A Secret Discipline," Bayley's "Order, Grace and Courtesy," and K. Williams' discussion of Book VI in Spenser's World.

Nohrnberg's and Tonkin's work on the poem is rich in scholarship and insightful commentary, providing an invaluable foundation for informed reading of the book. Nonetheless, their positions should be assessed with great care, for many require modification, or must be abandoned altogether. For instance, Book VI is not characterized by a "general freedom...from iconography," pace Nohrnberg 609; nor is that a credible hypothesis in regard to any of Spenser's works. Moreover, the validity of their conclusions about Book VI is limited by the literalistic way in which they deal with most of the poem, and by insufficient attention to its theological implications, especially in the case of Nohrnberg's study. Though Nohrnberg tends to confine Courtesy to a secular sphere, and contrast it with Holiness, Courtesy is actually the social manifestation of Holiness, just as Roche² 200 had already pointed out.

Berger's article has deservedly been so influential that it has been mined out in some respects and superseded by more detailed accounts in later studies, but remains an essential resource, in part for its provocative qualities, as well as for its serious consideration of the book's Platonistic, self-reflexive, and figurative qualities. On the other hand, Bayley's and K. Williams' admirable discussions have been ignored by most previous commentators aside from M. Evans; it seems that their studies are too much at variance with entrenched but mistaken critical assumptions about Courtesy and Book

VI to have carried conviction in their compact, summarily argued form. Their most important contribution is that they rightly identify Courtesy as a comprehensive virtue with theological implications, thus opening up new and fruitful areas for research and interpretation.

Much work of various kinds still remains to be done on Book VI. Most obviously, many episodes in the poem require individual consideration in specialized scholarly and critical studies. Although the Graces and the Blatant Beast have been given a great deal of attention now, a fraction of the poem is thus built up with commentary while, by comparison, the rest of it is almost interpretively unconstructed, as a glance through Hamilton's and Roche's annotations shows. A further glance will show that the critical repertoire for Book VI is dismayingly thin by comparison with what is available for the earlier books, especially Books I and II. Hence this study comprehensively investigates episodes of Book VI that had not been much discussed by previous critics, besides commenting on the few that had.

Of all the various books of The Faerie Queene, Book VI probably presents the most significant opportunities for further study, because recent work has shown that some fundamental assumptions underlying much previous criticism of this poem are inappropriate. Not only previous readings of episodes, but previous conclusions about Book VI and the nature of The Faerie Queene must now be reconsidered. While the best studies to date are often very good on most general issues, the usefulness of existing criticism on Book VI is limited by its usually too narrow and secular view of Courtesy, and by its related tendency

to focus on the literal sense as if it is the only one. For example, this commentary shows that Calidore is often a type of Christ, allegorically; previous readings of Book VI do not reckon with that fact, and so they are at least incomplete.

That kind of discovery naturally has broad implications for our view of The Faerie Queene. Despite most recent critics, we can see, for example, that Book VI does not evidence a dissolution of Spenser's imaginative world of Faery, nor a corresponding loss of faith in God and divine order. In these ways, recent criticism of The Faerie Queene has been far more a reflection of present attitudes and anxieties than the poem itself warrants; the current critical tendency to see The Faerie Queene as a dying fall that expires with Book VI may well be regarded in the future with a period interest, like the way in which we now regard the Romantic notion that Satan is the hero of Paradise Lost. As Tuve and Lewis thought could be critically taken for granted not very long ago, the world-view expressed by The Faerie Queene is anchored in eternity and, in the final analysis, quite monolithic. In this fundamental way, Spenser's master-work is far more like Dante's Divina Commedia than Ariosto's Orlando, whatever the appearances. The Legend of Courtesy crowns the completed books of The Faerie Queene, showing Spenser at the height of his poetic powers, and fully possessed of his unique creative vision.

7. Characters

He found in the world without as actual what was in his world within as possible. Maeterlinck says: If Socrates leave his house today he will find the sage seated on his

doorstep. If Judas go forth tonight it is to Judas his steps will tend. Every life is many days, day after day. We walk through ourselves, meeting robbers, ghosts, giants, old men, young men, wives, widows, brothers-in-love. But always meeting ourselves.

(James Joyce, Ulysses (Harmondsworth, U.K.: Penguin, 1968), 213)

7.1 The Blatant Beast

Although much valuable research has been done on the Beast,¹ interpretation of it has been misdirected in several ways, with the result that some have found the Beast trivial and Calidore's quest inappropriate for Spenser's *Courtesy*.² First, many commentators label the Beast "Slander"; but it is not textually identified with any single abstraction, and so that approach is both arbitrary and reductive. Second, the Beast's explicit role as a grievous antagonist of the Church and religion (6.12.23-25) has not been given due weight by interpreters of Book VI. Finally, the Beast's allegorical relation to the root causes of social evils in human nature has been almost overlooked. When the Beast's role is re-considered in these ways, it becomes clear that Calidore's mission against the Beast is indeed appropriate for Spenser's exploration of *Courtesy*, because the quest in Book VI fully engages all that is opposed to this broadly conceived virtue, in the allegorical manner of The Faerie Queene.

Forerunners of Spenser's creature that have been identified include the mysterious Questing Beast of Arthurian romance, mythic monsters like Cerberus and the Hydra, the seven-headed beast and old serpent in Revelations, and the many-headed beast of Plato's Republic.³ The motif of the Questing Beast provides the general, romantic framework for the Legend of *Courtesy*, as is generically appropriate; but

Spenser creatively reinterprets these materials in application to the virtue, so that they become vehicles for his own unique artistic purpose.⁴

The Beast's significance most obviously pertains to evils of social intercourse like "bitter rage and fell contention" (5.12.41), "vile tongue and venemous intent" (6.1.8), "spight and malice" (6.1.9), infliction of "reproch, or secrete shame" (6.6.12), "licentious words" (6.12.28), reviling others with "shamefull infamy" and "many a forged lie" (6.12.33), "despite," and backbiting (6.12.41). However, the Beast's meaning extends far beyond what could be considered discourtesy in the conventional sense, for it is "A dreadfull feend of gods and men ydrad" (5.12.37). Its name seems a macaronic pun involving blaterare (Lat. or Ital.; "babble, prate"), "blate" (Sc.; "stupid"), and *βλαπτεω* ("pervert, mislead," and "hurt, damage").⁵ While the former implications mock the Beast's activities, the latter one registers its great potential for harm.

We first encounter the Beast in conjunction with Envy and Detraction, endeavouring to disgrace Artegall and negate his achievements (5.12.28-43). Spenser differentiates it from those abstractions, for they "allur'd" it "by slights" in this case, leading it "to their purpose" (5.12.37): the Beast has its own larger purposes beyond those social evils, although they are no doubt some aspects of or complement its significance. The Beast is thus presented as an entity that interferes with and opposes social regeneration and harmony, and the means of society to achieve those ends. It attacks the Knight of Justice and, topically, subverts the efforts of the English government

to pacify and reform Ireland. Moreover, the Beast attacks Timias, on account of rivalry for Belphoebe's favour (6.5.12-24). That allegory deals topically with competition for power and influence at Elizabeth's court and, in general, with difficulties attending the pursuit of honour in public life.⁶ Later, the Beast is said to injure and defame heads of state (6.12.28). So it is clearly a besetting evil of the active life, that dangerously degrades civil order.

Spenser's conception of society as the Beast threatens it is theologically informed too, for we are shown the Beast attacking religion, the clergy, and the Church, leaving "all confounded and disordered there" (6.12.23-25):

such spoile, such hauocke, and such theft
He wrought, that thence all goodnesse he bereft,
That endlesse were to tell.

(6.12.23)

Previous commentators have considered this passage only in a local way, as if what opposes Courtesy has something tangential to do with Christianity at this point, but little or nothing elsewhere. But the obvious conclusion to draw from Spenser's strong emphasis here is that the Beast and Courtesy have theological implications that are broadly relevant in Book VI. This study amply confirms that inference, because we find there are many allegories in Book VI which deal with religious controversy and heresy, and their effects upon spirituality and the spiritual society of the Church.⁷ Some early readers like Jonson identify the Beast with the Puritans and, while that view is too narrow,⁸ it establishes that the Legend of Courtesy was quite open to religious interpretation. The Beast speaks "blasphemy"

(6.12.25), like the seven-headed beast in Revelations (Rev. 13.5), and its destiny is analogous to that of the old serpent.⁹

Accordingly, the Beast's allegorical reference is not limited to interpersonal relations, in the way that we ordinarily think of the varieties of discourtesy, but extends through the whole fabric of society in a radical and far-reaching manner. Even the arts and learning do not elude the Beast's attentions (6.12.40-41). Spenser conceives Courtesy as a groundwork or supportive matrix for civilization and all civilized endeavour: it is the "roote of ciuill conuersation" or civilized conduct (6.1.1), binding society together with "friendly offices" (6.10.23), and spreading itself "through all ciuilitie" (6.pr.4). The Beast is the fitting allegorical opposite, embodying all that opposes Courtesy, or dissolves the "bands of ciuilitie" (6.1.26) that can make society a humane and creative whole.

The Beast's role further relates to the sources of what is contrary to Courtesy in society and man. As should be expected, Spenser's treatment of this matter is deeply grounded in the theology, moral philosophy, and psychology of his time. The hell-born Beast originates in a monstrous travesty of generation (6.1.8; 6.6.9-12), and it has many infernal affinities: its maw is like hellmouth, for instance, like the Dragon's in Book I (6.12.26). Thus Spenser characterizes the Beast as being utterly contrary to nature; to some extent, all such features of this monster are mythopoeic means of relating social evils to current doctrine about the origins and character of evil in man and human affairs. Theologically, it is man's created nature that is properly natural for him; but evil is the corruption of his nature,

and travesties the divinely instituted natural order. Whereas Courtesy is a pristine gift of the heavens to earth (6.pr.3-4), the Beast is the antithetical product of hell (6.1.8; 6.6.9-12). Their contrasting origins express the relation of the virtue to the divine image implanted in man,¹⁰ and the relation of what opposes the virtue to the Fall and its impact on man and his capacities for appropriate social intercourse. The effects of the Fall are certainly fundamental to the Beast's meaning, for this study demonstrates that there are plenty of theological allegories in Book VI about evil within man and its interference with the exercise of Courtesy in society.¹¹

An important point in this regard is that the Beast wounds its victims in a way that can infect them, and cause deterioration of the psyche (6.6.1-15). So, despite Maxwell 68 and Berger 44, the Beast's attack certainly does express an assault on man's inward condition or soul by the qualities and forces that it bodies forth, through which they can work psychic havoc or become dominant within. Damage to reputation and self-esteem, for example, may have severe effects on inner well-being, causing a morbid paralysis of the self like Serena and Timias experience (6.5.31-6.6.15), or destructive embitterment like Turpine's, who thus comes to treat others in a vicious way himself (6.3.40). While giving us a prophylactic account of the Beast's virulence that is based on moral philosophy and psychology,¹² Spenser places the problem in a broader theological perspective. The Beast is emphatically "hellish," and so are the inner "hurts" of its victims (6.6.1-12). What it embodies, then, follows from the effects of the Fall upon man and the world, and can aggravate those effects in him.

Thus it is a force for personal and social degeneration, that can frustrate efforts to ameliorate human nature and institutions.

We have seen that the Beast's meaning is given such broad development that it cannot rightly be identified with "Slander" or other modes of wrongful behaviour. They are just symptomatic of more profound and insidious disorders affecting man and civilization, Spenser indicates; and this whole complex of problems that Courtesy must endeavour to address is focused in the Beast. The many other villains of Book VI, like Disdain, the Brigands, and Decetto, Defetto, and Despetto, are allegorically subordinate characters that express particular aspects of the Beast's general role.¹³

As Courtesy is the summation of Spenser's extant virtues and its patron knight a summary hero of virtually Arthurian proportions, so their antagonist the Blatant Beast sums up many vices. The Beast subverts Justice in its own public sphere, disrupts Friendship with discord much like Ate and Sclaunder, denies all integrity and thus discounts Chastity, and counters Temperance with utter disregard for measure in social relations. The Beast further disports itself in much of Archimago's, Duessa's, and the Dragon's allegorical territory. There is nothing apocalyptic enough about Book VI for the Beast to be "Antichrist" himself, pace Hamilton² 195; however, Bayley 187-88 quite appropriately interprets it as a symbol of "Evil-at-large," in an inclusive sense involving "the cankering evil which can destroy a man or the restless destructive spirit of disorder...." We find that the Beast is indeed closely associated with the potential of chance and Fortune to confound human arrangements; the mode of Calidore's quest

ultimately expresses endeavour to control and surmount chaotic negation and evil.¹⁴

The power of Courtesy to deal with what the Beast embodies and effect redress consists mainly in its affinities with love: the inexhaustible force of creative order and regeneration in Spenser's cosmos, as in Colin Clout and The Fowre Hymnes. The quest's conclusion in Calidore's endeavour to tame the Beast itself is thus very fitting, for love would seek to redeem rather than exterminate. Though the Beast escapes later, it is only loosed like the old serpent in Revelations, so that the ending of Book VI prefigures the Beast's ultimate defeat.¹⁵

7.2 The Brigands

These characters have not previously been given much critical attention; and most commentators seem to have assumed that they do not have more than literal meaning.¹⁶ Of course Pastorella's abduction and imprisonment by these thieves has literal romantic analogues; but Spenser often reconstructs romance for allegorical purposes, and this episode also has sources and analogues that are allegories.¹⁷ Moreover, there were precedents for using such a predicament as Pastorella's for satiric purposes: for instance, Woolton² 84^b-85^a claims that advocates of the doctrines of purgatory and Christian mortalism intercept "souls" journeying to heaven like "Pirates or Thieves" and hold them in durance until "friends...redeem and deliver them."¹⁸ The Brigands, like their counterparts the thieving Savages (6.8.31-51),¹⁹ are richly conceived vehicles for both psychological allegory and theological satire; as subcharacters of the Beast, they further adumbrate its broader meaning.

In the psychological allegory, Pastorella figures forth the soul or man's higher qualities in general,²⁰ and her tormentors the Brigands figure forth the passions in a disordered, destructive state, and related aspects of human nature. In this sense, the Brigands' dens where Pastorella is incarcerated are a projection of the body and flesh as the soul's spiritually oppressive prison.²¹ The passions were conventionally conceived as "raskall routs" (2.9.15) like these "lawlesse" thieves (6.10.39),²² and were often identified with unruly elements of society in contemporary writings, as with the metaphor of the "body politic."²³ The allegory about man's compromised inner state in the Brigands episode complements the theological satire, for the roots of religious problems are thus traced within human nature. Moreover, adherents of what Spenser considers false doctrine are satirically portrayed as being ridden by the passions, and conducting themselves like disordered passions within the greater social body.

Though the strong religious orientation of the Brigands episode has hardly been noticed before,²⁴ it is reasonably evident when the contemporary and scriptural associations of the main details are considered. Spenser's description of Pastorella's deliverance is fraught with Christian symbolism and biblical allusions (6.11.35-51). Indeed, thievery itself was a scripturally derived metaphor for heresy. In this figurative sense, a thief was "a seducer, which by corrupt glosses, and false interpretations, steals from the Church of God the true meaning and doctrine of the Scripture; so spoiling souls, as thieves spoil men's bodies."²⁵ We can be certain that Pastorella's despoilers are partly thieves in this sense, because the Brigands

episode includes two clear references to the parable of the good shepherd, from which this metaphoric meaning of thievery derives.²⁶ One of the allusions is so extended and comprehensive that the parable constitutes both a narrative and allegorical source for the Brigands episode.²⁷

The theological satire is aimed at sectarian controversy in general,²⁸ together with irreligion. The Brigands are not characterized in a way that identifies them with any one particular denomination. Much of the episode is given over to "great confusione/ Of cries and clamors" amongst these thieves themselves (6.11.32); and this confirms that Ital. briga, "contention," is the most relevant implication of their name.²⁹ They strive to dominate Pastorella in conflicting ways (6.11.14-20), and thus "words amongst them multiply," "fall to strokes, the frute of too much talke" (6.11.16), "And snatch, and byte," attacking themselves in "confused heapes" (6.11.17). In doing so, these uncharitably disputatious thieves nearly kill Pastorella (6.11.19): the "flower of courtesy" as some critics say, whose theological meanings include "the soule" (6.11.22), the Church, and Truth.³⁰ Ironically, they can agree at last in determining that their squabbles have exterminated her (6.11.20); and this idea gains wider currency, because Calidore hears word that she no longer exists (6.11.29). Sectarianism and associated religious controversy are thus allegorically satirized as a de facto attack on spirituality, religious belief, and the existence of religious institutions. The Briga-nds destroy Meliboe's community, lead the flocks astray, eliminate good pastoral care (6.10.39; 6.11.18,25-26,36-40), and almost do away with Pastorella herself.

There is thus a great deal in the episode about unorthodox, reductive, and dubious attitudes toward spirituality and religion, or about atheism in the broad sense that it had in Spenser's time.³¹ That the thieves allegorically relate to atheism as well as sectarianism would not have seemed a contradiction to Spenser's orthodox contemporaries. Any view contrary to orthodoxy or said to have irreligious implications was stigmatized as atheistic, so that unorthodox Christian views were considered compatible with and tantamount to atheism.³² Many of Spenser's contemporaries argued that conflicting sectarian claims jeopardize the estimation of religion, foster religious doubt, and thus constitute the main cause of atheism.³³

There is a difference between the Brigands and the Savages that is important in this regard. They are quite similar characters, except the Brigands seem to have no religion whatsoever, whereas the Savages carry piety to grotesque extremes. The allegory stresses how religiosity can make a mockery of religion in the Savages' case; but the Brigands' sphere of influence is a religious void, and thus sectarianism, irreligion, and atheism in its wide sixteenth-century sense are satirically equated in this episode. The thieves' abduction of Pastorella leaves the countryside significantly "all waste and empty" (6.10.39-44; 6.11.25-26): "Where wont the shepherds oft their pypes resound, / And feed an hundred flocks," "not one" remains (6.11.26). These pastoral depredations express abuse and destruction of religion, using the ecclesiastical frame of reference that the pastoral repertoire had.³⁴ Then, Pastorella is maimed and molested in "wretched thralldome" (6.11.4-8, 19-24), where no-one can find her (6.10.41-42).

Pastorella's very existence is not only obscured, but endangered, doubted, and even denied (6.11.19-41). Allegorically, this dubiety and denial applies to all that Pastorella bodies forth, much as it would in relation to, say, Una. The Brigands reduce Pastorella in all her significance to an apparent "carcase" among "carcases" (6.11.17-20), as if mortality is absolutely paramount, and man's spiritual aspirations utterly vain imaginings that are terminated by death.

The Brigands episode thus focuses ultimately on the implications of mortality for man. "Death" is indeed a thematic word in the episode, appearing thirty-one times in its various forms. It often involves the figurative meaning "loss or want of spiritual life"; all that the Brigands embody is satirically associated with death in that theological sense.³⁵ The Brigands, who dwell in a "land of darkness and shadow of death," in the scriptural phrase, that swallows up those who enter like "deathes mouth" itself (6.11.44),³⁶ bring about a seeming triumph of Death, who stalks "at large" amongst them (6.11.16). In such a context, it is not surprising that there are satiric allusions to mortalism, which was considered atheistic;³⁷ the allegory is a general attack on what Spenser considers perversions and denials of human spirituality. The Brigands are finally overwhelmed by Calidore acting as a type of Christ, in the parabolic role of good shepherd (6.11.35-51).

As in the Savages episode, the satire has epistemological implications about the nature, limitations, and right use of human faculties, and about the role of revelation.³⁸ Like the Savages, the Brigands have essential Cimmerian traits such as thievery and habitu-

ation to darkness. The "Cymerians" were types of "monstrous error" and that "hellish horreur, Ignorance" (TM 253-65), because they were said to live in perpetual darkness;³⁹ the Brigands too dwell in a darkness which is figuratively that of the benighted mind.⁴⁰

7.3 The Brigands' Captain

In The Faerie Queene the other character entitled "Captain" is Maleger, who marshalls passions, temptations, and false opinions against Alma, as this character does against Pastorella, allegorically. In both cases, there seems a play on capio (Lat. "I take captive," or "I make war"): engaging man in the Pauline war of the flesh, what these characters body forth would reduce him to a state of spiritual captivity or "spiritual death."

The Brigands' Captain seems partly a projection of carnal or unregenerate reason and will, which were understood as man's illegitimate government that advanced the causes of the passions and concupiscence. The "understanding," on which the will depends, is our "captain," observes La Primaudaye 11; however, "both...are so corrupted" because of the Fall that, without regeneration by grace, they "cannot but do evil, drawing the soul with them to...perdition, by causing her to consent" to the "body and flesh, full of ignorance, of obscure darkness," and "death."⁴¹ Pastorella is compromised, degraded, and debilitated through contact with the Captain, and the significance of that is very similar.⁴²

The Captain's psychological role pertains etiologically to the satire of the episode. False doctrine and religious controversy, Spenser implies, are functions of such a graceless nature, and it is

that which has "chiefe commaund of all" the thieves (6.11.3).⁴³ It is appropriate, then, that when the Captain vainly attempts to defend Pastorella, his actions allegorically travesty Christ's redemption of man.⁴⁴

7.4 Calidore

Last in Rank, but not the least,⁴⁵
 One that joined to the rest
 Does relish them and make them right,
 Calidore the courteous Knight.
 (A Masque at Coleverton, Spenser Allusions 152)

the gentlest Knight,/ That euer liu'd.... (6.11.40)

In this century, Spenser's Knight of Courtesy has been both hailed as the paragon of virtue in The Faerie Queene aside from Arthur, and denounced as an anti-hero.⁴⁶ There seems no record whatsoever of any earlier adverse response to Calidore, and that side of recent commentary on Book VI seems partly an expression of modern difficulties with heroes and the heroic mode in general.⁴⁷ While Calidore has some faults, like the other patron knights, Spenser's text dwells mainly on the ways in which Calidore heroically excels the human norm in virtue, so that we can easily find ourselves in the Beast's party if we start to criticize his conduct.

As most critics agree, "Calidore" primarily relates to *καλλι-δωρον*, meaning "beauty-gift,"⁴⁸ so that he is presented as a type of the esthetic grace and charity of Spenser's Courtesy. However, the name probably also plays on calidus (Lat.) in the sense "spirited,"⁴⁹ reflecting the spiritual development of "S. Calidore" (titlepage), or

his ready, outgoing disposition. At the outset, we are told that he is a paragon "beloued ouer all," who loves "simple truth and stedfast honesty," and combines "gentlenesse of spright/ And manners mylde," "comely guize," and "gracious speach" with great martial prowess (6.1.2-3). His high merits are instantly displayed, for he gives friendly support to the preceding patron knight, Artegall, unlike Guyon and Britomart in similar situations.⁵⁰ In any case, Calidore's topical role makes it most unlikely that he would be some kind of anti-hero: in that regard, Calidore is the heightened, encomiastic embodiment of the exemplary Elizabethan courtier, Sidney, and also of Spenser's friend, Raleigh.⁵¹

By contrast with Spenser's other patron knights, the Knight of Courtesy is quite self-sufficient, for he is not equipped with any particular guide or escort; nor is he ever imprisoned or in mortal danger from which he must be liberated by another character. These facts obviously imply that Calidore has no major inadequacies, and operates at a quite Arthurian level. Not surprisingly, then, the Beast does not dare to confront this hero, but flees in fear (6.3.25), until it is cornered at last and has no alternative but to fight (6.12.26), whereupon Calidore vanquishes it as Artegall cannot (6.12.36). The Beast never manages to injure Calidore in any way, unlike Timias and Serena, whom it gravely wounds. This fact too implies that Calidore cannot have any serious faults: his prowess and inner condition are such that what the Beast embodies has no compelling power over or claims upon him.

Indeed, Calidore is often presented as a Christ-like agent of

grace, deliverance, and regeneration in Book VI, like Arthur. Whereas most previous commentators assume that Courtesy is rather "superficial," and its practitioner thus something of a "'hollow'" man, as Nohrnberg 656, this study establishes that Spenser's Courtesy is a very broad concept of virtue that has profound spiritual meaning. The arms of its hero seem consecrated like Redcross', for Calidore's sword significantly constitutes a "crosse" to swear by at 6.1.43; and his actions are often symbolically or allusively related to those of David and Christ.⁵² Hence we may take it that Calidore's heroism corresponds allegorically to an advanced stage of sanctification in spiritual life. It is as perverse to consider Calidore an anti-hero or severely flawed hero as it would be in Arthur's case.

However, though positive in its main lines, Spenser's depiction of Calidore is pointedly not straight-forward. The narrative sometimes seems deliberately designed to present the hero in circumstances which could be considered compromising. We are shown Calidore using "virtuous duplicity," as when he lies to preserve Priscilla's reputation (6.3.18), or misrepresents himself to save Pastorella (6.11.39).⁵³ He intrudes accidentally upon Calepine and Serena (6.3.21), leaves his quest aside for a pastoral holiday, mistakenly offers gold to Meliboe (6.9.32), and inadvertently drives away Colin's Graces (6.10.18). The Knight of Courtesy's lapses instructively challenge the reader's standards of the virtue. Anyone or anything that falls short of perfection is legitimately open to criticism; but, carried to any excess, an adverse response becomes reductive. Moreover, the exercise of Courtesy involves assumption of a special, forgiving attitude toward

others' faults, their activities, and the world: like the Graces, those who are courteous give more favour than would be strictly due. Our reaction to the hero thus becomes a vehicle for our engagement with and education in the virtue, as we endeavour to put his various acts in some broad perspective that is fitly appreciative, within the general context of Courtesy.

Of course there is some legitimate scope for criticism of Calidore, as there is for even Arthur; but it is blown out of proportion by Calidore's critical detractors.⁵⁴ His heroism cannot be perfect, insofar as he partakes of human nature or expresses what it may accomplish at best. Since man cannot be on the Graces' level, for example, Calidore is bound to fall short in that encounter, as we all would: they shadow forth a divine mystery beyond man's power to possess, and Calidore's difficulty with them plangently reflects and expresses that. Moreover, the Knight of Courtesy must endeavour to exercise the virtue in an imperfect world, so that his performance must also be less than ideal in that way. Accidental intrusions are possible, as with Calypso and Serena (6.3.21); the elusive creature that Calidore combats partly embodies the potential of circumstances to get out of hand, as it were, through mischance. To a large extent, then, Calidore's faults follow from and delineate the limitations of heroic virtue in this world. While his mistakes and some textual ambiguities may test our estimation of him at certain points, they do not ultimately call his heroic stature in question. Every incident in Calidore's career that could be accounted compromising becomes insignificant when his many outstanding acts of mercy and deliverance, which it is perverse to devalue or ignore, are taken into account.

In the final analysis, we find that Calidore excels the heroic norm in The Faerie Queene, for other patron knights like Redcross, who dallies with Duessa, falls prey to Orgoglio, and attempts suicide, are obviously more fallible. Spenser's allegory aligns Calidore more closely with Christ and divine grace than any other character with the possible exception of Arthur, and this even becomes quite literal at 6.11.36, where we find that Calidore acts under divine auspices. Even his long delay with the shepherds is really a felix culpa through which his heroic capacities are further developed in moral and spiritual ways.⁵⁵ In the final canto, his entry into Belgard allegorically reflects or acknowledges some restoration of paradise as a spiritual condition within. Those who "have the kingdom of God within them, and reign with God, begin to be in the kingdom of God..." (Calvin 465);⁵⁶ and Belgard itself distantly expresses the nature of that heavenly state.⁵⁷ Pastorella's acceptance as the daughter of Belgard prefigures an ultimate apotheosis of "S. Calidore," as the titlepage denominates him, for she embodies the Church in one sense.⁵⁸ Though Calidore's heroism is necessarily imperfect, it is still the most complete of the patron knights'; his virtue subsumes and improves upon their accomplishments, bringing Spenser's pattern of the perfect gentleman yet nearer to its fruition.⁵⁹

Spenser's portrayal of the Knight of Courtesy is quite in keeping with the general theory of the heroic poem that was current at the time.⁶⁰ We are presented with an exemplary hero like Aeneas rather than a modernistic anti-hero, just as the Letter to Raleigh advises. The heroic topos sapientia et fortitudo is reflected in Calidore's

characterization, for he is prudent and cunning, as in his approach to the Brigands (6.11.38-41), as well as valourous.⁶¹ A main topic of the heroic poem was the proper relationship of the active and contemplative lives, and their relevance to the heroism of Courtesy is given thorough treatment in Book VI.⁶² Characterization in the poem is the allegorically expressive type that had become genre-linked to ambitious heroic poetry, in which characters embody aspects of the heroic persona, attitudes that must be assimilated or rejected, and anti-heroic potentials of man that must be overcome.⁶³ Thus various characters such as Pastorella and Meliboe are sub-characters of the hero, to some extent; and he himself may be seen as a mode of Arthurian magnificence.

In Spenser's time there was a strong impulse to modify the classical heroic paradigm according to Christian doctrine, and Spenser does that largely by way of allegory, which is the most effective means to assimilate such a purpose to romantic epic.⁶⁴ Thus heroism in Book VI consists very much in Christian humility and charity, and in conformation to the divine image, as we see in the allegories relating to Pastorella, for example.⁶⁵ The idea of Christian heroism allows for both human imperfection like Calidore's or, worse, Red-cross', and also for the highest heroic attainment; the hero was thus "conceived as aspiring to the perfection of his ideal and model, Christ, but in his nature he was still fallen man and hence imperfect" (Kurth 1). Spenser's use of Christ as a paradigm of ultimate Courtesy has plenty of precedent, because Christ had been a medieval exemplar of that virtue.⁶⁶

7.5 Claribell, Bellamour, Belgard

On account of the names involved and emotions displayed in the Belgard episode, it is very surprising that no previous commentator has noticed that the story deals allegorically with Beauty and Love. This was very popular subject matter, as we have seen, and entirely apt for the Legend of Courtesy.⁶⁷ The episode has broad moral implications of course, as various critics have observed. The way of life at Belgard provides an exemplar of Courtesy that appropriately rounds off Book VI, because of Claribell's and Bellamour's grace, hospitality, and "peace and loue entyre" (6.12.10). Moreover, Pastorella is found to be their lost daughter, and so the episode further implies reconciliation of pastoral and courtly values. We are thus presented with a higher standard of Courtesy and social conduct, in which the natural poise and simple grace of the pastoral world are combined with the culture, refinement, and resources of an exemplary court.⁶⁸ However, these are very general points, and the episode more significantly involves a full-scale Christian Platonist allegory about man's origin in and joyous restoration to divine Love and Beauty.

Although the details of the episode provide plenty of evidence for that,⁶⁹ for readers of Spenser the point should be fairly clear even from the basic facts that Pastorella, who figures forth the soul in one sense, is begotten by Bell-amour and Clari-bell,⁷⁰ and returns to them at last to dwell within Bel-gard: the place dedicated to beauty and where it endures. Man is likewise the child of Love and Beauty, as it were, in Spenser's Hymnes: Love created the world and man (HL 57-112; HHL 99-119), and the "wondrous Paterne" of creation was

"perfect Beautie" (HB 29-49). God makes man "most beautiful and fayre" (HHL 111); but man's soul has especial affinities with Beauty (HB 99-147), and that is indeed expressed by Pastorella's heavenly loveliness.⁷¹ Bel-gard is by definition the fortress that can guard beauty,⁷² so that it serves well as a symbol of heaven, insofar as beauty may be held to exist there in enduring perfection. "Belgard" also has the sense "lovely look," which implies that this place figures forth the intense experience itself of beautiful and loving attention.⁷³ In this way Belgard reflects the association of heaven with the beatific vision, or direct apprehension of God:

Faire is the heauen, where happy soules haue place,
In full enjoyment of felicitie,
Whence they doe still behold the glorious face
Of the diuine eternall Maiestie....

(HHB 78-81)

Pastorella's final reunion with Bell-amour and Clari-bell "in ioy" within Belgard (6.12.22) prefigures the soul's final attainment of that vision in union with God.

The name "Belgard" further implies that this place to which Pastorella is restored is the home of beauty, where desire for it is fulfilled. There, Bell-amour, or Love Platonistically conceived as desire for beauty, is united with Clari-bell herself "in...loue entyre" (6.12.10). Christian Platonist thinkers conceived of spiritual fulfillment as the satisfaction of man's desire for beauty that could only be found in God: "whose beauty everything desires, in whose possession everything is content; by whom our desire is kindled; and in whom the passion of lovers finds rest, not because it is spent,

but because it is satisfied" (Ficino 2.2; tr. Sears Jayne). Man's experience of heaven was thus described as joyous union with ultimate beauty:

Philo. For the supremely beautiful being our father, first beauty our mother, and the highest wisdom our native land whence we are sprung, our good and our happiness consist in returning to that bourn and in being gathered to our parents, rejoicing in sweet sight of and joyous union with them.

Sophia. God grant that we...are not cut off from such divine joy, but that we may be amongst the elect who attain to ultimate happiness and final beatitude.
(Ebreo 427; tr. F. Friedeberg-Seeley and Jean H. Barnes)

In the Belgard episode Spenser's standpoint and means of allegorical expression are very similar to the foregoing quotation. As Clari-bell and Bell-amour are Pastorella's parents, so Beauty and Love are man's spiritual progenitors, as it were. Pastorella is exiled from Belgard at birth (6.12.6-9), and this expresses the soul's loss of its heavenly "patrimony" in the world; her return to Belgard and reunion with her parents expresses the soul's ultimate joyful return to its divine heritage.⁷⁴ This allegory draws directly on the parable of the prodigal son, and probably also on philosophical writings such as Ebreo's, cited above.⁷⁵ In a general way, it reflects the biblical view of man in the world as an exile from his true, spiritual homeland of heaven.⁷⁶

Belgard itself symbolizes both heaven and the paradise within of a heavenly spiritual condition, and Spenser's use of a castle in this way is quite accountable. For instance, Castiglione 320-21 writes of heaven as "the high mansion place where the heavenly, amiable and right beauty dwelleth, which lyeth hidden in the innermost secrets of

God...: and there shall we find a most happy end for our desires...."⁷⁷ Spenser similarly figures forth heaven as a great house of beauty where desire for beauty is fulfilled. However, Belgard is a "Castle" (6.12.3), and the other world or a paradise within had long been symbolized by such an edifice.⁷⁸ Moreover, in the Elizabethan entertainment The Four Foster Children of Desire, there is a fortress of "Perfect Beauty."⁷⁹ The main point is topical; but there are metaphysical and theological overtones relevant to Spenser's allegory. That fortress is closely associated with divine Beauty and paradise; it cannot be conquered by man, we find, and so the fortress itself comes to symbolize the transcendence of Beauty. Thus Spenser's symbolic use of a castle in this episode is allegorically appropriate in various ways, and has many precedents.

However, Belgard as Spenser presents it aptly seems more a condition of being than a physically defined place. Rather than identifying any of its physical features, Spenser concentrates on depicting the grace, beauty, joy, and "loue entyre" within Bellamour's Belgard. Thus he draws tactfully on Christian Platonist metaphysics and biblical materials like the parable of the prodigal to express the quality of the heavenly state, instead of naively attempting to give it physical definition.

7.6 Coridon

This character is not simply Calidore's jealous rival for Pastorella's love, for his role has allegorical dimensions, though that has not been noticed before.⁸⁰ A clear textual hint establishes that, in this case, the name "Coridon" primarily means "I eat the heart,"

as in Lat. cor edo.⁸¹ Cor-ido-n, Spenser pointedly remarks, is "readie oft his owne hart to deuoure" (6.9.39; emphasis mine), and the comment typifies him in that way. He embodies a corrosive aspect of human nature especially linked with "gealousie" (6.9.39), since that passion was often said to eat the heart.⁸² However, Coridon is associated with qualities in general that debase love,⁸³ for he is also characterized by malice (6.9.38-43), cowardice (6.10.35), and envy (6.9.arg.), which was said to eat up man's substance like jealousy.⁸⁴ The competitive interaction between Calidore and Coridon allegorizes psychic endeavour to subdue malignant impulses implicated in love, and attain the "perfect loue" that culminates in ultimate "ioy and blisse" (6.9.45).

In portraying this inner conflict, Spenser's main expressive device is characterization of Calidore and Coridon as doubles who embody opposing potentials of man in regard to love. Coridon is a doppelgänger or dark shadow, as it were, of Calidore; and their interaction expresses how jealous, envious, or malicious impulses are deceptively bound up with the experience of love, so that those impulses can only be distinguished from love with difficulty.⁸⁵ Calidore and Coridon approach love in opposite ways: whereas Coridon lours and bites his lip, "Impatient of any paramoure," Calidore "on the other side did seeme so farre/ From malicing, or grudging" "That all he could, he graced" Coridon, "Ne euer shewed signe of rancour" (6.9.39; emphasis mine). However, they are portrayed as doubles, and that expresses the way that qualities radically different from love like Calidore's can still seem like and mingle with it.⁸⁶ Someone in the grip of jealousy, for example, may well confuse what he is experiencing with genuine love.

Various passages reflect Coridon's and Calidore's relationship as opposing doubles;⁸⁷ but perhaps the clearest example is one in which they imitatively compete for Pastorella's favour. Whatever Calidore "did her to aggrate," Coridon "Did strive to match with strong contention,/ And all his paines did closely emulate" (6.10.33; emphasis mine). They again "emulate" each other at 6.11.36: "Both" are "clad in shepherds weeds agreeably,/...with shepherds hookes..." (emphasis mine). We can now appreciate that the names of C-al-ido-re and C-or-ido-n are significantly homologous. That Coridon can indeed be "set...in" Calidore's own "place" (6.9.42) has allegorical significance: though greatly differing from love like Calidore's, what Coridon embodies can potentially supplant and seem to do duty for it.

If Calidore responded to Coridon in kind, with malice, envy, and jealousy, Calidore would conform to Coridon's side of human nature, as it were, because he would thus act just like Coridon. The way in which they are doubles expresses that potential for transference of identity within man. The challenge of Cor-ido-n can only be met by subduing all such tendencies, so as to behave in a contrary way.⁸⁸ Calidore constantly answers Coridon's malice with a "courtesie" that creates general "Good will and fauour" even among his "riuals," and "surely" establishes the basis "Of perfect loue" (6.9.45).⁸⁹

As well as treating the psychology and ethics of sexual love, the allegory of Coridon's and Calidore's rivalry deals with attaining "perfect loue" in the Christian sense of charity. In Spenser's view, the jealousy that Coridon displays is itself a perversion of "loue diuine" (3.11.1), that can "transfixe the soule with deathes eternall

dart" (3.10.59). Moreover, Pastorella, whose love is the object of the rivalry, is allegorically a cynosure of spirituality.⁹⁰ The spiritual implications of the facet of man that Coridon embodies are especially addressed by the tiger and Brigands episodes of Cantos Ten and Eleven. When Pastorella is endangered by the tiger (6.10.34-36) and then by the Brigands (6.10.39-6.11.51), Coridon's selfishness and mean-spirited pusillanimity contrast strikingly with Calidore's salvific love for Pastorella, which is often portrayed as Christ-like.⁹¹ Coridon's behaviour is contrary to the once widely known Pauline account of Christian charity, whereas Calidore's is not: love is bounteous, suffers long, and does not envy; it is not self-seeking, and endures all things (1 Cor. 13.4-8). Spenser repeatedly draws analogies between Coridon and the parabolic hireling shepherd who "careth not for the sheep" (John 10.12-13); the ecclesiastical consequences of Coridon's attitudes are thus satirically indicated.⁹² Coridon's unloving mean-spiritedness is even bound up with and promotes spiritual despair, we find, for when he falsely reports to Calidore that he has witnessed Pastorella's demise, his role is analogous to Trevisan's and Despair's in the Despair episode of Book I.⁹³

7.7 Crudor, Briana, Maleffort

These characters torment and victimize others until Calidore institutes reform; after Calidore's saving work is complete, generous and loving social harmony ensues (6.1.46-47). Although previous commentators have attributed little or no figurative significance to Crudor, Briana, and Maleffort,⁹⁴ the episode involves a theological allegory about the relevance of spiritual regeneration to the well-

being of society. Calidore explicitly conquers an exemplar of "sin," for example, in vanquishing Briana's agent, Maleffort (6.1.23).

Of course we may partly account for these characters as types of various social evils. Thus pride and rejection of love are exemplified in Crudor, who proudly responds to Briana's love by imposing a task that involves exploiting others (6.1.15). In Briana we may see distortions of character that such rejection can cause, along with social abuses like inhospitality and wrongful speech (6.1.24-32). Her seneschal, Maleffort, displays arrogance, cruelty, and impetuosity (6.1.16-23). Together, these characters typify exploitation and maltreatment of others; Spenser relates such social problems to deformation of love, because the bad behaviour of the whole group stems from Crudor's inappropriate response to Briana's love for him (6.1.15).

Beyond their simple moral meaning, these characters have complementary theological implications that make the many Christian features of the episode allegorically coherent. Crudor, Briana, and Maleffort are associated with a castle around which there is conflict, and there was a rich tradition of allegory concerning the state of the soul, that involved a castle expressive of human nature or the body, warfare representing psychomachia, and characters who embodied vices, virtues, faculties, and other aspects of the self.⁹⁵ Spenser often draws on this tradition in The Faerie Queene, most markedly in the Alma episode of Book II, and does so again in this episode.

In general, Briana is a travesty of gracious, well-tempered Alma. Whereas Alma is a projection of the virtuous rational soul or soul itself,⁹⁶ Briana bodies forth the soul in its unregenerate state, up

to the point of her reform (6.1.45). Spenser bases the allegory on the conventional trope whereby the soul is chatelaine of man's bodily castle, as with Alma (2.11.2). When we meet Briana as Calidore enters her castle, Spenser's diction subtly reveals her meaning:

into the hall he came,
Where of the Lady selfe in sad dismay
He was ymett, who with vncomely shame
Gan him salute, and fowle vpbraid with faulty blame.
(6.1.24; emphasis mine)

Literally, "selfe" means "herself,"⁹⁷ but plays allegorically on the sense "inner self";⁹⁸ a comparable Spenserian usage is "my selfe, my inward selfe I meane" (Am. 45). The whole expression "the Lady selfe" alludes to Briana's allegorical identity as the soul, which was often denominated "the lady."⁹⁹

The contexts in which we meet Briana (6.1.23-28) and Alma (2.9.17-20) are broadly analogous, in a way indicating that Briana's significance indeed travesties Alma's. Briana's castle is symbolically cephalic like Alma's,¹⁰⁰ and we meet both characters as they accord a reception to visitors. But the receptions contrast starkly. Whereas Alma is "full of grace and goodly modestee, / That euen heauen reioyced her sweete face to see" (2.9.18), her travesty Briana nastily explodes in specious vituperation (6.1.24-28).

Furthermore, the garment associated with Briana amounts to a travesty of Alma's "robe of lilly white" (2.9.19). That was a well-known biblical symbol of spotless spiritual purity. Wilson explains that such a garment signifies "Christ with his perfect righteousness imputed, which as a...long white Robe, doth hide the spiritual naked-

ness, and decketh or adorns the Soul with spiritual beauty." It is indeed "that wedding Garment spoken of" in the parable of the marriage.¹⁰¹ According to the parable, the man without the "wedding garment," for which the Geneva gloss is "pure affection and upright conscience, which proceeded of faith," is to be cast out "into utter darkness" (Matt. 22.2-14). Wilson similarly explains that the "white robes" worn by those in heaven (Rev. 7.13) signify "the holiness, purity, and innocency of Christ, put upon the elect by faith."¹⁰² Now Briana has dedicated herself to creating a garment that is a testament to perversion of love by pride. On account of his "high disdain/ And proud despight," Briana's beloved Crudor will not requite her love "Vntill a Mantle she for him doe fynd,/ With beards of Knights and locks of Ladies lynd" (6.1.15). Hence this garment is a grotesque wedding garment of sorts, and it is an attribute of spiritual degeneracy that symbolically travesties the decorous robe of spiritual marriage associated with the regenerate soul. The garment symbolism of the morality play Wisdom is quite comparable, for the soul is arrayed in glorious white when pure, like Alma, but in a "horrible mantle" when corrupt, much like the Briana ménage.¹⁰³

For orthodox Protestants, the soul was so obdurate in its unregeneracy that, as Spenser goes so far as to say, "If any strength we haue, it is to ill,/ But all the good is Gods, both power and eke will" (1.10.1).¹⁰⁴ This theological assumption is reflected by Briana's personality and name, which relates to *βραω*, "to be strong and mighty."¹⁰⁵ That meaning befits her great pride (6.1.14) and the way in which she fortifies herself to exploit others (6.1.13-15); however, these characteristics

and her name are themselves expressions of the hardened, overweening condition of the unregenerate soul.

Spenser gives further development to this theological point by supplementing Briana with the character Maleffort, who embodies the "wicked will" (6.1.15) of the soul in its fallen state. That he is Briana's "Seneschall" befits the allegory (6.1.15), for he is thus the superintendent of Briana's dependents and responsible for running her holdings,¹⁰⁶ just as the will was considered the executory faculty of the soul.¹⁰⁷ Part of orthodox Protestant doctrine about the soul's commitment to unregeneracy was that the will itself is deeply implicated in sin, so that God "effaces" or "extinguishes" it to effect regeneration, which is wrought by grace.¹⁰⁸ In keeping with this Protestant emphasis, Spenser presents us with forceful Maleffort as an embodiment of the corrupt will in this allegory of spiritual reform, and kills him off (6.1.23) prior to depicting Briana's change of heart (6.1.45).

Crudor, to whom Briana is committed, is a projection of refractory human nature as it is implicated in the effects of the Fall. His rejection of Briana because of his vast pride and despite (6.1.15) thus constitutes a sharp, theologically significant irony: the unregenerate soul, Spenser indicates, is bound up with an incapacity for love rightly conceived, so that man must thus be divided by deep contradictions and frustrations within himself. Augustine's view that the Old Man is characterized by self-hatred, for example, is comparable to what the split in affections between Briana and Crudor allegorically implies.¹⁰⁹

Crudor's name has been taken to refer to crudus (Lat.) in the senses "cruel" and "undeveloped," so that it registers moral comment on Crudor's behaviour and holds out the possibility of reform. But, while that interpretation is relevant, it is not sufficiently illuminating to be satisfactory, and does not account for the correspondence between the names Cru-dor and Cali-dore. The more important and revealing sense of "Crudor" relates to *κρεο-δωρον*, or "gift of the flesh"; this meaning indicates the character's allegorical relation to fleshliness and the Old Man, as does the symbolism associated with him.¹¹⁰ His name, which we may interpret as "cruel gift of the flesh," is thus a macaronic play on words that sets the character in ironic opposition to Calidore, whose name means "beauty-gift" and "spirited," as we have seen.

The allegory of Calidore's struggle with Crudor, who acts as Briana's representative against Calidore (6.1.31-33), is based on the biblical trope of the warfare between spirit and flesh. The meaning is quite similar to that of Donne's sonnet "Batter my heart," in which the soul is to be reformed not through its own capacities, but through some form of powerfully compelling divine intervention. Crudor is finally defeated, pledges reform upon the "crosse," and is reconciled with Briana (6.1.43-44). Allegorically, the pledge implies Christian conversion, and the reconciliation an establishment of spiritual wholeness within man. Briana is "wondrously...chaung'd, from that she was afore" (6.2.46), expressing spiritual regeneration of the soul; Crudor's complementary change implies activation of man's potential for love and good. Calidore himself acts as an agent of grace and type of Christ.¹¹¹

This allegory of spiritual reform has a social application, because Briana and Crudor are shown to be responsible for social evils, but become exceedingly generous and hospitable through Calidore's intervention (6.1.46-47). Thus the Knight of Courtesy's introductory adventure explores the broad, theologically informed commission of Courtesy by way of allegory: the virtue, we find, is concerned with both social and spiritual modes of reform, and these applications of Courtesy are interdependent.

7.8 Meliboe

Whether this character is good or bad has been the subject of considerable critical controversy in recent years; but careful reading of the text makes his positive significance for Courtesy quite self-evident.¹¹² He is temperate to an exemplary degree (6.9.17-22), and rejects worldly wealth in favour of the "mynd" and "wisedome," which he finds the "most riches" (6.9.29-33). It is appropriate, then, that he is presented as a venerable and authoritative sage in the sixteenth-century manner: a "good old aged syre" with "siluer" "beard and hed" (6.9.13), much like Contemplation himself (1.10.46-48). However, while exalted Contemplation dwells on the summits alone, lowly Meliboe lives pastorally amidst the flocks, and this expressive contrast is reminiscent of the contrasting viewpoints and imagery of Spenser's "July" eclogue. In short, Meliboe is remarkable not only for the wisdom that he treasures but also for simplicity, "great kindnesse" (6.9.18), humility (6.9.25,35), and benevolent care for others (6.9.13-17).

The name "Meliboe" itself associates this character with responsible nurture. "Meliboeus" was a typical shepherd's name in the

pastoral repertoire, and that makes Meliboe a type of ^{the} shepherd, or of pastoral care, in a sense. Indeed, the Servian etymology, which was widely reported in influential sixteenth-century writings, is *μελω*, "care for," and *βους*, "cow," plural *βοες*, "cattle."¹¹³ This was interpreted in a general way, much as "cattle" in English applied to livestock generally, including sheep,¹¹⁴ so that the name referred to appropriate handling of pastoral responsibilities. Thus "Meliboeus" was used encomiastically by Thomas Watson, for example, as a pastoral name for Walsingham, implying that he took good care of his countrymen. Spenser uses the name in exactly this favourable connection in The Ruines of Time (436-41). The way that Spenser introduces this character strongly evokes the Servian meaning of his name. Meliboe appears at dusk, as a benevolent patriarch who calls the flocks, other shepherds, Pastorella, and Calidore home, protecting them from night and its potential dangers (6.9.13-16). This implies figuratively that Meliboe embodies the care that his charges require.

Accordingly, Meliboe is an active or socially engaged character, to some extent, as well as a contemplative, in a broad sense, who treasures "wisdom" (6.9.30). He has "nursed" Pastorella "well" from infancy (6.9.14), has a vigilant concern for the welfare of others (6.9.13-16), and makes social life the expression of his values (6.9.16-18, 33), which he endeavours to impart to others (6.9.20-25, 29-33). Meliboe's socially oriented version of the contemplative life is apt for the Legend of Courtesy as Contemplation's absolute version is not, because Courtesy must be a more socially involved virtue than Holiness itself. In the allegory of the pastoral cantos, Meliboe is

to be understood as a type of good nurture for the mind and spirit, just as he acts as Calidore's mentor and nurtures Pastorella, who bodies forth the soul in one sense.¹¹⁵ He may also be considered a projection of introspective, benevolent, humble, and abstemious qualities and attitudes with which the Knight of Courtesy must be thoroughly acquainted.

Meliboe's moral virtues like humility are obviously relevant to the quest of Courtesy. Moreover, Spenser's Courtesy requires harmonization of the active and contemplative lives as they were broadly defined by contemporary Christian humanist writers;¹¹⁶ and Sir Calidore can learn much about the latter kind of life from abstemious Meliboe, who values "wisdom" most (6.9.30). Meliboe's philosophy, derived from prestigious writers such as Boethius, constitutes a central part of Spenser's conception of Courtesy. Critics rightly agree that Fortune is a main concern of Book VI,¹¹⁷ and it is Meliboe who discusses how man should deal with Fortune. Indeed, if the Hermit is the psychologist of Courtesy (6.6.6-15), Meliboe is its philosopher. His views are best understood by Fowler² 223-24, who explains that Meliboe's discourses, propounding a "Boethian stoicism," treat "the power of mind to conquer unfortunate circumstances...." Rightly conceived, then, "man's fortune is a gift of grace" that he is to appreciate as "an inner reality, 'in his brest,' independent of the conventional external criteria of what makes 'good' and 'bad' fortune." Thus cultivating a paradise within, man can "fortunize" his life with the "riches" of "wisdom," inwardly transcending the vagaries of Fortune (6.9.29-30).¹¹⁸ In Spenser's view, man must endeavour to draw on what

is best within himself to be truly courteous. Hence courtesy depends on readiness to transcend trying circumstances so as to remain in intimate contact with sources of virtue within;¹¹⁹ and Meliboe's values and counsel significantly assist the quest of Courtesy amidst the "stormes of fortune" (6.9.31).

Still, Meliboe's relation to Calidore's quest is somewhat paradoxical, though not as acutely so as Contemplation's to Redcross' (1.10.61-64). As Fowler² 224 indicates, Meliboe is an essential influence but not a complete model for the Knight of Courtesy, whose life must be active to a much greater extent, and who must bring pastoral virtues into society at large. Meliboe is thus to Calidore as Caelia and Contemplation are to Redcross, or Alma to Guyon. Meliboe's cottage, where Calidore lives a "long while" (6.9.34), is another of Spenser's houses of learning and regeneration in which a hero undergoes experiences that contribute crucially to the perfecting of his virtue. But Meliboe's way of life, wholly fitting for a shepherd whose name even implies pastoral care, would not be a fit permanent commitment for Sir Calidore. Significantly, Meliboe's own position in this respect is that a knight should fulfill his chivalric duties (6.9.29). So, if Calidore's temporary withdrawal from his quest is in any way blameworthy, the blame cannot be attached to Meliboe, despite some commentators. We may as well censure Pastorella, "the flower of courtesy" as some have called her, and certainly a major attraction of the pastoral world for Calidore, as Meliboe, in whose care she has blossomed.

That Meliboe's role has allegorical meaning of the kind we have

found is quite accountable, in view of the contemplative and religious aspects of Renaissance pastoral. As in Sidney's Lady of May, pastoral life was a metaphor for that of the contemplative, since its peace, freedom, and repose were considered conducive to reflection.¹²⁰ Moreover, it was a classical and humanist commonplace that a retired life close to nature like Meliboe's is best for introspection.¹²¹ In literature, shepherds themselves commonly represented poets, thinkers, and churchmen, who are contemplatives, broadly speaking, in different ways.¹²²

7.9 Melissa

Pastorella's devoted nurse is responsible for introducing Pastorella to the circumstances in which she is "fostred" (6.12.6), for attending Pastorella at Belgard (6.12.14), and for discovering her true identity (6.12.15-16). As we have seen, the Belgard episode deals allegorically with spiritual apotheosis,¹²³ and Melissa is a projection of nurture involved in that.

Her name, meaning "bee" or "honey,"¹²⁴ is appropriate to her meaning. Mythologically, a woman of this name, or nymphs named Melissae, or bees themselves reared infant Jove on honey. Hence "Melissa" implies fostering of a divine nature. Various men thought preternaturally wise, such as Virgil and Plato, were analogously said to have been nurtured by bees with honey; it was considered a celestial dew that bees gathered from the air, and hence a heavenly nourishment.¹²⁵ That infant Pastorella's nurse is named "Melissa" is thus an allusively pointed gesture indicative of the Belgard allegory.

When Pastorella is exiled, she is first "Bedeaw'd" with tears by

Melissa (6.12.7-8), who again "dewly" attends her when Pastorella returns to Belgard (6.12.14). In this episode "dew" and "due" are elements of a thematic lexical group relating to fullness of time and divine grace, which was familiarly symbolized by dew.¹²⁶ Melissa is linked with spiritual nurture in this way also. We may further compare the way in which Melissa hovers attentively around Pastorella's rose-like mark (6.12.7-8,15,18) with the emblematic association of a rose tended by bees with good cultivation of the soul.¹²⁷ The bee itself was a symbol of immortality and resurrection.¹²⁸

While being Pastorella's nurse, Melissa is furthermore Claribell's "handmaid" (6.12.6,14), or personal attendant. Figurative usage of "handmaid" was "common"¹²⁹ and, in that sense, Melissa is Claribell's subordinate character who further expresses Claribell's nature or activity. Allegorically, then, the spiritual nurture for which Melissa is the vehicle proceeds from or is allied with Beauty, which Spenser writes of elsewhere as the perfect pattern of all good things.¹³⁰ Likewise, it is the ultimately beautiful Graces (6.10.14-15) who bestow "all...gifts" and "teach vs" (6.10.23).

7.10 Pastorella

- Show me, o thou, whom my soul loveth, where thou feedest, where thou liest at noon....
- If thou know not, ô thou the fairest among women, get thee forth by the steps of the flock, and feed thy kids by the tents of the shepherds.

(Song Sol. 1.6-7)

Most previous critics have assumed that Pastorella does not have more than literal and moral significance.¹³¹ That assumption usually seems based on a false concept of Renaissance pastoral as

a simply low and naturalistic genre. Spenser maintains that The Faerie Queene is "a continued Allegory" (LR), and pastoral itself was considered a most allegorically eligible genre that could deal with high, vatic matters as well as lowly or rustic ones.¹³² Spenser explicitly states that Pastorella seems "a heavenly wight" or "soueraine goddess," and she is described in much the same manner as Una (6.9.7-12). Though such features of Pastorella's story have not been taken seriously by previous commentators, a generic expectation of pastoral was that religious matters would be allegorically treated. The genre was partly a devotional medium, and its imagery and vocabulary were deeply imbued with ecclesiastical and biblical associations.¹³³

Characters like Pastorella had long been used for expressive purposes in pastoral. In Petrarch's eclogues, Laura is a symbolically inspirational figure. In Boccaccio's fourteenth eclogue, a shepherd is visited by Olympia, his deceased daughter Violante in a transfigured state; and he thus learns about the nature of heaven itself. Mantovano's seventh eclogue describes the shepherd Pollux's visitation by a beautiful nymph who advises him about holy living; and in the next eclogue, "Religio," we are told that she is the Blessed Virgin. Sidney's shepherdess Urania is a symbolic figure relating to heavenly beauty, knowledge, and love; and she transforms the lives and minds of the shepherds Strephon and Klaius.¹³⁴ Though more examples could be adduced, it should be clear enough that, in Renaissance pastoral, a character like Pastorella is potentially a symbolic and revelatory figure through whom some attainment of higher awareness or spirituality is expressed.

There are many textual indications that Pastorella has such significance, and that the pastoral cantos of Book VI have a partly religious tenor. Her story contains numerous biblical allusions; there are even several to the parable of the good shepherd that certainly establish the presence of theological allegory.¹³⁵ Moreover, Pastorella herself is very much a numinous figure. She is "Like a sweet Angell" (6.11.21), or "some miracle of heauenly hew" (6.9.8), or "some heauenly wight," or "soueraigne goddesse" (6.9.9) and associated with the harrowing of hell (6.11.43) and resurrection from the dead (6.11.43-50; 6.12.16-21). She is thus a more emphatically transcendent character than Mantovano's Blessed Virgin. When Pollux has his vision of Mary, he sees an unidentified "Virgin crowned with Garland," whose "face,...eyes, and habit" are "Nymphlike."¹³⁶ Pastorella is introduced in an analogous manner, but explicitly described as a "miracle" (6.9.7-9). Imagery of light gathers around her, as Tonkin¹²⁵ observes: she is, for instance, "like a Diamond of rich regard" "With starrie beames about her shining bright" (6.11.13), and her inner light radiates "litle beames, like starres" (6.11.21).

There are also iconographical indications that Pastorella is not simply a literal shepherdess, but rather a shepherdess in whom "heauenly" (6.9.8-9) things are shadowed forth. She is honorifically introduced as the elevated centre of a circle, which symbolized sovereignty, transcendence, perfection, and man's spiritual aptitudes; the relation of a circle to its centre was often used to describe that of man to his soul.¹³⁷ Pastorella dresses in green (6.9.7): the colour of nature, youthful vitality, regeneration, and immortality,

that is associated with Una at 1.12.8. As a beautiful pastoral maiden crowned with a garland, she is comparable to Mantovano's Blessed Virgin and Boccaccio's Olympia. Pastorella's "crowne/ Of sundry flowres, with silken ribbands tyde" (6.9.7) corresponds to the corona lemniscata, which signified great victory and especial honour, so that it is appropriate to her high significance.¹³⁸ In positive use, a garland commonly symbolized honoured virtue, and these "sundry flowres" may well signify endowment with varied graces and virtues.¹³⁹ This "crowne" of Pastorella probably prefigures the Christian crown of glory, which was a figurative meaning of "crowne."¹⁴⁰ She is associated with stars, which were an attribute of the soul and familiarly symbolized immortality and transcendence,¹⁴¹ and Spenser applies the Veritas Derelicta and Veritas Filia Temporis iconographical themes to Pastorella, as to Una and Serena.¹⁴²

That Pastorella is the focus of love and aspiration for Meliboe's godly shepherds (6.9.6-9) and the object of perverse or abusive desires amongst the thieves (6.10.39-6.11.24) thus has allegorical significance. The ecclesiastical associations of pastoral imagery are evoked by Spenser's allusions to the parable of the good shepherd and other details; in this way, the benevolent shepherds are expressions of clerical and religious legitimacy, and the sheep-stealers who torment Pastorella embody the antitheses of that.¹⁴³ Pastorella herself is allegorically an epitome of spiritual value, summing up all that may be esteemed or threatened in that regard.

This allegorical role of Pastorella especially pertains to the Church, the soul, and God's image within man;¹⁴⁴ and these are

complementary meanings. The pastoral cantos of Book VI are ecclesiastically oriented to a considerable extent, as we have seen; since Pastorella is the centre of attention or embodied distillation of this pastoral, the Church itself is symbolically comprised in her. Pastorella's affinities with Una and iconographical relation to Truth are further indications of the ecclesiastical meaning she bears. However, the way that Pastorella figures forth the Church in Cantos Nine and Twelve particularly stresses idyllic beauty, simplicity, love, and delight; Pastorella is thus quite comparable to the bride in the Song of Solomon, as she was interpreted in Spenser's time. Pastorella's sufferings in Canto Eleven figure forth difficulties of the Church, like Una's in Book I and Serena's in the Savages episode: harm done to the Church is allegorically expressed by the Brigands' abuse of Pastorella.

The Church may be considered the generic form of the faithful soul, just as Solomon's spouse was commonly thought to embody both the soul and the Church at once.¹⁴⁵ The reference of Church-figures to the soul as well as the Church is a convention in religious poetry of Spenser's time.¹⁴⁶ The "soule" is pointedly mentioned in connection with Pastorella (6.11.22), and the stars with which she is associated are one of its iconographical attributes, as previously mentioned. Insofar as Pastorella is Meliboe's foster daughter whom marauders wound, she is analogous to Chaucer's Sophia, who is explicitly an embodiment of the soul in the Tale of Melibee.¹⁴⁷ The soul and immortality were currently fashionable literary and philosophical subjects, and allegories about "spiritual death," mortalist controversy,

the soul's implication in sin, and its entry into heaven are present in Pastorella's story.¹⁴⁸ The complementarity of her theological meanings is especially evident in the latter allegory, which pertains to the redeemed soul or redeemed souls generally, and thus to the Church.

That Pastorella also relates to the divine image further complements these other aspects of her allegorical role, because the soul itself was considered the seat of the image,¹⁴⁹ and the Church the vehicle for and expression of its restoration. The shepherds clearly regard Pastorella as their touchstone of value (6.9.8-9), and that reflects her symbolic relation to man's potential for virtue or, theologically, the remnants of God's image in him. Pastorella becomes such a criterion for Calidore too: in his endeavour to conform to her standards (6.9.35-38), "seeds/ Of perfect loue" are sown and, allegorically, they bring forth the spiritual "fruite of ioy and blisse" at last (6.9.45). Pastorella's final reception as the child of Love and Beauty at Belgard depends on the discovery there of the distinguishing mark of her origin, the rose indelibly imprinted upon her breast, and it is expressive of the divine image. The disclosure of the rose prefigures ultimate conformation to the image, which may similarly be considered the distinctive yet obscured mark of man's nativity in "the sacred nursery/ Of vertue" (6.pr.3), as it were, that is to be unveiled or fully renewed in afterlife.¹⁵⁰

Though these significances that Pastorella bears are somewhat comparable to Una's, they are revealed in Pastorella under a very different aspect. Whereas Una is the talkative "Errant damozell"

(2.1.19), there is never any indication that Pastorella speaks. She is a reserved beauty, more acted upon than active; approachable in her simplicity, yet somewhat enigmatic on account of her mysterious origins (6.9.14), and her loveliness that compells "wonder" (6.9.7-12, 6.11.13). Pastorella is nurtured in the country, and partly exemplifies the humble country virtues; so the story of Calidore's and Pastorella's love and her return to Belgard morally implies reconciliation of country and court, and enrichment and regeneration of society. But, as Mallette 186-89 perceptively observes, the simple life in the pastoral cantos has spiritual besides social implications. Far from contradicting Pastorella's high meanings, her apparently low status and simple bucolic qualities complement them perfectly. From a Christian viewpoint, the highest spiritual exaltation follows from lowliness, as in Matthew 18.3-4. Meliboe's relatively pure and innocent community, which focuses on Pastorella, has many characteristics of the golden age. Her seclusion from the world there allegorically reflects the way in which man's "inner center of virtue" is hidden in his Edenic origins, as Spenser implies at 6.pr.3, and "deepe within the mynd" itself (6.pr.5) in a potential paradise within (Mallette 186-89).

The growth of Calidore's and Pastorella's love expresses recovery of that spiritual condition, which is closely associated with "perfect loue" and "ioyes of loue" that are like "heauen" (6.9.45; 6.11.1) in the pastoral cantos and Pastorella's reunion at Belgard. Her father is Bell-amour himself, and her name is a term of endearment: in Italian, pastorella is a diminutive meaning "pretty Shepherdess."¹⁵¹ Her name further suggests *πασα*, the feminine adjective meaning "all,

whole"; that befits Pastorella's allegorical meaning and importance, in much the same way as "Una" implies wholeness. Though it is clear that love is Pastorella's raison d'être, her identity is tactfully left something of a mystery. "Pastorella" is not her name that was conferred at her origin in recognition of her symbolic rose (6.12.18), but only the name by which she is presently to be known. Her true name remains the secret of Belgard, in keeping with the biblical tradition that "a new name" will be given "To him that overcometh" spiritually, "which no man knoweth saving he that receiveth it" (Rev. 2. 17).¹⁵²

TITLE AND PROEM

Title

BOOKE: indicative of epic in the Renaissance, as the conventional unit of division for that genre. FAERIE: archaistic form from Old French, apparently introduced by S. into English; usually trisyllabic in FQ, as in 6.pr.1. See further Introd. 5, "Language and Style." LEGEND OF...COVRTESIE: cp. S's statement of purpose reported by Bryskett 22-23 (quoted in Introd. 2, "Courtesy"). LEGEND: story, history (OED sb.3); but playing on "story of a Saint's life" (OED sb.1), as Drayton first explained. "The Argument of his Books being of a kind of sacred Nature," "...that excellent Master, knowing the weight and use of Words, did completely answer the Decorum of a LEGEND [i.e., Saint's life] in the quality of his Matter, and meant to give it a kind of Consecration in the Title" (Spenser Allusions 153). Drayton, unlike most subsequent commentators, takes it for granted that the books in general have a strong theological orientation. S.: an abbreviation for "Saint," yet also for "Sir" (OED s.v. "S" 4a). Both senses are relevant, because Sir Calidore often acts in a Christ-like manner, as at 6.11.41-51. This honorific, applied only to Calidore in FQ, reflects the full dimensions of S.'s Courtesy: a social virtue of human affairs that yet has spiritual significance. Cp. Redcross as "Saint," 2.1.32.

Proem**Stanza 1**

S. portrays creation of the poem as a journey or quest of epic

dimensions. Despite his avowal of some weariness here, this is primarily an optimistic rededication to poetic labours. A whole new world of the poetic imagination has now been realized, S. declares; despite the great effort involved, the result leaves him nigh rausht with delight, and increasingly sustains and inspires further efforts.

3. wyde: relating to a great number of persons and subjects, figuratively (OED adj. I 4).

4. sprinckled: diversified; OED v.¹ 2b.

5. Cp. Mount Acidale: "all that euer was by natures skill/ Deuized to worke delight, was gathered there...", 6.10.5. eare or eye: considered the spiritual senses, through which the mind could be enlightened. See 6.9.26n.

6. Cp. the furor poeticus, on which see 6.pr.2.6n, "goodly fury."

7. tedious trauell: playing on "travail." This reflects conventions of self-deprecation (see, e.g., Curtius 83-85); but the main point of the stanza is that the results of S.'s trauell wonderfully justify it.

8-9. Possibly referring to effects of advancing age. But Book VI is S.'s best work, as Hamilton.

Stanza 2

"The invocation of the Muse hardly seems to be a convention in Spenser. We feel that his poetry really has tapped sources not easily accessible to discursive thought" (Lewis 358). The Muses' identities and meaning in FQ are highly controversial; but they are certainly a mythopoeic means of referring to numinous inspiration of divine origin here. See Courtland D. Baker, "Certain Religious Elements in the English Doctrine of the Inspired Poet," ELH, 6 (1939), 300-23.

1. secret: inward, inmost; and "beyond unaided human intelligence" (OED adj. A 1f, 1g). comfort: "also support, invigoration" (Hamilton).

2. imps: offspring, children (OED sb. 3); possibly playing on the verbal sense of engrafting feathers to increase powers of flight. Cp. HHB 134-35: "gathering plumes of perfect speculation,/ To impe the wings of thy high flying mind...." Parnasso: an Italianate Parnassus, implying that Italian literature is seminal for S.'s work, or for contemporary writing.

3-4. learnings treasures,/...farre excell: cp. Meliboe's doctrine, 6.9.29-30.

5. mortall: emphasizing human limitations over against the Muses' transcendent powers. well: pour like a stream (OED v. ¹ 8b; figurative), as at 2.10.26. Hamilton's gloss "cause to well up" is his own inference. Wells and flowing water were conventionally symbolic of divine grace, as befits this context.

6. goodly fury: "celestial inspiration," which S. extensively dealt with in his lost treatise The English Poet ("E.K.," argument, SC, Oct.). For a c16 English account, see Richard Wills, De Re Poetica, ed., tr. A.D.S. Fowler (Oxford: Luttrell Society, 1953). infuse: as was said of God's work in imparting grace to man (OED v. 2), which is the figurative subject of this stanza.

7-8. Guyde.../...waies: verbal correspondence with 6.pr.1.1 indicates that S.'s success (6.pr.1) is to be attributed to the Muses' infusions of secret comfort and heauenly pleasures. where neuer foote did vse: as in the topos of the exordium, "I bring things never said

before"; see Curtius 85-86. foote: playing on the prosodic sense, as with footing. the Muse: synechdochic for "Muses"; they are invoked in general, contextually.

Stanza 3

Through a combination of the tropes allegoria and enigma, S. expresses the origins, nature, and nurture of virtue, drawing upon the "flowers of virtue" tradition, in which the virtuous soul was conceived as a vase or garden (see, e.g., Castiglione 273; Wind 268-69, nl; and Tuve 22-24, 108-12). For similarly figurative passages in FQ, see 3.5.52 and 4.8.32-33. Contrast the Beast's origin and nurture, 6.1.8.

1. nourser: plot where plants are raised until ready for transplantation, or collection of them; OED sb. 4.

3. bowre: poetic term for an idealized abode (OED sb.¹ 1b), implying an arbour (OED sb.¹ 3) in this horticultural context. It is an inviolate sanctuary corresponding to heaven or God's mind (cp. 3.5.52), and also to vestiges of God's image present within man. Angels dwell in "siluer bowres," 2.8.2; siluer implies clarity, tested purity, and enlightening illumination; cp. Ps. 12.6, 6.7.19, and 6.10.7.

5-7. Ever since elements of virtue were brought from heaven and instilled in man at his origin, allegorically; earth is a metonym for human nature or the flesh, which was commonly identified with earth (e.g., OED sb.¹ IV 13c). "Adam" was understood to mean "red earth," and man was thought created from earth. Repetition of at first emphasizes the etiological character of this passage. paine: care

and trouble. Planted: playing on the figurative sense "introduce an idea or sentiment in the mind"; OED v. I 5a. The passage expresses the origin of virtue in human consciousness. bounty soueraine: "perfect goodness"; secondarily, "munificence, liberality" (MED s.v. "bounte" 1a, 3a).

8-9. Drawing on the myth of the golden age, as at 2.7.16 and 4.8.30, according to which there was an extended period when virtue flourished in man.

Stanza 4

1. flowre; 2. bloosme of...courtesie; 3. lowly stalke; 4. brancheth forth; 5. spreds it selfe: modelled on the lowly violet plant, which has multiple branches; several common British species propagate or spread partly by means of branching runners or scions. Humility is a most important part of S.'s Courtesy (see Introd. 2.2, "Spenser's Courtesy"), and the violet symbolized humility, because its bloosme grows on a lowly stalke (see, e.g., Pierre Bersuire, Reductorium Morale, in Opera Omnia (Mainz, 1609), I, 12.188, "De Viola"). On the violet as a pre-eminently fair flower and stimulus to virtue, see John Gerard, The Herball, The English Experience, No. 660B (London, 1597; facsim. rpt. Amsterdam: Theatrum Orbis, 1974), II, 698-99. Cp. the rose as flower of Chastity, 3.5.51-52. comely: agreeable; and "seemly, decorous" (OED adj. 2,3). lowly: figuratively associating Courtesy with being humble in attitude and conduct (OED adj. 1). bowre: lodge, shelter; OED v. 2. braue: splendid; and possibly "intrepid." nobilitie: excellence, value; and "nobleness of character or mind" (OED sb. 1,1b). through: throughout, everywhere in;

also "by means of." ciuiltie: civilization as opposed to barbarity; involving concepts of culture and civilized behaviour (cp. OED sb. II 10,11,12).

6. Of which: referring to them all (4.1), the flowers of the virtues, as repetition of the phrase them all makes clear, 4.8. Lines 6-9 thus explain that all the virtues as known in the present age are mere shadows of their golden or Edenic state. Cp. 2.7.16, and 4.8.30-33.

7. plaine: guileless, open; and "simple in habits."

8. esteeme: consider, think.

9. carry: display; OED v. II 28. colours: literally appropriate to the floral vehicle; the figurative implication is "disguises" or "falsifications" (via OED sb. I 2d). misdeeme: form a wrong judgement of; or "have a wrong opinion of."

Stanza 5

1. triall: testing, putting to the proof (OED sb.¹ 2); not "suggesting legal examination," pace Hamilton, because Courtesy is not contextually on such trial.

4-7. What currently passes for Courtesy caters to those for whom nothing appears perfect except reflections of themselves: what they would see in a glas or mirror. The glasse that can make bras look like gold is a mirror designed to present the beholder a flattering image; such mirrors were actually in use. False courtesy, like one of these pleasingly distorted mirrors, is Fashion'd to please, delusory, and bound up with flattery, pride, and vanity, with which mirrors in a bad sense were familiarly associated. On mirrors in

these connections, see Herbert Grabes, The Mutable Glass, tr. Gordon Collier (Cambridge: Cambridge Univ. Press, 1982), 71, 104-05, 156-58. them, that pas: i.e., mortal men; associating false courtesy with transient, temporal values. Cp. 1 Cor. 13.12: "now we see through a glass [i.e., window] darkly...." pas: die, pass away (OED v. A IV 11b); Hamilton's gloss "go by without attending" (extrapolated from OED v. A V 12) is perhaps an ironic implication. glasse: punning on "gloss" in the sense "deceptive appearance"; OED sb.² 1b. gay: brilliant, showy.

8-9. Hence true curtesie is not a matter of outward shows, like false courtesy, but is rather to be defynd by the standard of vertues seat, deepe within. This assumption underlies S.'s whole exposition of Courtesy, as explained in Introd. 2, "Courtesy."

Stanza 6

To a large extent, S. addresses Elizabeth here in the sense in which her role made her a symbol of right rule and appropriate social order instituted by God, and reflecting His nature somewhat. Put another way, this is Elizabeth insofar as she partakes of Gloriana or, for that matter, the Sapience of Spenser's Hymnes: in seeking inspiration from Elizabeth, S. looks through and beyond her to divine glory and the godhead. Just so, in other proems Elizabeth is invoked as "Mirroure of grace and Maiestie diuine" (1.pr.4), and "Prince of peace from heauen blest," 4.pr.4. As in, e.g., Castiglione 276, a good prince was considered an "image of God"; see further Ernst H. Kantorowicz, The King's Two Bodies (Princeton: Princeton Univ. Press, 1957). On Gloriana, see 6.10.28n, and 28.1-2n.

1-4. S.'s desire for a patterne according to which he may rightly create is motivated by the Platonistic literary doctrine that, as Sidney explains, the true poet is a distant counterpart of God, and brings forth his creation like God, according to a perfected Idea. Cp. HB 29-33: when "this worlds great workmaister did cast/ To make all things," he had "A goodly Paterne to whose perfect mould,/ He fashioned them..." (emphasis mine). Hence the poet, creating another nature according to an ideal, may give man genuine insight into the divine order or prelapsarian nature of things (Defence, in Prose 78-79). However, though S. aims to reveal Courtesy as it was when divinely created (6.pr.3-5), he humbly attributes his Idea or patterne of creation to Elizabeth as she can be conceived at best, and thus to God (6.pr.6n); not to himself. praise: praiseworthiness, value; OED sb. 3. Lady: a mark of especial respect, as prefix to a title; OED sb. I 6c.

5-6. In whose pure mynde.../It shoves: partly because man's mynde contains vestiges of God's image, in the orthodox view. pure...mirroure: a true means of insight, contrasting with the false mirror, 6.pr.5. This relates to traditions of the soul, mind, or an exemplary woman being a mirror in which the divine is reflected and revealed, on which see Graces 78-81, 88-89, 121. Cp. 2 Cor. 3.18: "we all behold as in a mirror the glory of the Lord..., and are changed into the same image...." sheene: beautiful; and "resplendent" (OED adj. 1c, 2).

6-7. Cp. the Graces' and "heavenly" Gloriana's dazzling brilliance, 6.10.4.

8. an higher name: i.e., a yet higher appellation (OED sb. I 1); or perhaps "repute, fame" (OED sb. II 7).

9. name: person, general character; via OED sb. II 4a.

Stanza 7

"This giving-receiving-returning is...a traditional gloss on the nature of grace as well as its exemplar, the Three Graces" (Gerald Snare, "The Poetics of Vision," RenP, (1974), 3).

4-5. Not referring to Eccles. 1.7; despite some critics. There, circulation of water denotes that "all is vanity." The idea here is totally different, as is S.'s wording: this circulation is beneficial for all, because the Ocean gives to the rivers, which are its tributaries in return, augmenting it. Cp. Nowell 204 on God as a "fountain" from which "water-courses" of benefits issue, with "glory" returning.

6-9. Cp. C.S. Lewis, Studies in Medieval and Renaissance Literature, comp. Walter Hooper (Cambridge: Cambridge Univ. Press, 1966), 145: "every earthly court was an imitation, however imperfect, of the Divine Court. Its splendour and order had a poetic, religious, and metaphysical appeal...."

CANTO ONE

The canto, as a division of a long poem, was S.'s introduction from Italian literature into English. Generically, the innovative partition of FQ into both books and cantos indicates mixture of epic, conventionally divided into books, with romantic epic or romance (Fowler⁵ 95). Contrast S.'s bold literary innovation with, e.g., Drayton's concern to justify his use of cantos by citing Spenser as the English precedent (Spenser Allusions 93). Cant.: the standard abbreviation in FQ after Canto One of Book I, yet serving no practical purpose. It seems unprecedented in this application, and so it might well be S.'s invention. In any case, Cant. has special significance in FQ. It plays on "canticle" or Ital. cantico ("hymn"); and on "Cant.," the standard c16 abbreviation for the Song of Solomon. This becomes explicit at 4.5.46: "The end whereof and daungerous euent/ Shall for another canticle be spared." Cp. Colin's songs of Eliza as "heauenly hymnes," Daph. 230. Like the word "Legend" in this poem's title, Cant. seems another means of consecrating the poem, as Drayton puts it. That is in keeping with the aims and impulses of the divine poetry movement, in which S. was a leading figure.

Argument

To S.'s c16 readers, the verse form would not only have appeared to be ballad metre, but also that of the metrical psalms versified in this manner by Sternhold and Hopkins, and popularly sung in church as hymns (see H. Davies 385-91). The workmanlike quality of arguments in FQ may well be a rather arch homage to those versifiers' humble

efforts. As with the abbreviation "Cant." discussed above, S.'s arguments thus give the poem a subtle "consecration."

1. saues: the theological sense "deliuers from sin, evil" (OED v. I 2) is allegorically relevant.

2. vylde: vilely. Though not recognized by OED, this adverbial form was probably in use; "vild" was an "extremely common" adjective in S.'s time (OED), and gave rise to the adverb "vildly."

3. vanquish: overcome by spiritual power (OED v. 1b; figurative), in relation to the allegory.

Stanza 1

1-6. Emphasizing the importance of Courtesy as a virtue essential for the proper court, and fundamental for social life in general.

manners: involving "moral character" (OED sb.¹ 4a), as goodly implies.

ciuill conuersation: civilized or well-ordered social intercourse or behaviour (OED sb. 2, 6); not alluding to Guazzo's Civile Conversation,

pace Roche and Tonkin 169, because this expression was very common.

See further Lievsay 34-39.

7-9. S. locates his standard or paragon of Courtesy at Gloriana's court, which is an extrapolation of Elizabeth's court into a kind of golden world or higher vision of nature as it should be. Along with

Gloriana herself, it is Spenser's "patterne" discussed at 6.pr.6.1-4n.

redound: abound (OED v. 2); Hamilton's "flourish" departs from OED.

won: dwell. Of all: i.e., "of all places"; elliptical. matchlesse

paragon: thus Neuse's claim 331-39 that Gloriana's court has "abdicated its (morally) exemplary role" is specious. paragon: pattern of excellence.

Stanza 2

Calidore is characterized as an altogether accomplished hero; contrast, e.g., inexperienced Redcross, 1.7.47, or Artegall, "sans finesse" (4.4.39).

2. beloued ouer all: as Courtesy brings love, 4.3.2.

3-9. In effect, Calidore constructively harmonizes Calepine's mild civility and the Savage's dynamic energy, within himself. On Calidore's naturall gifts, see further 6.2.2. spright: disposition, temper. comely: pleasing, becoming. guize: appearance; and "dress" (OED sb. 5, 4). steale mens hearts away: as S. describes Sidney, Ast. 21-2; reiterated at 6.2.3. stout: valiant; and "of powerful build" (OED adj. A I 3, II 6). tall: also implying "skilled at arms" (OED adj. I 3), in this martial context. approu'd: tested. batteilous: pugnacious, warlike. affray: attack; and "disturbance, fray" (OED sb. 1, 3). renowme: make famous, celebrate.

Stanza 3

Not an ironic account, despite Neuse 342-52 and Caine 174, who claim wildly that Calidore is something of an "anti-hero." "Gloriana's court, by its definition, already offers an unexceptionable recognition of human merit..." (Cheney 182).

3-4. As, e.g., when Calidore reforms Briana and Crudor (6.1.40-47); or when even those who are "riuals" for Pastorella's love cannot "maligne" him, 6.9.45. faire: unblemished; equitable; and "pleasing" (OED adj. A II 9, 10, I 5). vsage: conduct, behaviour; and "treatment of others" (OED sb. 4, 7). conditions: personal qualities. sound: morally good.

5-7. Cp. Castiglione's ideal courtier, who ethically uses his natural talents and arts of conduct to secure great influence for good (260-301). purchast: gained, obtained; OED v. II 4. grace: favour, goodwill. embase: lower in rank, dignity; humble (OED v. 2).

8-9. Hence Calidore is the apt match for Pastorella, who epitomizes Arcadian and Acidalian qualities of simple truth. leasing: lying, falsehood.

General Headnote, 6.1.4-10: Calidore Meets Artegal

This introductory encounter corresponds to those of Books II and III, in which the patron knight meets his predecessor, and they reach an accord (2.1.1-34; 3.1.4-14). However, in those situations the knights are reconciled after a conflict provoked or initiated by the new patron knight (2.1.25; 3.1.4-5). Conversely, the Knight of Courtesy greets Artegal warmly, with high praise (6.1.4-5). Compared with Guyon and Britomart, Calidore's counterparts in this situation, his response demonstrates that he is the more complete, mature, and finished hero, as implied at 6.1.2-3. For further discussion, see Cheney 178-83; on Justice and Courtesy, see *Introd.* 2.3, "Courtesy and The Faerie Queene", and 6.1.11-47^{hn}.

Stanza 4

1-2. The action begins epically in medias res. bestad: circumstanced; or perhaps "beset," eliding "with difficulty" (OED s.v. "bested, bestead" pa. pple. 5, citing this line; or 4). The form is Spenserian (OED).

4. sad: sated, weary; OED adj. A I 1.

6-9. See 6.1.4-10hn. knew themselves: made themselves known (OED s.v. "know" v. IV 13a). Hamilton's gloss "in knowing the other each knows himself" is not the main sense, but a possible implication. persons: personalities; and "offices, capacities" (OED sb. III 5, I 1). rad: "discerned," apparently a Spenserian usage (OED v. I 4); or "perceived character by scrutiny" (OED v. I 5d; first example 1611). noblest.../Of all: an accolade otherwise given only to Arthur (2.3.18; 2.11.30), to whom S, thus compares Art-egall, as Hamilton.

Stanza 5

4. emprize: chivalric adventure.

6-9. Praise counteracting the assaults of Envy, Detraction, and the Beast upon Artegall, 5.12.28-43. as ye can deuize: i.e., "as you know well how to describe; or as you could wish," in praise of Artegall's prowess (Hamilton). Or Calidore may mean "as you know best," implying that Artegall's account is unduly modest. deuize: recount; or "conceive" (OED v. 13, 10).

Stanza 6

1. Cp. the transition from Redcross' quest to Guyon's: "we, where ye haue left your marke,/ Must now anew begin," 2.1.32. The Knight of Courtesy builds upon Artegall's and previous accomplishments; see Introd. 2.3, "Courtesy and The Faerie Queene."

2-4. Cp. 1.1.10, in which Redcross' party "wander too and fro in wayes unknowne," within Error's wood. The Beast is associated with error of various kinds in Book VI, including theological error, as in Canto Twelve. endlesse: Calidore is pessimistic, not having heard

news of the Beast yet (6.1.10). However, the Beast's depredations are boundless (e.g., 6.12.23-28), and Calidore's quest has no specific localized end. trace: probably "track" (OED sb.¹ 5), as in hunting, rather than "way" (OED sb.¹ 1). withouten guyde: as Gloriana stipulated (6.2.37). Calidore thus seems the most self-sufficient patron knight in FQ. Even Arthur has attendants: Timias, Enias, and the Savage in Book VI.

6. The role of chance, fortune, and occasion in human affairs is a main subject of Book VI; however, the text assumes that there is an underlying providential order, most explicitly at 6.11.36. See further Introd. 2.2, "Spenser's Courtesy."

7. "It is the part of courtesy to be somewhat self-effacing, which makes the quest for glory in this legend decidedly quizzical at the outset" (Nohrnberg 655, n1). However, though "virtue is its own reward" in Calidore's view, as in Arthur's (6.1.47.1-2n), he is greatly "admyr'd at last," 6.12.37. not...none: double negative for emphasis.

9. presently: forthwith.

Stanza 7

1-5. For general discussion, see Introd. 7.1, "The Blatant Beast"; on the chase, see Introd. 2.2, "Spenser's Courtesy." chase: run speedily, rush along (OED v.¹ I 6), and thus not redundant with pursew. still...forward: cp. Redcross' party in Error's wood, "resolving forward still to fare,/ Till that some end they finde...", 1.1.11. trace: proceed.

7. Identifying all that the Beast represents with sin and evil.

Monster: allegorically appropriate, in that the human qualities to which the Beast relates were considered deformities by the standard of man's created nature.

8. annoyd: molested, injured.

Stanza 8

Contrast the heavenly and horticultural associations of Courtesy, 6.pr.3-4.

1-3. The Beast compounds horrific confusions. Both these monsters are terrible and incongruous combinations of various creatures, that dwell at the gates of Hades. For further discussion, see Nohrnberg 689-96, and infra on 6.12.35. The Hermit offers a differing but complementary genealogy at 6.6.9-12. commixture: sexual union; OED sb. 4. Though the first example dates from 1682, the usage is no doubt far older, because OED documents previous use of "commixtion" in this sense, as at 6.6.12.

4-6. Travestyng the nurture of Courtesy and the virtues' growth "to ripenesse"; they burst "forth to honour," 6.pr.3-4.

Stygian: associating the Beast with hate, etymologically; cp. *στυγεῖν*, "to hate." Violent discord springs from the "Stygian lake," 2.5.22.

8. On the implications, see Introd. 7.1, "The Blatant Beast." vile tongue: a metonym for the harmful potential of all forms of communication.

Stanza 9

As recounted at 5.12.27-43. In previous books the assigned quest-object appears only in their final cantos. The way in which

Book VI takes over from Book V implies that it deals with a fundamental problem of man and society that vexes heroic achievement and the previous quests in general.

7-9. Artegall's response involves fortitude, temperance, and prudence, much as the Hermit advises, 6.6.7-14. I that knew my selfe from perill free: "Calidore would be unlikely to express a sentiment of this order. Obviously he possesses the 'finesse' that Artegall... lacks" (Cheney 181). Artegall's confrontation with the Beast is something of a stalemate, 5.12.41-43.

Stanza 10

1-4. As "Faery court" approaches the ideal of Courtesy (6.1.1-3), so Calidore must travel far from it to pick up the Beast's trail.

6-8. S. thus implies that Calidore's quest is beyond human capabilities, and requires divine assistance. That is often allegorically evident in Book VI, but becomes explicit at 6.11.36. The immediately subsequent episode explores the theological implications of Courtesy. body: man's material being as sign of his total nature; the person (OED sb. III 12). The Beast threatens man as a whole, not just his physical body.

9. seuerall: each on his own way; OED adv. B.

General Headnote, 6.1.11-46: Calidore Reforms Briana's Realm

Though this story has previously been considered a simple "object-lesson" in Courtesy (Tonkin 34), it is a complex allegory that places Courtesy in a theological perspective. Of course the episode expresses a moral doctrine of compassion, mercy, and loving generosity, as

previous commentators observe (6.1.40-46). But it also involves a great deal of hitherto unnoticed biblical allusion and symbolism, and its allegorical subject is the relation of spiritual regeneration to social well-being. Briana figures forth the unregenerate soul, travestyng Alma; Maleffort the "wicked will" (6.1.15); and Crudor man's nature in its fallen state (see *Introd.* 7.7, "Briana, Crudor, Maleffort"). In one sense their victims the Squire and Damsel are types displaying the broad social impact of what their oppressors embody. They may also be interpreted as doubles of Crudor and Briana, whose great pride and cruelty is thus ironically shown to hurt themselves. In that regard, the Squire's and Damsel's plight allegorically implies that the inner condition of fallen man himself is a wretched spiritual bondage, as indicated at 6.1.11. Calidore, acting as a Christ-like agent of grace and type of Christ in the allegory, liberates the Squire and Damsel, and reforms their oppressors. The resultant social harmony follows allegorically from spiritual renewal. Courtesy contrasts favourably with Justice, we find, for Calidore's mercifully redemptive conduct is far more attractive than Artegall's behaviour in the analogous Pollente-Munera episode of Book V (see K. Williams² 193, and Culp² 43). Moreover, Calidore admirably succeeds in instituting civil peace here, unlike Artegall in the concluding Irena episode of Book V.

Stanza 11

The Squire's bondage portrays the way in which man is implicated in the effects of the Fall; Calidore's gratuitous intervention is Christ-like, expressing the role of grace in spiritual liberation.

The scene anticipates the development of the whole episode. On the symbolism here, see Introd. 1, "Allegory." Cp. the parable of the good samaritan, which illustrates the meaning of the injunction "love thy neighbour as thyself" (Luke 10.25-37). A man victimized by felons is helpless until the "Samaritan, as he journeyed, came near unto him, and when he saw him,...had compassion on him..." (Luke 10.33).

2. When as: and then; whereupon.

4. The vocabulary of bondage, captivity, and enslavement was in such common figurative use to express the nature of man's implication in sin that, whenever it appears in FQ, we should seriously consider the possibility that there is theological allegory involved, as here. S. most obviously exploits this potential of such diction in the Orgoglio allegory, on which see, e.g., Nohrnberg 275. See further HHL 120-89. Both hand and foote: portraying fallen man as being thoroughly committed to spiritual bondage; that was the Protestant orthodoxy of the time.

7. stound: position; or "time of trial" (OED sb.¹ 3, or 2a).

8. demaunds: questions.

9. losde: playing allegorically on the sense "absolved" (OED v. 1b). See further Wilson s.v. "to loose," 354.

Stanza 12

2. bay: "extremity, the extremity of the chase at which the quarry must face its pursuers" (Hamilton).

3. thraldome; 4. captyued: see 6.1.11.4n.

4. shamefull; 8. shame: the Fall, of which shame was believed an effect, was man's great shame, theologically, for it almost

obliterated the basis of human dignity, the divine image. Courtesy endeavours to prevent, assuage, and amend shame. On this theme of Book VI, see M. Evans 210-13.

5-9. Though Tonkin 35 accepts the Squire's claim that he is innocent of all fault, there is dramatic irony here, for the Squire's own account indicates that he is actually Fortune's time-serving and blameworthy fool. Contrast, e.g., 5.4.27-28. midesert: ill-deserving; first OED example. her: misfortune's; i.e., Fortune's. traines: sequences of events (OED sb.¹ III 12b); secondarily, "pieces of carrion laid in trails to lure beasts to a trap," as in hunting, on account of bay, 12.2 (OED sb.¹ II 7). Cp. Ast. 91-100. (Hamilton's "wiles" is redundant with guileful.)

Stanza 13

Crudor, Briana, and Maleffort position themselves to dominate others and exploit their difficulties; the absurdity of their custome lewd mocks such attitudes. Turpine's customary maltreatment of others from his fortified situation is analogous (6.3.29-6.4.2; 6.6.19-21). Cp. Spenser's allegory with Matt. 25.34-36, in which those who do not succour others are said to reject Christ; and also 1 John 3.10-24.

1. rocky hill: symbolizing pride, as in SC, Jul.; and forbidding inner hardness and sterility. Cp. Wilson s.v. "wilderness" 2, 851, and 3, 657: it signifies the "old man," or being "void of grace, and barren in good works." See further OED s.v. "rocky" adj.¹ 2a.

2,7. streight: narrow pass; but also "time of need or straitened circumstances," figuratively (OED s.v. "strait" sb. B 2).

3. lewd: vile, wicked.

8-9. On the precedents in chronicle and romance, see *Introd.* 3, "Sources and Models"; there are also biblical ones like 2 Sam. 10.4. These disgraces, which subvert dignity and foster shame, are metonyms for upsetting or destabilizing social acts in general here, as indicated at 6.1.26, where Calidore indicts all transgressions against civility.

Stanza 14

1. vse: practice.

3. meanes: probably "stratagem, trickeries" (*OED* sb.² II 10f), rather than "methods" or "resources," because the context is pejorative. reare: bring about a troublesome situation (*OED* v.¹ II 8); referring to their shameful vse.

7. That Briana is pre-eminently orgulous befits her allegorical role as the unregenerate soul. Lady: a term for the soul; see *Introd.* 7.7, "Briana, Crudor, Maleffort."

8-9. Contrast Briana's positive counterpart, Alma, who chastely declines her many suitors, 2.9.18. The awkward rhythm of line 8 imitates the awkwardness of Briana's unrequited love (6.1.15). meanes: possibly punning on "laments, complaints" (*OED* sb.¹; cp. *Ast.* 208).

Stanza 15

1-3. Despite, disdain, pride, and egocentricity are anathema to S., who often shows how they injure and twist loue, as here. The allegory associates them with man's fallen condition. Arthur dispells Despetto at 6.5.22, and vanquishes Disdain, 6.8.16.

4-5. For non-allegorical precedents, see *Introd.* 3, "Sources

and Models"; S. interprets the motif for his own purposes. This bizarre love-garment travesties the symbolic marriage robe of the regenerate soul, mocking the spiritual condition embodied by Briana and her associates (see Introd. 7.7, "Briana, Crudor, Maleffort"). On the lining, see 6.1.13.8-9n.

6. dight: constructed; or perhaps "managed" (OED v. II 7, or I 3).

7. Seneschall: estate manager; see further Introd. 7.7, "Briana, Crudor, Maleffort."

8. mickle: great.

9. executes...will: hinting at Maleffort's meaning, on which see Introd. 1, "Allegory."

Stanza 16

On the Squire's and Damsel's significance, see 6.1.11-47hn.

3. her: Briana. doome: decree; secondarily, "faculty of judging" (OED sb. 3b). Briana figures forth the sinful soul itself.

5. As man unaided by grace is helpless to resist his own unregenerate will, allegorically; cp. 1.10.1. bootes: avails.

Stanza 17

4. Tho: thereupon. lest: list; give ear.

5. Carle: base churl. vnblest: wicked, unholy; e.g., suicidal Despair is "vnblest," 1.9.54. Maleffort, associated with "wicked will" (6.1.15), is a "lumpe of sin," 6.1.23.

Stanza 18

2. loosd: i.e., released from questioning or obligation;

perhaps playing allegorically on the sense "absolved," as at 6.1.11.

5. spoile: plunder; i.e., the Damsel.

7. faytor: imposter, cheat. weft: waif; a stolen article that a pursued thief abandons (OED sb. ¹ 1b; legal usage). Calidore characterizes Maleffort as a thief whose booty is already forfeit.

8. him...iustifyde: i.e., the Squire, who has asserted a better claim on her. Allegorically, he is better iustifyde in the theological sense of being imputed righteous, and "losde" or absolved from bondage to sin (6.1.11).

Stanza 19

1. him selfe vpreard: Maleffort draws himself up to his full height in response to challenge, in a gesture expressing pride or arrogance. Cp. Disdain, 6.8.26.

5. count'naunce: involving "demeanour" and "show of feeling"; the verbally ironic meaning is "pretence" (OED sb. I 1, II 7, I 2b, respectively).

6-9. Maleffort's scorn is physically expressed "in the 'sharpe despight' (20.4) of his attack" (Hamilton). See further 6.1.20.1n, "With that." caytiue: despicable wretch. thy beard...little: fraudulently bearding Calidore before they fight, in effect.

Stanza 20

Maleffort and Calidore follow contrasting strategies: the former is impetuous, whereas the latter exerts self-control to discipline his energies (6.1.20-22). Hence this conflict is developed as a confrontation between opposed conditions of the will, as befits the theological allegory. There are related ethical and psychological

implications; Calidore's command of the irascible appetite, e.g., seems exemplary (6.1.20.5-21.9).

1. With that: allegorically appropriate usage, because Maleffort's accusation thus becomes embodied in this physical strife that expresses various forms of psychological struggle. In a sense, Maleffort attacks With the attitude itself which his sarcasm implies, and his actions express that state. This idiomatic phrase is often given such an allegorically transitional function in FQ, perhaps most obviously at 4.5.44.

2. importune: grievous, heavy (OED adj. 2); but "inopportune, untimely" (OED adj. 1) is S.'s verbal irony. On account of Calidore's tactic of conserving his strength until Maleffort exhausts himself, Maleffort's attack is ironically most importune.

3. vnstayd: unsupported, unstable; cited by OED.

4. recuile: retreat, retire; perhaps "spring back in disgust" is secondary (OED v. ¹ 5), with shunne.

5-9. Temperately countering Maleffort's wild assault. spirite: ardour; and "anger" (OED sb. III 13, 12). spar'd: refrained from using; i.e., conserved. ward: defensive posture in fencing. Calidore's sword may well signify the Word here; see 6.11.47.2,5n, and 4-5n.

Stanza 21

1-5. Modifying Virgil, Aen. 2.496-99, or Ariosto, OF 18.154. Virgil's simile is an "emblem of anarchy" (Tonkin 36), as is Ariosto's; but, through alteration of detail, S.'s is one of nature artfully harnessed for constructive purposes. The conventional impli-

cation is reversed to emphasize the importance of self-control in Calidore's victory. ready: direct; and "awaiting" (OED adj. A II 11, I 1). makes...more violent: the point is not that "evil brings a stronger countering force;" pace Hamilton, but that artful channelling of energies makes the most of their potency.

7. relent: slacken.

Stanza 22

4-9. Calidore's pursuit and timely apprehension of Maleffort anticipates his chase and final capture of the Beast. On chasing and the occasion theme, see Introd. 2.2, "Spenser's Courtesy." plaine: "field of combat" (OED sb.¹ 2) rather than the conventional sense, because the terrain is rugged and hilly, 6.1.13. ward: company of guards.

Headnote: 6.1.23-29

The general situation is based on the biblical theme of Christ's unpredictable return. He is like a master who has gone away, leaving his house in care of servants. Faithful ones will be "blessed"; but he will come "like a thief" to surprise the "evil" ones, and punish them (Matt. 24.42-51; Luke 12.36-48; Mark 13.33-37). As unprepared Briana observes, Christ-like Calidore forces entry like a felon (6.1.25), and she and her retainers are thus surprised and overcome like the evil servants. Cp. Christ's warning, Rev. 3.3: "if...thou wilt not watch, I will come on thee as a thief, and thou shalt not know what hour I will come upon thee." S. also uses this motif at 6.6.19-25, incorporating more of its elements, and again at 6.11.40-43.

It was a homiletic favourite, and often used in conjunction with castles symbolic of human nature (see Cornelius 25-36), as here (6.1.23.4-9n), and in Canto Six.

Stanza 23

Maleffort's execution corresponds to the "extinguishment" of fallen will that occurs in spiritual regeneration, according to, e.g., Calvin. See Introd. 7.7, "Briana, Crudor, Maleffort."

4-9. A subtly anthropomorphic castle, for its entrance is said to choke on a lumpe; head and chin, corresponding to the physiognomy relevant here, are further pointers. The implied symbolism, based on the metaphoric convention of the head as citadel, is very like what is almost explicit with Alma's castle: porch, gate, ward, and porter, e.g., respectively image lips or chin, mouth, teeth, and tongue there (2.9.23-26). These executions thus seem a symbolic condemnation of wrongful speech such as Maleffort's and Briana's. Moral comment on man in this anatomically pointed figurative manner was common in literature and the encyclopedias, such as ^{Bartholomew} Anglicus'; see, e.g., Barkan, chs. 3-5, and Cornelius, ch. 2. The cephalic aspect of Briana's castle complements the allegorical probing of human nature in this episode. win: overtake (OED v. ¹ 11; citing this line); and "overcome" (OED v. ¹ 2). cleft his head: the means of defeat reflects God's prophecy that "the power of sin and death" are to be destroyed by breaking the "head" of the serpent (Gen. 3.15 and gloss), as is appropriate to the allegory. Crudor is similarly defeated, 6.1.38-39. lumpe of sin: explicitly registering the theological tenor of the episode. According to Wilson, "lump or mass" can refer to man's

nature "as it is corrupt by the fall of our first Parents..." (2, 360). slew...Porter: cp. Ps. 12.3: "the Lord cut off...the tongue that speaketh proud things"; and Jas. 3.5-18. For the well-tempered Porter-tongue, see 2.9.25. on...flore: i.e., on the spot, as Hamilton.

Stanza 24

2. flokt: crowded; and perhaps "mocked, scoffed" (OED v.² 2).

4-5. Expressing the ease with which Calidore deals with these antagonists, and also his exercise of temperance in handling provocations. The Steare or young ox (OED sb.¹) quite commonly symbolized temperance, and flies in general pertinacity (see, e.g., Valeriano 23-24, 268-69). Self-control is at a premium throughout this episode, as at 6.1.41. See further A.B. Chambers, "The Fly in Donne's 'Canonization,'" JEGP, 65 (1966), 256-57. bryzes: gadflies; OED s.v. "breeze" sb.¹ 1.

6. hall: large public room used for receptions.

7. the Lady selfe: the lady herself; yet hinting at Briana's allegorical relation to the soul. See Introd. 7.7, "Briana, Crudor, Maleffort."

9. salute: S.'s verbal irony; her salutation is a travesty of greeting. fowle vpbrayd: foully censured or reproached.

Stanza 25

On the scriptural implications of her accusation and predicament, see 6.1.23-29_{hn}.

5. A leading question. "Her tone, implying 'surely you are going to,' and the declaration that she cannot resist him, reveal her

frustration in love" (Hamilton). spoile: ravish (OED v.¹ III 11c; first example 1678).

Stanza 26

3. afford: bestow; i.e., attribute.

4-5. But Calidore supplements this doctrine of justice with the saving grace, so to say, of mercy; see 6.1.42n. Bloud is no blemish: i.e., "the shedding of blood is in itself no fault or moral stain, for the circumstances involved determine whether it is blameful."

6. bands of ciuilitie: civilized restraints, and civilizing ties of social union; see 6.pr.4, and 6.10.23.

9. The allegory treats inhumanitie as a function of the damage to the divine image in the Fall, which was held to be shameful for man.

Stanza 27

2. manner: custom; playing on "manor," since her establishment is dedicated to imposing the custom (6.1.15), and she forgoes the castle at 6.1.47; and possibly also on "mainour," meaning "theft", since the manner and manor are thievish.

4-5. That shall you glory gaine/ More then his loue: i.e., "that shall gain you a glory far greater than his love." glory: heavenly glory, allegorically.

7. recreant: coward; and "betrayed."

8. that doest my loue deride: her loue, Crudor, derides courteous lore; but perhaps reflecting a sense of Briana that such lore shows her love for anti-social Crudor to be derisory. lore: doctrine, instruction.

Stanza 28

1-4. To respond passively to her insults is not disgraceful, Calidore observes; the disgrace would be to deal with them as if enunciated by an armed man. Courtesy involves bearing oneself "aright/ To all of each degree..." 6.2.1. indignity: loss of dignity; or "disgraceful act." Abett: maintain, uphold. perhaps: contrast Calidore's poised modesty with Briana's excesses. deare aby: dearly suffer for.

6. in place: at hand; on the spot (idiomatic; OED sb. V 19b).

9. deface: discredit, defame (OED v. 4); Hamilton's "disgrace" is redundant.

Stanza 29

This dwarf may well have much the same meaning as Una's good dwarf, who has been rightly related to reason and the rational faculty (see, e.g., M. Evans 92); but in a bad sense. His role would thus express the diminished resources of reason in fallen man: he brings to mind, as it were, and is implicated in the general fallenness of human nature embodied by Crudor. That he travels in "night" (6.1.30) thus implies a benighted inner state.

2. ring of gould: commonly symbolic of faith and love; hence an apt accompaniment for Briana's plea.

7. hould: custody.

Stanza 30

3. that so much threatned Knight: ironic in tone. Cp. 6.1.40: "And is the boast of that proud Ladies threat,/.../Now brought to this?"

4-6. Opposition to Courtesy is generally characterized by "mal-
evolent pride" (Padelford, Var. VI, 191). Charity and humility are
central for Courtesy, as explained in Introd. 2, "Courtesy." entreaty:
treatment. indignifyde: dishonoured, treated with indignity; OED
cites CCCHA for first example.

7-9. "A point of coincidence between Calidore and Guyon, and of
assertion that Courtesy is a virtue, and partakes much of the other
virtues" (Osgood; Var. VI, 191). Calidore defeats Maleffort through
self-control (6.1.20n).

Stanza 31

1-2. A traditional chronographic image symbolically interpreted
here, in allusion to Christ as Sol iustitiae. Phineas Fletcher, e.g.,
often uses similar symbolism in The Purple Island. Cp. Mal. 4.1-3:
a day is coming that will burn the proud and wicked "as an oven"; but
"the Sun of righteousness" will arise for those that fear God, and
they "shall tread down the wicked...." On S.'s sun symbolism, see
Fowler² 66-76, and Nohrnberg 141-45. lampe of light: periphrastic-
ally alluding to Christ as source of spiritual light; cp. 2 Sam. 22.29:
"...thou art my light, o Lord..."; and OED s.v. "lamp" sb.¹ 3.
flaming head: characteristic of the Sol iustitiae; symbolizing divine
wrath, judgement, and purgation here (see, e.g., Isa. 66.15, Mal. 3.2).

9. basenet: originally a light iron cap, over which the great
helm was worn in serious action; it became heavier, and finally re-
placed the helm (see OED; and R. Ewart Oakeshott, The Archaeology of
Weapons (London: Lutterworth, 1960), 287-88). For Crudor to give
such a cephalic sign accords with the allegorical reference of the

episode to man's psychic condition. as a faithful band: with some verbal irony, because their relationship travesties and subverts such ties, 6.1.13-16.

Stanza 33

The ensuing combat is Calidore's longest and most difficult with a single opponent, aside from the Beast, 6.12.26-34. It expresses the biblical warfare of spirit with flesh that is involved in spiritual renewal.

2. took in hand her quarrell: playing on the sense "arrow" (OED s.v. "quarrel" sb.¹ 1), in allusion to the iconographical motif of Death holding a spear-like arrow or "dart" (3.10.59; see, e.g., Chew, Fig. 7). Crudor and Briana are thus associated with Death as at 6.1.43, like the Old Man to whom they are allegorically related.

4. coucht...speare: probably a Christological allusion, as befits the allegory. The spear that pierced Christ's side is part of the Arma Christi, or symbolic weaponry of Christ, and figures in Arthurian romance (see Schiller II, 184-97; and Rodney Dennys, The Heraldic Imagination (London: Barrie and Jenkins, 1975), 96-99). S. alludes subsequently to Christ's wound inflicted by this spear (6.1.37.7-9n). Calidore's efficacious stroke almost demolishes Crudor (6.1.34-35). amaine: with full force; and "at once."

5. plaine: see 6.1.22.7n, "plaine."

8. The motif of falling to the ground (6.1.33-35, 38-39) expresses the spiritually fallen state of which both combatants partake. Even the "righteous man" can "daily fall" (1.8.1); Calidore's fall here is minor, for he readily arises again (6.1.34), and it reflects

the remnant of the fallen state in regenerate human nature. Crudor's very severe fall (6.1.34-35) portrays the spiritually abject condition of unregeneracy. The ground symbolizes the sinful earthly or fleshly aspect of man (see, e.g., 1 Cor. 15.47-50). Cp. Wilson s.v. "fall" 174: "every sin...: for that is, as if one should stumble and take a fall"; see further OED s.v. "fall" sb.¹ III 16 (figurative).

Stanza 34

1-4. Figuratively contrasting Calidore's erected spiritual state with Crudor's acutely fallen one. Sleep was commonly a metaphor for spiritual insensibility (e.g., Mark 13.33-36, 1 Thess. 5.5-6); and S. again so uses it at 6.11.37-42, where Calidore also spares such sleepers (6.11.38). See further Wilson s.v. "Sleep" 2, 551; and "Sluggard" 2, 552. vprose: playing allegorically on the figurative sense "recover from a spiritual fall, or a state of sin" (OED s.v. "rise" v. B I 2b). sound: swoon. shame...a sleeping wight to wound: contrast Turpine, 6.7.22.

5-9. There is "allegorical irony," because Briana's mourning is unwittingly appropriate to Crudor's deathly spiritual condition that this drery stound expresses, but to which she is oblivious. drery: horrid, grievous. stound: state of stupefaction, as at 4.6.12 (OED sb.²); Hamilton's "peril" is his own conjecture.

Stanza 35

1-5. Enjambments and emphatic caesuras accented by internal rhyme and pararhyme disrupt expected cadence, miming Crudor's disjointed attempts to pull himself together. lustlesse: listless. fall: see 6.1.33.8n, and 6.1.34.1-4n.

7. luskishnesse: sluggishness; cited by OED.

Stanza 36

2. maystery: ascendancy.
3. practicke: experienced, practiced; OED draws first example from FQ.
4. passing: exceedingly.
7. affright: probably "fearsomeness," as Hamilton; not an OED meaning.
8. releat: relaxed, moderated.

Stanza 37

1. trac'd and trauerst: "a duelling tactic, pursuing and turning aside" (Hamilton; OED s.v. "trace" v.¹ IV 12). Cp. 4.6.18.
3. malignant: i.e., seeking to injure the other; or each seeming malignant to the other.
4. plates: plate-armour.
5. As...potshares: reflecting the combatants' frailty; cp. 6.1.41.7-9. To emphasize man's dependence on God, he is often biblically described as clay that God shapes or shatters as He wills, like a potter (see, e.g., Ps. 22.15, 31.12, and Isa. 64.8 and gloss). Allegorically, then, this spiritual conflict is beyond the limits of human capability, and must be divinely resolved, as the subsequent lines imply. See further Wilson s.v. "the pots," 443; and "vessels of Earth," 623.

6-9. Together, the knights form a mortal fount of blood, which symbolically refers the situation to its redemptive counterpart that

S. discusses in HHL 164-68: Christ as the Fountain of Life. That was "an emblem of regenerating grace" in which Christ constitutes a fountain with streams of blood pouring from wounds "into a laver, the bath of salvation" (Fowler 94-98). Its relevance here is confirmed by the likeness of this blood from riuen sides to a flood or stream of water. The passage thus alludes to the "blood and water" that poured from Christ's "side," when pierced by a spear at the crucifixion (John 19.34). Accordingly, the whole contretemps is placed in the perspective of man's salvation as a result of Christ's sacrifice and divine grace. Wilson comparably explains that Christ's "bloodshed is an ever running Fountain, to wash believers from all uncleanness of sin" (s.v. "Fountain" 4, 211). See further 1 John 5.6 and gloss; 1 John 1.7; Rev. 1.5; and Calvin² 2.16.6. lake: pool; OED sb.⁴ 2. like a flood: cp. the similarly martial allusion at 1.8.10 to Moses striking water from a rock (Num. 20.11), which was accounted a typological prefiguration of Christ as redemptive fount (e.g., 1 Cor. 10.2-4).

Stanza 38

5. more quicke of sight: more quicke or enlivened in spirit, allegorically; in this regard, sight means "mental or spiritual vision" (OED sb.¹ III 8b; figurative), or awareness. Cp. Eph. 2.4.-5: God "hath quickened us together in Christ, by whose grace ye are saved." On this biblical usage, see further Wilson s.v. "To Quicken" and "Quickening Spirit," 465-66. Contrast Crudor's figuratively spiritual sluggishness, 6.1.34-35. Calidore's victory is thus one of spiritual vitality over the flesh and death, in the allegory.

7. Preuented: in its various forms, this word appears most frequently in Book VI, and only in application to favourable resolution of a crisis (6.1.38, 6.8.15, 6.8.49, 6.10.36). Hence it bears special force in this book. S.'s usage plays on the sense "anticipated" and on the theological senses in which God's grace anticipates human need, or predisposes man to repentance, faith, and good works (OED v. I 4, 4b; see further Article Ten of the Thirty-Nine Articles). Calidore, e.g., may act as an agent of grace for Crudor; or may be aided by grace in his victory.

8. on the helmet smote: ironically defeating Crudor in terms of his pledge to defend Briana, 6.1.31. For the allegorical point, see 6.1.23.4-9n, "cleft his head." formerly: first.

Stanza 39

4. Heightening Crudor's deserved humiliation. Now he becomes an exemplar of the frailty of "All flesh" (6.1.41).

7. daunger: involving "power of a lord"; and "strait" (OED sb. 1, 3).

9. saue...life: allegorically, saue implies "deliver from sin and its consequences" (OED v. I 2; theological). In this way, Crudor's life becomes the "condition of those who are raised from the 'death of sin' and are 'alive unto righteousness'..." (OED sb. I 2; figurative); see 6.1.43. lot: destiny, fortune.

Stanza 40

1-3. Calidore exercises self-control. mortall: deadly.

4-9. As Crudor is brought low, so the situation exposes the

fatuity of pride and arrogance. boast: cause of boasting (OED sb. 3c); or a sarcastic metonym for Crudor himself. intreat: treat. sterne: cruel; and "severe, harsh." yearne: earn.

Stanza 41

Calidore reduces Crudor's sense of shame by emphasizing man's common vulnerability and the need for solidarity, as Cheney 188.

1-6. Cp. Matt. 5.5: "blessed are the meek: for they shall inherit the earth." suppresse: subdue. selfe...subdew: by exercising humility, "goodly patience" (6.1.40), prudence, fortitude, temperance, mercy, and other such virtues that Calidore displays in this episode.

8. See 6.1.6.6n.

Stanza 42

Even though Calidore recommends certain reforms, his bestowal of mercie is essentially a gratuitous act in the spirit of Christian charity, because he does not determine Crudor's fate according to what is strictly dew to him for his behaviour. Cp. Matt. 9.13: "I will have mercy, and not sacrifice: for I am not come to call the righteous, but the sinners to repentance."

1-2. Cp. Matt. 5.7: "blessed are the merciful: for they shall obtain mercy"; and Jam. 2.13.

5. life...saue: see 6.1.39.9n, "saue...life."

6. conditions: provisions (OED sb. I 1); secondarily, "personal qualities, manners, morals" (OED sb. II 11b).

7. behaue: bear. This was "a dignified expression applied

e.g. to...persons of distinction..." (OED v. 1). Calidore tactfully attends to Crudor's sense of dignity.

8. errant: itinerant, travelling; wandering; and "erring" (OED adj. A I 1, III 9, 10).

9. in...stound: i.e., "everywhere and at all times" (Hamilton).

Stanza 43

1-2. Cp. Rom. 7.24: "wretched man that I am, who shall deliver me from the body of this death" (gloss: "this fleshly lump of sin and death"). all this while did dwell/ In...death: fearing execution by Calidore, literally. The "allegorical irony" is that Crudor's life itself has been a state of death in the sense "want of spiritual life" (OED sb. I 5; figurative). Cp. 1 John 3.14: "he that loveth not his brother [i.e., mankind], abideth in death." heasts: behests.

5. rise: for the theological implication, see 6.1.34.1-4n, "vprose."

6. Though such oaths are common in chivalric romance (Var. V, 225), a cross or cruciform hilt is not sworn upon elsewhere in FQ. Hence this act has a unique significance within Spenser's poem (contrast, e.g., 5.7.43, or 5.8.14). It implies Christian conversion, even literally, as the seal of personal and social reform.

7. According to the Church of England in S.'s time, matrimony was not a sacrament; nevertheless, it was compared to baptism (see Enid Welsford, Spenser (Oxford: Blackwell, 1967), 141; cp. Calvin² 4.19.34). Moreover, marriage is an age-old symbol of the Church's union with Christ (e.g., Eph. 5.22-33). In the context of swearing upon the crosse, this vow to marry expresses entry into regenerative

union with Christ and the Church. It further implies institution of wholeness within man, since the facets of human nature that Crudor and Briana embody are thus reformed and reconciled. fere: wife.

8. composition: sum of money paid in lieu of discharging some obligation; OED sb. III 25b.

9. release: revoke, cancel.

Stanza 44

1,4. An oath of enduring faith, as befits the theological allegory.

2. As with "bands of ciuilitie" that restrain individuals from anti-social willfulness, and unite them with others, 6.1.26. Cp. the standard etymology of "religion": Lat. religare, "to bind." In view of the allegory, social bonds at best include religious ties of Christian love, in S.'s view.

3. vp arose: see 6.1.34.1-4n, "vprose." liefte or loth: willing or unwilling (OED adj. A 3; idiomatic). Cp. the Protestant doctrine that man cannot resist grace in spiritual reform.

6-7. There is pathos augmented by dramatic irony, for we know that Calidore has fulfilled her desire for Crudor's love, 6.1.43. sad: dismal-looking (OED adj. A I 5e); "sorrowful" would be redundant. affray: fright.

8. teld: told.

Stanza 45

Mary Magdalene, type of the great sinner redeemed (Luke 7.37-50), was usually depicted weeping at Christ's feet, having thrown herself

down in a posture of self-abnegating adoration (Luke 7.38; see, e.g., Schiller I, 157-58). Likewise, Briana throws herself at Calidore's feet, All overcome with infinite affect, And him adoring as Lord.

This allegorically relevant allusion further develops the themes of mercy and redemption, emphasizing how divine mercy can extend even to those who may seem unworthy.

1. earst: as earlier.

2. affect: affection.

3-4. In view of the allegory, S. relates exceeding courtesie and divine grace very closely indeed here.

5. proiect: throw (OED v. II 6; first example cited).

6. liues deare Lord: cp. 1.1.37: "God, the Lord of life." Lord plays allegorically on that title of Christ; on such wordplay, see Introd. 5, "Language and Style."

7-8. Cp. Geneva gloss, Luke 7.47: "this great love is a sign that she [Mary Magdalene] felt herself much bound unto Christ, who had forgiven her so many sins." Bonds of "thraldome" (6.1.11) have been supplanted by charitable ties.

9. life: see 6.1.39.9n, "saue...life."

Stanza 46

In stanzas 46-47, gifts circulate freely and, according to Augustine, e.g., such giving is a sign of renewal in God's image (De Trinitate 15.18-19 (PL, XLII, cols. 1082-87)). Celebrations and feasting once symbolized the nature of heaven, as in, e.g., Cleanness (see MED s.v. "feste" 4c); biblical precedents are Matt. 22.1-14, and Luke 14.16-24. As with the King of Eden's celebration (1.12.12-18), this

symbolism seems relevant here on account of the allegory: these celebrators participate in that state insofar as they are being "renewed ...after the image of he that created" (Col. 3.8). Cp. S.'s Graces, 6.10.14, 22.

3. Briana welcomes them heartily (OED s.v. "glee" sb. 3b), with honour, rejoicing, and feasting (OED s.v. "feast" sb. 6, 6b).

4. faine: "glad" or "eager," modifying shew; or "well-disposed, favourable," modifying meaning, which means "intention, disposition."

9. Cp. 2 Cor. 3.18: we "are changed into the same [divine] image, from glory to glory."

Stanza 47

1-2 Like Arthur, Calidore finds virtue its own reward; cp. 5.11.17.

9. Much has been written about Calidore's "pastoral truancy"; but, strictly speaking, his adventures constitute a series of diversions from his first quest. Nevertheless, they are always serendipitous in the final analysis; so S. appears to imply that "there is a divinity that shapes our ends," as is explicitly indicated at 6.11.36.

CANTO NINE

Argument

1-2. Familiarity with Meliboe and love of Pastorella are closely connected, implying that these are complementary experiences. Cp.

6.9.26. hostes: lodges.

3-4. Cp. 1 Pet. 3.8-9: "be courteous, Not rendering evil for evil,...that ye should be heirs of blessing."

Stanza 1

The poet as ploughman is not a "pastoral topos," pace Hamilton, but a georgic one (e.g., Virgil, G., 2.541-42); "labouring lands" is itself a georgic motif, as S. observes in SC, Oct. 55-60. Cantos Nine and Ten contain georgic imagery of agricultural cultivation (6.9.1-2, 38, 45; 6.10.38), so that they are somewhat georgically modulated, as discussed in Introd. 4, "Genre." In the allegory, this imagery expresses cultivation of the spirit: a metaphor familiar in the Bible and devotional literature, of which classic examples are the parables of the sower and the mustard seed (see further 6.9.2.8-9n, and 6.9.45.7-9n). S.'s ploughing here implies spiritual cultivation of the soyle of human nature: his "general end" in FQ is "to fashion a gentleman ...in virtuous and gentle discipline" (LR). Cp. 1.10.66; and see Plato, Phdr. 276B-77A; Palingenio 172-73; Wilson s.v. "plough," 440; and Nohrnberg 190-91.

1. turne againe: go back; idiomatic (OED v. VIII 66b). teme: probably referring to oxen, as in georgic; and thus symbolizing fruitful, learned effort (see, e.g., Tervarent cols. 48-49).

(Ploughing with Muses as draught-animals would be an anomalous curiosity, pace Hamilton.) iolly swayne: the ploughboy, who led the teme while the ploughman managed the plough. This may figure forth divine love guiding the poet's labours, just as poetic inspiration was considered a divine afflatus, and S. invokes divine love as Cupid, 1.pr.3. For Cupid as a swayne, see SC, Mar. 79.

4. coulter: blade on the plough that cuts the soil; imaging creative acuity.

5-7. Whetting our appetites for the forthcoming rich poetic frute; and playing on the tenor of husbandry here, in that it would also be too great a shame if we were bereft of the rich frute of spiritual fruition, or of "Reaping eternall glorie" (6.9.2). eft: also.

9. I.e., if Calidore's further adventures were not recounted. immortal name: cp. "Saint" Redcross' immortalized name at 1.10.61, and 2.1.32; "S. Calidore" (titlepage) is "Reaping" the rich frute of "eternall glorie" (6.9.2).

Stanza 2

1-4. Carrying on from 6.3.26. Arrangement of episodes in FQ is largely a function of thematic development; the intervening episodes deal with aspects of Courtesy not directly engaged by the main plot. Sewing: chasing. hast: urgency.

5-6. The extended sequence of monosyllables mimetically reflects Calidore's Great trauell. This is paysage moralisé expressing features of the quest like confusion (forests), arduous travail or attainment of broader perspectives (hils), and steady dedication or accesses of clarity (plaines).

8-9. This prediction of Calidore's ultimate success encourages us to enter freely into the play of ambiguities regarding the true nature of his responsibilities in the final cantos; contrast 6.10.1-4, 6.12.12. Line 9 probably alludes to Gal. 6.7-9: "he that soweth to the spirit, shall...reap life everlasting. Let us not therefore be weary of well doing: for in due season we shall reap, if we faint not." On reaping, see 6.9.1n.

Stanza 3

The pace of the verse mimetically quickens; the action gains an Ariostan speed and narrative fluency in stanzas 3-4.

1-2. Calidore apparently chases on foot in armour; on the symbolism of the quest, see Introd. 2.2, "Spenser's Courtesy."

3-5. This matter is variously considered at 6.9.27-36, 6.10.1-4, and 6.12.12. Ne...dew: i.e., resting only so much as health requires. redrest: amended; or "remedied." forslackt: neglected.

6-9. Further quickening the pace through lighter stressing, and repetition in each line of the same syntactical pattern ending in a stressed verb. coursed: chased. scorsed: a nonce word meaning "chased," formed on Ital. scorsa, "a run" (OED v.²); cp. Ital. scorrere, "to scour, run over," and Eng. "scourged." S. may play allegorically on Ital. discorrere, "to discourse, converse," just as Calidore explicitly deals with the Beast's multifarious tongues, 6.12.33-34.

Stanza 4

2. Heardes: herdsmen. neat: cattle.

7. seat: lie down; first OED example.

8. cots: little cottages.

General Headnote, 6.9.5.-6.10.38: Calidore Gains Pastorella's**Love**

Pastoral does not describe a life in the country, but arranges elements taken from the country in such a manner as to permit the full flowering of another order; the life of the soul, the otium of the free. This is the point at which the figurative presence of the poem comes into its own. (Rosenmeyer 280)

Most critics rightly maintain that Calidore's sojourn with the shepherds deepens his courtesy in ways essential to his ultimate success. Meliboe's community, which includes Colin Clout himself and hence opens onto Mount Acidale (6.10.5-31), constitutes the "allegorical core" of Book VI, in Lewis' phrase. However, the strengths available here become accessible to Calidore only through exchange of the chivalric way of life for the shepherds', and so the true nature of his responsibilities becomes somewhat ambiguous, as at 6.10.1-4. As Tonkin 122-23 explains, "Calidore abandons his quest for the Beast but begins his quest for the positive element which the Beast is attacking...." Paradoxically, though these "quests" are in some tension, as indicated at 6.10.1, they are complementary too, for the antagonist of Courtesy can only be defeated through profound mastery of the virtue itself.

Little has been written about what Meliboe's community actually contributes to Calidore's virtue. K. Williams² 207-08 and H. Cooper 164 helpfully consider its contribution from a moral standpoint. "Pastoral is the best of all metaphors for a life of...natural holiness..." (K. Williams² 208); we find hospitality, lowliness, naturalness, simplicity, amity, and charity among these shepherds (e.g.,

6.9.5-17). In Pastorella Calidore discovers the essence of such values, as it were, and the country virtues are symbolically wedded to those of the court through their love. Moreover, Tonkin 300-06 and Nohrnberg 657-62 observe that Calidore's withdrawal from his quest into Meliboe's community has reflective implications, so that active Calidore comes to enter a contemplative retreat, so to say, the knowledge of which is "requisite for the completion of his quest" (Tonkin 301).

That insight is borne out by the previously unnoticed allegory about the contemplative life in its broad sense, for which pastoral was a traditional vehicle. In this regard, Calidore's guidance by Meliboe, courtship of Pastorella, rivalry with Coridon, and progress toward "perfect loue" (6.9.45) allegorize a realization of spiritual potential (see Introd. 7.8, "Meliboe," 7.10, "Pastorella," and 7.6, "Coridon"). Meliboe's community, reflecting the myth of the golden age in many ways, expresses an inner condition which approaches that of a paradise within (see Introd. 4, "Genre"). On the relevance of the contemplative life to Courtesy, see Introd. 2.2, "Spenser's Courtesy."

Stanza 5

2-5. A scene of "felicities" (6.9.19), contentment, and pastoral care; echoing SC, Feb. 36. sort: band, company. nupt...bloomes: imitative phrase; nupt imitates biting.

6. These shepherds are entirely dedicated to pastoral care, like Meliboe himself (6.9.13-17, 20-21, 33). Such a way of life was expressively associated with the "golden age" of apostolic Christian-

ity; see, e.g., SC, May 103-16. Allegorically, the shepherds are projections of contemplative attitudes of various kinds, and ecclesiastical nurture, as was quite conventional in pastoral. See further Introd. 7.10, "Meliboe," and 2.2, "Spenser's Courtesy."

7. sweating: a sign of merit, for "Sweat" attends Honour's gate, 2.3.41.

9. Reflecting Calidore's viewpoint and reporting his question. Tonkin 121-22 claims that Calidore thus "chases the Blatant Beast into this idyllic pastoral"; but we find that Calidore's expectation is wrong, because the Beast has actually gone elsewhere (6.1.6).

Stanza 6

1-5. This Arcadian realm reveals a truth about human nature radically other than that which the Beast expresses, and thus exists symbolically apart. However, we find that the kind of perfection present in this place of openness and simplicity requires protection. 1. no; 2. Nor; 3. nor; 4. none: their statement could not be more emphatic. 2. wicked feend; 5. prayd...God: their diction is religious. offend: attack; "spiritually jeopardize" (OED v. I 4; biblical) is allegorically relevant. flockes: their significance pertains generally to social responsibilities involved in the shepherds' meaning; however, they specifically signify Christian congregations in Canto Eleven (see, e.g., 6.11.35-40hn). 3. nor: an emphatically negative "or"; normal cl6 usage. kend: saw. prayd...him farre from them to send: reflecting the shepherds' retirement; they faithfully yield themselves to God. Conversely, active Calidore wants to engage and defeat the Beast.

6-9. A "gentle offer" (6.9.7) evincing natural courtesy and gentility; cp. Meliboe, 6.9.16-18. that well he weend: "as he thought best" (Hamilton); or "that Calidore well understood," implying that Calidore has some inherent affinities with Meliboe's community.

Stanza 7

1. nothing nice: in no way fastidious.

2-5. Their unsophisticated yet gentle behaviour shows charity, simplicity, and naturalness. what: thing. clowne: rustic.

6-7. fed.../Saw: perception of Pastorella significantly follows from acceptance of what these shepherds have to offer. Eating seems a metaphor here for assimilation of the principles of Meliboe's community, through which Pastorella is to be discovered. Tho: then.

7-9. On the iconography, see Introd. 7.10, "Pastorella."

Stanza 8

Pastorella's meaning is similar to Una's, and S.'s presentation of Pastorella in stanzas 7-9 is very like his account of Una amidst the Satyrs, 1.6.12-16.

1. litle: figuratively reflecting Pastorella's humility, as at 6.9.15; and yet she is still exalted. Cp. the tensions between lowliness and exaltation in SC, Jul. Hilltops had revelatory significance, on which see 6.10.6.1n, "hill."

2-3. Cp. the Queen's honorific centrality, 6.pr.7; and the fourth Grace's, 6.10.12. On the symbolism, see Introd. 7.10, "Pastorella."

4-6. Cp. the Graces surrounded by maidens as Colin pipes,

6.10.11-16. Enuiron'd: encircled. lustie: "joyful, vigorous; the masculine equivalent of 'lovely'" (Hamilton). rout: "company," or "retinue"; a pun, in that miraculous Pastorella overwhelms them with wonder.

8-9. Pointing to Pastorella's heavenly meaning; Una is similarly described at 1.3.4 and 1.6.16. Pastorella figures forth the soul, in part, and this description recalls the hermetic view that it is a miraculous heavenly entity which pre-exists its manifestation in the body, descends to the earthly foetus, and is visually perceptible in the beauty of man. S. outlines this doctrine in HB 106-40, but distances himself from it here with the phrase As if. hew: involving "form, appearance" and "complexion" (OED sb.¹ 1, 2). In S.'s Christian Platonist use, the word has special significance that is relevant here, implying radiance of spiritual beauty. See, e.g., 2.3.22, 4.5.13, and HHB 225-31.

Stanza 9

1-4. Beauty befits and indeed expresses Pastorella's allegorical role, partly because beauty implied transcendence. Moreover, bodily beauty was thought the outward sign of "the beauty of the soul: the which as a partner of the...heavenly beauty, maketh sightly and beautiful what ever she toucheth.... Therefore Beauty is the true monument...of the victory of the soul, when she with heavenly influence beareth rule over...gross nature..." (Castiglione 310-11). count'nance trim: beautiful appearance.

5. Cp. the fourth Grace, 6.10.26. like...lamps: on beauty and radiance, see 6.10.28.1-2n.

6-8. Pastorella is thus very like Una: "the virgin borne of heavenly brood" (1.3.8), and the Satyrs "Goddesse" (1.6.16), whose presence they similarly admire and celebrate (1.6.9, 12-13, 16).

both day and night: idiomatic.

9. The shepherds' name for her implies that they find her their touchstone of pastoral value.

Stanza 10

1-4. The shepherds' love for Pastorella expresses dedication to what she embodies, and their frustration at night expresses spiritual frustration due to man's dim or limited awareness. For similar allegory, see, e.g., 3.4.52-61. many a night: cp., e.g., Mornay's metaphors: man's discernment or comprehension of his soul is "troubled...by the smokiness" or "Cloud" of his "imagination" (Concerning the Trewnesse of Christian Religion, tr. Sir Philip Sidney and Arthur Golding (London, 1592), 222).

7-9. Cp. Alma, who does not respond at all to her many suitors (2.9.18); and Una, who rejects all suitors but Redcross, including the good Satyrane, 1.6.31-32. (We find later that Pastorella's lineage is aristocratic; for the allegory involved, see 6.12.3-22hn).
nor...none: emphatically double negative. lend: grant, bestow.
higher...ascend: probably expressing higher spiritual affinities.
mind: inclination, aspiration.

Stanza 11

2-5. Possibly S. implies that Pastorella, much like the bride in the Song of Solomon, would be a not unfitting match for Christ, of whom "Prince" is a biblical name. meane: mien; and "norm."

Paragone: "consort" rather than "equal," pace Roche; OED sb. I 2, citing this line.

6. vnwares: suddenly. subtile: ingeniously contrived; and "fine-spun."

7. the blynd boy: alluding periphrastically to the limits of Calidore's perception: a common explanation for Cupid's blindness was that the lover could not fully comprehend the beloved. Pastorella transcends apprehension partly because of her high significance. On Cupid's blindness as a symbol of spiritual love transcendent of reason, see Wind, ch. 4.

8. skill: art or science; or "reasoning" (OED sb.¹ 6c, or 1).

9. Referring to the lark, which was caught with nets while mesmerized by a decoy. Cupid, probably figuring forth divine love in this allegorical context (see 6.11.1n), thus uses Pastorella to enthrall Calidore. The comparison expresses the nature of Calidore's enraptured state, because the lark was a symbol of heavenly inspiration. See Priscilla Bawcutt, "The Lark in Chaucer and Some Later Poets," YES 2 (1972), 5-12.

Stanza 12

Admiration of a scene is often featured in Elizabethan romance, but has special epiphanic implications in FQ, as here, on account of S.'s allegorical reinterpretation of the genre. Calidore also has such experiences with Tristram (6.2.4-7) and Colin's music, 6.10.10-17. Calidore's rapt attention is mimetically reflected by the verse, which causes us to slow down and pause, 6.9.11.8-12.7. The passage is relatively static, and concentrated on the word still, because of

repetition, emphatic caesuras, internal rhyme, and pararhyme ("skill", "still," still, will, still, vntill, fell).

1. still: constantly; and "motionlessly" (cp. 12.2). The word hovers syntactically, modifying the phrases stood he and long gazing.

8. apply: address.

9. fantazy: liking; and "imagination."

Stanza 13

These good shepherds ensure that tender flocks are fully nourished and protected; benevolent Meliboe materializes now, embodying the care that pastoral charges require. See Introd. 7.8, "Meliboe."

1. moystie: wet; i.e., dewy.

2. humour: moisture, exhalation; considered noxious.

6. good old aged; 7. siluer lockes: conventional traits of the sage; aged means "venerable," and siluer lockes signified wisdom.

Cp. Contemplation, 1.10.48; Kingdom's Care, 5.9.43; and Aldus, 6.3.4. Such characteristics were sometimes used for travesty; but Meliboe's responsible kindness is demonstrated, 6.9.13-18.

8. With shepherds hooke: attribute of authoritative pastoral care, and signifying contemplative wisdom. In Theocritus the shepherds hooke is "the Muses' pledge of friendship" for the man who is "a sprig of great Zeus that is made to the pattern of truth" (Id. 7.128-29, 43-44; tr. J.M. Edmonds); cp. Hesiod, Th. 22-34. That is relevant here, because Boethian Meliboe treasures "wisdom" above all, 6.9.29-30; S. draws extensively on Theocritus for SC; and pastoral was a most allusive genre, especially in regard to the seminal pastoralists. The Palmer's staff analogously symbolizes the power of

reason and wisdom, on which see Charles W. Lemmi, "Symbolism in Faerie Queene, II.12," MLN, 50 (1935), 162. See further 6.10.36.1-7n, "shep-
heards hooke."

9. Pastorella is Meliboe's especial charge.

Stanza 14

Pastorella's biography has many analogues in romance; but, in this allegorical context, it expresses the inscrutability, from man's view-
point, of the ultimate origins of all that she figures forth. For her origin, see 6.12.4-9.

1. common voice: popular report; pejorative.

3. of: by; normal c16 usage.

4. as old stories tell: a Spenserian formula; see Var. VI, 237.

S. may thus allude to use of the old motif of the noble foundling reared by rustics; or to the Muses' "antique rolles" (l.pr.2); or to man's age-old interest in the matters allegorized.

5-8. A "Ploughman" similarly finds infant Redcross in a field and nurtures him, 1.10.66. That allegory is based on the biblical metaphor of spiritual nurture as agricultural cultivation, and the "Ploughman" typifies spiritual mentors in general (see 6.9.1n). Spir-
itual nurture, with which shepherds were figuratively associated (Introd. 7.8, "Meliboe"), is also the tenor of Meliboe's care. Infant:
Pastorella's role here, relating to the soul as it needs spiritual nurture, reflects the biblical metaphor of the babe as man in need of such nurture (see, e.g., Wilson s.v. "babes" 2, 30; and "babe," 854); cp. infant Redcross, 1.10.66. 6. left alone; 8. for other he had none: implying that Pastorella is Meliboe's special charge and

commemoration. The Veritas Derelicta theme, on which see Nohrnberg 210, is implied by the phrase left alone: aside from the Meliboean type, S. indicates, too little care and attention is given to all that Pastorella figures forth. Cp. 6.11.23.3.

9. tract: course.

Stanza 15

1-2. Her flocke is expressively litle, just as she is humble. Cp. Una as the "Lady meeke," 1.3.21.

4. seuerall: different for each; OED adj. A II 8. Each sheep has individual needs that these good shepherds endeavour to meet.

6. helping hands; 7. labours share: Meliboe's community displays a high degree of charity and fellow-feeling.

Stanza 16

1-4. As Meliboe attends thoughtfully to Calidore's needs, so his name implies dedicated care for others; see Introd. 7.8, "Meliboe." simple home: cp. Baynes, 83: "Prophets and Patriarchs,...shrouded themselves in their homely cabins, amid the wide and open fields: in which places, they were thought most worthy to talk with God...."

5-7. The moral point about making the best of what we have extends into a symbolic portrait of human nature. Because the body is a mere "cottage of clay," Calvin² 1.15.1 declares, man should be humble; and yet, since the body is also "the dwelling house of an immortal Spirit," Adam could also "glory in so great liberality of his maker" (tr. Thomas Norton). This cottage anthropomorphically clad with lome likewise portrays man's nature in its most unassuming aspect, adumbra-

ting Meliboe's way of life in which Calidore comes to share. Meliboe is "content" to dwell here (6.9.20), scorning worldly things (6.9.21-25, 29-30), with Pastorella, who figures forth the soul, in one sense. cottage: cp. the body as "our earthly house" (2 Cor. 5.1) "of clay" (Job. 4.19), which was a figurative meaning of "cottage" (OED sb. 3) used, e.g., in Calvin as above, and in Bullinger III, 387. lome: composition of clay, dung, and chopped straw used for plastering walls (OED sb. 2); the tenor is "fleshly clay" (OED sb. 1). all things therein meane, yet better so/ To lodge, then...rome: mocking a contemporary tendency to condemn man's physical nature (e.g., Palingenio 200-01), allegorically. Cp. Bullinger III, 386: souls use bodies "as their dwelling houses" so that "they do not wander...."

Headnote: 6.9.17-33

Parts of this section undoubtedly reflect passages of the pastoral interlude in Tasso's Ger. Lib. 7.6-22, which contrasts with the active life (as Hallett Smith, Elizabethan Poetry (Cambridge, Mass.: Harvard Univ. Press, 1952), 11), and seems to qualify its status. Erminia withdraws from conflict to live among shepherds, and yet all turns out well for her, ultimately. In his preface, Tasso explains at length that the relation of the active and contemplative lives is an appropriate subject for allegorical epic, which is thus dealt with by his poem. Hence S. places Calidore's apparent dereliction of duty in terms of a most apposite pastoral context within the repertoire of contemporary heroic poetry. This passage is richer than Tasso's dramatically, as Cheney 219-22, and far more allegorical. Many features differ: Meliboe, e.g., is characterized as much more of a sage than

Tasso's corresponding old shepherd. See further Var. VI, 238-40, 375; and Fowler and Leslie 821-22.

Stanza 17

Depicting the courtesies of simple hospitality and friendliness: qualities associated with pastoral.

1-2. Close to Tasso, Ger. Lib. 7.17.1-4. But, whereas Erminia must plead for the old shepherd's invitation home (Ger. Lib. 7.15-16), "good" Meliboe (6.9.16) is immediately hospitable, 6.9.16-17. aged Beldame: expressing the kindly nurture involved in Meliboe's meaning, or the hospitality; and reflecting the propriety of his household. In Chaucer's Tale of Melibee, Melibee's wife is Prudence herself. homely: kindly; and "simply, unpretentiously."

3. disattyre: i.e., unarm, presumably (cp. OED s.v. "attire" v. ¹ 3); first example in OED, and probably S.'s formation. The prefix, of Latin origin, was freely added to verbs of any derivation. This rather latinate, elevated word registers the dignity that Meliboe's unassuming way of life has, as do the likewise stylistically high words besought and befell.

8-9. Proverbial wisdom; see Tilley N45. Tasso's meaning is similar, Ger. Lib. 7.11. Cp. Palingenio's contemplative, 195: "A little thing doth nature serve, a small thing doth content,/...a man to virtue bent,/ That...seekṡ celestial life" (tr. Barnaby Googe). craue: require, call for; OED v. 6 (figurative).

Stanza 18

2. table: fare; OED sb. I 6c.

3-4. As at 6.1.2-3, Calidore is a proper arbiter of courtesie; though his reception here is simple, he responds to its quality.

5. One of the many unquestionably positive passages that Meliboe's critical detractors ignore. kindnesse: involving naturalness (kind-), in the best sense.

8. happie life: "happy" is a thematic word in this episode (6.9.6, 18-20, 28, 30; 6.10.3, 19-20). The character of Meliboe is partly based on the venerable beatus ille tradition, according to which country life is conducive to contemplation, moral good, and genuine "felicite" (6.9.19; 6.10.38). Thus the position of those who condemn Meliboe, like Berger 61 and Anderson 177-84, is very dubious. The pressure of the genre would lead us reasonably to expect that Meliboe is a good character; see Røstvig, chs. 1-2.

9. without...strife: but with a frisson of S.'s verbal irony, for the shepherds experience strife in Canto Eleven. However, it does not originate within Meliboe's community. Tasso's pastoral community is emphatically peaceful, Ger. Lib. 7.8.5-9.4.

Stanza 19

S. figuratively contrasts the active and contemplative lives here, as at 6.9.27-28: Meliboe lives apart from worldly affairs in a relative felicite. Redcross' active life and the King of Eden's retirement are similarly contrasted, 1.12.16-19. Cp. the Virgilian motif fortunate senex, Ecl. 1.46-58; and in Tasso, Ger. Lib. 7.15.1-3.

2. father: honorific of veneration; also "spiritual mentor" (OED sb. 1c, 4c, 6a), secondarily. Redcross so addresses Contemplation, 1.10.64. at ease: in comfort, without anxiety; OED sb. II 7.

Meliboe is not idle, despite Berger 61: he is active (6.9.23.1-6), and cares for others, 6.9.13-17.

3. life so...fortunate: because Boethian Meliboe deliberately "fortunizes" it (6.9.20, 29-30), though Calidore may not yet realize that.

4-9. Meliboe's approach to living recovers something of the golden age. The nautical metaphor evokes the golden age topos that man was not a seafarer, then (e.g., Ovid, Met. 1.94-96; Tibullus, 1.3.37-40); seafaring in this connection expressed sinfulness and discontent. However, an allusion to Isa. 54.7-14 may also be involved (Shaheen 165): the Lord assures those "afflicted and tossed with tempest," who have "no comfort" that they will enjoy peace in a heavenly realm. Thus Calidore's complaint would ironically imply its Christian resolution. the rest: i.e., "other men"; also "repose" or "tranquillity," secondarily. disease: disturbance; referring to perturbation. wrecks: shipwrecks; and "vengeances" (OED sb.³; e.g., 4.6.16).

Headnote: 6.9.20-25

Not a "close rendering" of Tasso's shepherd's speech, Ger. Lib. 7.8-13, pace Hamilton. Stanzas 21-23.8 are not close to Tasso, and S. significantly modifies or departs from Tasso in the rest. Meliboe's general views at 6.9.20-25 and 6.9.29-30 conform to a highly respected "counsel of wisdom" tradition that many c16 sermons and devotional works drew on. See, e.g., John Knewstub, A Sermon Preached at Paules Crosse (London, 1579).

Stanza 20

Following Tasso, Ger. Lib. 7.10-11. The main difference is that sententious Meliboe is more reflective, emphasizing that contentment depends not on having small so much as on perceiving the sufficiency of that (20.3-6). He explains this further, 6.9.29-30.

1-2. Not in Tasso. again: in return. If happy, then: Meliboe is judicious rather than complacent; despite some critics. in this intent: Meliboe expressly analyzes the basis of happiness, unlike Tasso's relatively simple-minded old shepherd. intent: sense.

6-7. See 6.9.17.8-9n.

8-9. Somewhat similar to Ger. Lib. 7.10.7-11.2. But, in view of SC, May 103-16, Meliboe's condition is also comparable to man's golden age and the original state of the Church, which was a Protestant ideal.

Stanza 21

1-4. Tasso's old shepherd's general point is somewhat similar, Ger. Lib. 7.9.5-10.4.

3-4. Repetition of much identifies possessions with fear of loss; repetition of store identifies wealth with anxieties. The plutocrat, then, has "his fortune in his brest" (29.9) in an ironic sense. S. probably alludes here to Horace's once famous ode on contentment, as Upton; though the idea was familiar, S.'s wording recalls Horace, Carm. 3.16.17-18.

6-9. Rather lyrical, on account of the light, feminine rhymes; Meliboe's praise of God thus seems hymnic. In line 6, Meliboe means that attending to his flock is his sole care; onely means "solely" (OED adv. A 1a). 6. Without...care; 7. lambes...increase;

9. th'Almighty, ... doth send it: in Hesiodic tradition, men of the golden age were similarly "pure spirits" "without sorrow of heart," dwelling "in ease and peace upon their lands..., rich in flocks and loved by the blessed gods" (Op. 112-26; tr. Hugh G. Evelyn-White). That was the state of the early Church, SC, May 103-16. Cp. also Virgil, Ecl. 1.6-10: "it is a god who wrought for us this peace.... Of his grace my kine roam, as you see, and I, their master, play what I will..." (tr. H. Rushton Fairclough). score: tally; or "number."

8. flockes father; 9. th'Almighty: the juxtaposition implies that God is the ultimate father of flockes, evoking their significance as Christian congregations, on which see 6.11.35-40hn. amend: better.

What haue I: elliptically meaning "what care have I" or "what have I to do." In this line Meliboe emphasizes that he owes everything to God, so that his own efforts are, by comparison, insignificant, and his main responsibility is devotional. That is correct piety, pace Anderson 179. Meliboe does not abandon his responsibilities to others, because we see him actively caring for his community and Calidore, 6.9.13-17.

Stanza 22

1. them, that list; 9. what I list: the verbal correspondence places what Meliboe does (6.9.23) in contradistinction to what great ones proudly or ambitiously do.

2. forgiue: "give over," as Hamilton (via OED v. 1); and possibly implying pardon.

3. weaue: implying machination.

5. decay: decline; or "downfall."

6-7. Tasso's old shepherd is analogous, Ger. Lib. 10.3-4.

6-8. Associating Meliboe with wisdom and purity; it was commonly held that the wise man is untroubled by the passions. See, e.g., William Hughe, The Troubled Mans Medicine (London, 1546), sigs. D3^b-D7^a. In keeping with his allegorical role as a contemplative type, Meliboe transcends ordinary human infirmities. offend: "assail"; or "vex." siluer sleepe: Meliboe sleeps like S.'s paragon, Arthur (6.7.19); siluer probably expresses refined purity here (cp., e.g., Ps. 12.6), or clarity. Contrast the expression "leaden slumber." combrous: troublesome, oppressive.

Stanza 23

Meliboe contrasts these innocent pursuits of bucolic retirement with the perils of wordly endeavour, 6.9.22. That is allegorically relevant, because the contemplative and active lives contrast in an analogous way. Moreover, Meliboe's account has figurative implications of mental endeavour, as befits the allegory. Contrast busy Meliboe with the degenerate contemplative Idleness, 1.4.18-20. On S.'s innovative use of the pastoral repertoire here, see Introd. 4, "Genre."

1-2. This good shepherd thus seems ingenious as well as responsible, since the fox familiarly typified craftiness. Meliboe's fox-hunting further implies doctrinal protection of Christian innocents, because the fox typified heretical craftiness in religious pastoral, as here. Contrast Tasso's old shepherd's complete reliance on his sons, 7.11.3-4. dislodge: "drive" (OED v. 1d; first example 1610); implying "drive out of its lair" (Hamilton).

3-6. Pastimes requiring tact and ingenuity. Fawns and kids are

timid (see Arthur F. Marotti, "Animal Symbolism in The Faerie Queene," SEL, 5 (1965), 82-83), and fowlers and fishermen were types of cleverness (e.g., OED s.v. "fish" v. ¹ II 7, and MED s.v. "fowler"). Lines 3-4 combine the figures zeugma and antanaclasis, for practise means "artfully gain" in line 3 (OED v. 9c), and applies in line 4 too, in the sense "plan" (OED v. 8b). This elegant rhetorical device reflects Meliboe's mental agility. baytes...nets: associated with ingenuity. display: spread out.

7-9. A classic pastoral moment expressing the fullness of otium, on which see Rosenmeyer, ch. 4. Cp. Virgil, Ecl. 1.51-52: "Happy old man! Here, amid...sacred springs, you shall court the cooling shade" (tr. H. Rushton Fairclough). Contextually, Meliboe's implied point is like Tasso's old shepherd's, Ger. Lib. 7.10.5-6: "We quench our thirst with water of this flood,/ Nor fear we poison should therein be thrown" (tr. Edward Fairfax). All brooks and shadows are harmless here, so that none need be scouted; within this place removed from worldly affairs, there is purity that permits idyllic freedom. Despite Meliboe's critical detractors, he is not portrayed as lazy here, because he is active (23.1-6), and rests only from toyle. Indeed, this imagery of cooling shade and quenched thirst expresses the condition of the blessed in, e.g., Jer. 17.7-8, Ps. 1.3, Isa. 58.11, and Rev. 7.16-17 (see further Stewart 71-74, 83-96, and Tuve 22-24, 108-09). Cp. Ripa's symbolism of Goodness, 51-52. my throte doth boyle: introducing a frisson of hard primitivism that prevents the situation from seeming merely self-indulgent, as does toyle.

Stanza 24

S. reworks Tasso's Ger. Lib. 7.12, apparently a literal passage, for allegorical purposes here. Many details differ, and those that are retained assume figurative significance in the changed context. Meliboe contrasts courtly values and pursuit of preferment with country values and retirement. However, Meliboe's home environment topically represents that of churchmen or literati (shepherds) tending their charges (sheepe), and his departure for court implies abandonment of such humble responsibilities (24.1-6). Cp. Harvey's complaint that "scholars in our age" are "rather active than contemplative philosophers: coveting above all...to appear somewhat more than scholars You can not step into a scholars study but (ten to one) you shall lightly find open...French or Italian Politic Discourses" (Letter-book, in Works, ed. Rev. Alexander B. Grossart, I (London, 1884), 136-38). More generally, the court may correspond to the world, or worldly affairs, so that the active life, or that of ambitious social engagement, is contrasted with the simple, contemplatively oriented life expressed by country living. Meliboe's career is like that of Palinogenio's contemplative, 194-95. Cp. also Proth. 5-9, and CCCHA 660-770.

1-4. Allegorically significant details not in Tasso include disdain of equals, sheepe, and shepherds. pricked: spurred. peares: companions. To follow sheepe: practise a shepherd's calling; idiomatic (cp. the expression "follow the sea").

5. Self-deprecatory; not in Tasso. Meliboe now accepts his fortune, 6.9.29-30. then: emphatic. inquire: seek.

6. Tasso's court is Egyptian, S.'s purely general, as befits

allegory. roiall: punning on "roil" in the verbal sense "gad about"; OED v. ¹ 1.

7. Not in Tasso. S. alludes to John 10.11-14: the "hireling" or false shepherd "careth not for the sheep." Meliboe becomes a good shepherd, 6.9.25.7.

8-9. Close to Ger. Lib. 7.12.7-8. But, in this context, S.'s Princes gardin probably signifies the Prince's mind, which his associates were supposed to cultivate in virtue (see, e.g., Castiglione 273; Palingenio 172-73; Rosenmeyer 199; "E.K." on SC, Dec. 109; and Don Cameron Allen, Image and Meaning, rev. and enl. ed. (Baltimore: Johns Hopkins Press, 1968), 179-81); or it signifies the court as centre of culture or national affairs (see, e.g., Allen² 197-201). wrought: punning on "agitated" or "worked up," as Fowler and Leslie 881, because of the censuring phrase vainenesse...thought.

Stanza 25

On the allegory, see 6.9.24n. Topically, Meliboe's frustration at court expresses that of ambitious churchmen and literati; there, such persons "find small maintenance,/ But to be instruments of others gaines" (CCCHA 705-06).

1-2. Vain hopes likewise mislead Tasso's old shepherd, Ger. Lib. 7.13.1-2; Meliboe's phrasing is more contemptuous. them: i.e., those at court. entertaine: engage; or "retain in service" (OED v. II 5), in which case Meliboe implies that courtiers serve their own hopes, not their monarchs.

3-6. Similar to Ger. Lib. 7.13.3-6; but Meliboe emphasizes squandering of potential (youth in vaine) and self-recognition (follies).

natiue: involving the sense "simple, unaffected." plaine: mourn.

And this...peace: i.e., mourning its loss or lacke.

7. Not in Tasso; see 6.9.24.7n. Tho: then.

8-9. Happiness results from leaving court in Ger. Lib. 7.13.7-8; but, in Meliboe's view, loue of lowly quiet life must still be learn'd. He characteristically emphasizes deliberate mental adjustment to circumstance, as at 6.9.20 and 6.9.29-30. lowly...life, which I inherite: cp. Matt. 5.5: the "meek" "shall inherit the earth." inherite: possess; probably implying that this life is properly his, as Hamilton.

Stanza 26

Pointedly "overgoing" Tasso. Just the old shepherd's talk fascinates Erminia, Ger. Lib. 7.14. But lucky Calidore experiences the double rauishment of Meliboe's sensefull words together with Pastorella's faire hew. Vision and hearing, considered the senses most able to promote spiritual awareness (see, e.g., La Primaudaye 367-77), together give rise to Calidore's rapture. S. presents Meliboe's attitudes as fit and compelling accompaniments of envisioning Pastorella. He speaks for the pastoral ethos, which is manifested by Pastor-ella; moreover, he complements her spiritual significance, for his views in stanzas 20-25 were familiarly associated with spiritual development. Cicero, e.g., recommends living simply, reducing involvement with property, public interests, and business, for heightening awareness of the soul (Tusc. Disp. 1.31).

1. greedy eare; 3. empierst...hart; 4. rapt...double; 5. Both of his speach; 6. And also: though Tonkin 120 claims that only "Pastorella's beauty" makes Calidore wish to stay, he is affected as

much by "Meliboe's philosophy," so that Both must be factors in his decision.

1-4. Several critics claim wildly that Boethian Meliboe (6.9.29-30) and Despair are alike, just because their eloquence is similarly described (1.9.31). But to describe discourse in this way was a classical and humanist compliment acknowledging its eloquence and doctrinal excellence (see, e.g., 2.3.24, 6.1.2-3, Ast. 21-2, TM 217-18, and CCCHA 596-99). Moreover, this passage closely follows Tasso, Ger. Lib. 7.14.1-4. Nohrnberg 717-18 further attempts to relate Meliboe to Despair by showing how they are both associated with "peaceful havens." But so are Contemplation (1.10.63), and the King of Eden (1.12.17). Hence Meliboe is not like Despair particularly in any of these ways. Hong...vpon his...mouth: cp. the idiom "hang on...words." melting: "deeply affecting," because of the phrase empierst...hart (OED ppl. adj. 2b; first example 1695); cp. 5.8.1., and Am. 39.7. attent: intent. sensefull: full of meaning, significant (OED adj. 1); cp. 6.4.37. (Hamilton's gloss "appealing to his senses" is his own invention; despite Hamilton and Anderson 178-79, Meliboe is philosophical and abstemious (e.g., 6.9.20).)

4. rapt with double rauishment; 9. lost himselfe...halfe entranced: referring allegorically to ecstasis, or the state of mystical rapture in which the soul contemplates heavenly things, while the body becomes insensible. Cp. Pastorella's "heauenly" aspect, 6.9.8-9.

8. tongue: discourse; and "voice." hew: form, aspect. See further 6.9.8-9n, "hew."

Stanza 27

1-2. In stanzas 27-28, Calidore hints that he wants an invitation to stay; he would wish to remain both to find content and be with Pastorella. worke: effect, bring to pass. mind: purpose, intention. insinuate: hint; or "impart indirectly." It was often used without bad overtones, as here.

3-9. Calidore's views in stanzas 27-28 are like those he expresses at 6.1.41, so that they are completely in character. The fable contrasts worldly affairs and high degree with lowly retirement; allegorically, the active and contemplative lives are contrasted, by much the same means as at 1.10.62-63. 4. worlds...showes; 7. foes; 7. fortunes...yre; 9. mightie ones: characteristic accompaniments of the active life, even literally. Fearlesse of foes, or fortunes: on Meliboe's attitude, see 6.9.29.8-9n. wrackfull: destructive; and "vengeful." states: great men, dignitaries; OED sb. III 24.

Stanza 28

On the fable and allegory, see 6.9.27.3-9n. Redcross similarly wavers in commitment to his quest when he experiences the "peace" of the contemplative life, 1.10.63; on its connections with pastoral, see Introd. 7.8, "Meliboe," and 2.2, "Spenser's Courtesy."

2. glorie of the great; 5. great Lordship and ambition; 9. higher place: accompaniments of the active life. The nature of the contemplative life is contrastingly expressed in the happinesse of the low degree associated with the heauens; cp. 6.10.2-4. won: punning on "won," meaning "live"; and the past tense of "win." transposed: "misapplied" (OED v. 3) is S.'s verbal irony; Calidore

must eventually return to his quest. pitch: status; punning on "steep place, declivity" (OED sb.² VI 24a). The higher place is precipitous, as it were; cp. 6.9.27.7-9.

Stanza 29

The fable and allegory almost converge in stanzas 29-31, which literally outline contemplative values. The philosophy of Boethian stoicism that Meliboe summarizes here was highly respected; for analogues, see C. Smith, No. 4, and Var. VI, 240-41. On Courtesy and Meliboe's philosophy, see Introd. 7.8, "Meliboe."

1-5. Similar to Juvenal, Sat. 10.347-50. In Meliboe's view, man's fortune rightly conceived "is a gift of grace" (Fowler² 224). diffuse: send forth; Neoplatonic emanation seems implied.

8-9. For Meliboe, fittest is, that all contented rest/ With that they hold: man should not endeavour to create for himself what he thinks will be good fortune, but instead learn to discover his good fortune in what he already has. The phrase each...brest thus affirms in a compressed, sententious way that man can assume an attitude toward his life that enables him to be content, and hence fortunate within himself, whatever his outward circumstances are. Man's mastery over Fortune, Boethian Meliboe stresses, is purely mental. Good fortune is not in any external thing but only within man himself: a function not of material things but of the spirit. The goods of the mind were held to transcend the vicissitudes of Fortune.

Stanza 30

2. wretch...rich: the choice of rhetorical figures here,

combining antanaclasis with similiter desinens, identifies wealth with misery. wretch: miserable, afflicted; OED adj. B 1.

7-9. Meliboe means that those who seek a better fortune in changed outward circumstances are foolish because, truly to better his fortune, man needs rather to amend his attitude toward his present condition. Then, he can find contentment and acquire the riches of wisdom. (Despite Nohrnberg 718, Meliboe's position is radically different from Despair's, and depends on "trust in God's grace": each should reconcile himself to his fortune, Meliboe believes, because "the heuens" "to each such fortune doe diffuse,/ As...each can most aptly use," 6.9.29.) wisdom is most riches: a classical and scriptural adage. Cp. TM 89-90: "God himselfe for wisdom most is praised,/ And men to God thereby are nighest raised." fortunize: make fortunate (OED v.; rare); first OED example. Despite Hamilton and Lewis, The Discarded Image (Cambridge: Cambridge Univ. Press, 1964), 87, S. is not "rendering Boethius" in particular here; S.'s wording is unlike Boethius', and many well-known writers expressed these ideas. Still, Meliboe's general position would have been recognized as "Boethian." On Meliboe's meaning here, see 6.9.29.8-9n.

Stanza 31

Calidore resourcefully appeals for indulgence (31.1-3), and proceeds to explain that he seeks a respite from troubles (31.4-6), from which some determination of his future will follow (31.7-8). Apparently, he needs an opportunity to consider his situation in peace, so as to come to terms with or resolue it. Hence the respite sought by Calidore holds the promise of enabling him to gain the perspective on

his life necessary to fashion or "fortunize" it in Meliboe's inward way. Meliboe's Boethian stoicism is not necessarily opposed to the quest: such a philosophy was considered the means to "fortunize" any way of life, as Meliboe implies at 6.9.29.8-9. The relation between fable and allegory is again very close, since what Calidore literally desires here almost amounts to tranquillity for reflection. (Calidore's request to stay corresponds loosely to Erminia's, Ger. Lib. 7.15).

3-6. In application to the fable, Calidore's nautical metaphor expresses his wish for some rest from besetting troubles and consequent distress (cp. Britomart's complaint, in which turbulent waters express turbulence of passions, 3.4.6-11). That is also relevant to the allegory: Calidore seeks serenity apart from worldly troubles and cares, like Redcross, 1.10.62-63. Such a state is appropriate to contemplation, and contrary to the conditions of the active life. See further 6.9.19.4-9n. father: see 6.19.2n, "father."

7-9. Hamilton perceptively compares Redcross wavering between the active and contemplative lives, 1.10.62-64. Calidore's situation expresses that dilemma; for an exemplary discussion, see Tonkin 300-06. retrate: retreat.

Stanza 32

2. chargeful: onerous, costly. chaunge to you: i.e., "change in your mode of life," as Roche.

3-4. Discovering "riches" in "litle"; Calidore acts on Meliboe's advice, 6.9.29-30. bowre: inner apartment. hall: large public room.

5-9. Analogous to Erminia's offer of riches to Tasso's old

shepherd; however, he does not explicitly refuse (Ger. Lib. 7.16-17). Meliboe's overt refusal demonstrates absolute commitment to his principles and the simple life. But Calidore cannot be far wrong in offering, pace Neuse 345 and Caine 174: generosity is not reprehensible, and Meliboe still invites Calidore to stay, 6.9.33. Cp. Redcross' gift to Contemplation, 1.10.68. golden guerdon giue: mimetically "rich," because of the alliterated hard /g/, assonance, and regular rhythm. driue: drove, pushed; a rare cl6 form of the preterite.

Stanza 33

The golden age, in spite of its name, is comparably characterized by lack of gold, as in Ovid, Met. 1.89-100.

1-6. Cp. 1 Tim. 6.6-11: "godliness is great gain, if a man be content with that he hath.... For the desire of money is the root of all evil...." good man: "a moral description, or his title either as a man of substance or head of the household" (Hamilton). nought tempted: reflecting Meliboe's purity, and the depth of his values. rich mould: a periphrastic oxymoron expressing the nature of gold; mould means "earth" (OED sb.¹ 1), so that gold is characterized as an attractive form of dirt that we rather absurdly treasure. mucky: filthy; cp. 3.9.4. masse: sizeable treasure; or "gold bullion."

7. algates: nevertheless. couet...assay: Meliboe implies that the simple life is itself the genuine treasure.

9. Meaning, "if you really want to try our way of life, be sure to live it." rudenesse: lack of refinement. aread: make known; i.e., "take to heart."

Stanza 34

1-2. That Calidore long dwells with Meliboe expresses habituation to the Meliboean state of mind, which complements appreciation of Pastorella (see 6.9.26n).

4. bayt: possibly punning on "traveller's refreshment" (OED sb.¹ II 4). Calidore's pastoral holiday refreshes him in the course of his quest. bane: expressing the extremity that Calidore experiences as a lover; cp. 6.10.31. But he ultimately wins Pastorella, and reaps "eternall glorie" (6.9.2).

8. Because of the parallel structure and repetition of went, the phrase he...went mimetically follows the phrase when...went, imitating Calidore's duplication of Pastorella's movements and accompaniment of her.

Stanza 35

1-6. Pastorella's loue of lowly things calls all queint vsage in question; including elaborate religious devotion, on account of her allegorical role. Line 5 is mimetically lulled or "low" because of the repeated phone /l/; the alliterated /b/ (35.4) emphasizes this effect by contrast. queint: elegant, refined; to Pastorella, "curious" (OED adj. A 7). bred vnder...shepherds wings: i.e., nurtured by shepherds; idiomatic (OED s.v. "wing" sb. III 15a). There are tensions between base, wings, and lowly. his...guize: too court-eous for Pastorella to love. guize: behaviour (OED sb. 3).

7. Apparently, Pastorella prefers Colin's works because they are lowly in style or presumption. So Colin does not seem particularly S.'s persona here, but rather a type of the pastoralist or humble but

inspired poet; see further 6.9.41.5-8n, "most fit." Colins: see 6.10.16.3-4n.

9. loues: affectionate acts, kindnesses.

Stanza 36

2. loftie looke: partly referring to the heroic aspect of the active life, with its devotion to honour and glory.

3-5. Forsaking the exalted accoutrements of the active life for those of the retired life; Pastorella only responds to "lowly things," 6.9.35. Tasso's Erminia likewise assumes pastoral garb, Ger. Lib.

7.17.5-8. doffing...armes: not expressing moral or spiritual disarmament in this case; Calidore conducts himself well in humble shepherds weed (6.9.37-46; 6.10.32-38). Arms seem insignia of the active life and social stature here. adrest: dressed; rather high diction, on account of the Latinate flavour of the prefix. This expresses the dignity and value of the lowly estate that Calidore assumes; see 6.9.17.3n, "disattyre." shepherds hooke: see 6.9.13.8n, "With shepherds hooke."

6-9. Referring to the judgement of Paris. It was familiarly interpreted as a choice between the active, contemplative, and voluptuous lives, and so the comparison points to and develops the allegory of the episode. See App. 1.

Stanza 37

Calidore is not "lustful in his present choice" like Paris, pace Hamilton 686; Calidore keeps the Wolfe away and, if "lustful," would not be so portrayed in this genre. See, e.g., Palingenio 42-45.

3-5. Expressing Calidore's care in guarding against the wolf within himself, as it were, in his courtship; the wolf commonly symbolized lust or rapacity. In the allegory about contemplation, this portrays defence against turbulent or distracting passions generally, and against false doctrine, which a wolf often symbolized in pastoral allegory (see, e.g., SC, Sept.; and Beryl Rowland, Animals with Human Faces (Knoxville, Tenn.: Univ. of Tennessee Press, 1973), 161-63). Calidore acts like the good shepherd, John 10.11-15. attent: attention.

6-9. Similar to Ger. Lib. 7.18.5-8, in which courtly Erminia performs pastoral chores. Calidore, experimenting with pastoral care, becomes attractively mock-heroic: with his heroically strong hand he "assays" to milk sheep. otherwhiles: at other times. for need: by necessity, unavoidably. he did assay: i.e., he did his best. rugged: rough, shaggy (e.g., 1.6.27). loue so much could: wittily incorporating two syntaxes. The phrase is ordinary English, for could primarily means "knew" (OED s.v. "can" v. ¹ B I 1b). However, the phrase further implies "love was capable of so much," as in the Latin phrase tantum amor potuit (Upton II, 651).

Stanza 38

Heart-eating Coridon (6.9.39) is allegorically a projection of qualities like jealousy and envy that can debase love; in this sense, he is Calidore's shadow or malignant double, embodying a psychic potential that must be overcome to love Pastorella truly (see Introd. 7.6, "Coridon").

1-3. Calidore's present conduct (6.9.37) alarms Coridon, not his former sophistications (6.9.34-35). guize: conduct.

4. many gealous thoughts conceiu'd: cp. 6.9.39.3-4.

5-6. On the harvest metaphor, see 6.9.1n and 6.9.45.7-9n.

this: i.e., Calidore; the obliquity registers Coridon's contempt.

7-9. Backbiting.

Stanza 39

This stanza is structured to contrast Coridon and Calidore as virtual opposites in their conduct as lovers, as the phrase Who...side (39.6) makes clear: Coridon's behaviour (39.1-5) is set over against Calidore's (39.6-9). This characteristic of their interaction is allegorically expressive, because Coridon embodies Calidore's potential to love wrongly here, as a kind of doppelgänger.

3-4. Alluding to the relation of "Coridon" to Lat. cor edo, "I eat the heart," as in jealousy; the phrase readie oft typifies Corido-n in this way. byte his lip: characteristic of jealousy; cp. 2.7.22.

5. Impatient: quadrasyllabic.

6. on the other side: idiomatic; OED sb.¹ IV 17b.

7. malicing: regarding with malice; OED v. 1. good houre: good fortune or luck.

Stanza 40

1-4. These animals were associated with illicit love and lust; Coridon's gifts are comparable to the witch's son's, 3.7.17 (see Marotti 83-84). So concupiscence seems involved in Coridon's attitude toward Pastorella. 2. Or: either. wanton: lustful; and "frisky." in the woods farre sought: expressing Coridon's implication in what is bestial or outlandish in human nature. adrest: prepared.

5. He: Calidore. make the best: elliding "of the situation"; idiomatic (OED adj. A III 9b).

8-9. Registering Coridon's attitude in rejection; he views love cynically, as a market. Line 9 is a sardonic rendering of the maxim "new love drives out old love," cited in C. Smith, No. 497. his market mard: idiomatic; OED sb. 4c.

Stanza 41

5-8. Prefiguring the Graces' dance to Colin's music, 6.10.10-16; Calidore's actions reflect its free circulation of honour and benefit, 6.9.42. most fit: Colin is more a type of the lowly but inspired poet than S.'s persona here, since it is unlikely that S. would blatantly arrogate such a position to himself. See further 6.10.16-3-4n.

9. his lip...bit: cp. 2.7.22: "gnawing Gealousie" "his bitter lips did bight...."

Stanza 42

The way that Calidore and Coridon exchange roles and garlands reflects their relationship as opposing doubles. Coridon, e.g., can be set in Calidore's place (42.2); but Coridon's ungracious attitude is the opposite of Calidore's.

1. courteous inclination: apparently involving fortitude, charity, tact, patience, and humility here.

4. Perhaps implying that Coridon presents an appealing appearance under which there is clever manoeuvring. trimly trace: neatly or finely step.

6-7. Iconographically, Pastorella's gesture implies acknowledge-

ment of Calidore's virtue; on her garland, see Introd. 7.10, "Pastorella."

7-8. In the psychological allegory, Calidore can remain free from what Coridon embodies only by responding graciously to Coridon; otherwise, Calidore would become tainted by jealousy and envy himself. See further 6.9.arg.3-4n.

Stanza 43

This passage alludes to 1 Cor. 9.24-27, in which athletic competition is a metaphor for spiritual struggle against the flesh: men that "proveth masteries" "do it to obtain a corruptible crown: but we for an incorruptible." In that "fight," we "beat down" the "body, and bring it into subjection." On wrestling itself as such a metaphor, see Nohrnberg 300, n25; Lotspeich 37; and Elizabeth Marie Pope, Paradise Regained (1947; rpt. New York: Russell, 1962), 115-18.

1. dispose: prepare.
2. maisteries: competitive feats; OED sb. 6.
4. Prefiguring the "crown of glory" that is the biblical meed of spiritual victory (on which see Introd. 7.10, "Pastorella"); the contest is judged by Pastorella, who embodies a spiritual ideal, somewhat like Una.

5-44.5. Courtiers practised wrestling, and "a certain lovely freeness" was appreciated when they participated in rustic dances and contests, though defeat was humiliating for them (Castiglione 40, 97-98). well practisd: implying that what Coridon embodies is difficult to overcome, or persistently troublesome.

Stanza 44

2. mightily stiffe pight: i.e., difficult to overthrow; cp.

6.1.2. pight: planted, set up.

4-5. Calidore does not attack Coridon with his full force; if he did, Coridon would not survive. Calidore advocates mercy (6.1.42), and exercises it here. vpon him fallen: i.e., fell on him physically as in wrestling; or "assaulted him" (OED v. X 69b; martial). light: in a light manner (OED adv. ¹ 1); i.e., not heavily or severely.

6. oaken crowne; 7. Giuen..., as his due right: alluding to the corona civica, which was a garland of oak leaves given to a citizen who saved another citizen's life in battle (e.g., Plutarch, Vit. Coriolanus 3; Tacitus, Ann. 3.21; Pliny, HN 16.3-5, 22.4). "No decoration is more worthy...or more beautiful" than this crown earned "by showing mercy" and "in calling back to life from the very verge of death," which is "a godlike use of power" (Seneca, Clem. 1.26.5; tr. John W. Basore). Such an honour is Calidore's right, because he avoids harming Coridon (44.4-5n), even though Coridon hoped to shame him, 6.10.43. The corona ciuica was thought to have been devised by the Arcadians (e.g., Plutarch, Mor. Quaest. Rom. 286A, Vit. Coriolanus 3; Lycophron 480); thus Calidore may further be seen as an honorary Arcadian here. See also Valeriano 543-44.

8-9. Excelling in true courtesie, Calidore does not cling to the honour and, more honourably still, uses it to grace his opponent.

Stanza 45

Calidore's courtesie produces a fruition Of perfect loue (45.6-9); "parallels" were seen in pastoral "to the Biblical tradition of perfect

eros and agape in...Eden" (A. Bartlett Giamatti, The Earthly Paradise and the Renaissance Epic (Princeton: Princeton Univ. Press, 1966), 38).

1. abeare: bear, comport.

2. rout: company, band.

3-4. Calidore's conduct is so unexceptionable that euen his riuals must necessarily commend him.

7-9. Expressing a spiritual fruition by way of the growth of Pastorella's and Calidore's loue; spiritual attainments were often expressed in metaphors drawn from love between the sexes (see Stewart 19-30, and Scheper 556-59). The periphrastic phrase fruite...blisse richly serves to imply fulfillment of their loue, while also indicating its allegorical significance. A biblically derived meaning of "fruit" was, as Wilson puts it, "the bountiful reward which the godly shall find...in the heavenly Country..." (A Christian Dictionary, 3rd, enl. ed. (London, 1622), s.v. "fruitfulness of Canaan," sig. R1^b; see further "fruit" 3, sig. Q8^b). The perfect loue expressed by their relationship at last brings forth that blisse, allegorically. Cp. S.'s Rev. 4.14: ".in the New Jerusalem "growes lifes fruite." See further 6.9.1ⁿ. though long time dearely bought: referring to the Brigands' depredations. Cp. John 15.2: God purges what bears spiritual "fruit" to "bring forth more fruit"; and cp. 1 Cor. 6.20: "ye are bought with a price..." (referring to Christ's sacrifice). bought: suffered for; OED v. 3. Because Calidore's deliverance of Pastorella is Christ-like (6.11.41-51), "redeemed" (OED v. 4; figurative) is allegorically relevant.

Stanza 46

3-4. he vsed without crime/ Or blamefull blot: hence the contrary view of Neuse 346-51 is perverse. crime: sin, offence; or "matter of accusation." menaged: "not simply...in the sense of conducting his courtship, but in the sense of putting a horse through its paces (cf. II. ix. 2.2), here referring to the handling of his emotions" (Hamilton).

5-6. He would be so fauoured because of his "perfect loue" (6.9.45), which he demonstrates at 6.10.32-38.

CANTO TEN

Argument

Pastorella's abduction actually occurs well after Calidore's vision (6.10.39-40). But S. may imply that loss of the Graces (6.10.18-20) is analogous to loss of Pastorella, as Hamilton. Or S. may juxtapose the Graces' dance and Pastorella's captivity in a representative way, as contrasting aspects of human experience.

3-4. led,/ Into captiuity: for the theological implications relevant to the allegory, see 6.10.40.3n.

Headnote: 6.10.1-4

S. deftly combines topical anti-court criticism here with ambiguous and rather plangent exploration of the contrasts between the active life, ceaselessly questing and centered on the court, and the contemplative life. The "happy peace" and "perfect pleasures" of this humble and secluded pastoral realm (6.10.3) express conditions of contemplative retirement: indeed, S.'s example of these "perfect pleasures" is the beautiful revelation of the Graces attending Colin's music (6.10.4.1-2), and that certainly involves insight of a vatic or contemplative kind. Allegorically, then, Calidore's predicament is quite similar to Redcross' in wanting to remain a contemplative "for aye in peace," forsaking the frustrations of his quest, 1.10.62-63. But this passage addresses the issue with profound tact, expressing the dilemmas involved in a far more full and evocative manner. On pastoral and the contemplative life, see further Introd. 7.8, "Meliboe"; on action and contemplation in Book VI, see Introd. 2.2, "Spenser's Courtesy."

Stanza 1

Roche canvasses the numerous instances of diversion from the quest by love in epic tradition, rightly stressing that S.'s use of the motif is quite different: Calidore is not "mired in...lust and spiritual torpor" like his predecessors. The conflict between love and duty that Calidore experiences is presented in a far more subtle and complex way. Cp. 4.pr.2-3 on love and heroism.

1. follow the...Beast: a heroic endeavour, as befits the active life.

2. follow that...Mayd: a contemplative pursuit, allegorically, since Pastorella embodies an ideal of spirituality. From a Platonistic viewpoint, Calidore's love for her has contemplative implications even literally, as in, e.g., Castiglione 304-22.

Stanza 2

1-2. Like Redcross fascinated by Contemplation, 1.10.63. sew: pursue; and perhaps "practice a virtue or manner of life" (OED v. I 8), figuratively.

3-6. Expressing the attractions of the contemplatively retired life by way of Pastorella and the pastoral way of life. Calidore's love for her allegorizes love for and pursuit of spiritual things; see Introd. 7.10, "Pastorella." game: punning on the senses "hunted animal" and "sport"; yet Calidore is the quarry at 6.9.11 and 6.10.31, as Hamilton. guerdon...gaine: Pastorella or her favours, literally; but also referring periphrastically to the Christian crown of glory, guerdon of spiritual loue, as befits the allegory. myndes: intends. set his rest: take up his permanent abode; a metaphoric idiom (OED

sb.² 7f), of which the vehicle is a gambler's staking of final reserves (OED sb.² 6b).

7-9. I.e., "rather than pursue favour at court, that is insubstantial, while being sustained only by treacherous and capricious rumours of others' misfortunes or falls from favour, so that the ship of one's expectations sails toward the port of fulfillment but never arrives." The active life, which was supposed to lead to attainment of heavenly glory by way of achievement of earthly glory, was fraught with such vexations. Cp. Redcross' predicament, 1.12.16-20. blaste: blasting influence, curse; OED sb. 6c. sayling...port: "sayling alwaies in the port" (1609); "sayling alwaies on the port" (1596). Many editors rightly prefer the latter reading, which means travelling always "toward" the port but never arriving (OED s.v. "on" prep. II 14). That is correct, because it is in keeping with the hunt after ever-elusive fauour. J. Smith grants that this is S.'s meaning (Works III, 518), but confusedly uses the 1609 reading instead, which means sailing always "within" the port (OED s.v. "in" prep. I 1). That reading is wrong, because the figurative meaning of "port" was safety, success, or fulfillment (e.g., 1.12.16-17). The point here is not that courtly or active life is fulfilling (alwaies "in" the port), but that it is frustrating (alwaies "on" the port). Hence the Lat. expression in portu navigare is irrelevant here, pace J. Smith. (That expression does not relate to being "port-bound" or concerned with wind direction, as Hamilton claims, but to being safe. And, despite Hamilton, "in" and "on" were not "interchangeable" in these senses.)

Stanza 3

1-2. Thus it is disproportionate to condemn Calidore for his retirement, pace some censorious critics. His descent to a low condition, e.g., would require humility, and strengthen that quality. step: degree. stoupe: the gesture implies humility. (The sense "swoop," as a falcon does on prey, is not contextually evoked, pace Hamilton.)

3-6. Expressing the nature of the contemplative life, as explained at 6.10.1-4hn. On the traditional connection of contemplation with country settings, see Introd. 7.8, "Meliboe." happy peace: cp. Red-cross finding "peace" on Contemplation's mount, 1.10.62-63. prou'd: tested; or "experienced."

7-9. Censuring abuses of courtly life. In the allegory, the painted show of false blisse probably relates to worldly honours and social advancement when sought by the active man as ends in themselves. painted show: implying that the perfect pleasures (3.5) partake of a higher reality. there: i.e., at court; or in high society generally. stales: allurements; and "ambushes."

Stanza 4

Calidore can vw this sunne-shine that others cannot endure, and so he has the "Eagles eye" of Contemplation, as it were (1.10.47). Cp. HHB 136-39: "Mount vp aloft through heauenly contemplation," "And like...Eagles kynd,/ On that bright Sunne of glorie fixe thine eyes...."

1-2. The Graces' dance is presented as one of the "perfect pleasures" of this place, that expose the vacuity of the "painted show,"
6.10.3. that goodly glorious gaze: verbally ironic; or a qualifica-

tion that there is good and glory at court, though not for "vnwary fooles," 6.10.3. gaze: that which is gazed at; OED sb. 1.

3-5. I.e., "the mere glimpse of what Calidore is about to view would daze courtiers' eyes so much that they could never again endure seeing this spectacle, which must make them look to one side on account of its brilliant intensity." dimmed: blinded by this light; or pejorative. shew: imposing display. sunne-shine: implying the "light of truth" and, because beauty was often identified with light, exceeding beauty. askew: to one side, aside.

6-8. Implying that there is a sense of heauenly "Gloriana" manifested within the court at its best, particularly through Elizabeth. Glorianaes: see 6.10.28.3n, "Gloriana." hew: see 6.9.8.8-9n, "hew." it compare: set it forth (OED v.² 2); or perhaps "be compared," eliding "with" (OED v.¹ 2). (The sense "rival" is intransitive (OED v.¹ 4b), and thus inapplicable, pace Hamilton.)

9. by course: "although Calidore gives up his quest, the poet still continues on his course" (Hamilton).

General Headnote, 6.10.5-31: Calidore Encounters the Graces

Mount Acidale, where Calidore sees the Graces dance to Colin's music, is the inner sanctum of the pastoral, as it were (6.10.3-4). The central vision of the Legend of Courtesy is displayed here, in a form that seems more mythic and symbolic than the corresponding parts of previous books in FQ. In this case, the vision is mediated through an artist, Colin Clout (6.10.20), so that the whole episode is quite self-reflexive. Calidore's experience thus seems presented as a type of our own as readers of FQ, and probably also of our interaction with

inspired art in general. On account of the theological allegories that we have discovered in the surrounding episodes, we are now in a position to see that very high claims indeed are implicitly made here, along Christian Platonist lines, for the capacity of art and especially poetry to be divinely inspired, and a spiritual agent or means of grace and vision for man. The subsequent episode, e.g., is an allegory about spiritual regeneration in which Calidore acts in a Christ-like manner (6.10.32-38^{hn}), and some causal relationship is implied between his vision of the Graces and the quality of his action in saving Pastorella. As described in LR, FQ itself works on the premise that poetry can "fashion" the reader "in virtuous and gentle discipline." On the literary principles involved, see Weinberg I, chs. 7-8; Charles Grosvenor Osgood, Poetry as a Means of Grace (1941; rpt. New York: Gordian, 1965); and C. Baker passim.

Stanza 5

3. far from all peoples troad: i.e., out of the general way or, figuratively, way of life; troad means "trodden way" (OED s.v. "trod" sb. 2, citing this line), not "treading," pace Hamilton.

4. pleasaunce: often ominous in FQ, but not here.

6-9. A golden world of nature heightened by art; but the art is all Nature's, or supremely natural. Contrast Acrasia's bower, 2.12. 42-61. at fill: in enough to satisfy desire; OED sb.¹ 1 (figurative). pill: plunder, pillage.

Headnote: 6.10.6-14

The setting evokes a sense of awe, and of felt contact with the

supernatural, drawing on traditions of the revelatory mount, sacred grove, and earthly paradise (on which see Rosenmeyer 188-89, and Giammatti, ch. 1). However, the features of this scene are symbolic, and S.'s account adumbrates a cosmic "order excellent" (6.10.13) based on love and grace, such as he expounds in the Hymnes and CCCHA.

Comparison of the Graces' dance to the firmament (6.10.3) strongly evokes the age-old idea of the universe as harmonious dance (see 6.10.10.7-8_n). Moreover, proceeding outwards and downwards from the centre or "middest" of the dance (6.10.12), we see that the whole scene is subtly organized in a hierarchy of concentric circles. The fourth Grace is encircled by the Graces, and then by the ring of maidens, all in the "spacious plaine" atop the mount (6.10.8). That high space is surrounded in turn by the "wood/ Ofmatchlesse hight" lower on the hill (6.10.6), which is itself bounded by silver waters, 6.10.7. Lastly, the "open plaine" of ordinary nature surrounds the Acidalian scene (6.10.6). This pattern may imply a variety of mutually corresponding Renaissance hierarchies; but the most inclusive is that of the Neoplatonic universe, with its levels of being proceeding downward into matter, in an order of decreasing perfection. Here, a notional One is the focus, surrounded by subordinate manifestations; towards the periphery are an idealized wood, formless waters, and an undifferentiated expanse of earth. The implicit structure of concentric circles radiating from a midpoint was itself often used for depicting hierarchical interpretations of the cosmos; moreover, the circle was a symbol of perfection commonly used in descriptions of God's nature, or spiritual realities like the soul (see Valeriano 410, and Poulet, *Introd.*, and

ch. 1). Thus Mount Acidale has theologico-metaphysical implications, pace Ellrodt 63. S.'s application of the Graces myth in this way places him very much with the Florentine Christian Platonists: in one sense, S.'s Graces are an expression of divinely originated love, beauty, and delight that suffuse and sustain the universe, just as those qualities are emphasized in this metaphysically referential context. S.'s standpoint is comparable, e.g., to Castiglione's on heavenly beauty and love, 320-22; on the metaphysical background, see further Snare² 1-8, and his "Spenser's Fourth Grace," JWCI, 34 (1971), 353-54.

Stanza 6

1. hill: symbolic of visionary insight, as was quite common; cp. Contemplation's mount, 1.10.46-61. open plaine: as simplicity or clarity are Acidalian qualities; cp. the Graces, 6.10.24.

2-3. This wood makes the open space atop the mount (6.10.8) a screened sanctuary, in effect. hight, that seem'd th'earth to disdain: rising above the earthly state, as it were; cp. analogous metaphors in, e.g., HL 182-89, and HHL 219-24.

4. Cp. Eden, which had "every tree pleasant to the sight, and good for meat" (Gen. 2.9), as Hamilton.

6-7. As this is a place of nurtured and joyous creativity. bowre: lodge, shelter.

8-9. Cp. HHB 25-26: "To contemplation of th'immortal sky,/ Of the soare faulcon so I learne to fly...." On such associations of hawks and falcons, see, e.g., Valeriano 210, 212, 216. tower: "perch high, rather than mount up; yet the two senses merge" (Hamilton). For

examples of "tower" in connection with flights of the mind, as here, see OED v. I 2, 3, 4. like King of fowles: apparently aquiline hawks, just as this is a place of heightened nature, 6.10.5. (Eagles had similar symbolic implications, on which see, e.g., HHB 134-40.)

Stanza 7

This flud or stream is presumably the mythical Acidalian fount (6.10.8.7-9_n, "Acidale"); cp. Narcissus' similar pool in Ovid, Met. 3.407-12, and its descendent in Sannazaro's Arcadia, 81. Such bodies of water symbolically related to attainment of insight or heightened apprehension (see Grabes 72), as in, e.g., Sannazaro: "it made manifest the secrets of the translucent deeps not otherwise than if it had been of purest crystal..." (tr. Ralph Nash). The preternaturally pristine quality of this siluer spring implies that it has significance of that kind (7.2-5), for it would thus constitute a true mirror, on which see Grabes 105. Hence this stream expresses the reserved yet enlightening nature of this place, or of inspired art; cp. Bel.¹ 10.1-10, Bel.² 12.1-10, and TM 271-76. On streams and poetic insight, see further Servius on Virgil, Ecl. 7.21 (III, 84-85), and Boccaccio, Genealogiae, *The Renaissance and the gods*, No. 2 (Venice, 1494; facsim. rpt. New York: Garland, 1976), 11.2.

2. Imitating the sound of the stream by way, e.g., of the liquid effect of the repeated phones /l/; the relatively ugly sound of line 3 imitates the state of being marred that the spring avoids. siluer: also "resonantly clear in sound"; OED adj. II 13.

3-5. Calidore can pass this enchanted stream, and so he must be worthy of ascending Mount Acidale, whatever Colin thinks at 6.10.18.

drowne: sink; i.e., become admixed. ruder: ignorant, barbarous; intensive form. clowne: uncouth person (OED sb. 2); not "rustic" (OED sb. 1), because Colin, e.g., is a rustic.

6-9. Nymphes and Faeries were roughly equivalent in S.'s time. Their manifestation here befits the supernatural character of Acidale, its associations with love and inspiration, and its heightened natural energies (6.10.5). Nymphs were sources of poetic inspiration in Theocritean tradition (e.g., Id. 7.91-93), associated with brides and weddings (Starnes and Talbert 102-07), and sometimes explained as projections of natural forces. See further Lewis³, ch. 6.

Stanza 8

1-6. Cp. Virgil's Elysian Fields: "a land of joy" with "green pleasaunces and happy seats of the Blissful Groves," where there is song, dance, and sports are played (Aen. 6.638-44; tr. H. Rushton Fairclough). faine: wish; or "take to gladly." course about their bases: playing prisoner's base, an exuberant game that involves much chasing. See Joseph Strutt, The Sports and Pastimes of the People of England, ed. J. Charles Cox (1903; rpt. Bath, U.K.: Firecrest, 1969), 67-69. light: quickly.

5-9. The phrase Therefore...cleeped implies that "Mount Acidale" is to be interpreted according to this context. Lines 5-6 suggest ἀκηδης ("without care"). Moreover, that the mount affords a high viewpoint evokes Lat. acies, as Hamilton, meaning "keen vision" or "mental acuity"; and δηλος, "clear to the mind," "manifest." These latter meanings accord with the visionary nature of the place. Finally, the relationship between hight and lowness here points to the

oxymoronic character of the name, Mount Aci-dale. S.'s July eclogue expresses a conflict between high intellectual and contemplative pursuits and humble concerns by way of a symbolic contrast between mountains and valleys. Here, such impulses are reconciled, just as the name incorporates both exaltation and lowliness, as it were. equall: "level," i.e., at the summit (OED adj. A 6; first example 1649); or "fit" (OED adj. A 3b; first example 1697). The senses "fair, equitable" or "tranquil in temper" are figuratively implied (OED adj. A 5, 9), just as Mount Aci-dale's kind of hight is not at odds with what is lowly. hight: "loftiness of mind, magnamity" is figuratively implied (OED sb. I 9). ouerlooke: involving the senses "examine, scrutinize" and "survey from above," since this is a place of higher vision; negative senses like "ignore" are precluded by pleasauntly and equall. Acidale: the Graces' birthplace, in S.'s mythology (6.10.22). Conventionally, it was an epithet of Venus said to derive from the fountain Acidalius, which was dedicated to Venus and the Graces (T. Cooper, s.v. "Acidalia, Acidalius").

Stanza 9

The Venus relevant here is certainly celestial or Uranian, for Acidalian love and beauty relate far less to generation than to creativity and visionary apprehension of a higher truth. On the Graces as an "unfolded" image of Venus, see 6.10.27n.

1-5. Cp. 4.5.5. S.'s association of Colin with this place and a festive Venus implies that, in S.'s view, poetry as it should be is joyous, vatic, and centered on love and beauty. Cp. Colin as Love's "Priest," CCCHA 832; and 4.pr.2-4: "I sing of loue." Vnto this place:

the Graces' birthplace, 6.10.22. port: haven; playing on "demeanour" or "style of living" (OED sb.⁴ I 1, 2).

6-9. Though some accuse S. of confusing the island of Cythera with the mountain Cytheron (Var. VI, 248-49), the latter place had become a recognized seat of Venus too (see, e.g., Hamilton, and Roche 1152). S. may thus hint at this Venus' Uranian character, for Mount Cytheron was sacred to Apollo and the Muses (see, e.g., C. Estienne s.v. "Cytheron"). in regard hereof: i.e., "compared to this place" (Hamilton).

Stanza 10

1-3. Poets traditionally preferred such places to contemplate and compose; see Rosenmeyer 198-99, and Boccaccio 14.11. The Graces are associated with Colin partly because they were the Muses' companions, fostering poetry and learning; see, e.g., TM 403-08; SC, Apr. 100-12, and June 25-29. Elfin: apparently S.'s formation, by analogy with "elven"; cp. "Elphin," a proper name in Arthurian romance (OED). As Calidore's epithet here, it emphasizes his sympathies with this place of "Faeries," 6.10.7. pipe: bagpipe, as at 6.10.18. It was often featured in pastoral, and widely used throughout Britain. See H. Cooper, Index, s.v. "musical instruments"; and Edward A. Block, "Chaucer's Millers and Their Bagpipes," Speculum, 29 (1954), 239-43. on hight: on high, aloft; and "aloud."

7-8. For the "poetical-philosophical associations of the dance with all order, from cosmic harmony to psychological order," see John C. Meagher, "The Dance and the Masques of Ben Jonson," JWCI, 25 (1963), 258-77. making...glee: idiomatic; OED sb. 3b.

Stanza 11

Calidore's behaviour does not amount to "stupid voyeurism," pace Hamilton 621; see 6.10.17n. On the vast difference between this situation and the Bower of Bliss, see Lewis 331.

2. vnwares: suddenly, unexpectedly.

6-7. According to Plato's theory of vision, Calidore's perception of this spectacle would cause his mind to conform to it, and thus to the heavenly norms that it implies; that is the Platonic raison d'être of vision (Ti. 47B-C). On sight as a spiritual sense, see 6.9.26n.

8. hundred: often used indefinitely for a large number (OED adj. 2); but signifying completeness here, as Hamilton. naked: see 6.10.24.3-5n. lilly white: symbolizing purity.

Stanza 12

Cp. Pastorella, 6.9.8; the scene is travestied, 6.8.39-46. Use of the two similes here, girlond and gemme in ring, is somewhat catachrestic and paradoxical, as befits the ineffability of the scene.

4. hemme: "enclose"; perhaps also "decorate with a border," metaphorically (OED v.¹ 1).

5. girlond: the symbolism is much as with Pastorella's, on which see Introd. 7.10, "Pastorella." in compasse: in circular course; OED sb.¹ V 11. stemme: probably a nonce-word, from Lat. stemma, "garland"; meaning "encircle" (OED v.⁵), or possibly "intertwine," as stems in a garland may.

7. gemme: "bud," secondarily, with girlond and stemme; OED sb. 4.

8. ring: probably symbolizing love, or perhaps magnificence.
enchaced: "engraved," as with figures or patterns; also "set," secondarily, referring to gemme, with the ring as setting (OED v.² I 4, 1).

Stanza 13

This richly suggestive conflation of myths seems S.'s invention. No source has been identified, and recent critics admire its contextual effectiveness (e.g., Tonkin 129-30). This account describes a transcendent attainment of love that occurs through struggle and despite all difficulty, just as the marriage Crowne becomes stellified beyond the fray. The dance, in some sense like the heavenly Crowne, partakes of that transcendence. Cp. Alexander Ross' gloss on Ariadne's crown: it shows that "the way to prove ourselves to be the sons of God, is by patient enduring of our afflictions, which though they be deep and bitter...we shall obtain the Crown of Righteousness, which is laid up for us in Heaven" (Mystagogus Poeticus (London, 1648; facsim. rpt. New York: Garland, 1976), 400). S. replaces the North Star with Ariadne's constellation, so that the cosmos circles around it in order excellent (A. Kent Hieatt, and Constance Hieatt, eds., Edmund Spenser, Selected Poetry (New York: Appleton-Century-Crofts, 1970), 148); thus S.'s myth reveals love as the focus of heavenly order.

1-5. In conventional accounts, Theseus loses or deserts Ariadne before they are even betrothed, and then Bacchus marries and immortalizes her, stellifying her Crowne. The fray, in which Theseus helped the Lapiths, occurred much later at the wedding of Pirithous and Hippodamia. S.'s version emphasizes love, overcoming threats to love, and apotheosis. Looke how: "shows the poet caught up in his vision

and makes the reader see" (Hamilton). Crowne: the corona nuptialis of the marriage day has been transformed, in effect, into an astral corona radiata (13.6-7); that crown was anciently a mark of divinity or deification, as in Virgil, Aen. 12.162-63. yuory: symbolic of purity. bridale: wedding festival. Centaures made that...fray: intending to rape the bride and attendant maidens; hence the Lapiths resisted (e.g., Ovid, Met. 12.210-535). Centaurs were commonly associated with barbarism and man's lower nature, so that their defeat in this context implies hard-won control of such aspects of man, to secure and promote genuine love and civility. dismay: rout by sudden onslaught; OED v. ¹ 2, citing 5.2.8. as first instance, and this line.

Stanza 14

1-4. Playing on Platonist esthetics, which was a literary fashion. Lines 1-2 imply the orthodox Platonistic view that higher beauty is to be conceived as a composite of sundry particular beauties or beautiful individuals (e.g., Castiglione 317-18); But introduces a counter-affirmation that the central maiden is an individual so beautiful that she herself approximates the beauteous ideal. The paradox is Platonistically resolved at 6.10.27, where we find that she does so because she is herself a "gathered" image of "many" beauties.

6. rosie girlond: associated with Venus; symbolic of beauty and love, contextually.

8. odours: sweet-smelling substances, such as flowers, perfumes, and spices; OED sb. 2.

Stanza 15

Various kinds of interaction between man and the divine are

featured in this episode, and so the mystery of all gifts of grace that these Graces mythically embody does not just pertain to human relationships, but has a comprehensive metaphysico-theological character, as indicated at 6.10.6-14^{hn}. The Graces attend Colin; their dance is like Ariadne's apotheosis (6.10.13); and they elevate Colin's beloved to their divine stature, 6.10.26. For the precedents and general background, see Wind, chs. 2-3, 7; Tonkin 230-64; Lila Geller, "The Acidalian Vision," RES, NS 23 (1972), 267-77; and Victoria L. Goldberg, "Graces, Muses, and Arts," JWCI, 29 (1966), 206-18.

1-2. Drawing on various commonplaces, as shown by Starnes and Talbert 88-90. Venus: see 6.10.9ⁿ.

4. This sweeping assertion implies that these Graces' significance includes divine grace.

5-6. From a moral viewpoint, the Graces' unstinting service reflects the importance of selflessness to grace, in a broad sense, and also to delight. vaunt: glorify, extoll.

7. paravaunt: pre-eminently; OED cites 3.2.16 as first example, deriving the usage from Fr. paravant, which seems to have been current French, despite OED.

9. as neuer none: double negative for emphasis; meaning "as none had ever piped before" (Hamilton), or "to an extent that no-one else could ever inspire him to do."

Stanza 16

This formal patterning of repeated words, phrases, rhymes, and internal rhymes creates a contextually appropriate effect of emotive concentration, as in verse forms like the sestina.

1. That...lasse: "love, wife, Queen, and source of inspiration," as Roche explains; see 6.10.25.1-5n, and 6.10.27n.

2. rout: company, band.

3-4. Colin is S.'s persona to some extent; but they should not be simply equated, because the characterization is sometimes ironically distanced. Moreover, Colin is very much a type of the humble but inspired poet, especially in Book VI. Shepherd-musicians commonly bore both kinds of meaning in pastoral (H. Cooper 127). In S.'s use the name alludes to Lat. collinus, "pertaining to a hill"; the poet's vatic role is thus implied, because an elevated place was a visionary symbol. Cp. Mt. Parnassus, Mt. Acidale, Contemplation's mount, and SC, Jan. 11: "Colin" is introduced leading his flock "to a hill." On literary antecedents of Colin, see H. Cooper 153-54; on the allegiance of this poet-figure to the country, cp. Virgil, G. 2.475-89. Poore: lowly, insignificant; a modest or apologetic usage (OED adj. B I 5d). who knowes not Colin: quite paradoxical with Poore; probably emphasizing poets' social significance rather than narrowly referring to S.'s current literary success.

7. She seems accredited with humbling Colin: before the mystery of love, beauty, and a felt transcendent value, in the most general sense. Cp. CCCHA 927-51. lout: bend, bow.

8. in place: on the spot; idiomatic (OED sb. V 19b).

9. Discussed at 6.10.27n.

Stanza 17

If Calidore turned away from the music (6.10.10) or from the dance (6.10.11), he would be unresponsive to Colin's art and the

Graces. Instead, his response to them is so profound that he is inexorably drawn into their circle, astonished in spright. Though the consequences are unfortunate (6.10.18), we can only approve of Calidore's openness to the vision, and cannot easily conceive of a course of action that would have been satisfactory. Even a paragon of Courtesy cannot adequately respond to the Graces' dance, the paradigm of the virtue itself: the scene manifests a supernatural mystery that makes demands on man which are beyond human attainment. Thus the situation is acutely humbling, which is part of Calidore's development in the virtue.

4-7. Involving dramatic irony, for we know it is Venus' trainee or retinue, 6.10.15.

9. Out of the wood: reflecting Calidore's impulse toward greater clarity of apprehension. In Pauline terms, the power of the vision impells him to attempt going beyond the glass that man sees through darkly in this life.

Stanza 18

Cp. Calidore's predicament with Arthur's unfulfilled dream of Gloriana (1.9.13-15), and Arthur's unsatisfied desire for Florimell (3.1.18), another fleeting Acidalian beauty (4.5.5). Discussing Arthur's quest for Gloriana, Lewis⁴ 144 explains that Arthur "has seen the real Gloriana only in a dream.... This is a picture of the soul, as in Platonism, endlessly seeking that perfect beauty of which it has some dim premonition but which cannot be found—only shadows and blurred images of it—in the realm of Nature." Calidore's Acidalian experience expresses the powers and limitations of art in this regard:

an acute waking vision of such beauteous perfection can be mediated by Colin's music, compelling rapture and pursuit of the vision, 6.10.17. But there is a sense of plagency here, for the marvellous mystery that attends Colin's music tantalizes both him and Calidore, seeming almost palpable and yet remaining inscrutable and elusive (6.10.20).

1-4. Apparently drawn from Chaucer, Wife of Bath's Tale 992-98, as Hamilton.

5. As Colin previously did in SC, Jan. 72.

6. Colin is instantly made to regret breaking the pipe, which thus seems wrongly impulsive, and S. is distanced from Colin's attitudes. made great mone: mimetically doleful, because of the long vowels and alliterated /m/. that vnhappy turne: i.e., breaking the pipe; turne means act or event.

9. As the true poet was often accounted a polymath and psychopompos of a sort; but involving some verbal irony, because the dance has plenty of implications that escape Colin, as Geller 267-77.

Stanza 19

2-5. A formal, encomiastic salutation; Haile implies respect or reverence (OED int.). By addressing a shepherd in this way, the Knight of Courtesy inverts conventional decorums to express high respect or create some redress. Cp. 6.1.4. merry make: merry-making (OED s.v. "merry-make" sb.). louely: "amorous," also.

6. dainty: "choice, delightful," and "delicately beautiful"; Calidore may ruefully mean "fastidious, over-nice" too, on account of their flight from him (OED adj. 5). Damzells: in the honorific sense, implying respect.

8-9. Despite Hamilton, Calidore does not duplicitously deny responsibility for their flight: Calidore plainly attributes that to his own presence, and thus to himself. Calidore legitimately asks why they fled from him, but not from Colin, who saw them freely, or without restraint or restriction.

Stanza 20

1-2. A sharp rebuke. Contrast 6.10.24: we "should mylde and gentle be." But Colin and Calidore seem friends by 6.10.30. (There is no allusion to Actaeon here, pace Hamilton; e.g., Actaeon's vision destroys him, whereas Calidore's does the reverse, and the situations are vastly dissimilar.)

4. in place: in presence; idiomatic (OED sb. V 19b).

6. Calidore's experience is humbling; cp. "Mount Aci-dale," as discussed at 6.10.8.5-9n. sory: involving the sense "wretched"; OED adj. 5.

7. The narrator likewise terms Calidore's gaffe a "mishap" (6.10.18), rather than blaming him. So both Calidore and Colin appear victimized by circumstance; on this theme, see *Introd.* 2.2, "Spenser's *Courtesy*."

8-9. Calidore repeats his query of 6.10.19.6-7; now Colin graciously obliges. The Graces' ethos is restored through the exercise of *Courtesy*, 6.10.19-30.

Stanza 21

As Geller 267-77 observes, Spenser's Graces have far more significance than Colin indicates, 6.10.21-28.

1. dilate: relate at length.

2. whatsoever: whoever. Colin may imply that he doubts Calidore is really just a shepherd.

3-9. While the Graces depend on Venus, she borrows "all" from them (6.10.15); so there seems a circulation of benefits, as in the dance and Gloriana's court, 6.pr.7. late: recently, but no longer. fee: service, as feudal vassals; OED cites this line. on her depend: belong to her; are her dependants. attend: rendering services like ladies in waiting to a royal personage; OED v. II 8b.

Stanza 22

Another apparently original conflation of myths, like 6.10.13. The Graces' Hesiodic genealogy (Theog. 907-11) is conflated with the Thetis-Peleus myth. Cp. Plato's myth of Love's origin: at the celebration of Venus' birth, Poros goes to Zeus' garden and sleeps, where he begets Love upon Penia (Symp. 203B-C). Similarly, Jove leaves this celebration, rests in a pleasant groue, and begets the Graces upon Eurynome. For Landino's allegorization of the Hesiodic Graces in regard to divine grace, see Nohrnberg 700.

1-3. Mythically expressing the thought of HHL 99-100: "that eternall fount of loue and grace,/ Still flowing forth his goodnesse vnto all...." sky-ruling: a traditional epithet implying supreme power; in this context, it invites consideration of these Graces symbolically, sub specie aeternatis. Eurynome: εὐρυνομή; cp. εὐρυ-νομος, "wide-holding," as in Conti, "Nominum...Explicatio," s.v. "Eurynome." That implies potential for great bounty, as is appropriate for the Grace's mother.

4. feastfull: festive.

5. Though indirectly leading to the Trojan war, this was an occasion of "great ioyauunce," 7.7.12. The gods gave divine Thetis to Peleus because of his merit, and he thus became immortal (e.g., Euripides, Andr. 1253-88). So these Graces seem interpreted in relation to divine grace: they originate in connection with an involvement of divinity with man that pertains to love and apotheosis. Cp. 6.10.13. Aeacidee: licentious patronymic form of Aeacus, properly Aeacides; referring to Peleus, Aeacus' son. Chaucer takes similar liberties.

9. cherry: cherish; not "cheer, delight," pace OED, Roche, and Hamilton, because it derives from Fr. chérir, "to cherish" (OED), and "cherish" befits the broad significance of S.'s Graces. This seems a nonce-word and, as such, its effect is rather catachrestic, and thus emphatic.

Stanza 23

For discussion of the sources in stanzas 23-24, see Lotspeich 64-65, and Starnes and Talbert 50-55. Much of this information was readily available in T. Cooper; nevertheless, S.'s exposition is still quite different from his. Cp. "E.K." on SC, Apr. 109.

2. mynde: including the sense "soul as distinguished from body"; OED sb.¹ III 17. The graces involved in S.'s Courtesy are spiritual as well as social.

4. carriage: behaviour; or "demeanour." entertainment: treatment of others; or hospitality. kynde: fitting; pleasant, winsome; and "generous, liberal" (OED adj. I 1c, II 7, 5).

5. semblaunt: "demeanour shown to others" (Hamilton). offices: services, attentions.

6. complements: "ceremonies, accomplishments; also that which

perfects courtesy, as in Belphoebe chastity and courtesy 'did make in her a perfect complement'" (Hamilton).

7-9. Much as at 6.2.1. Ciuility: closely linked with curtesie at 6.pr.4 also.

Stanza 24

1. smoothly: pleasantly, affably.

3-5. Interpreting the Graces' nuditas virtualis, on which see Panofsky 155-60. Cp. the "open plaine," 6.10.6. dissemblaunce: dissimulation; an earlier instance than OED records.

5-9. As Roche explains at length, the pattern of the Graces' daunce conforms to a Christian tradition which expressed the nature of the theological virtues, in accord with the principle of charity. Yet the final line ambiguously accommodates two interpretations of the Graces: a classical one that two benefits return to us for each we give to others, and also, reading then in the once common sense "than," the Christian view that "greater good should from us go than come in greater store" (Roche). Thus the circulation of benefits expressed by the dance remains enigmatic, as is appropriate from a metaphysico-theological viewpoint. two of them still...seem'd: "still forward seem'd" (1596, 1609). Most editors emend forward to foward; but the original reading should stand. The stance of the one Grace is clearly contrasted with the others': But one still towards showed herself afore (24.8). The other two must thus be turned away in contrast. Hence forward means that they go forward from us (OED adv. B 4), with their backs turned; or forward means "to the front" or "at an advanced point" (OED adv. B 5, 7), so that they are nearer, again with their backs turned (Roche). On account of the correspondences between the

words forward, towards, and afore, this original reading implies a paradoxical play on words. All S.'s Graces are "toward" or "forward" in the secondary, figurative sense of being outgoing, spirited, or obliging: they are never untoward, so to speak. Substitution of froward for forward obviates this fitting conceit.

Stanza 25

Pastorella is another countrey lasse with heauenly implications, 6.9.7-9.

1-5. The Fourth Grace seems ineffable to Colin, apparently constituting an incarnate symbol of value for him. traced: danced. heauenly...heuen: Colin is at a loss for words in his admiration, as his question implies. Cp. S.'s similar device at 6.11.32.5. enraced: implanted, i.e., in her; a Spenserian technical term used only in contexts of heavenly gifts or graces being introduced into or assimilated by man (3.5.52; HB 106-19). Those gifts, S. implies, become inborn in man, or passed on through man's cultural heritage, but are to be lineally accredited to their divine progenitor, as -race implies.

6. what so: whoever; OED s.v. "whatso" 2b.

8. Her low social degree associates her with lowliness, figuratively.

Stanza 26

Cp. Pastorella, 6.9.9; and Una as the morning star, 1.12.21.

1-2. Referring periphrastically to "Venus, either as the evening or morning star, befitting her exaltation as a fourth Grace and one of 'Venus Damzels' (21.4)" (Hamilton). Hence the fourth Grace attends

the "Sunne" of Gloriana (6.10.28) much as Venus closely attends the sun (see, e.g., Cicero, De Nat. Deor. 2.20.53). Venus itself could symbolize spiritual excellence (see, e.g., Bersuire 5.26, "De Venere"; on the Tudor currency of astronomical symbolism, see Anglo 56-97). That may well be relevant here, because the periphrasis daughter of the day is biblically resonant, implying that the simile has spiritual import: "Dayes dearest children be the blessed seed,/ Which darknesse shall subdew, and heauen win..." (3.4.59), as in 1 Thess. 5.5. Cp. 2 Pet. 1.19: when full revelation occurs, the day dawns, and the "day star" arises in the heart. light: expressing enlightenment.

2-5. Mimetically reflecting her loveliness, chiefly through repetition of the phone /l/, which conveys a sense of liquid softness. About all...beare the bell: idiomatic; OED s.v. "bell" sb.¹ III 7.

Stanza 27

The tradition of the fourth Grace is metaphysically informed in this episode, as Snare 350-55 has shown: she is an encyclopedic symbol of grace and value, whose concentrated significance is explicated or "unfolded" throughout the area of Acidale in subordinate characters and symbolic details. See further Snare² 1-8.

3. meane: norm; playing on "mien," as at 6.9.11.

4-5. The meaning of her attributes is analyzed, when they are considered in apposition. Diuine resemblaunce was Platonistically held to consist in beauty, and far more in spiritual than bodily beauty. As at 3.5.51-55 and 4.8.30-33, Chastity is emphasized in this regard, but probably stands metonymically for steadfast integrity of the virtues in general. Cp., e.g., Ficino 1.4, 5.4; and 4.8.32: "beautie,

which was made to represent/ The great Creatours owne resemblance
bright...." resemblance: a theological usage; cp. Milton on God's
image within man, Par. Lost 4.364, in Poems, ed. John Carey and Alas-
tair Fowler (London: Longmans, 1968). dare: challenge; or "dare
confront."

6-8. In this context of Diuine resemblance, courtesie appears
a counterpart of charity or perhaps divine grace. As an accompaniment
of beauty, it also appears associated with the gracefulness that was
held to endow beauty with an ineffable charm or radiance. See further
Introd. 2.1, "Spenser and Courtesy Traditions," and 2.2, "Spenser's
Courtesy."

Stanza 28

Colin's address to Gloriana; the narrator attributes it to "that
shepherd," 6.10.29.1. Lewis⁴ 145 understands Gloriana best, cogently
observing, e.g., that her meaning includes divine glory, the splendour
of the realm of Ideas, earthly glory, and also "in some sense and at
some moments Queen Elizabeth." See further Lewis¹ 336-37, ²382-84,
and ⁴157-61.

1-2. Imagery reflecting the transcendent aspects of Gloriana's
meaning; she exists in absolute contradistinction to all the earth.
Her celestial radiance involves Truth and the highest beauty, which S.
almost identifies with light (see, e.g., Ellrodt 135). Cp. Ripa's
versions of Glory and Grace, 207-08, 210-12.

4-9. Since the fourth Grace is Gloriana's handmayd, and all
this prayse is only worthy to be placed vnderneath Gloriana's feet,
it becomes a shadowy indication of what Gloriana deserves. Thus high

praise of Gloriana is managed with perfect tact. minime: musical note of extreme brevity. poore: humble, lowly. prayse: "praiseworthiness," secondarily (OED sb. 3), because the fourth Grace's value is a dim reflection of Gloriana's:

Stanza 29

Sir Calidore asks forgiveness from a shepherd, framing all comely meanes of comfort; in view of Elizabethan social standards, we are probably to take this as high courtesy indeed.

2-7. Calidore properly acknowledges rather than minimizes his fault in seeking pardon. yrketh: troubles. breach: injury (OED sb. II 7d; figurative). gentle Shepheard: something of an oxymoron; Calidore implies that Colin possesses a true gentility of character. rashly sought: involving some dramatic irony, because we know that not to seek it would be far worse. On Calidore's conduct, see 6.10.17n, 6.10.18n. mote not see: see 6.10.17.9n, "Out of the wood."

8. the courteous Knight: with some verbal irony, because Calidore has committed a gaffe; and yet he is being truly courteous.

Stanza 30

1-2. Colin and Calidore evidently get along, which reflects well on the latter, and shows that he is not to be severely criticized for his actions here.

4-9. Sight and hearing were considered the spiritually enlightening senses (see 6.9.26n); these delights express ones of mind or spirit. fancy: imagination; OED sb. 4. his: Colin's. he: Calidore or Colin; red means "interpreted" or "imparted aloud," respectively. regard: prospect; or "object of sight."

Stanza 31

Calidore leaves Acidale not because Colin wants him to, but for Pastorella's sake; so, at least in Colin's view, Calidore has not committed any serious transgression.

5. recure: cure.

7. louely dart: dart of love, as with Cupid; this paradoxical expression aptly expresses both the pleasure and pain of love.

8. Dinting: striking; cited by OED.

9. An image of powerful tormented energy, expressing Calidore's extremity of love.

General Headnote, 6.10.32-38: Calidore Saves Pastorella from the Tiger

Calidore's "perfect loue" (6.9.45), vision of the Graces, and "Long" conversations with Colin (6.10.30) now lead to a fruition of his courtship of Pastorella (6.10.37-38). Her significance includes the soul, the Church, and Truth (Introd. 7.10, "Pastorella"); Calidore's deliverance of her from the symbolic tiger distantly reflects the Good Shepherd's deliverance of souls from "spiritual death" and evil (6.10.34.6; 36.9), because of His perfect love (6.10.35.5n). The emphasis on perfection of sexual and spiritual love here, continued from 6.9.45-46, indicates that S.'s Courtesy is closely related to Christian charity. For further discussion, see Marotti 78-80; on Sidney's OA 45-53 as an analogue, see Fowler and Leslie 821. Cp. Calepine's deliverance of the Infant from the bear, 6.4.17-23.

Stanza 32

1-2. Though Colin seems to live apart from Meliboe's community (6.10.30), Colin still frequents it (6.9.35, 41).

4. in sort: in the manner; idiomatic.

6. Whereas Neuse 347 claims perversely that Calidore's love for Pastorella is a "radical parodistic perversion." dewfull: appropriate; apparently S.'s formation, by analogy with, e.g., "rightful" (OED, citing 4.11.44 as first example).

7-9. As shown subsequently, 6.10.33-38. yet vntamed: the success of Calidore's courtship is predicted at 6.9.45-46 to set it in perspective, and satisfyingly conclude Canto Nine.

Stanza 33

Calidore's and Coridon's imitative conflict expresses psychic contention between genuine and false modes of love; see Introd. 7.6, "Coridon."

2. aggrate: gratify, make grateful; derived from Ital. aggrattare. OED cites S. as first example, and this may be his innovation.

6. exercise: practise.

9. iealousie: the main characteristic of Cor-ido-n; it is the human trait that most corrupts "loue diuine," 3.11.1. Cp. Plato, Phdr. 247A.

Stanza 34

Cp. the Beast disrupting Serena's felicity, 6.3.23-24.

1-3. Cp. Virgil, Ecl. 3.92-93: gatherers of strawberries are advised to flee from a lurking snake. That situation was proverbial,

and an emblematic subject. strawberries: associated with the golden age, as Hamilton (e.g., Ovid, Met. 1.104); the connotations are idyllic.

4. Tigre: symbolizing man's potential for inhumanity, especially in regard to the destructive capabilities of the concupiscible passions; and also evil in general, since it gapes like hell gate. Wild beasts familiarly represented disruptive passions; see Marotti 77-80, and Rowland 151-52. out of the wood: associating the tiger with the "wood" of what is bestial or incorrigible within man, on which see, e.g., Hankins 60-73.

5. Cp. the Dragon (1.11.2), and the Beast, 6.12.29; Carol V. Kaske links the Dragon's claws with concupiscence, and that is appropriate to the tiger also, allegorically ("The Dragon's Spark and Sting," SP, 66 (1969), 612-16). gourmandize: voracity.

6-7. Like the Dragon (1.11.12, 53), and the Beast, 6.12.26. surprize: "overcome or captivate the mind" (OED v. 1b) is allegorically relevant.

Stanza 35

As Coridon is Calidore's ungracious alter ego, so his reaction is like a mirror-image of Calidore's. Both run to Pastorella's rescue, and yet Coridon's response to the tiger itself is the reverse of Calidore's. Cor-ido-n, abandoning Pastorella to the tiger, acquiesces to or is implicated in what it figures forth; and such an attitude must be overcome to defeat it. The general situation seems based on the parable of the good shepherd, to which S. alludes in SC, May 39-54, and at 6.11.35-40. Whereas the false shepherd "who careth not"

abandons his charges to the wolf, the good shepherd saves them (John 10.11-13); similarly, Coridon abandons Pastorella to this beast, whereas Calidore risks his life to save her.

2. feend: grisly monster; implying extreme malignity (OED sb. 4, 4b). Though Marotti 79-80 claims that the tiger has demonic significance, that seems un-Spenserian. Devils are only given cursory mention in FQ, in ways that imply they are simply metaphors for sin and evil, rather than powerful beings that actually exist. Much the same could be said for S.'s figurative and rather bathetic uses of hell. On the background, see D.P. Walker, The Decline of Hell (London: Routledge, 1964).

5. Alluding to John 15.12-13: "love one another," Christ commands, "as I have loved you. Greater love than this hath no man, when any man bestoweth his life for his friends." Calidore's love is of that kind, unlike Coridon's. Cp. 6.11.18.9. steemed: aphetic variant of "esteemed."

7-8. A paradoxical conceit. The beast is ready to despoil Pastorella, whom Calidore himself wants as loues spoile, though she has already spoiled him of his heart. Hence, if the beast was allowed to despoil her, it would rend his heart in doing so. prayde: "made prey of," with beast; or "possessed as booty," with spoile.

9. ran at him enraged: in effect, Calidore enlists the irascible appetite against the concupiscible appetite gone wrong, which Marotti 78-79 rightly identifies as a significance of the tiger. This was to be done under the guidance of reason, which is part of the significance of Calidore's shepherd's hook, 6.10.36.

Stanza 36

While a shepherd, David similarly slew a lion and bear to save a lamb; his victory was attributed to God's help (1 Sam. 17.34-37 and glosses), and interpreted as a "defeat of the...destructive passions" (Marotti 79). The analogy implies that Calidore's victory is to be seen in such a light. Calidore's presentation of a severed head here is also Davidic, iconographically, because David's standard attribute is Goliath's head, which he presented to Saul.

1-7. Modulating into simpler allegory, because S. expressly denies that Calidore has any weapon appropriate for decapitation. shepherds hooke: symbolizing rational insight and contemplative wisdom; see 6.9.13.8n, "With shepherds hooke." Calidore has ascended Mount Acidale, and "Long" discoursed with Colin, 6.10.30. Wisdom was considered the main defence of man himself against his passions. Cp. the Palmer's staff subduing beasts, 2.12.40-41, on which see Lemmi 162. monster: see 6.1.7.7n, "Monster." astonished: stunned; and perhaps "amazed." quell: slay. head, ... presented: some amend "head, it presented" (1596) to "head, he it presented"; the best metrical alternative to this emendation is reading "head" disyllabically (see Var. VI, 476). presented/ Before the feete of...Pastorell: a "humble service" (6.10.38) expressing perfect integrity.

8. exempted: possibly playing on the adjectival meaning applicable to the soul, "withdrawn from the body" (OED ppl. adj. a): in one sense Pastorella is the soul saved from fleshly concupiscence here.

9. Calidore's role is Christ-like; see 6.10.35.5n. death: "loss or want of spiritual life" (OED sb. I 5), figuratively.

preuented: on the implication that divine grace is involved, see 6.1.38.7n, "Preuented."

Stanza 37

1. affect: show preference for; love.
3. cowherdize: a bathetic pun, mocking base Coridon with base style.
5. gentle heart: involving nobility of spirit, to which moral baseness was considered repugnant, once it was recognized as such. The good shepherds and Colin are "gentle" (6.9.7, 6.10.29), likewise implying gentility of character. disparagement: disgrace of misalliance with an inferior.

6-9. Protection from the Beast, as Hamilton. Concealment of love was recommended to forestall envy and safeguard reputations; see, e.g., Palingenio 49-50, and Castiglione 248-55. Allegorically, Calidore's discretion in loving Pastorella implies avoidance of flaunting spirituality, for which Puritans were reproached in S.'s time.

skill: knowledge.

Stanza 38

- 1-6. Expressing spiritual fruition; see 6.4.45.7-9n. Calidore's defeat of the tiger establishes that his and Pastorella's conduct is unexceptionable, despite Neuse 346-47, 350; and so does S.'s very positive diction here. prosecute: follow up. 5. loue...reapt...frute;
 6. felicity: for the figurative implications, see 6.9.1n and 6.9.45.7-9n. timely: contrast ungracious Coridon's expectation, 6.9.38.
- close: hidden; or "intimate."

7-9. On the Fortune theme, see Introd. 2.2, "Spenser's Courtesy."
brute: senseless, irrational.

**General Headnote, 6.10.39-6.11.51: Calidore Saves Pastorella
 from the Brigands**

While Calidore is away hunting, the Brigands devastate Meliboe's community, stealing the flocks and imprisoning Pastorella and the shepherds in a secret hideout. In a very general sense the Brigands' attack is "a frontal assault on the idea of courtesy itself, as symbolized by Pastorella..." (Tonkin 144). However, the episode is genuinely allegorical, for it involves a psychological allegory and allegorized theological satire. Courtesy as S. conceives it has spiritual implications, and the significances that Pastorella bears in this episode include the soul, the Church, and Truth (see further Introd. 7.10, "Pastorella"). In the psychological allegory, the way in which she is tormented by the Brigands expresses how the passions, the flesh, and "spiritual death" affect man's soul and spirituality. In the satire, her predicament expresses the effects of sectarianism, religious controversy, and atheism in its broad c16 sense upon all that she embodies. The Brigands' psychological and theological roles are complementary: the latter is to be understood as the social manifestation of the inner phenomena that they figure forth. (On the foregoing points, see Introd. 7.2, "The Brigands.") The theological satire is remarkably subtle yet devastating, and involves much black comedy, as at 6.11.9-22. Finally, Christ-like Calidore "redeemes" Pastorella (6.11.arg.) from the Brigands, 6.11.41-51. On the pastorally elegaic modulation of the latter part of the Brigands episode, see Introd. 4, "Genre."

Stanza 39

At 6.8.35, the Savages are described much like the Brigands here, and thus S. draws an analogy between them.

2. hunting...trade: how different the implications would be if Calidore had been wandering or sleeping instead. See 6.9.45.7-9n, "though long time dearely bought."

3-6. Thievery links the Brigands with heresy and the Cimmerians, who were types of error; that they are a lawlesse rabble links them with the passions (see Introd. 7.2, "The Brigands"). neuer vsde... plough nor spade: rejection of husbandry associates the Brigands with sloth and indolence; contrast the narrator, 6.9.1. Vpon their neighbours: contrast Matt. 22.39: "love thy neighbour as thy self." The Brigands are manifestly uncharitable; that applies satirically to, e.g., religious controversy.

7-9. Using the pastoral repertoire in its ecclesiastical application to express the impact of what the Brigands body forth upon religion, the Church, and society. The symbolism is based on the parable of the good shepherd, on which see 6.11.35-40hn, and Introd. 7.2, "The Brigands." Cp. Thomas Nashe, Christ's Tears over Jerusalem, in Works, ed. Ronald B. McKerrow, rev. ed., ed. F.P. Wilson (Oxford: Blackwell, 1958), II, 129: "Atheism hath over-spread us.... Fall England, farewell peace, woeworth our Weal and tranquility, if Religion bids us farewell. Our house shall be left desolate unto us...." See further La Primaudaye 331-34, 614, 623; Woolton² 70^b-71^a; Bullinger III, 286; and Richard Hooker, Laws of Ecclesiastical Polity, 5.1.1-5, in Works, ed. John Keble, 6th ed. (Oxford, 1874), II, 13-19. spoyled

their houses: a figurative plundering of spiritual valuables; or alluding to dissolution of monasteries or vandalizing of churches, as at 6.12.24-25. houses: playing on the senses "churches" and "religious fraternities"; OED sb.¹ I 2b, 4a. them selues did murder: i.e., murdered those very shepherds; them selues means "those very persons" (OED pron. pl. I 3), referring to shepherds, as does their. This satirically expresses the extent of the thieves' violation of pastoral care and values, or refers to martyrdoms. droue away...flocks: misleading the laity, allegorically. The disorder is figuratively general: ecclesiastical, civil, and political. Cp. Nashe, Hooker, and Bullinger, as above.

Stanza 40

1. pray: transitive, as was permissible (OED v. 1); or eliding "upon."

2. Plundering the exemplar of spiritual nature: allegorically, the Brigands challenge such dedication, impoverish the human spirit, or frustrate its nurture.

3. The leading of a people into captivity recalls the Egyptian and Babylonian captivities of the Jews, which were types of spiritual bondage. captiue: see 6.1.11.4n.

6. sight: sighed.

8-9. Figuratively referring to the soul or Church as the especial love-conquest of Christ, as in allegorical interpretations of the Song of Solomon; on Christ as Knight, see Introd. 5, "Language and Style." onely: peerless, paramount.

Stanza 41

1-2. Distinguishing Coridon from Meliboe's "people," who are "all...led away" at 6.10.40, and thus subtly rebuking Coridon.

3-4. The Brigands exploit benighted states of mind, allegorically, and they are themselves benighted, as it were; see further 6.10.42.5-9n. pray: preying.

6. little Island: implying isolation and circumscription, and thus symbolically linking the Brigands with singularity, incongruity, and delimitation of potential. Acrasia, Phaedria, and Argante similarly live on islands, where they imprison others.

7-9. A confusing and uncultivated place that expresses the Brigands' nature. There is no way or footing here, which implies obscurantism, as at 41.3-4; the Brigands are at an impasse or dead end, or are one for man. 7. shrubby woods; 9. ouergrowen gras: implying utter disproportion, and inversion of natural order.

Stanza 42

On the Brigands' dens, see App. 2.

1. vnderneath...ground; 2. caues; 5. darknesse...night;
8. with...candlelight: the Brigands live like the Cimmerians, who were types of error; see Introd. 7.2, "The Brigands." Cp. daily night with TM 256: "Cymerians daylie night."

1. For: introducing an explanation of why there is "no way" upon this ground (6.11.41.7-9); hence For should not be amended to "Far" as Upton claims, pace Hamilton.

2-4. The implications are similar to those of 6.10.41.3-4. Cp. Error's intricacies and "darksome hole," 1.1.14-18; and Malengin's, 5.9.5-6.

5-9. A richly significant passage fully discussed in App. 2.

5. darknesse dred; 9. doubtfull sense...felt: probably alluding, as many have observed, to the "darkness that may be felt" of the Egyptian plague (Ex. 10.21). For Parsons 316, e.g., that darkness expresses the "darkness and blindness, wherein worldly men live." On the similar significance of the Brigands' darkness, see App. 2. louer: louver; a turret-like structure on a roof, that admits light or emits smoke through apertures (OED sb. 1, citing this line). doubtfull: uncertain, ambiguous; and implying that the Brigands are full of doubt.

Stanza 43

4-6. Discussed at 6.11.9-14^{hn}.

8-9. Satirically associating the thieves with fiendish malignancy; on S. and devils, see 6.10.35.2ⁿ. griesly: horrible, deathly (OED adj. 1). darknesse: conventionally characteristic of hell.

Stanza 44

The syntactically unsatisfactory 1596 version has a period after glade (44.7), and But (44.8) begins a new sentence. That punctuation does not necessarily reflect S.'s intentions (see Var. VI, 501). To rectify the problem, S.'s 1609 editors clumsily bracket lines 44.3-7, deleting the period (44.7), and replace But (44.8) with "And." However, the period after glade should just be replaced with a colon, for that economically corrects the syntax and reveals a witty effect. Lines 1-7 lead us to expect some sweeping statement, but, having built up our expectations, S. abruptly undercuts them in the last two lines, leaving us eager to begin an other Canto.

1. dreriment: a neologism (OED) defined as "dreary and heavy cheer" by "E.K." on SC, Nov. 36. Though the suffix -ment was used freely to create nouns of action from verbs, other combinations were unusual, and so dreriment would have seemed a rather catachrestic and thus emphatic word. ("Merriment," e.g., derives from the verb "merry.")

4-7. Using the biblical metaphor of man's life as an evanescent flowre (e.g., Ps. 103.15-16), as Heffner (Var. VI, 257). Application of it to Pastorella herself broaches the questions of morality addressed in Canto Eleven; see, e.g., Calvin 476-78. leaues: petals; or "foliage." glade: make glad; OED s.v. "glad" v. 2b, citing this line.

CANTO ELEVEN

Eleven, said to "transgress" the decalogue, signified sin. Evil is elaborately imaged in each eleventh canto of FQ, aside from Book IV, and that is a "clear instance of numerological decorum" in FQ (Fowler² 54).

Argument

1-2. Implying that Meliboe's demise expresses the implications of Pastorella's abduction, and especially of contention about her. The thieves are inimical to all that this good shepherd stands for.

3. redeemes: the overtones of Christian redemption are obvious, indicating the tenor of the Brigands episode.

Stanza 1

The allegory of the episode deals with spiritual difficulties, and thus Cupid probably shadows forth God as Love here, and the vicissitudes of love allegorically include those of spiritual love. S.'s diction and contrast between worldly and heavenly conditions are quite theological, so that this introductory stanza is a "mixed allegoria," in Puttenham's phrase. It recognizes man's affliction by worldly chaunces of mortall wretchednesse, and yet affirms God's love in a challenging way appropriate to the mysterious nature of providence. Cp. Arthur on providence, 1.9.6-7; for Cupid interpreted as God, see, e.g., Allen 28-30.

3. worldly chaunces: "mishaps, mischances of life, as in the Book of Common Prayer: 'All the changes and chances of this mortal life'" (Hamilton).

6. winged: characteristic of Cupid. The periphrasis has further significance in that wings were a symbol of genius and prescience, as befits the allegory about divine providence here. See, e.g., Claude Mignault's comment on Andrea Alciati, Emblemata, *The Renaissance and the gods*, No. 25 (Padua, 1621; facsim. rpt. New York: Garland, 1976), Embl. 121 (521).

7. A typically Spenserian observation, as Hamilton; cp. 1.8.44.

8-9. Implying "how rare love is"; and yet also "how powerful love is," because A thousand sowres can be tempred by its one sweet, rather than simply overwhelming it. tempred: mitigated, moderated. dainty: precious; or "choice, excellent" (OED adj. 2 or 1).

Stanza 2

1-2. That Pastorella's highly significant case exemplifies the point of stanza 1 confirms the allegory there about "God" (1.6) and spiritual affliction.

3. Allegorically implying entombment as in the grave, "spiritual death," and the obscurity of spiritual matters in the "darkness" of error or carnality; see further App. 2.

4. in bondage: implying "bondage to sin"; see 6.1.11.4n.

8. heauinesse: grief.

9. plight: peril; or "condition." hew: aspect.

Stanza 3

1. hellish dens: repeated at 6.11.41; cp. 6.10.43. Christ-like Calidore harrows the Brigands, 6.11.43-49.

4. For his significance, see Introd. 7.3, "The Brigands' Captain."

profest: "self-acknowledged," implying arrogance; or "alleged, ostensible" (OED ppl. adj. 2), so that his title is ironic, just as his commaund is a travesty, 6.11.15-20.

7. guest: verbal irony.

8. hew: aspect, appearance; see further 6.9.8.8-9n, "hew."

9. An image of enigmatic and transcendent beauty. Pastorella, in rather than of this situation, still evinces a higher light, so to say. Cp. 6.11.13.3-5, 21.6-9. Morning: associated with "beauties light, and heavenly vertues," 4.10.52. misty: obscuring (OED adj.¹ 2b; figurative); playing on the sense "characteristic of spiritual mysteries" (OED adj.²; see further OED s.v. "mist" sb.²), of which Pastorella is allegorically an epitome. Ripa 24 comparably represents the soul as a veiled woman to signify the mystery of its nature.

Headnote: 6.11.4-8

This passage in which Pastorella falls sick is an etiological allegory about the soul's involvement with sin. The Captain's "lust" (6.11.6) expresses concupiscence, as was quite common. Reform theologians considered concupiscence itself sinful, and the chronic infection of original sin. In the creationist view of how the soul contracts that infection, each soul is specially created without sin by God, but becomes infected through conjunction with the flesh, in which sin is ingenerate by descent from Adam. Sin is thus unnatural for the soul. Pastorella's initially strong resistance to the Captain's advances (6.11.5.1-4) reflects the soul's original purity. But, in continuing association with the Captain, Pastorella inadvertently compromises herself in desperation (6.11.6.1-7.7), and thus contracts a disabling

"sickness" of the "mynde" (6.9.8). Her degrading decline on account of the Captain's importunities expresses the soul's contamination by fleshly concupiscence. In application to the theological satire, the allegory implies that the troubles of religion are not attributable to God, but are rather an expression of man's own divergence from the divinely instituted natural order. Moreover, unorthodox attitudes are satirized as an appetitive violation of spirituality; Pastorella's relation to the Captain is like Una's to Sansloy (1.3.43-44; 1.6.36). Cp. this allegory with Palingenio 162-63; Woolton² 17^a-27^b; La Primaudaye 587-89; Bartholomew Anglicus, Batman upon Bartholome, *Anglistica and Americana*, 161 (London, 1582; facsim. rpt. Hildesheim: Olms, 1976), 3.13; and Joest Lips, Two Bookes of Constancie, ed. Rudolf Kirk, tr. Sir John Stradling, *Rutgers Univ. Studies in Eng.*, No. 2 (London, 1594; facsim. rpt. New Brunswick, N.J.: Rutgers Univ. Press, 1939), 81-82. On concupiscence and creationism and their relevance to FQ, see Fowler 104-07.

Stanza 4

- 1-2. As Sansloy reacts to Una, 1.6.3-4.
3. his part: with a phallic implication; cp. the meaning "privy parts" (OED sb. I 3) with 4.1-3.
5. Possibly mocking prideful religious elitism or exclusivity, by way of the Captain's selfishness.
6. kyndnesse: with some verbal irony, as threats (4.9) makes clear; it is merely a "lure," 6.11.5.
8. wowed: a form of "wooded" in S.'s time.

Stanza 5

1-4. For the allegorical point, see 6.11.4-8hn. remoue: move; or "persuade." lure of his lewd lay: the liquid softness of the alliterated /l/ and the long vowels convey a sense of tempting salacity, in this context. lay: song; metaphorically expressing the allure of his blandishments. S. puns on "animal's bed" (OED sb.⁷ 2) and perhaps also on "religion, faith" (OED sb.³). fauour: probably implying sexual favours; see Eric Partridge, Shakespeare's Bawdy, rev. and enl. ed. (London: Routledge, 1968), 104.

5. proue: try, attempt.

7. Verbally ironic; cp. 5.8-9.

Stanza 6

Desperate Pastorella resorts to pretending fauour to better her condition; but, "through that small fauours gaine," the Captain presses "further," 6.11.7. Cp. Lips 82: through contact with the body, the soul is "by little and little deprived of her dignity, ...coupled unto the senses" (tr. Sir John Stradling).

2-3. Mimetic repetition of the phone /l/, as at 6.11.5.3. raines: punning on the sense "loins"; OED s.v. "reins" sb. 2. will: with bawdy connotations like "lust" and "penis"; see Partridge 218, and E.A.M. Colman, The Dramatic Use of Bawdy in Shakespeare (London: Longman, 1974), 223.

4. to foe or frend: i.e., "to treat as a foe or befriend" (Hamilton); verbalizing nouns.

5-6. Pastorella's mistake. Cp. Palingenio 162-63: the "prison strong" of the body confounds the "judgement" of the "unhappy soul,"

so that it escapes some "gins" only to be "lost" in others, and "knows not what to do,/ What danger here for to beware, or what to cleave unto" (tr. Barnaby Googe). shadow: "protection from danger" is primary, pace Roche and Hamilton, because that is what Pastorella hopes to gain by pretending fauour; "delusive semblance" is secondary (OED sb. III 12, and II 6 (figurative)). Ironically, Pastorella deludes herself too in this pretence, because her shew of fauour actually worsens her position, 7.5-8.9. small: slightly.

7-8. There is dramatic irony, because Pastorella's expectations are patently naive; and there is "allegorical irony," because favouring the Captain even insincerely is like favouring Maleger (see Introd. 7.3, "The Brigands' Captain"). wend: depart.

9. Using a proverb (C. Smith, No. 890), but with verbal irony. Far from gaining her anything, Pastorella's shew of fauour causes further harassment, 6.11.7.

Stanza 7

1-2. Allegorically, this amounts to implication of the will in concupiscence, and of the soul in sin. when loue he to her made: when he courted her (idiomatic; OED s.v. "love" sb. 7g); with sexual connotations, as in Partridge 144. better: involving verbal irony; such tearmes are worse ones, as she finds at 7.5-6.

4. her ioyauce: i.e., "enjoyment of her" (Hamilton); on the bawdy connotations of "joy," see Partridge 128-29. "Joyance," apparently S.'s innovation, is a noun of action based on the verb "joy" and related to Fr. joiance or jouissance (OED). The language had been assimilating many such nouns from French, and the suffix -ance was a common means of forming new English nouns of action.

6. prest: playing on the bawdy senses "pressed down" as in intercourse, or "caressed"; see Partridge 166, Colman 209.

7-9. A physical illness feigned to avoid sexual violation; but she actually suffers from a concomitant mental "sicknesse" (6.11.8) that leaves her "decayd and mard" (6.11.13), and expresses the effect of sin on the soul (6.11.8.9n). Allegorically, the feigned illness has ironic and satiric implications. Disease becomes the sole defence of the diseased soul itself against further violation, so that it is reduced to using chronic sickness to preserve what remains of its health. Its recovery thus depends on intercession of a higher agency. The unorthodox butts of the satire only experience what Pastorella embodies in a degraded and unhealthy manner. serue his lawlesse mindes behest: i.e., serve for his sexual use; see Partridge 181 and Colman 213.

Stanza 8

1-2. The situation remains a stalemate, with Pastorella compromised and debilitated (6.11.8.9, 9.1, 24), but not yet sexually violated. The Captain's sexual frustration implies a satiric "allegorical irony": carnal-mindedness renders spiritual matters impenetrable. "S. Calidore" (titlepage) enjoys Pastorella's "frute" (6.10.38), whereas appetitive thieves cannot. approch: playing on the sense "have sexual intercourse with"; OED v. 5. priuity: punning on "privacy" and "private parts" (OED sb. 2, 4).

4. There is dramatic irony, because the Captain caused her malady, 6.11.7. rigour: severity.

5. Qualified by dramatic irony: to cure Pastorella, the Captain need only free her, as indicated at 8.6-9.

8. We find that God's providence saves her, 6.11.36. captiue bonds: implying bondage to sin; see 6.1.11.4n.

9. This mental sicknesse, which would involve, e.g., despair, expresses spiritual sickness; cp. similarly sick Timias and Serena, 6.6.5-6. Sin is theologically the sicknesse of the soul; see, e.g., Palingenio 152 and La Primaudaye 456-58, 556. The allegorically relevant meaning of mynde is "soul as distinguished from the body" (OED sb.¹ III 17). Stanzas 4-8 allegorize the way in which the soul contracts sin from the body (6.11.4-8hn), and the phrase not...mynde registers the fact of transmission. It also implies a theological clarification: "though the soul's involvement with sin is attributable to initial transmission from the body, sin cannot thus be identified with the body, because it is more significant for man as a sicknesse of his mynde or soul." Cp. La Primaudaye 589.

Headnote: 6.11.9-14

The allegory, having explored the implications of spiritual "captivity" in Pastorella's predicament (6.11.4-8), now modulates into theological satire relating to that condition. Merchants arrive to buy Pastorella and the other prisoners from the Brigands, as "bondmen" for slave-trading (6.11.9). The satire reflects the Petrine warning that "there shall be false teachers among you: which privily shall bring in damnable heresies, even denying the Lord.... And through covetousness shall they with feigned words make merchandise of you..." (2 Pet. 2.1-3). Cp. also Jesus' complaint that the temple had been made "an house of merchandise" (John 2.16) and "a den of thieves" (Matt. 21.13).

In this passage, exploitation of religion for financial gain or personal "advantage" (6.11.10) is allegorically satirized; that was a matter of great concern, which S. also deals with satirically in MHT, 413-574. Moreover, the Brigands' and merchants' slave-trading travesties Christian redemption. The commercial vocabulary of the passage is significant in this regard. Words like "buy," "sell," "bondmen," "price," and "purchase" biblically express the nature of man's implication in sin and of his redemption by Christ, and such metaphoric usage is very common in theological writings of S.'s time. In this way a "bondman" is "one in bondage to sin, as a slave bought with money" (Wilson s.v. "sold under sin," 554). But Christ "purchased" the Church with his "blood" (Acts 20.28), so that it is "bought" for that "price" (1 Cor. 6.20); Christ himself is thus the "ransome" for all men (1 Tim. 2.6), who furnishes the "price...given and paid to God's judgement" to "free the elect" (Wilson s.v. "to redeem" 3, 474). Conversely, all that the Brigands figure forth exploits and perpetuates the conditions of spiritual captivity. On the theological usages that S. plays on here, see further Wilson s.v. "bondman" 2, 50; "price of redemption," 450-51; and "to purchase" 2, 462; and HHL 127-203.

Stanza 9

2. sort: band, company.
3. skim: scour; OED v. II 5. bondmen...buy: see 6.11.9-14hn.
5. Isle: see 6.10.41.5n. blunt: barren; playing satirically on the sense "stupid, obtuse" (OED adj. A 1), in reference to the island's inhabitants.
7. at the instant brunt: immediately; idiomatic (OED sb.¹ 2c). Roche's gloss "suddenly" is inapposite.

Stanza 10

2. in place: on the spot; idiomatic (OED sb. V 19a).
2. bondslaues...buy; 3. captiues; 5. sold; 8. slaues;
9. sold: see 6.11.9-14hn. Cp. Redcross as Orgoglio's "bondslaue," 1.7.14-15.
4. most commodity: greatest profit or benefit.
6. The satiric effect of even the thieves' Captain being much appalled by their ideas is enriched by dramatic irony: he is only appalled because he wants to use Pastorella sexually himself (6.11.4-7, 12-15).
7. iust: verbally ironic.
9. not to be forstalled: merchants attempted to manipulate prices at public markets by various illegal practices termed "fore-stalling." The Captain regards the merchants as cheats, then, and cautions his men against being gulled. There is "allegorical irony," for the thieves cheat themselves by seeking commodity and aduantage from "spiritual slave-trading" (6.11.9-14hn).

Stanza 11

3. spoyles: raids.
- 8-9. A travesty of praise, for the thieves honour Pastorella only for their own gain, t'augment her price as a bondslave. The topos of praise of the soul, featured in treatises on it and immortality, seems travestied: see, e.g., Cicero, Tusc. Disp. 1.27-28; Calvin² 1.15.2; and La Primaudaye 563. forme: bodily appearance. feature: proportions; or "beauty." expresse: describe.

Stanza 12

1-5. Involving dramatic irony, because the Captain implies that he has already conquered Pastorella sexually (12.5), whereas we know that he has not (6.11.7.5-8.4), and that she is really "the conquest of the gentlest Knight," 6.10.40. There is also "allegorical irony," because Pastorella can only be Christ's purchase, allegorically: only He can pay the price necessary for redemption from spiritual enslavement (see 6.11.9-14hn). his onely: "only his" (Hamilton); S. plays on the sense "peerless" (OED adj. 5), in ironic counterpoint with line 6.

6. With S.'s verbal irony. silly: trifling; or "feeble."

7-9. That she is wan, weake, and pale expresses affliction by the spiritual sickenesse of sin or concupiscence. Cp. Ripa 25-26 on the iconography of the sinful soul. That: i.e., "that she was"; ellipsis. nothing meet in marchandise to passe: the Captain claims disingenuously that she is too worthless to be marketed; S.'s verbal irony is that making Pastorella marchandise is not meet in any case.

Stanza 13

1. decayd and mard: see 6.11.12-7-9n.

2. Expressing the inadequacy of man's mental capacities to perceive fully the soul and spiritual things; yet even the merchants must marvel at what can still be perceived, 13.3-9. candle-light: on the symbolism, see App. 2.

3-5. That Pastorella remains diamantine expresses the inherence of enduring value in her, and thus potential to transcend this situation. Cp. the doctrine that vestiges of God's image remain in man's

soul. However, Pastorella depends utterly on Christ-like Calidore to free her, 6.11.43-50. Cp. 6.11.3.9, 21.3-9. Diamond: an age-old symbol of irreducible beauty and value. Arthur's shield is a diamond (1.7.33), and Una's heart diamond-like, 1.6.4. regard: value; and "appearance" (but "glance" seems inapplicable, pace Hamilton). In doubtfull...night: see 13.2n. starrie...bright: on the symbolism, see Introd. 7.10, "Pastorella."

6-9. Cp. Sansloy's attraction to Una, 1.6.3-5. On the mimetic effect, see Introd. 5, "Language and Style." amaze: overwhelm with wonder; or "bewilder."

Stanza 14

2. prises; 4. buy...prised; 8. sold: for the theological implications, see 6.11.9-14hn.

3-6. Alluding ironically to Matt. 13.45-46: "the kingdom of heaven is like to a merchant man, ...Who having found a pearl of great price, went out and sold all that he had and bought it." Allegorically, these thieves and merchants travesty heavenly dealings, for they seek enrichment at the expense of that kingdom. (Pastorella is jewel-like, 6.11.13). in regard of: "in comparison with," or Hamilton's "on account of"; playing on "gaze" or "view" (OED sb. I 2, 2b), because her "regard" is "rich," 6.11.13. measure: moderation. offred ...gold: cp. Acts 8.20: "Thy money perish with thee, because thou thinkest that the gift of God may be obtained with money." store: abundance.

7-9. The Captain too values her about threasure, though only as a concubine. On the "allegorical irony," see 6.11.12.1-5n.

Headnote: 6.11.15-20

Contentions about Pastorella arise amongst the thieves (6.11.15-18), so that they almost slay her, 6.11.19-20. Psychologically, this reflects the way in which the spiritual state of man dominated by the flesh and passions was held to be anarchic and deathly. The soul, "plunged into the abyss of the body," "is seized by sensuality and lust as though by a tyrant and his bullies," declares Ficino 4.5 analogously; and it is thus "racked by terrible disturbances, or infected by the diseases of the body, and dies, so to speak, since it already seems to be more body than soul" (6.17; tr. Sears Jayne). Similar views are expounded by, e.g., Palingenio 162-63, Woolton² 30^a-30^b, and La Primaudaye 579-80. This spiritual disorder within man corresponds to religious disorders within society at large. Sectarian controversies are allegorically satirized here, and associated with irreligion: the legitimate shepherds are slaughtered (6.11.18), and Pastorella herself seems dead, 6.11.20. On the satire, see further Introd. 7.2, "The Brigands."

Stanza 15

The thieves' controversy in stanzas 15-20 is qualified by "allegorical irony": whichever faction wins, Pastorella will remain in spiritual "thralldome" allegorically (6.11.24), because the thieves implicate her in sin. Only a good shepherd can alter her fate; so these disputations are empty, so far as she is concerned.

4. sold; 5. prises; 9. pay: on the implications, see 6.11.9-14hn.

8-9. Involving dramatic irony, because the Captain himself

molests her, 6.11.4.1-7.6; he is duly "slaine," 6.11.19. aby: suffer for (OED v. 2); not "pay," pace Roche. death for handsell pay: sarcastic, because a handsell was a gift expressing good wishes. The correspondence between hand and handsell emphasizes that death is implicit in abusing Pastorella.

Stanza 16

1-3. Cp. "Brigands" and Ital. briga, "contention." talke: empty words, verbiage; OED sb. II 5.

4. Not sparing wight: reflecting the universal relevance of the matters allegorically at issue. balke: exception (OED sb. II 6; figurative). The metaphor is from ploughing; "balk" refers to earth accidentally left unploughed, and so the Brigands tear or stir up everything.

5. Closely linking the Brigands with death, which is a thematic word in this episode; see Introd. 7.2, "The Brigands."

6. The night of limited human awareness, figuratively; see App. 2.

7. Mocking the current multiplication of ideas about death, since several varieties of mortalism were current; or referring to the variety of ways in which the Brigands relate allegorically to death.

8-9. As death and skill imply, candlelight contextually signifies mortality and reason (see App. 2). So, in the former sense, the phrase candlelight/...wight implies that the thieves' activities make death seem a negation of all values, personal identity, and cultural arrangements, by eradicating all meaningful skill and difference. Such consequences were attributed to mortalism and atheism by, e.g., La Primaudaye 601, 614, 619, 623; Woolton² 63^a, 70^b-71^a; Calvin 456-57; Bullinger III,

386; and Nashe, Works II, 129. The phrase candlelight/...wight further expresses extinguishment of intellectual "light," mocking the thieves' disputations: no skill is left here. Cp. Cicero, Acad. 2.61, and La Primaudaye 628. skill: effective capability; allegorically relevant senses are "reason," "art," and "science" (OED sb.¹ 1 6c).

Stanza 17

The struggle is over what Pastorella embodies, allegorically, and so religious controversy is satirized here. Such contention is portrayed as being grossly reductive: Pastorella is treated as if she is nothing more than dead flesh. The satire seems especially aimed at atheism and mortalism, which deny or qualify spiritual transcendence of the flesh. Cp. Matt. 7.6: "give ye not that which is holy, to dogs, ...lest they...rent you"; and Ps. 22.15-20.

1. sort: band. dogs: a symbol of envy (e.g., Tervarent, col. 93), which is a source of contention (cp. 17.3-5); and a common abusive term. Atheists and mortalists were accused of being dominated by animality that precluded spiritual awareness; see, e.g., Calvin 460-61, La Primaudaye 594, 623-24, and Hooker 5.2.1.

3-4. Associating the thieves with envy and lack of charity. greedie: greedily pursued; OED adj. 5.

5-9. Cp. "Brigands" with Ital. briga, "contention." assay: assail. affrayd: afraid; alarmed; and playing on fray, so that the dispute passes into an assault of fear itself on the mind. That is fully allegorized at 6.11.25-34.

Stanza 18

1-3. The thieves are agreed on nothing but doing away with legitimate shepherds; allegorically, this mocks sectarianism in general.

4-6. Alluding to the parable of the good shepherd, as at 6.11.35-40. Thieves, representing "false prophets" (Geneva gloss), come only "to destroy"; the good shepherd "giveth his life"; and the time-serving hireling "fleeth" like Coridon (John 10.1-15). Meliboe... slaine: Pastorella's ultimate deliverance implies that of good characters like Meliboe, as K. Williams² 222-23 observes, because they are subsumed in Pastorella's allegorical role as the soul and the Church. Cp. La Primaudaye 327, Calvin 433-35, 457, and Woolton² 63^a. wide: some distance away (OED adj. III 9); Hamilton's and Roche's "roundabout" is conjectural.

8. Fleeing like the hireling who "careth not," John 10.13.

9. Sarcastically rebuking Coridon, and alluding to John 15.13; see 6.10.35.5n.

Stanza 19

1. Elfe: "poor creature" (OED sb. 5), in this context; perhaps further implying that Pastorella is a fairy like heavenly Glori-ana herself. Pastorella's race is not otherwise indicated.

2-6. On the irony involved, see 6.11.15.8-9n. target: shield. pretended: held, stretched (OED v. I 1; first example cited); implying ironically that his defence of Pastorella is false. His shield probably travesties the biblical shield of faith. that mote not be amended: mocking the Captain's inadequacies; the light, disyllabic rhymes reinforce the tone of mockery. layd on ground: an idiomatic

figurative expression implying absolute overthrow (OED s.v. "lay" v.¹ I 1b, and "ground" sb. III 8b).

7-9. That the Captain is layd on ground probably reflects implication in the "earth" of unregenerate nature, as it often does in FQ. Pastorella falls with him, held fast by a corpse; allegorically, she is shown to be in the grip, so to speak, of "spiritual death." Cp. Rom. 7.24: "who shall deliver me from the body of this death" (Geneva gloss: "this fleshly lump of sin and death"). the selfe same wound: signifying concupiscence, which was comparably termed a "wound of nature" (see Fowler 104-07). Launcht through the arme: expressing lack of defensive capability or reduction to helplessness; see Ezek. 30.22 and gloss, and OED s.v. "arm" sb.¹ I 3b (figurative). Cp. Jer. 17.5: "cursed be the man that trusteth in man, and maketh flesh his arm...." drerie: dire; and perhaps "bloody."

Stanza 20

]2. Satirically implying that religious controversy obscures spirituality to the extent of burying it, so to say, in all that flesh is heir to; or that mortalism and atheism grotesquely over-emphasize man's mortality at the expense of his spirituality. For similar c16 views, see, e.g., La Primaudaye 331-33, 594-96, 620-30. Even Christian mortalists were labelled "soul murderers" and "slayers of the elect" (Calvin 414, 420, 456; tr. Henry Beveridge). As psychological allegory, this passage applies to the soul's experience of "spiritual death" as a "dying into" the flesh, on which see, e.g., Palingenio 162-63.

4-7. Sardonicly satiric. The contention only ceases when it.

has, they think (20.6), destroyed what they thought worth fighting over. Thereupon they can attonce agree again.

8-9. Thinking that they have done away with Pastorella herself (20.6), they purport to be illuminating, and search into the consequences (on the candlelight symbolism, see App. 2). S. may well play ironically on the once familiar text "let your light so shine before men, that they may see your good works, and glorify your Father...." (Matt. 5.16). anone: forthwith.

Stanza 21

This passage is a touchstone of value for the episode: even in the midst of death, Pastorella manifests intimations of a transcendent mystery that commands admiration. Hence atheism and mortalism are now especially rebuked.

3. Rather catachrestically projecting Pastorella out of this situation, and beyond mortality. clouds: presumably obscuring the Angell somewhat; and yet they typify "the insubstantial" (OED sb. II 3e). So the simile expresses the obscurity of spiritual transcendence for man, yet also its actuality.

5. Cp. Job 16.16: "the shadow of death is upon mine eyes...."

6-9. As death approached, anti-mortalists maintained, the soul may seem to weaken but is actually vivified in spirit, much as Pastorella's light is dimmed (21.4) only to become more louely and stellar. Cp. Bullinger III, 379, and Mornay 206. twinckling: winking; playing on the sense "scintillating," with starres. sparke out... beames: in the Platonic theory of vision, eyes emit beams of a pure fire within man (Ti. 45B-45C); moreover, vision was thought the

highest or most spiritual sense (e.g., La Primaudaye 367-73). Thus Pastorella's eyes are a literally appropriate vehicle for the expressive manifestation of her inner light, as it were. like starres: cp. 6.11.13. On the symbolism, see Introd. 7.10, "Pastorella."

Stanza 22

1-2. Extending the satire of 6.11.20.1-2. The thieves think Pastorella is dead, 6.11.20.6; but she does not reduce to carcasses, implying that she and what she figures forth transcend mortality.

3-6. An ironic revival, because the Brigands can only restore the soule to a life that is a living "death" (6.1.23.4-5), at which Pastorella is aghast. Cp. Aesculapius, who was condemned as a false Christ because he supposedly resurrected the dead to this life (see 1.5.36-40, and Hamilton² 70-71); contrast Christ-like Calidore's genuine revival of Pastorella, 6.11.50. call the soule backe to her home: perphrastic for reviving Pastorella; but alluding to her allegorical relation to the soule. home: i.e., the body. Heaven was considered the true home of the soule, and the body merely an inn or prison (e.g., 1.7.21); S.'s diction here reflects and ironically mocks the mortalistic and atheistic view that the proper residence of the soule is the physical body. 5. wrought so well; 6. life recouered: verbal irony, because such life is a deathly (6.11.23.5) and "infestred" state of "wretched thraldome," 6.11.24.

6. her; 7. her; 8. her: i.e., Pastorella; yet identifying her somewhat with the soule itself. The most obvious antecedent is soule, because her refers to soule, 22.4. The antecedent of the pronouns in stanza 23 is likewise expressively ambiguous. (The soul was usually imagined as female, and referred to with feminine pronouns.)

Stanza 23

1-3. Using the Veritas Derelicta iconographical theme, on which see 6.9.14.5-8n, "left alone," "for other he had none." sole: "alone"; playing on the word "soul" (cp. 6.11.22.4), and on the senses "one and only" and "unaccompanied by other qualities" (OED adj. 5b, 6). The latter meanings are relevant because the soul was by definition an indivisible unity (e.g., Mornay 207), and also in the senses in which *Una* is one.

4-5. Richly conceitful. The hyperbolic literal point is that, far from saving Pastorella, the Bri_gands bring her back to a life that is a living death, as it were. Allegorically, "the soule" (6.11.22) is returned to the travesty of "life" (6.11.22) that is "spiritual death." Furthermore, these lines mock atheistic and mortalistic assumptions that the death of the body causes the soul to die in some sense or suspend its functions. Against such views, S. brings to bear the Pauline doctrine that the soul's state in this life is its death, so to say. Rather than being saued from dying, then, the "soule" (6.1.22) brought back to the body and this life is Renew'd in a death from which death in the conventional sense would be a timely deliverance, ushering in a heightened phase of spiritual life. "Death itself...cannot be contrary to the life of our Soul," Mornay 208 observes comparably, "for it seeketh life by death and death by life," so that "even in living we die, and in dying we live" (211; tr. Arthur Golding). On the flesh as the soul's virtual death, see Fowler 92-94. Cp. La Primaudaye 327-30, 554-57, 573; Bullinger III, 379-81; and Woolton² 52^b. saued her from dying: verbal irony; cp. 23.5.

8. I.e., she did not care to steepe her wound in teares, rather than Hamilton's "she did not concern herself that her tears steeped her wound." Crying would imply contrition or purification, which would help salve this wound of concupiscence (6.11.19.7-9n).

Stanza 24

1. reliu'd: restored again to life; verbally ironic.

2-7. Allegorically, this rigorous molestation of Pastorella may mock religious skepticism, which was associated with atheism (see Allen 9). A relevant sense of rigour, then, is "severe exactitude" (OED sb. I 6). Cp. Nashe, Works II, 118, and La Primaudaye 592-96. best/Of many worst: ironic praise, because he cruelly molests her. infestred wound: signifying concupiscence (6.11.19.7-9n); though now infestred or inwardly festered, it does not affect Pastorella after Christ-like Calidore arrives, 6.11.43.

8. Presumably, the thieves would eventually sell Pastorella into slavery; that faction won their controversy, 6.11.15-20. in...thral-dome bound: expressing bondage to sin; see 6.1.11.4n.

Headnote: 6.11.25-34

In this flashback to 6.10.39.1-2, Calidore returns to Meliboe's community and finds it destroyed. When Coridon arrives (6.11.27) after fleeing from the Brigands (6.11.18), Calidore must come to terms with Coridon's claim that Pastorella is dead (6.11.29). This is certainly an occasion for paralysing despair that Calidore must overcome to be able to undertake any positive action on her behalf.

The flashback deals allegorically with a conflict between atti-

tudes toward the spiritual problems treated in the episode. A crisis of religious faith and hope follows from awareness of the thieves' multifarious ravagings: that is expressed by the manifestation of heart-eating Cor-ido-n in the wreckage of Meliboe's community, and by Calidore's subsequent conversation with him. A state of mind is thus allegorized that is analogous to Redcross' in the Despair episode (1.9.21-54), which turns on sickness of the heart (1.9.25, 29, 31, 48, 51, 53). Here, Cor-ido-n, who is Calidore's malignant double and embodies various kinds of mean-spiritedness (Introd. 7.6, "Coridon"), materializes in his "ragged weedes" (6.11.27) like Despair's (1.9.36), and promotes belief in Pastorella's death.

Because of all that Pastorella means, her demise would allegorically imply that death is man's end, and that any beliefs to the contrary are mere delusions (see further Introd. 7.2, "The Brigands"). This whole passage focuses on death; forms of that word appear thirteen times, 6.11.29-34. Despair's house is like a "graue," and he sets "nought but death" before his victims (1.9.33, 50), in a mortalistic manner (see App. 3). Here, Coridon flees from Death who walks "at large" underground in a "griesly night" (6.11.16-18); and so Coridon is a fearful harbinger of death and despair like Trevisan, who leads Redcross to Despair. Coridon's role is also comparable to that of Fear in the translation of the pseudo-Platonic Axiochus that is often attributed to S.:

that Tormentor fear, the messenger of dreaded dangers,
doth sundry ways wound and gall my grieved mind, whis-
pering continually in mine ear that if I be once
deprived of this worldly light...: I shall like a
rotten block lie in the darksome depth,...being resolved
into dust.... (Var. Prose 29)

Calidore must disbelieve in the claims of Cor-ido-n to be able to act on Pastorella's behalf, and thus find that she indeed lives on (6.11.34, 41).

The flashback is broadly parallel in time with the events of 6.10.39.3-6.11.24.8, and deals with possible responses to them in their literal and allegorical dimensions. It enables us to regard some attitudes that might be entertained from a more comprehensive viewpoint, and exposes their limitations. We know that Pastorella survives (6.11.24); so the pessimism of Cor-ido-n is heavily qualified by dramatic irony, while Calidore's perplexity is qualified more gently.

Stanza 25

1. wood; 3. wood: this antanaclasis implies that the Brigands' depredations make Calidore a wilderness within.

4. halfe enraged: "almost maddened" (Hamilton).

5-6. Readiness to teare the hart suggests that Cor-ido-n is about to materialize, as indeed he does, 6.11.27.

8-9. An image of outraged nurture; Calidore has nurtured a "perfect loue" of Pastorella (6.9.45) ever since first perceiving her, 6.9.7. fared: behaved.

Stanza 26

The parallel constructions, repetitions, and internal rhymes mimetically convey a sense of re-echoing desolation: nought but ecchoes vaine rebound. S. thus plays expressively on the pastoral echo motif.

8-9. For the implications, see 6.10.39.7-9_n. Feeding flocks was a standard image of spiritual nurture, as, e.g., in SC, Jul. 65-68, 105-12.

Stanza 27

Coridon appears after fleeing from death, 6.11.18.

3-6. Cp. Trevisan fleeing from Despair, with "heares/ Vpstaring stiffe," "As if his fears still followed him behind" (1.9.22, 21).
sorie: wretched. simple: poor, common. clowne: rustic. ragged weedes: marks of alienation, madness, and despair as with, e.g., Timias (4.7.38-43), and Despair, 1.9.36. feare did follow: in his state, Coridon has become an expression or herald of this feare.

4. lockes vpstaring hye; 5. fly; 8. perceiue by signes;
 9. That Coridon it was: an allusively macabre play on the traditional etymology of "Coridon," from the Gk. or Lat. name for the crested lark (see Introd. 7.6, "Coridon"). Coridon with lockes vpstaring is similarly crested, and S. alludes to this in stating that there are presently signes by which this individual is identifiable as Coridon. The crested lark was associated with death, of which Coridon is a harbinger here (6.11.16-18). Aristophanes describes the head and crest of this bird as a grave and marker of death (Av. 472-76). It is "tomb-haunting" in Theocritus (Id. 7.23; J.M. Edmonds' Loeb translation is wrong), and "plays about the tombstones" in Babrius (72.20; tr. Ben Edwin Perry).

9. silly: feeble-minded; weak; or "senseless." S.'s jibe against Coridon at 6.11.18.9 probably precludes the meaning "deserving of compassion." hynd: fellow; or "farm servant."

Stanza 28

- 1-2. Calidore abandons the conventional courtesies.
5. Trevisan fleeing from Despair is likewise speechless, 1.9.24.
8. hew: appearance.

Stanza 29

- 2-3. Despairing phrases. dismall day: evil, unlucky day.
4. Coridon represents Pastorella's demise as observed fact, though really he just assumes it (6.11.18-19); there is dramatic irony, because we know that she lives (6.11.24). Cor-ido-n too readily takes "the horror of the griesly night" (6.11.16) as the whole truth for man.
6. Calidore's immediate, instinctive reaction against Coridon's claim allegorically reflects the orthodox view that, by nature, man realizes the existence of transcendent realities and his own immortality that death dare not quell. See, e.g., Mornay 224-25; and Robert Parsons, The Second Part of the Booke of Christian Exercise, ed., adapted anon. (London, 1592), 61.
- 7-9. Calidore wonders what kind of power could be ultimately responsible for such a dyrefull hap as the end of Pastorella herself. doe...away: put away; idiomatic (OED v. VI 44a, citing this case).

Stanza 30

- Coridon's role here is like Trevisan's when he recounts the "haplesse history" of Despair that he "beheld" to Redcross, 1.9.26-32.
- 2-9. "Designedly embarrassed" construction; "the words are spoken by a man in a fright and hurry" (Upton II, 654).
- 3-5, 8-9. Cp. "Brigands" and Ital. briga, "contention."

6-7. There is dramatic irony, because the defence is not portrayed as being strong; and "allegorical irony," because Pastorella cannot be sau'd except by a good shepherd.

9. Fell...at odds: idiomatic.

Stanza 31

1. woe is me; 2. fatall chaunce...dolefull accident; 3. heauy tydings: heavily overdone and so it rings false, as befits false Coridon; we know that he has invented this "dolefull" event of Pastorella's death. fatall: deadly, destructive. chaunce: mischance.

4. hent: carried off.

6-7. Another of Coridon's fabrications; he fled before they died (6.11.18).

9. On the ironies involved, see 6.11.30.6-7n. forstall: hinder.

Stanza 32

1-2. Merely Coridon's assumptions, for he flees before the outcome, 6.11.18. needs mote she die: so heart-eating Cor-ido-n thinks; there is dramatic irony because we know that she survives, 6.11.24.

3-5. Cp. "Brigands" and Ital. briga, "contention." dreadfull...dreadfully: words fail distraught Coridon, as at 6.11.30.

8. iollyhead: jollity, merriment; apparently S.'s nonce-formation, from the adjective "jolly" and suffix of condition, -head.

Though this word furnishes a rhyme, its uniqueness registers the irreplaceable value of what has been lost. lead: take part in; OED

v.¹ II 11.

Stanza 33

1-2. Calidore's hart is deded by the falsely despairing attitudes of Cor-ido-n. Redcross' "hart" is analogously pierced by Despair's "speach,/...as a swords point," 1.9.48. these: "news" was often treated as a plural. raught: "affected" or "received"; and perhaps playing figuratively on "struck," as with a weapon (OED s.v. "reach" v.¹ I 7b, 4d, and 6, respectively).

5. Despair counsels suicide, 1.9.47-50.

Stanza 34

1-4. Cp. Aldus, 6.3.5-6. swelling source: welling or flooding spring; i.e., tears. with better reason: probably alluding to right reason.

6. wreake: avenge.

9. Referring to the Fates' threads of life that they spin for mortals, and break themselves; Calidore would thus suicidally break his own in this case.

Headnote: 6.11.35-40

This passage is based on the parable of the good shepherd, and thus indicates the general meanings borne by the characters involved. The "thieves and robbers" who "steal, and ...kill" and exploit the flocks represent "false prophets" (John 10.8-11 and gloss). They correspond to the Brigands, who are murderous "euill groomes" that "for-ray the land" rather than "pasture sheepe," which are thus neglected (6.10.39; 6.11.37, 40). On the other hand, the good shepherd is willing to give even his life for his charges (John 10.11-18), as Calidore readily risks his life to save Pastorella (6.11.34-50). The

hireling shepherd is a timeserving mean between thieves and good shepherds: he tends the flocks for profit but abandons them in danger to save himself (John 10.12-13). That is Coridon's role, for he shuns danger (6.11.18, 35.7, 37.6-38.6, 42.8), must be "wrought with meed" (6.11.35), and opportunistically seeks "spoyle" without regard to "further purpose" (6.11.38). Resourceful Calidore pretends to be such a hireling in stanzas 39-40 to gain the Brigands' confidence and thus defeat them, so that he transfigures even a hireling's faults into means of deliverance. The basic narrative situation in this passage is drawn from the parable, and there are various allusions to and echoes of it also. The broad outline of S.'s theological allegory in the Brigands episode is delineated by the relation of his story to the parable here (see further Introd. 3, "Sources and Models"). However, the passage has a complementary psychological aspect too, for it also deals with mastery of Coridon as a potentially destructive part of human nature (see Introd. 7.6, "Coridon"): such mean, self-serving attitudes must be controlled (6.11.35, 37-38) to save Pastorella.

Stanza 35

The symbolism and plot of stanzas 35-41 reflect elements of the Turpine and Enias episode (6.7.3-27), so that S. assimilates it into the redemptive pattern of this episode.

1-4. Cp. Arthur employing Enias to find Turpine, 6.7.13. he well knew/ The readie way: implying that Coridon is implicated in what the Brigands figure forth; e.g., he claims faithlessly that Pastorella is dead, 6.11.29. conduct: guide; perhaps playing allegorically on "hired priest" (OED sb.² B 2). Coridon becomes a hireling shepherd here.

5. Playing ironically on "Cor-idon."
7. by all meanes: idiomatic (OED s.v. "by" prep. A V 30c).
- 8-9. As Turpine obtains Enias' and his companion's services, 6.7.4.; but Calidore's purpose is good. wrought with meed: Coridon has the parabolic hireling's motives. words: discourse.

Stanza 36

1. Stressing God's contribution to Pastorella's deliverance; cp. 6.12.17.

1. together; 2. Both clad...agreeably; both with shepheard's hookes; 8. both agreed: their uniformity of outward appearance and S.'s diction reflect their relationship as doubles (see Introd. 7.6, "Coridon"); agreeably means "in the same way, uniformly" (OED adv. 2b). Cp. S.'s account of Enias and his double, 6.7.3: "armed both agreeably," "both combyned" to act together. However, Coridon is Calidore's opposing double or doppelgänger, and the underlying contrast between them is registered by Calidore's armament underneath conforming dress, and by his own "further purpose," 6.11.38.

2. shepheard's weeds; 4. armed priuily: as "false prophets" are wolves in sheeps' clothing (Matt. 7.15; SC, Sept.), so S. ironically sends Calidore against the thieves as a knight in shepheard's clothing. Calidore's armament is moral and spiritual, allegorically; and covert because he presents himself as a malcontented hireling to gain the Brigands' confidence, 6.11.39. His dress may further imply that Pastorella's deliverance from the thieves has both active and contemplative aspects.

3. shepheard's hookes: see 6.9.13.7-9n, "With shepheard's hooke."

6. vpon an hill: associating the "theeues" (6.11.37) with the high-mindedness of arrogance. Cp. the symbolism of SC, Jul.

8. to take their way: to travel; idiomatic (OED s.v. "way" sb.¹ V 30).

9. assay: apply themselves; eliding the usual infinitive (OED v. III 17; Hamilton infers "act").

Stanza 37

1. feare: frighten away; OED v. I 2. The phrase that.../... flocks seems based on John 10.1-8: the sheep "know" their proper shepherd, but "flee from" a stranger or thief. (Hamilton's gloss "expect, anticipate" is remote from meanings that OED recognizes.)

2-3. Sheep-stealing that expresses inducement of the laity to embrace false doctrine, as in John 10. From Meliboe: the name implies pastoral care and the sweetness of good doctrine, of which he is the type here. See Introd. 7.8, "Meliboe."

4-5. See 6.11.40.3-5n. heards: herdsmen; "clergy" is figuratively relevant (OED sb.² 2).

6-9. Craven tender pittie because it evaporates as soon as positive action is required: "wheres no courage, theres no ruth...", 6.7.18. Cp. John 10.13: "the hireling fleeth, because he is an hireling, and careth not for the sheep"; Coridon has been hired, 6.11.35. late: recent; i.e., former. hart gan fayle: mocking Coridon. all asleepe: implying gross irresponsibility, and spiritual obtusity. The theeues leave flocks unguarded, whereas shepherds must be "well eyed, as Argus was" (SC, Jul. 155). The "sleep" of sin or spiritual blindness is often biblically contrasted with spiritual vigilance or

illumination (e.g., Mark 13.34-37, 1 Thess. 5.5-6). The Brigands' sleepiness, displayed also at 6.11.38 and 42, may well have a further, topically satiric implication: Christian mortalists, who claimed that the soul slept when the body died, were taunted as the "sleepy-heads," "the sleeping doctors," "dark and drowsy brains," and "dull sleepers" (see, e.g., Bullinger III, 389-90; Calvin 434, 441, 444, 450, 453; and Woolton² 85^a-85^b, 93^a). On mortalism and the thieves, see Introd. 7.2, "The Brigands," and App. 3.

Stanza 38

1. recomforting: relieving.
2. disswade: advise against; hence "remove," as Hamilton infers.
3. hardly: vigorously, forcibly; or "with difficulty." whereas: where. the thiefe: synecdoche.
4. sleeping soundly: see 6.11.37.6-9n, "all asleepe."
- 5-8. Calidore has further scruples as well; see 6.1.34. inuade: attack. vnwares: unwary. closely: privately.
9. The phrase gaue...day is idiomatic, meaning "salute with 'good morning'" (OED s.v. "give" v. B V 17); but, in this allegorical context, the line probably alludes to Eph. 5.14: "awake thou that sleepest,...and Christ shall give thee light." A contemporary printer's emblem depicts one boy awakening another and pointing to the risen sun, which symbolizes Christ and Truth; see Ronald B. McKerrow, Printers' and Publishers Devices, Illustrated Monographs, No. 16 (London: Bibliographical Society, 1949), No. 116. Calidore's gesture may well have similar significance, but in an admonitory sense. Cp. the Crudor allegory, 6.1.34-35.

Stanza 39

1-2. The Knight of Courtesy "has a special gift for surprising others..., and then striking up a conversation" (Hamilton 701).

purpose: conversation; and "intention," secondarily (OED sb. I 4b and 2).

5. again: in turn.

6. What mister men: men of what mister (i.e., occupation) (EDD s.v. "mister" sb.²); probably a northern dialectal expression rather than an archaism, pace OED. S. indirectly reports the Brigands' speech here; hence this phrase seems theirs, pejoratively linking them with outlandishness. Contrast, e.g., Meliboe's diction at 6.9.20-25, 29-30.

7. as did appertaine: as was fit; i.e., for Calidore's plan.

8-9. Coridon and Calidore represent themselves as dissenting or fractious shepherds concerned merely with hyre to gain the Brigands' confidence and penetrate their "secrets," 6.11.41. It is topically relevant that government agents gained information on sects in analogous ways. maisters: playing on "men of approved learning" (OED sb.¹ II 12), allegorically.

Stanza 40

39.9. "hyre"; 2. hyre; 7. keepe...flockes for...hyre; 8. better hyre: S. plays on the hiring trope of John 10.11-13; on Calidore's strategy, see 6.11.35-40^{hn}.

1-2. The Brigands exaggerate the benefits obtainable in their service; it is little hyre and chepe, 40.7.

3-5. Alluding to John 10.10: "the thief cometh not, but for

to steal, and...destroy..." euill: unskillful; the theologically loaded meaning is S.'s verbal irony.

6. soone: forthwith. earnest: money paid as an installment.

7. hyre: wages. chepe: "well worth the price," i.e., to the Brigands (OED adj. A 2; first example 1611); the Brigands drive a hard bargain but, ironically, get more than they bargained for. Or chepe may mean "worthless, paltry" (OED adj. A 4); i.e., to Coridon and Calidore. (Hamilton's gloss "small charges" is rather redundant, and his own conjecture.)

Stanza 41

1-2. A travesty of Meliboe sheltering the flocks and Calidore at nightfall, 6.9.13-17. hellish dens: as at 6.11.3.

3-5. Expressing investigation by right reason of the doctrinal matters at issue in the allegory, and of the soul's predicament implicated with the flesh. By this "diligent inquest" (6.11.42) Calidore gains a symbolic weapon to use against the Brigands; see 6.11.42.5-6n. secrets of their entrayles: cp. Error's "entraile" (1.1.16), and Malengin's "hidden wayes," 5.9.6. On coils and labyrinths as symbols of argumentation and learned error, see John M. Steadman, Nature into Myth, Duquesne Studies, Lang. and Lit. Ser., Vol. 1 (Pittsburgh: Duquesne Univ. Press, 1979), 161-68. entrayles: inner convolutions of their caves (via OED sb.¹ II 5); "inward parts as seat of emotions and thoughts" (OED sb.¹ II 4) seems allegorically relevant.

6-9. This discovery can give rise to blyth gladness because allegorically, Meliboe and the legitimate shepherds live on through Pastorella in her roles as the soul and Church. See further 6.11.18.4-6n, "Meliboe...slaine."

Stanza 42

1. They act in harmony with the moment, which is a main concern of Book VI; see Introd. 2.2, "Spenser's Courtesy."

2-4. Ironically, Calidore proceeds to combat the theeues as a Christ-like "thief in the night" (e.g., 1 Thess. 5.2-8); he is an interloper and gained entry by deception, 6.11.39-40. all.../... slept: contrast Luke 12.37: "blessed are those servants, whom the Lord when he cometh shall find waking." The biblical theme of Christ's unexpected coming, discussed at 6.1.23-29^{hn}, is allegorically reflected here. See further 6.11.37.7-9ⁿ, "all asleepe."

5-6. This meanest sword obtained by diligent inquest signifies the investigative or disciplinary power of right reason, or eloquent delivery of the results of rational enquiry. Swords have related meanings in many biblical passages (e.g., Ps. 55.21, 57.4). Contrast the "sword of better say" signifying the Word, 6.11.47. inquest: search, investigation; as in 6.11.41.

Stanza 43

Pastorella's predicament reflects Ps. 107.10-16. Those whose hearts are humbled by God "dwell in darkness and in the shadow of death, being bound in misery"; but then God delivers them, breaking "the gates of brass" and bringing them "out of the shadow of death."

1-6. Calidore's action is modelled on Christ's harrowing of hell, as M. Evans 224, of which assayled dores were a conventional iconographic feature (the standard text for that is Ps. 107, as above). Meanwhile, the thieves are all asleep (6.11.42, 43.4), and sleeping guards were also commonly featured in depictions of Christ's Resur-

rection and harrowing of hell. On the current meanings of Christ's descent into hell, see Calvin² 2.16.8-13 and Milward 163-68. resist-lesse: irresistible. noyse: punning on "noys," which means "annoynances," by way of ironic understatement. the theefe: Pastorella's keeper, on whom see 6.11.24n. knight: playing on "knight" as a name of Christ or metaphoric title of those who are Christ-like; see Introd. 5, "Language and Style."

7-9. There is plangent dramatic irony and "allegorical irony," because we know that this vprore is her deliverance.

Stanza 44

Pastorella is "vnderneath the ground" (6.10.42), as if fallen into deathes mouth; but Christ-like Calidore intervenes so that she is suddenly reuiued and feels wondrous ioy, finding new "life" together with Calidore, 6.11.45. In these respects, the situation and allegory correspond closely to Ps. 16.10-11: "thou [gloss: 'this is chiefly meant of Christ, by whose resurrection all his members have immortality'] wilt not leave my soul in the grave: neither wilt thou suffer thine holy one to see corruption. Thou wilt show me the path of life: in thy presence is the fullness of joy: and at thy right hand there are pleasures for evermore." This was a main anti-mortalist text (see, e.g., Woolton² 67^b-68^a). However, besides having eschatological implications, S.'s allegory pertains to spiritual renewal in this life as a triumph over "spiritual death."

2-4. Cp. John 5.24-25: those that hear Christ's "word" pass "from death unto life," and "the hour shall come...when the dead shall hear the voice of the Son...." Cp. also John 10.2-4: the

good shepherd's sheep "know his voice" when he calls. long sin: "for a long time before" (OED s.v. "sin" adv. A 3); playing asyntactically on the substantive meaning. Pastorella's captivity is in one sense an allegory about subjection to sin. thrall: enslaved (OED adj.¹ B 1); figuratively referring to spiritual thralldom as at 6.11.24 (see 6.1.11.4n), out of which Pastorella now emerges. (Hamilton's gloss, "thrilled, pierced," is his own conjecture, and inappropriate.)

5-9. An allegoria about the ioy of deliverance from spiritual jeopardy, when an earnest of reaching the "hauen" of heaven is perceived amidst the tempest of worldly troubles. See further 6.12.1n. tempest tost: cp. 6.12.1.5. into deathes mouth to fall: the vehicle is drowning; the tenor seems falling irretrievably into "spiritual death." cost: coast. to be lost: "to be damned" (OED s.v. "lose" v.¹ 2c) is the tenor.

Stanza 45

2. ioyance: delight.

3-5. Cp. Ps. 103.2-5: "my soul, praise thou the Lord," who "redeemeth thy life from the grave," and "satisfieth thy mouth with good things." The succession of monosyllabic words in line 5 gives fitting weight to the statement. lyfull: full of life; bestowing vitality (OED adj.; citing this line). life: "condition of those raised from the 'death of sin' and 'alive unto righteousness,'" figuratively (OED sb. I 2).

6-9. Cp. the passionate love of Solomon and his bride, who were held to represent Christ and the soul or Church, in the Song of

Solomon. On such imagery in devotional writings, see Stewart 19-30 and Scheper 556-59.

Stanza 46

A figurative purgation ensues, 6.11.46-49. For S.'s mild practical views concerning resolution of religious controversies, see View, Var. Prose 221. Cp. Calepine saving Serena from the Savages, 6.8.49.

1-2. The legal phrase hue...raysed pertained to pursuit of a felon (OED s.v. "hue and cry" sb. 1); ironically, the thieves are confounded by Calidore as a Christ-like "thief in the night" (6.11.42.2-4n).

6-9. A subtly satiric conceit. Despite Hamilton and OED, mand is not to be explained away as a nonce-use meaning "filled with men" (OED v. 2b), but is rather a play on the sense "defensively furnished with soldiers" (OED v. 1): the bodies effectively defend the entry by preventing the Brigands from entering (46.8-47.2). The satiric, figurative point is that the Brigands' bodies put Pastorella and Calidore beyond their apprehension, so to say, just as spiritual things were said to be inaccessible to those who were too carnal. close: "tightly," modifying stand; or "narrow," modifying entry. entertayning: "engaging" (OED v. IV 9c; martial), rather than Hamilton's vague "encountering"; possibly playing ironically on "receiving hospitably" (OED v. V 12, 13), with entry. came first to hand: idiomatic; OED sb. B II 37a.

Stanza 47

2, 5. The first and "meanest" sword signifies reason or rational argument (6.11.42.5-6n); the second sword, of better say, signifies the Word (47.4-5n). The exchange of swords expresses the respective roles of reason and revelation in regard to the matters allegorically at issue. Though of limited use, the first sword assists in gaining mastery of the decisive better sword, and both must be turned against the thieves. Cp. Hooker 5.2.4; and Nashe, Christ's Teares, in Works, II, 124.

2-3. The encroachment of day upon the earth implies spiritual illumination of the "earth" of human nature. That assists in discovery and use of the second sword (47.5), which itself seems to usher Calidore into the fullest light, 47.6. On the symbolism, cp. Prov. 4.18, and 1 Thess. 5.5.

4-5. The efficacy of this sword that is found amongst dead carcasses endures death. It is thus like Arthur's sword Mord-dure or "death-enduring," which signifies Christ's redemptive activity or the Word (see Michael Leslie, Spenser's 'Fierce Warres and Faithful Loves' (Cambridge, U.K.: Brewer, 1983), 84-87, 98-100, 173). Calidore's confiscation of it from the contentious Briga-nds implicitly rebukes religious controversy. made his way: idiomatic; OED sb. V 26a. sword of better say: alluding to the significance of this sword; the Word was commonly referred to as a sword. say: temper; playing on the linguistic senses.

Stanza 48

104. In a similar allegoria presented by way of epic simile, as in this case, Redcross battling Error is compared to a "Shepherd" harassed by stinging "gnattes," l.l.23. In one allegorical sense, Calidore acts as a good shepherd against doctrinal error (6.11.35-40 hn). flyes: significances appropriate here are impudence, pertinacity, and heresy; see, e.g., Chambers 256-57, and cp. Rev. 9.3-11 and glosses. whose flesh is bare: insofar as he is flesh, Calidore thus seems vulnerable; but, with the aid of the sword signifying the Word (6.11.47.4-5n), he is still victorious (48.8-9). stings: probably signifying concupiscence (see Kaske 612-16); or pertinacious provocation.

8. brond: allusively playing on the sense in which it means "lightning," as a divine attribute (OED sb. I 3d). S. analogously compares Arthur's shield to "th'Almighties lightning brond," l.8.21. Calidore's sword signifies the Word (6.11.47.4-5n); cp. Calvin 456, obliterating doctrinal adversaries: "let them, if they can, resist these [biblical] passages, which are not so much words as flashes of lightning!" (tr. Henry Beveridge). Wrath is implied by raging, and lightning symbolized retributive divine wrath.

Stanza 49

1-2. The lion's choysest pray corresponds to Pastorella, Calidore's "dearest deare" (6.11.50), and the heard to the Brigands. The lion symbolizes "strength and courage," as Marotti 70, but also has its significance of the risen Christ (see Rowland 119) in this allegorical context. Dispersal of the heard in favour of a chosen one

seems to reflect the doctrine of election. A deer hunt was an age-old metaphor for the pursuit of the beloved (Marotti 82-83); so this simile appears to express the tensions between God's love and justice that exist from a human viewpoint, as does the stark contrast between this and the following stanza.

3. here and there: idiomatic; OED s.v. "here" adv. 9b.

5. strowd with bodies: implying purgation or conquest of the flesh.

6-9. Involving "allegorical irony," and alluding to Isa. 2.17-21 or Rev. 6.15-17, as discussed in Introd. 5, "Language and Style." These biblical passages relate contextually to purification of life and religion, revelation, and the Last Judgement, as do S.'s allegories in this episode. Cp. line 9 with 1 Cor. 15.54: "death is swallowed up in victory." daunger: dominion; or "power to inflict injury." conuay: furtively steal away; OED v. 6. heads...to hide: idiomatic; OED v. 1. enuide: refused.

Stanza 50

1. dearest deare: see 6.10.49.1-2n.

3. gladfull speaches; 8. reuiue; 9. dead, and made againe aliue: cp. John 5.24: "he that heareth my word," affirms Christ, "shall not come into condemnation, but hath passed from death into life." louely: loving; amorous; and "loveable."

4-7. In a similar version of the once familiar iconographical theme of Veritas Filia Temporis, maidenly Truth is brought by Time from subterranean darkness into daylight, confounding her oppressors (see Fritz Saxl, "Veritas Filia Temporis," in Philosophy and History,

ed. Raymond Klibansky and H.J. Paton (Oxford: Clarendon, 1936), 197-222; Donald Gordon, "'Veritas Filia Temporis,'" JWCI, 3 (1939-40), 228-40; Emblemata, cols. 1816-17; and Tervarent, cols. 165-67). This scene alludes to the theme, anticipating the ultimate participation of all that Pastorella embodies in that full revelation.

8-9. Pastorella is the "Lady, whom high God did saue," 6.12.17; Calidore is clearly to be understood as a type of Christ here. vneath: with difficulty. dead: a hyperbolic metaphor for Pastorella's despondency (6.11.23-24), in regard to the story. However, lines 8-9 most obviously relate to and somewhat disclose the allegory.

Stanza 51

1-4. A liberation of spiritual treasures, allegorically. However "blinde, and brute" events seem (6.10.38), what is called fortune comes providentially right in the end, we find; though that is only evident at last. Cp. 6.11.36.1.

5. I.e., "of which he took the best—his love"; betake means "take" (OED v. str. 6). Like the pearl of great price itself, to which S. alludes in stanza 14, Pastorella is the best treasure. Or betake may mean "give to," as Hamilton, with "to" ellided (OED v. str. 1).

6-9. Apparently expressing restoration or revitalization of the Church, because of the word restore, and the inclusive phrase all those flockes. They are restored to pastoral care; we may take it that Coridon is reformed by these events and Calidore's guidance.

CANTO TWELVE

Argument

1. hap: good fortune; OED sb.¹ 3.
2. parents: the figurative sense "origins, sources" (OED sb. 4) is allegorically relevant. vnderstands: learns.
4. bynd in bands: as with the old serpent of Revelation; see 6.12.8-9_n.

Stanza 1

Jerome S. Dees claims that S.'s handling of this nautical simile shows that he cynically despairs ("The Ship Conceit in The Faerie Queene," SP, 72 (1975), 212, 224). But the phrases certaine cost, Yet ...bay, Still...way, ne...lost, and neuer...astray are patently optimistic; for nautically expressed pessimism, see, e.g., Castiglione 87. Indeed, the poetry here conveys a "sense of...overriding purpose" and "conviction," because it is mimetically "impeded" by successive clauses (1.1-5), but then "gathers speed triumphantly" (Laurence Lerner, The Uses of Nostalgia (London: Chatto, 1972), 158).

However, Lerner misses the boat in claiming that this passage "does not inform the canto" or "work with the power of a symbol." S. deals with both life and creation of the poem as spiritual journeys here, by way of the trope allegoria. Nautical travel was a metaphor for literary composition (see Curtius 128-30), and also for man's journey in life to the "haven" of heaven (see G.R. Owst, Literature and Pulpit in Medieval England, rev. ed. (Oxford: Blackwell, 1961), 68-71; and Dietrich Schmidtke, "Geistliche Schifffahrt," Beiträge zur

Geschichte der deutschen Sprache und Literatur, 91 (1969), 357-85; and 92 (1970), 115-77). In this stanza, S. combines these two traditional applications of metaphoric nautical travel as at 1.12.1, where he lands his passenger Una at the haven of liberated Eden, from the ship of his poem. The voyage of this ship to one certaine cost expresses the spiritual journey of the faithful Christian soul to heaven, represented as its certaine haven; and also the literary journey of the writer to the apt conclusion of his work. These are complementary journeys for S., because he brings Pastorella to the allegorical heaven of Belgard in this final canto.

1-7. Though it may seem that a tacking vessel, which proceeds in a zigzag course (1.6), has lost its bearings, the adverse circumstance of contrary winde is being efficiently mastered. Just so, the narrator maintains that he neuer is astray. This partly relates to S.'s poetics, which assume that allegorical obliquity and significantly interlaced narrative structures are the poetic means to approach Truth. S.'s rhetorical usage in line 6 reflects the meaningfully involved nature of his literary practice by combining the figures zeugma and antanaclasis: making has two applications and two senses, as explained below. certaine: involving the allusive meaning "particular" (OED adj. A II 7), which invites interpretation of the pregnant phrase one certaine cost, as above. tyde: playing on the senses "occasion" or "time." winged: possibly playing on the metaphoric convention of the soul's "wings"; e.g., Plato, Phdr. 248B-51E. let: hindered. surges: figuratively relating to passion and tribulation (see, e.g., 3.4.6-10); such usage was common (OED sb. 2c). making many a borde: a nautical

idiom meaning "making way by tacking frequently"; OED s.v. "board" sb. V 15. bay: probably "sheltered water," via OED sb.² 1; no OED meaning relates to "tacking and turning," pace Hamilton. In this connection, making has the nautical sense "reaching" (OED v.¹ V 65^b; first example 1624), so that these tempests are relieved by refreshing intervals; or it means "coming in sight of" (OED v.¹ I 22; nautical), which suggests encouragement of hope. compasse: mariner's compass; not "way," pace Hamilton. The ship Directs itself vnto one certaine goal, not losing its bearings.

8-9. Assuming the biblical view of life as a "course" or race to be run for spiritual rewards (OED s.v. "course" sb. III 17; figurative); and probably alluding to Heb. 12.1-2 in particular: "let us run with patience the race that is set before us." See further 2 Tim. 4.7, 1 Cor. 9.24, and Wilson s.v. "race," 467. course: onward movement, literally. stayd: delayed (OED v.¹ I 1); playing on the nautical sense "turned to windward in order to tack" (OED v.³ 3; first example 1613), as in the simile, 1.6.

Stanza 2

1-5. Emphasizing that the previous episodes and their arrangement are significant for the exposition of courtesie, whatever the appearance may be. sewing: chasing.

6. course: path onward (OED sb. I 2); this canto is conclusive.

8-9. The long vowels, heavy sequence of monosyllables, and parallel phrasing (2.9) slow the pace, so that the lines sound rueful and grave. Repeated association of the phones /w/ and /l/ creates a sense of great expanse or hollowness, adding to this effect.

General Headnote, 6.12.3-22: Calidore Returns Pastorella to Belgard

The Belgard episode has quite obvious moral significance, as explained in Introd. 7.5, "Claribell, Bellamour, Belgard," but also involves a previously unnoticed allegory about spiritual attainment in this life and in afterlife. Pastorella, having been saved from the Brigands, enters Belgard, where she convalesces; her secret birthmark of the rose (6.12.7) is thus discovered, so that she is identified as Bellamour's and Claribell's lost child and heir (6.12.15-22). Of course, the story is based on the stock romantic motif of the unexpected rediscovery of a long-lost noble scion on account of some identifying characteristic. But S. reinterprets the motif as theological allegory, by introducing details that register allegorical meaning. We have already seen that Pastorella herself bodies forth the soul and the Church (Introd. 7.10, "Pastorella"); in this episode, we find that Pastorella's parents are, significantly enough, Bellamour and Clari-bell: divine Love and Beauty, in the allegory. The allegorical exemplar for their family reunion at Belgard (6.12.14-22) is the parable of the prodigal son (see Introd. 3, "Sources and Models"); and Belgard itself, with its peace, love, and "passing ioy" (6.11.21), shadows forth heaven, and also the inner condition that is heavenly or paradisaal (see Introd. 7.5, "Claribell, Bellamour, Belgard").

Calidore's entry into Belgard thus expresses institution of a spiritual paradise within the courteous heroic persona (see Introd. 7.4, "Calidore"). The joyous return of Pastorella to her parents

expresses the quality of that inner state and of afterlife, while also prefiguring the post-eschatological condition of man united with God. The episode presents us with a pattern of events in which alienation and suffering (6.12.5-9) are shown to be the prelude to a good outcome (6.12.10-22): "all the stormes of fortunes former yre" are "turned" (6.12.10), ending in "ioy" (6.12.22). S. thus reinterprets romantic motifs to shadow forth a providential order that mysteriously works through time and misfortune to bring about redemptive resolution at last. Melissa and the narrator explicitly articulate such views within the text itself (6.11.36; 6.12.16-17). The Belgard episode is the apotheosis and fruition of Courtesy, in which its transcendence of the world and Fortune is allegorically displayed. On that theme, see further Introd. 2.2, "Spenser's Courtesy."

Stanza 3

1. raught: "seized, carried off" (OED s.v. "reach" v.¹ I 4c), rather than Hamilton's bland "taken."

4. Lord: see 6.1.22.ln.

5-9. Bellamour's conquest of opponents for Clari-bell seems a chivalric rendering of a current myth of creation in which Love conquered the warring elements and ordered them upon the pattern of Beauty, as in HL, HB, and CCCHA. Victorious militancy on behalf of Beauty is attributed to Love, allegorically. whylome: some time ago. youthes: registering Bell-amour's dedication to Clari-bell from the outset; or implying that the phenomenon allegorized here is distant in time. flowre: Bellamoure thus rhymed suggests the unidentified white flowers of Am. 64, "Bellamoures"; hence Pastorella's floral

birthmark (6.12.7) seems a family resemblance, as Hamilton. lustie: "vigorous, valiant" (OED adj. 5a), in this chivalric context. stoure: fight; or "stressful time" (OED sb.¹ I 1 or 3); Hamilton infers "encounter." fayrest: as she is Clari-bell herself.

Stanza 4

On the allegorically enigmatic stanzas 4-5, see App. 4.

9. fere: "husband," i.e., prospectively; perhaps punning on "fear" in the sense "object of fear" (OED sb. 5d), as this alien suitor may be to Claribell.

Stanza 5

Bellamour and Claribell undergo a period of suffering; but the pattern of events is ultimately redemptive, for they find lasting "peace and loue entyre," 6.12.10.

1. again: besides; or perhaps "in return."

3. seized: possessed.

4. S. thus makes Pastorella Bellamour's and Claribell's legitimate child, implying that she is appropriately conceived, and heir to all that they embody.

8. streightly: strictly, rigourously.

9. company: with a sexual implication, as in the sense "sexual connexion" (OED sb. 2); cp. 6.12.6.

Stanza 6

Pastorella's origin in this situation reflects man's spiritual predicament. She is the legitimate daughter of Bell-amour and Clari-bell (6.12.5.4), yet born into imprisonment: in the Christian view,

man's soul has heavenly affinities, but is implicated in original sin and concupiscence, which were described as "bondage" and "durance."

1-4. Broadly analogous to imprisoned Danae's conception of Perseus after Jove circumvents her keeper, 3.11.31. Repetition of the phone /w/ makes line 4 sound appositely awesome and portentous.

whether...grace/Or secret gifts: tact implying that Bellamour's and Claribell's union is in some sense inexpressible, as befits the allegory. grace: "charm" and "favour"; the pressure of the allegory implies an allusive play on divine grace. gifts: playing on the sense "miraculous powers or qualities" (OED sb. II 6), allegorically.

vnwist to wight: reflecting the mysterious or incomprehensible nature of the soul's origins for man.

5. dew time: the proper duration of pregnancy; implying that Pastorella originates in a fullness of time, though her present circumstances seem unpromising. "Dew" is a thematic word in this episode (6.12.5.2, 6.5, 8.4, 14.9, 15.4), connoting consummate appropriateness, as we see here, and also the fructifying action of divine grace, which dew commonly signified. On the symbolism, see 1.11.36, Nohrnberg 167-69, and Wilson s.v. "dew," 129. mayden child: expressing extraction from and dependence on what Bellamour and Claribell figure forth; those were indeed figurative meanings of "daughter" (OED sb. B 6) and "child" (OED sb. B II 12, 13). However, this familial relationship has further biblical meanings. "It is usual in Scripture, by Daughters to signify Churches or Congregations"; and by a daughter "the holy Catholic [i.e., universal] Church, even the company or body of all true believers, called a Daughter in respect of GOD her Father, who

hath spiritually begotten her..." (Wilson s.v. "daughters of Jerusalem" 2, 108; and "daughter" 2, 108). Moreover, a child is a scriptural metaphor for the potentially regenerate elect (see, e.g., Wilson s.v. "children of God," 68-69). Pastorella's presentation as a mayden child complements her allegorical role in both these ways.

7. Pastorella's birth in prison figuratively implies implication in crime or sin; cp. Rom 6.23: "the wages of sin is death...." But, through love, Pastorella is Deliuered from this situation to a process of nurture (6.8-9) that redemptively brings about reconciliation at last.

8-9. On the handmaid's significance, see Introd. 7.9, "Melissa." straunge attyre: disguise. Pastorella's nature thus becomes a mystery, as befits the allegory.

Stanza 7

Pastorella now becomes an exile from Belgard. The allegory reflects a once familiar metaphor, whereby Christians are strangers in the world, who are in exile from their true country of heaven, as in Heb. 11.8-16; see, e.g., La Primaudaye 556, 607, and Mornay 220.

2-3. liuing wight/ Mote not bewray the secret: reflecting the enigmatic quality of man's origins and spiritual nature.

4. vnto the open light: implying that this examination of Pastorella, in which the symbolic rose is revealed, involves an exposure of Truth; cp. 6.11.50.

7-9. Pastorella's distinctive mark of origin, through which she regains her patrimony, 6.12.15-22. S. borrows from Tasso's Il Rinaldo here, and perhaps from Boiardo also (see Var. VI, 260-62). But S.'s

description of the mark differs significantly from theirs, and he reinterprets the birthmark motif in keeping with his own allegorical purposes. Pastorella's "rosie marke" (6.12.15) symbolizes God's image in man. The divine image is "engraven" within man's mind, Calvin² comparably declares, as "marks of likeness graven in him" (1.15.2-3, emphasis mine; tr. Thomas Norton). Just as the image of God is, as it were, the indelible and distinctive mark of man's origin, S. wittily symbolizes it as a kind of birthmark, reinterpreting romance conventions. The history of Pastorella's mark is indeed analogous to that of the divine image in orthodox theology of the time. Pastorella's distinctive birthmark passes into obscurity and exile that is ended by rediscovery in all its significance at Belgard, whereby she regains her true heritage, and fullness of "ioy" (6.12.15-22). The period of exile corresponds to man's alienation from God on account of the Fall, which almost effaced the image; Pastorella's reacceptance at Belgard when the birthmark is finally unveiled corresponds to renewal of the image. The crucial role of the birthmark in Pastorella's reacceptance befits the spiritual importance of the divine image for man: "under the name of Image,...is comprehended all that belongeth to the spiritual and eternal life..." Calvin² 1.15.4 states representatively, and man is thus "blessed,...by the partaking of God" (2.2.1; tr. Thomas Norton).

breſt like chriſtall: a catachrestic image implying that purity, which crystal signified, is the "context" of this mark, as is allegorically appropriate. Crystal was considered numinous and otherworldly; see, e.g., Rev. 21.11, and Patch², Index, s.v. "crystal, glass." purple: the colour of imperial glory, yet also of penitence and martyrdom; the

divine image in postlapsarian man relates to both spiritual exaltation and sacrifice. mold: mole; playing on "mould" in the sense "distinctive nature as indication of origin" (OED sb.³ II 9). like a rose... did faire vnfold: rather catachrestically giving the birthmark a numinous quality that befits its symbolic implications. In Christian tradition, roses were associated with heaven, and it is relevant here that a rose was a symbol of spiritual love (see Allen 110-14). Pertinent interpretations in Bersuire are that the rose symbolizes the just and perfect man, and its petals his graces and virtues; and also the Church, with all the faithful as its petals (12.133, "De Rosa").
leaves: petals.

Stanza 8

3. closing: enclosing; i.e., in the infant's wrappings (6.12.9.4-5). it: "referring also to the rose whose leaves unfold again only when Pastorella is restored to her mother, 19.5" (Hamilton).

4. Bedeaw'd: perhaps implying an elementary irrigation, so to say, by divine grace; see 6.12.6.5n, "dew time."

7-9. Pastorella's plight seems to pertain allegorically to the relationship between the roles of human and divine activity in man's spiritual nurture. Cp. the Bear-baby's plight, 6.4.17-41. mortall hand, or heauens grace: the outcome in stanza 9 qualifies this simple distinction. The whole pastoral in Book VI impinges allegorically on spiritual matters and divine grace, so that a good shepherd may be seen as an agent of grace. prouyde: often applied to divine action in c16 usage (see, e.g., examples for OED v. I 2, II 3).

Stanza 9

Though some critics condemn Meliboe, S.'s obviously positive tone and Meliboe's crucial role here are yet further indications of the perversity of that. On the allegory, see 6.12.8.7-9n and 6.9.14n.

1-2. This good shepherd pastures his flocke near Belgard. playnes: symbolizing simplicity, humility, and perspicuity; see, e.g., SC, Jul. 7, or 6.10.6.

3-7. As the Bear-baby's cries bring Calepine, who similarly examines him (6.4.18, 23-24). it vnbound;/ And seeing there: as Melissa, 6.12.7.4-8.1. Presumably Meliboe would thus have some perception of Pastorella's rose too. that: i.e., that which. pittie: move to pity; OED v. 2.

8-9. On Meliboe's wife, see 6.9.17.2n. named euermore: implying unreserved acceptance of and lasting influence upon Pastorella, whose name indeed declares how much she is moulded by Meliboe's pastoral care.

Stanza 10

Clari-bell and Bell-amour now come to rule at Belgard. Cp. the supersession of the Old Law by the New, so that Christian freedome supplanted spiritual bands.

5. retyre: return.

6-8. Thus Belgard is even literally a paradisaical place, as is appropriate to its allegorical role. This episode is emphatically "full of ioy" (6.10.16), for "joy" is a thematic word of frequent occurrence in it. Joy is biblically one of the fruits of the Holy

Spirit (Gal. 5.22), and has long figured prominently in accounts of God, heaven, and spirituality (see, e.g., Wilson s.v. "joy," 300-01). See further 6.12.22.

Stanza 11

Hospitable Belgard is an exemplar of Courtesy; cp. Spenser's allegory with the medieval association of heaven and courtesy, as in the Pearl (see Introd. 2.1, "Spenser and Courtesy Traditions").

5. tender: favourably receive; and "cherish."

6. weake...through durance: spiritual enfeeblement, allegorically; referring to Pastorella's imprisonment by the Brigands.

7-9. Calidore solicitously remains Vntill Pastorella convalesces, then resumes his quest (6.12.13). Her convalescence at Belgard probably implies spiritual strengthening of Calidore himself that is requisite to his success. Redcross similarly rests at liberated Eden before performing further works for Gloriana, 1.12.41. many ioyes among: i.e., among many joys; or among means "all the while" (OED B adv. 1). On joy, see 6.12.10.6-8n.

Stanza 12

Cp. 6.9.1-2, and 6.10.1-4.

1. Tho: then. aduize: consider.

2. forlore: abandoned.

5. Bequeath'd: entrusted; OED v. II 5.

8. loos: praise. The play on losse does not stress "Calidore's disgrace," pace Hamilton, but rather the immensity of the losse, if he did not resume his quest. (Calidore cannot presently be in disgrace unless he should have ignored Pastorella, for whom he left his quest

aside; and that is a claim no-one would wish to make.)

9. name: involving the sense "fame, reputation."

Stanza 13

4. Throughout the world: reflecting the broadly figurative, general nature of the poem.

6. Allegorically, of course, Pastorella is no more lost to "S. Calidore" (titlepage) than Una is to Redcross when he returns to Gloriana, 1.12.41.

9. that him befell: i.e., that which was fitting for him as his share or right (OED s.v. "befall" v. 2); eliding "which" and "to."

Headnote: 6.12.14-22

The narrative and allegory of Pastorella's reunion with her parents here relate closely to the parable of the prodigal son, as indicated in the subsequent annotations. For general discussion of this relationship, see Introd. 3, "Sources and Models."

Stanza 14

1-2. Evidently this narrative sequence is very deliberate; for its significance, see 6.12.23-41hn.

4-5. Qualified by "allegorical irony" because "S. Calidore" (titlepage) departs to fulfill his quest and, allegorically, that is a prelude to lasting reunion. Cp. Una, 1.12.41; contrast Britomart, 5.7.44. care: grief; and "anxiety." misfare: going wrong (OED sb.; Hamilton's "sorrow" is his own invention). Night in FQ usually implies misunderstanding.

6. auncient: venerable Clari-bell is old in the senses age-old and ageless, allegorically.

7. As Clari-bell herself would well be able to.

9. dewly: see 6.12.6.5n, "dew time."

Stanza 15

1. morning: symbolizing dawn of higher awareness, and new beginnings.

2. dighting: dressing. her: herself. snowy: signifying purity, as does yuory, 15.5.

5-9. Cp. the biblical motif of some "mark" singling men out for God's judgement or salvation; see, e.g., Ezek. 9.4, and Rev. 7.3 and 14.1, with glosses. rosie marke: see 6.12.7.7-9n. 7. Infant;
8. daughter: see 6.12.6.5n, "mayden child." kest: cast. whiles in prison: see 6.12.6n.

Stanza 16

1. cast; 2. conceiptfull mynd; 3. infant; 6. full of ioy;
7. halfe dismayd; 17.2. "sodaine thro": S. represents Melissa's deduction that Pastorella is that same infant as a pregnancy of wit. A play on "conceive" is implied; cast puns on the senses "consider" and "give birth" (OED v. VII 42 and III 20b); being full of ioy is a notional pregnancy, contextually; and "sodaine thro" puns on "emotional paroxysm" and "struggle of childbirth" (OED sb. 1a, 1b). In this extremity, then, Melissa is halfe dismayd: dismayed, dis-made, and less than maidenly. The basic conceit was quite conventional, but has special significance here. Pastorella is indeed reborn in that this discovery transfigures her identity, even literally. Moreover, her transformation and the conceit of rebirth itself relate to the way in

which entry of the soul into heaven was understood as man's rebirth into higher life (see, e.g., La Primaudaye 547-48). Cp. John 3.3-7: man must be "born again" to enter God's kingdom.

1. auizing: observing.
5. To fortunes spoile: so it may seem; but contrast 6.12.17.9.
- 8-9. Melissa's view is borne out by the allegory, which strongly affirms God's providential care for man. Cp. 6.11.36.

Stanza 17

1. sober: temperate; and "dignified." Claribell and "halfe dismayd" Melissa (6.12.16) are dramatically contrasted.
2. sodaine thro: discussed above, in relation to 6.12.16.
5. liefte: dear one; probably a breach of social decorum, reflecting Claribell's maid's emotional state.
7. chylded: gave birth to. tho: at that time.
9. Melissa means that divine providence has preserved Pastorella. However, the resonant phrase Lady...saue also reflects the allegory of this and the previous episode, which are broadly about man's salvation. Cp. Matt. 18.11: Christ saved "that which was lost," and Pastorella is no longer lost to Belgard. Lady: this was a title of the soul and the Church (MED s.v. "ladi" 2b; figurative), which are aspects of Pastorella's meaning.

Stanza 18

- 3-5. See 6.12.15.5-9n. rose: see 6.12.7.7-9n.
6. Thus Pastorella gains a mysterious new name, as is allegorically apt; see Introd. 7.10, "Pastorella."

7. countenance: "demeanour," secondarily. likely: similar.
hew: appearance, figure.

8. Matched with equall yeares: i.e., "their ages correspond"
 (Hamilton).

9. daughter: see 6.12.6.5n, "mayden child." which yet doth
liue: Pastorella's survival expresses the transcendence of mortality
 that is allegorically involved in her return to Belgard.

Stanza 19

2-3. So the parabolic father "ran" to the prodigal son and
 "fell on his neck" (Luke 15.20): "catching" him "greedily for great
 desire," as S. puts it.

5. See 6.12.7.7-9n. displayed: involving the sense "unfolded,
 expanded," because this rose unfolds its petals, 6.12.7.

8-9. Alluding to the parable of the prodigal son, Luke 15.24:
 "this my son was dead, and is alive again: and he was lost, but he
 is found." It continues "they began to be merry"; joy similarly
 ensues here. See further 6.12.18.9n, "which yet doth liue." daughter;
 see 6.12.6.5n, "mayden child." faine: imagine erroneously; OED s.v.
 "feign" v. II 4b, citing this line.

Stanza 20

2. accidents: occurrences.

4. speaking: expressive, eloquent (OED ppl. adj. 2; figurative);
 these markes are profoundly meaningful and moving. monuments: any
 things that are commemorative of the past, on account of their survival
 (OED sb. 4); Hamilton's "records" is his own conjecture.

5-6. A Mayd who comes apparently by chance, Claribell finds, is her long-lost daughter. S.'s use of the word chance is challenging: "events can appear random," S. implies, "and yet how wonderfully perfect—or providential—coincidences can be, just like this one." For an explicit recognition of providence, see 6.11.36. daughter... infant: see 6.12.6.5n, "mayden child."

8-9. The father similarly "fell on" the prodigal son's "neck, and kissed him" (Luke 15.20).

Stanza 21

2, 7. With overtones of resurrection and transcendence of mortality, as at 6.12.18.9 and 6.12.19.8-9.

3. fylde: probably not an orthographic variant of "felt," pace Hamilton. The likely meaning is "recorded," as Hamilton suggests alternatively; or "elaborated to perfection" (OED v.¹ 1b).

4. descriue: describe.

5-9. Qualifying the terms of reference of the poem, and also our ability to grasp fully its images. Claribell's passion is imaginable only by a mother who has had such an experience; since even the image itself of spiritual return thus eludes us, still less can we apprehend the nature of that return. contriue: probably "come to understand"; or perhaps "devise" (OED v.¹ 4 or 1). forme: kind; however, there is a Platonic resonance, implying that what is experienced at Belgard is Joy itself. daughter: see 6.12.6.5n, "mayden child." swelt: swooned. passing: surpassing, extreme. ioy...pitty: the prodigal son's father is likewise moved by "compassion" (Luke 15.20), while also making "merry" in gladness (Luke 15.23-24, 31).

Stanza 22

1. That Lord is a biblical name of God is an appropriate resonance, because Bellamour shadows forth God's love; see further Wilson s.v. "lord," 354-55. On this kind of wordplay in FQ, see Introd. 5, "Language and Style."

2-4. Claribell would tell Bellamour about the discovery of Pastorella's "rosie marke" (6.12.15) and of the family resemblances that show Pastorella is their daughter, 6.12.15-20. Cp. the allegory here with Calvin² 3.17.5: "to God his children are acceptable...in whom he seeth the marks and features of his own face"; and 3.24.1: "God assigneth them for children to himself, and appointeth himself father to them, whom he hath chosen.... He bringeth them into the household, and uniteth himself to them, that they may be one together" (tr. Thomas Norton). Gladness comparably attends the prodigal son's reception, because "he was lost, but he is found" (Luke 15.31). Acknowledg'd for his owne: as the father does the long-lost prodigal son, Luke 15.22-24.

3. ioyning ioy...in one accord; 5. There leaue we them in ioy: a ioy of unification, and the text literally implies that it never ends, because we leaue them in ioy, as if that is their continuing state. This reunion is ultimately a distant analogy for man's attainment of the beatific vision, which involves union with God forever in the highest and fullest ioy.

9. tract: track. spoile: plundering, spoliation.

General Headnote, 6.12.23-41: Calidore Apprehends the Blatant Beast

The fulfillment of Calidore's quest follows upon the allegorical apotheosis of Pastorella at Belgard (6.12.15-22), and S. emphasizes that disclosure of her high reunion must precede description of Calidore's "exploite" (6.9.14). The relation of masque to anti-masque is comparable: we are shown a type of transcendent virtue, before which the threat of evil that the Beast embodies becomes tractable. The Belgard episode expresses the hero's approximation to that virtuous standard (6.12.3-22^{hn}), and its force is brought to bear against the Beast through him. That is what gives Calidore the ability and strength to fulfill his quest here, and implicitly justifies depiction of victory over what the Beast figures forth.

The theological dimension of Book VI is now given explicit textual focus, for the Beast is shown to attack religion and the Church (6.12.23-25). Despite most previous critics, Courtesy clearly has a spiritual as well as civil commission, and the struggle against the Beast is, finally, spiritual warfare. Calidore's success is portrayed in accord with Christian doctrine about the limits of virtuous achievement in this world, and its sure reward in afterlife (see 6.12.38.6-39.2ⁿ). The quest of Courtesy, then, is a highly accomplished exemplar of the way in which Christian heroic virtue engages evil in the sublunary realm of chance and change. The conclusion of Book VI thus anticipates the end of The Mutabilitie Cantos (see further Introd. 2.2, "Spenser's Courtesy").

Stanza 23

In stanzas 23-25, S. explicitly relates religious controversy and disorders to the Beast's meaning. The readings presented in Var. VI, 265-68 are pertinent topically, but too narrow, as Tonkin 151-52:

disagreements over the temporal organization of the Church or details of liturgy or belief have led to the full-scale destruction of those elements in religion which really do matter—love of God and respect for his will. The poet is pleading not for Puritanism or Catholicism but for justice and respect, 'which skill men call Civility.'

These stanzas establish that, at least at this time, S.'s sympathies were not Puritan (Heffner; Var. VI, 266). See further Whitaker 18, 68-70.

1. all estates: "all sorts of people" (OED sb. 5); probably not referring to the three estates, pace Hamilton, because that was a political concept, whereas S.'s point here is general.

3. to the Clergy now was come at last: from a literal viewpoint; however, such matters have already been dealt with allegorically, as in Canto Eleven, through sub-characters of the Beast like the Brigands.

4. Linking the Beast with the marauding Savages and Brigands as "sub-characters" expressing its nature. Thievery was a current metaphor for heresy and religious hypocrisy; see Introd. 7.2, "The Brigands."

5. thence all goodnesse he bereft: the antagonist of S.'s Courtesy attacks man's religious institutions and sensibility, and so too his soul and capacity for virtue. Despite most previous critics, S.'s Courtesy cannot be understood simply as a secular virtue.

8. Monastere: a form derived from Old Fr., but used in S.'s time (OED). An etymology from Lat. monere may be implied, because the situation is an admonitory exemplar of religious problems relating to the Beast, such as controversy and scandal-mongering.

Stanza 24

2-4. S. mocks the fault-finding and scandal-seeking that made monasticism disreputable, while acknowledging the existence of abuses. dortours: dormitories. The Beast's harassment of monks in dortours probably relates to sexual scandals and idleness, for which monks were often reproached (e.g., 1.4.18). sad: orderly and regular; but "distressing" seems a verbal irony (OED adj. A 4, 5f). secrets: "secrets" as such, as well as "secret places," pace Hamilton. neare: with close scrutiny (OED adv.² I 7); and "close at hand" (OED adj. 4): their secrets relate closely to their dortours.

5, 9. Whatever the abuses within the Church, S. implies, great care should be taken to deal with them in a discriminate way not detrimental to the reverence that should be accorded to religion.

6. yrksome: tiresome; or "distressing"; or "loathsome."

8. dennes: "abodes," as in Gn. 96; perhaps playing on the sense "thieves' hideouts" in reference to Matt. 21.13: bad priests make the temple "a den of thieves."

9. On the Beast's utterly indiscriminate destructiveness, see 6.9.27.9n. holy: whereas Protestants conventionally claimed that monasticism had nothing to do with true religion. heast: "bidding," referring to the call to religious vocation; or "vow."

Stanza 25

1. Expressing the way in which immoderate criticism of aspects of the Church, typified by attacks on monasticism, can result in all religious arrangements being called in question, so that the institution as a whole is jeopardized. That was indeed a matter of great concern; see, e.g., John Spenser's prefatory epistle for Hooker's Laws, in Works, I, 121-23.

2-6. Representative acts of desecration expressing the sacrilegious nature of the Beast, and imaging the disruptive effects of religious controversy. There are also topical implications: cp. S.'s description of Protestant extremists as "our...too nice fools" who "say that there is nothing in the seemly form and Comely order of the Church" (View; Var. Prose 223). robd: see 6.12.23.4n. Chancell: the especially sacred eastern part, past the transepts and nave, where communion was usually celebrated; it was primarily the preserve of the clergy. Puritans advocated elimination of the chancel as an area of distinction within the church, and so this passage seems anti-Puritan. See G.W.O. Addleshaw and Frederick Etchells, The Architectural Setting of Anglican Worship (London: Faber, 1948), 30-31, 34, 40. deskes: stalls or choir-seats; located in the chancel. Altars fould: controversies raged over their proper form and function. Stone altars had been replaced with tables, sometimes riotously, and the rubble used for, e.g., mending roads. See Addleshaw and Etchells 25-27, 33-34, 118; and H. Davies 363-65. blasphemy spoke: as the seven-headed beast, Rev. 13.5, Images...goodly: a conservative theological perception rather than simply an antiquarian or esthetic one, because Images

here are part of S.'s sacred Church without which it is confounded. On c16 iconoclasm, see H. Davies 154, 350-52, 370-71. hew: form, appearance. cast to ground: an idiomatic figurative phrase expressing absolute overthrow; OED sb. III 8b. whilest none was them to rew: implying dereliction of Truth; see 6.9.14.5-8n, "left alone" and "for other he had none."

8. fatall: fateful; or "deadly."

9. soone approched neare: only now can Calidore do so; contrast 6.3.26, and 6.9.2-4. Calidore's experiences with Meliboe, Pastorella, and the Graces presumably enable him to come to grips with the Beast at last.

Stanza 26

1. in a narrow place: implying that Calidore's militant virtue restricts the Beast's opportunities; or allusively representing "the narrow way" of virtue (Matt. 7.14) as the Beast's comeuppance.

2. turne againe: turn in defiance; OED v. VIII 66d (idiomatic).

3. Sternely: fiercely, cruelly.

4-5. ran at him.../With open mouth: like the bear (6.4.20) and tiger (6.10.34). This is the Dragon's climactic stratagem, l.11.53.

6. S. customarily qualifies the terrible aspect of evil with whimsy, implying that it is actually absurd; cp. l.11.41. pecke: considerable quantity or great deal; an idiomatic figurative expression (OED sb.¹ 3).

7. Hamilton, following Upton, compares the fourth beast of Daniel's vision, Dan. 7.7; but "iron teeth" is the only similarity. A better analogy is S.'s Dragon, which has multiple raunges of such

teeth, 1.11.13. raunges: rows; and "acts of ranging about" (OED sb.¹ II 5), secondarily, as with gnashing of teeth. twaine: associating the Beast with the dyad, which commonly symbolized duplicitous malignancy.

9. like the mouth of Orcus: i.e., hell-mouth or hell-gate; cp. the tiger (6.10.34), and the Dragon, 1.11.12. Orcus was also a poetic name for death; cp. "deathes mouth," 6.11.44.

Stanza 27

A satiric mock list, in which S. caps his relation of the Beast's thousand tongs to those of animals with the disclosure that most of them are tongues of mortall men. "Humanity" may be a more effective measure of what is monstrous, S. implies, than animality.

1. thousand tongs: as at 6.1.9; otherwise, their number varies from a hundred (e.g., 5.12.41) to one (e.g., 6.12.34). The Beast is amorphous in regard to speech; multiplicity and absence of form were associated with chaos and evil. empight: implanted (OED v. 1); Hamilton infers "placed."

3-7. The verbs are onomatopoeic. Barking dogs were associated with envy (e.g., Tervarent, col. 93); the cats may symbolize unrestrainable licence or wicked dissimulation (see, e.g., Rowland 52, and Valeriano 136). The bear was an attribute of wrath (e.g., Tervarent, col. 292), a factor in wrongful speech; and Tygres symbolized deceit, ferocity, inhumanity, and lawlessness (Rowland 150-52). wrawling: equated with "wraw," meaning "mew," by OED; but this rather seems a play on "wrawl," meaning "bawl, squall" (OED v. 1), and "wraw." (Hamilton's "caterwauling" is his own conjecture.) groynd: grunted,

growled. gren: angrily show fangs; OED s.v. "grin" v.² 1a, citing this line.

9. reprochfully: shamefully; and "abusively." not caring where nor when: the Beast is a negation of decorum: the fitness of things according to time, person, and place, that S. explicitly relates to Courtesy at 6.2.1-3. In this way the Beast subverts human relations and institutions, leaving "all confounded and disordered" (6.12.25). Cp. 6.12.24.9, 28.4-7, and 40.5-9; on the Beast's relation to occasion, see further Introd. 2.2, "Spenser's Courtesy."

Stanza 28

1. here and there: idiomatic; OED s.v. "here" adv. 9a.

2-3. Expressing the Beast's virulent, corruptive quality dealt with in the Hermit episode, 6.6.1-15. Serpents: attributes of ingratitude, death, and envy (e.g., Tervarent cols. 345-46); associated with guile, temptation, and sin. gere: foul matter, pus; OED cites this line.

6-9. Confounding all moral and social distinctions, as with religious ones, 6.12.23-25. Kesars: emperors. iniury: involving the figurative sense "reviling, insult, calumny"; OED sb. 2.

Headnote: 6.12.29-35

A main factor in this allegory of spiritual warfare is mastery of pride, which is expressed as bringing the Beast low. Whereas the Beast rears up (6.12.29), Calidore endeavours to keep it "downe": a word often repeated in the passage (6.12.30.5, 6, 9; 31.2; 32.7). This pattern of activity is stressed throughout stanzas 30-32, and

thus Calidore's climactic struggle with the Beast relates closely to Arthur's final exploit against Disdain, in which similar symbolic action expresses suppression of pride through humility (6.8.12-16). Also emphasized are Calidore's unremitting exertion of his powers against the Beast, and the extended duration of his effort (6.12.30.6-9, 31.5-6, 32.8-9, 33.8-9). These features of the conflict recall the Hermit's recommendation of constant, scrupulous restraint of personal conduct in dealing with the Beast (6.6.14). We may thus also see the battle in a general way, as a portrayal of an exemplary battle in life against concupiscence and vices relating to the Beast's significance. On the relation of this combat to the iconographical theme of Virtus Domitor Fortunae, see Introd. 2.2, "Spenser's Courtesy."

Stanza 29

1, 4. Cp. 6.3.16: Calidore is "Fearelesse, who ought did thinke, or ought did say/ Sith his own thought he knew most cleare from wite."

2. Rencountred: engaged in fight; OED v. 1. (Hamilton's "encounter in return" is not martial, and "in return" is his own conjecture.) impetuous: greatly or suddenly energetic; vehement (OED adj. 2).

3. outrage: fury; and "violent clamour." stayd: stopped.

7. rearing vp...on hight: expressing the role of pride and arrogance in all that the Beast embodies; on hight means "on high," and a meaning of "height" was "haughtiness" (OED sb. I 9). See 6.1.19. ln, "him selfe vpreard." former: fore.

8. ramppt: reared up on hind legs; a natural posture of intimidation that signifies pride here, as noted above.

9. clawes: see 6.10.34.5n.

Stanza 30

2. Since Calidore's shield is the indispensable instrument of the Beast's defeat (6.12.30-33), it probably signifies God as "the shield of...help" with which "enemies shall be in subjection..." (Deut. 33.29). There are many such scriptural texts; e.g., Ps. 28.7. Or we may regard this shield as a metonymy for "the whole armour of God," which includes "the shield of faith" (Eph. 6.13-16). See further Wilson s.v. "shield" 3, 540.

3. Bringing the dynamic Savage Man within himself to bear against the Beast, as it were. pursu'd: followed up; or "assailed."

4. fall; 5. downe; 6. downe held; 9. to ground...feld;
9. kept downe: significant action; see 6.12.29-35hn.

7-9. Stressing the necessity of constant vigilance and effort in subduing the Beast. The butcher forcibly controls the bullock, not relaxing until it is thoroughly queld, as Calidore controls the Beast in stanzas 30-34. Comparison to a butchered animal radically reduces the Beast; the only analogous simile in FQ likewise mocks pride (1.5.49). bullocke: probably an ox; but the term sometimes applied to other bovine animals, especially bulls. They were all types of strength and endurance (e.g., Rowland 48); the simile characterizes the Beast as such an opponent. stall: booth or covered stand for selling wares. queld: slain.

Stanza 31

2. downe held; 4. Striuing...to rere...vpright; 6. suppresse...
subdew: implying suppression of pride, allegorically (6.12.29-35hn).
Cp. 6.1.41.

6. Calidore continues to hold down the Beast with his shield as at 6.12.30, presumably.

8-9. Despite the tendentious claims of Berger, the combat is not made to seem trivial: e.g., far from being "like an angry girl" here (Berger 43), the Beast is like a feend. See further 6.12.36.9n, "fearefull dog." grind: angrily showed fangs. fared: behaved. feend: see 6.10.35.2n, "feend." hew: appearance, aspect; playing on "outcry, clamour."

Stanza 32

The simile at 6.12.30 is broadly analogous. Hercules labourd long against the resourceful Hydra before gaining victory; combatting the Beast likewise demands persistent exertion without complacency, and also wise heroism, of which this Herculean labour was an exemplar (e.g., Virgil, Aen. 8.299-300; Diodorus 4.13.1-2). The implications here are not "ominous," pace Tonkin 270, but triumphantly encomiastic: great Hercules ouerthrew the Hydra, and he was a type of heroic virtue and Christ.

1. Hydra: spawned by Typhon and Echidna like the Beast, 6.6.9-12. This labour of Hercules was compared to the difficulty of subduing envy; some influential writers like Valeriano and Erasmus interpreted this myth as Hercules' triumph over envy. That would be the implication here, pace Hamilton, because the Hydra is overthrown, 32.2. See further Aptekar 204-10, and Nohrnberg 690. faine: fable; OED v. II 3.

2. Alcides: using this Herculean name to play aptly on ἀλκη, "strength, prowess, courage." The more the Beast rages, the more Calidore exerts "might," 6.12.31.

7. Presumably with the shield interposed, as at 6.12.30.

8-9. For the significance, see 6.12.29-35^{hn}. nathemore: never the more. load: burden; referring to Calidore's pressure upon the Beast, so that releast means "relieved, alleviated."

Stanza 33

1-7. When confounded by virtue in trials of force, agencies of evil were often portrayed resorting to confusion of issues. Here, S. relates this convention to the bad side of social intercourse. Cp. defeated Turpine using slander against Arthur, 6.7.3-4. auaile: profit; or "be effectual" (OED v. I 2 or 1; Hamilton infers "prevail"). hundred tongues: see 6.12.27.^{ln}, "thousand tongs." termes: words; or "expressions, language." Nor euer thought...so vnworthily: see 6.12.29.1,4ⁿ.

9. strained: hurt by physical pressure; and "pressed hard upon" (OED v. I 4, 6). streightly: tightly; and "vigourously."

Stanza 34

1. shrincke: give way, collapse.

2-7. Cp. Guyon locking up Occasion's provocative tongue (2.4.12), which disseminates "foule reproch, and termes of vile despight," 2.4.5. On the Beast and occasion, see Introd. 2.2, "Spenser's Courtesy." mured: not simply "closed," pace Hamilton and Roche, but an emphatic, figurative usage of "mure" in the sense "wall up an entrance" (OED v. 2, citing this line). along: at full length; or "at length, in full" (OED adv. C 6). tong: synechdoche; or reduced to a tractable unity now, through Calidore's efforts. See 6.12.27.^{ln}, "thousand tongs."

8-9. Thus the angel representing the apostles or Christ (Geneva gloss) uses "a great chain" to control the old serpent, Rev. 20.1-2. According to Wilson, the chain signifies the "doctrine of the Gospel, and Namely, that part of it which concerns Christian liberty..." (s.v. "great chain," 706). See further 6.12.38.6-39.2n. tight: tied. drew him forth: "leading captivity captive" like Christ, as it were. even in his own despite: i.e., notwithstanding the Beast's opposition or defiance; despite further implies outrage and offended pride (OED sb. 2, 4).

Stanza 35

Bringing Cerberus forth from Hades was usually accounted the last and most demanding of Hercules' twelve labours. Completion of them earned Hercules immortality, and this labour was often interpreted as a Christ-like conquest of death and harrowing of hell (e.g., Ross 62-63). The pressure of the allegorical context and S.'s treatment of the myth here imply that view, investing Calidore's victory with similar significance.

1. Tiryntian: a traditional Herculean epithet (e.g., Virgil, Aen. 7.661-62; Ovid, Met. 7.410). That was not because Hercules "was born in Tiryns," pace Hamilton: most accounts identified Thebes as Hercules' birthplace. "Tiryntian" is metonymic of Hercules' attainments, for he proceeded from Tiryns to perform the twelve labours, which were dedicated to its king. A further implication appropriate to this context is achievement of immortality: Hercules was sent to labour at Tiryns by the Delphic oracle, which assured him that he would thereby become immortal (e.g., Diodorus Siculus, 4.10.7; Apollodorus, Bibl. 2.4.12).

2. dog of hell: see 6.1.8.1-3n.

4-5. Cerberus comparably shrinks from unaccustomed daylight in, e.g., Ovid, Met. 7.409-15. But the word compell and the symbolic role of light in S.'s writings imply the figurative point discussed subsequently.

5-7. Apparently S.'s invention. Eurystheus traditionally commanded Hercules to bring Cerberus from Hades just in order to see Cerberus. But this Hercules brings Cerberus out of the underworld so that Cerberus will see the sunne, and tell the other inmates of hell about what is done in day light. The sunne and day light imply "the light of truth" and transcendence of what is infernal or debased, so that this version of the myth connects a "harrowing of hell" with an advent of higher knowledge or awareness. See Nohrnberg 696 on Giraldi's similar view of this Herculean labour; and cp. Plato's myth of the cave, Resp. 7.514A-520D.

7-8. dwell/...in darknesse: like the Cimmerians, whose life in darkness typified obtuseness and divergence from truth (see Introd. 7.2, "The Brigands").

9. Calidore's quest is thus concluded, as were Hercules' labours; Calidore masters the Beast without offensive weapons, as Hercules did Cerberus, and likewise leads it in chains. The words led, captiue, and conquest were associated with Christ's victory over death, hell, and sin, as in the scriptural phrase "leading captivity captive."

Stanza 36

The Hyena reacts similarly when bound by Satyrane, 3.7.36.

4. chauffed: raged.

9. fearefull dog: a symbol of base obsequiousness (e.g., Rowland 61-62). Contrast "the dreadfull dog" led by Hercules, 6.12.35; Calidore's proued powre is so absolute that the Beast now dwindles into insignificance, much as anti-masque dissipates before masque. The Beast is "A dreadfull feend" (5.12.37) when not in the presence of Christ-like virtue such as Calidore's; analogously, the Dragon is not an infant's plaything until heroic Redcross has rendered it so (1.12.11).

Stanza 37

Epitomizing a public reception like victorious Redcross' (1.12.6-15), as with Arthur at 5.11.34. Nohrnberg 376, n174 rightly finds Hercules Gallicus relevant here. He typified eloquence that persuades the crowd, and that was symbolized by chains connecting their ears to his mouth (Nohrnberg 376-78). However, eloquent Calidore leads the Beast in chains instead, so that his gifts and virtue are shown to liberate man.

9. admyr'd: marvelled at.

Stanza 38

1-2. Playing on the root of "monster," Lat. monere, "to warn, advise"; the Beast is displayed to "all the people" (6.12.37) partly in this sense. Allegorically, it is an "ensample" (LR), and Calidore's victory is demonstrative.

3. endammadge: injure; or "spoil."

5. causelesse caused: a travesty of graciousness and the gratuity of grace. On the Beast as a surd factor in human affairs, see Introd. 2.2, "Spenser's Courtesy."

6-39.2. Aligning the quest of Courtesy with Christian revelation concerning the fate of "that old serpent," Rev. 20.1-3. It is bound with "a great chain" like Calidore's "great...chaine" (6.12.34) for "a thousand years"; the Beast similarly remains chained long after this "in bondage strong" (6.12.37). The serpent "must be loosed for a little season," and the Beast too finally escapes. Satan thenceforth has "greater power than he had before" (Geneva gloss), and the Beast wreaks more mischief and more scath than he had done before (39.1-2). So, despite most recent criticism, the Beast's escape and subsequent depredations (6.12.39-41) do not evince a new "cynicism" or "disillusionment" in S., but are simply consonant with current Christian doctrine. See further Introd. 6, "Survey of Criticism."

Stanza 39

1. mischief: evil-doing, wickedness. scath: hurt, harm.

3-4. Epic hyperbole, inviting us to marvel at Calidore's prowess. The passage of Revelation to which S. contextually alludes (6.12.38.6-39.2n) introduces the Last Judgement, through which the Beast would finally be maystered; that event is allegorically foreshadowed at 6.11.41-50. more: again; OED adv. C 4a.

6-8. There is no precedent for these knights of Arthurian legend undertaking such a quest (Var. VI, 271). Pelleas: cp. Eng. "pell," "to hurry, rush" (OED v. 1), as in pursuit of the Beast; or "to beat violently" (OED v. 2).

9. Somewhat ironic, in that S. has done so imaginatively within this Legend, long after the literal time of Calidore's exploits.

Stanza 40

2. degree: social class. state: way of existing; or "profession, calling"; or "realm."

5. bate: lessen in force (OED v.² 5); and probably "bait" in the senses "attack, hunt," or "harass" (OED v.¹ I 2, or 4 (figurative)).

6. Albe: albeit that; i.e., "whether," as Hamilton infers.

7-41.9. The Beast attacks culture as well as other aspects of civilization. On the literary convention involved, see Introd. 6, "Survey of Criticism." wits: persons of great mental ability or talent. gentle: implying that the true poet is noble in character on account of his gifts and "erected wit." Calidore addresses Colin as "gentle Shepheard," 6.10.29. rends without regard: see 6.12.27.9n, "not caring where nor when." person: involving the sense "individual personality, actual self" (OED sb. 5).

Stanza 41

For discussion of this controversial passage, see Introd. 6, "Survey of Criticism."

1. Humility is a most important consideration in S.'s poetics, as we see, e.g., in the Graces episode; yet no English writer of his time set himself to create a more artistically ambitious oeuvre.

3. writs: writings. clearest: a compositor's error for "cleanest" (see Var. VI, 477); or perhaps breaking the rhyme-scheme to emphasize the purity of these writs through "technical catachresis."

4. wite: blameworthiness, fault.

5. backebite: Envy's pastime, 1.4.32.

8-9. On S.'s previously unnoticed but palpable irony here, see

Introd. 6, "Survey of Criticism." do you: ordinarily an imperative construction, but "sometimes merely periphrastic" or without special force in S.'s time (OED v. B III 30a). keep better measure: be more moderate or restrained; OED sb. II 12c (idiomatic).

APPENDICES

Appendix 1: Paris, Calidore, and Significant Mythic Innovation

When Calidore exchanges his armour for shepherd's clothing to court Pastorella, Spenser makes the following comparison:

who had seene him then, would haue bethought
 On Phrygian Paris by Plexippus brooke,
 When he the loue of fayre Oenone sought,
 What time the golden apple was vnto him brought.
 (6.9.36)

Most previous commentators take this to mean that, in choosing to pursue Pastorella, Calidore is just like Paris when he awarded the golden apple to Venus; and that Calidore and his career are to be compared with Paris' in general. But Spenser declares that Calidore ultimately reaps "eternall glorie" (6.9.2); so Paris' disastrous life, which brought catastrophe upon Troy, cannot really be comparable to Calidore's. Just so, the above passage actually excludes broad comparison of their lives. Spenser pointedly observes that Calidore's situation is reminiscent of Paris' splendid opportunity while he was a shepherd on Mount Ida, when Venus, Minerva, and Juno chose him as adjudicator of their beauty, and each goddess pledged to reward him according to her powers, if awarded the golden apple. It is Paris' opportunity that Spenser compares to Calidore's situation, not Paris' choice; and there is no indication elsewhere in Spenser's text that any other aspect of the Paris myth is relevant to Calidore. Most previous critical accounts of Calidore's situation have thus been quite improperly

focused. If we are to understand how Paris and Calidore are related, we must concentrate on these particular lines, in which Spenser indicates how the Paris myth applies to Calidore.

First, we must reckon with the fact that Spenser's version of this mythic incident is a radical departure from tradition. He seems to have invented "Plexippus brooke" and, conventionally, Paris was not still seeking Oenone's love when the apple was brought, as here, but had already long enjoyed it.¹ Moreover, this Paris may well be in love with "Benone," which is the original reading, rather than Oenone. The former two innovations, at least, are not attributable to errors in printing; nor are they attributable to errors on Spenser's part, because this myth was so well known and so readily accessible in synoptic mythographies and lexicographical works that it would be unreasonable to attribute such major departures from the generally accepted version to anything other than deliberate artistic decision. Indeed, Spenser quite typically handles myth in an innovative manner, conflating different mythic events, and freely altering detail.

That is an expressively purposeful Spenserian technique, through which mythic digression becomes a means of developing or commenting on allegory. Details of a widely known mythic event are selected, juxtaposed, or changed in such a way as to imply one or more allegorical applications. Examples of this practice may be found in various Renaissance writers;² but Spenser, in keeping with his experimental inclinations, seems to carry the device a good deal further, and employ it with exceptional subtlety and finesse. In his poetry mythic innovation becomes a special technique through which meanings related

to or ironically qualifying the context are expressed with richly suggestive indirection, rather than through some sort of naive disclosure: Put another way, Spenser thus crosses the rhetorical figure exemplum, in which a fabulous or historical action is related to a present one, with the tropes enigma and allegoria, in keeping with his broader allegorical purposes in The Faerie Queene, and generically tertiary approach to heroic poetry. The reader is challenged with a surprising, provocative, and witty variation on public material, and invited to contemplate a highly significant enigma, as this passage almost explicitly declares: "who had seene him then, would haue bethought/ On Phrygian Paris..." (6.9.36: emphasis mine).³

We can be quite certain of the general application in this case. The judgement of Paris was popularly interpreted as an allegory about choosing between the active, voluptuous, and contemplative lives, represented by Juno, Venus, and Minerva. Paris was usually condemned for awarding Venus the apple, and thus choosing the life of pleasure, as in Spenser's "July" eclogue. The widely favoured solution of the problem was choice of a tripartite life harmonizing the three possibilities.⁴ Whereas Calidore was previously preoccupied by his quest, he is confronted with appealing alternatives in Canto Nine, and his options correspond to the three lives. He has a responsibility to fulfill his quest as an active man; he desires Pastorella; and his retirement amongst the shepherds, relationship with Pastorella, and ascent of Mt. Acidale have contemplative implications.⁵ But, as Tonkin 274-80, 300-06 cogently explains, Calidore's choices ultimately harmonize these possibilities, for he finds "perfect loue" with Pastorella (6.9.

45), achieves his quest, and gains insight into the Muses' and Graces' high mysteries.

So, though Calidore and Paris have analogous options, their ultimate choices differ so radically that they are comparable only insofar as they have a similar opportunity. Spenser's wording emphasizes that by implicitly differentiating them. The epithet "Phrygian" mocks Paris, because Phrygians were identified with stupidity.⁶ Unlike "S. Calidore," as the titlepage for Book VI denominates him, "Phrygian Paris" proceeds to make a catastrophic choice in this situation; but the Faery hero goes on to reap "eternall glorie" (6.9.2).

Now that we have established the general import of this passage, we are in a position to understand why Spenser radically changes the judgement myth so that Paris is seeking Oenone's love when he is to decide how to award the apple. Cheney 225 has influentially claimed that this "courtship of Oenone anticipates Paris' definitive choice of Venus and her rewards." But Paris' choice of Venus was so well known that Spenser would not have needed to transform the myth for that reason, which is merely pleonastic. Spenser's alteration is an extreme measure, and must thus affect the implications of the myth in a way significant enough to justify making this change. It has no such point literally; hence the point must be figurative, and relate to the allegory of life-choice that we found the passage implies.

Accordingly, the personage Oenone has some figurative significance here, and the fact that Spenser's Paris quests for her love in connection with making his decision implies that she figures forth what is to be sought in making such a choice. She embodies the summum

bonum, which was a favourite topic of consideration for Renaissance writers. What a man considered the summum bonum to be, even unconsciously, was held to determine how he chose to conduct his life or, in terms of our allegory about the three lives, to which goddess he awarded the apple. Paris' subsequent choice of Venus shows that, in his view, the summum bonum consists in sensual pleasure, which was considered the Epicurean position. An implicit irony in Spenser's passage is that, far from gaining Oenone's love, Paris will thus substitute Helen for her and all that she represents.

Interpretation of Oenone as an embodiment of the summum bonum here befits the allegory of life-choice, and accounts for Spenser's major modification of the myth. There is also some mythological warrant for this reading, because Oenone was a mysterious and supernaturally gifted figure, who could thus appositely bear such a meaning.⁷ Moreover, this interpretation befits the original version of the passage, in which Paris seeks "the loue of fayre Benone." That name may be a printer's error; but, on the other hand, Spenser plays so much on names that emendation of it is un-Spenserian, as Upton II, 651 points out, and "Benone" may well be Spenser's deliberate innovation.⁸ At any rate, benone is an actual Italian word: the augmentative form of bene, meaning "very well indeed, splendidly, first class." If we are to take "Benone" seriously, it is a witty play on "Oenone" that alludes to the summum bonum, hinting at the significance of this unique version of the myth. The "golden apple" itself seems an apt accompaniment to pursuit of the summum bonum, since the comparable golden apples of the Hesperides had been interpreted as symbols of

wisdom,⁹ which would be requisite to or follow from making the right choice in this case.

The remaining difficulty in this problematic passage is Spenser's association of "Plexippus brooke" with the mythic event. "Plexippus" derives from πλεξιππος, which means "horse-driving," and it is a heroic epithet in Homeric tradition.¹⁰ So, from an interpretive viewpoint, "Plexippus" most readily implies heroic control of the passions, on account of the once common conception of self-control as horsemanship.¹¹ "Plexippus brooke" thus implies what a correct choice in this situation would require. But Paris, who chose Venus, was driven by passion instead, so that his great opportunity was wasted. The "brooke" is a means of introducing the allusive term "Plexippus"; or it may emphasize the Minervan potential of Paris' opportunity, because brooks were symbolically linked with inspiration and perceptual clarity.¹²

Appendix 2: Allegorical Implications of the Brigands' Dens

The setting of the Brigands episode symbolically reflects its general concern with mortality and related theological matters.¹ The Brigands' dens are like a grave or graveyard, for Pastorella lies there "vnderneath the ground" (6.10.42) amidst "carcases" (6.11.20), where Death walks "at large" (6.11.16). The situation recalls the biblical theme of the dark and shadowy land of death, as in Job 10.21-22: "I go and shall not return, even to the land of darkness and shadow of death..." "where is none order, but the light is there as darkness."

Similarly, Pastorella is abducted and imprisoned in the Brigands' caves, where there is "darknesse dred and daily night" or "deadly shade" (6.10.42-44), general anarchy, and Death "In thousand dreadful shapes" (6.11.15-19). These eschatalogically symbolic dens are indeed "hellish" (6.10.43; 6.11.3, 41), and associated with the harrowing of hell (6.11.43). The Brigands' habitation thus expresses something of the nature of death, and satirically associates them and all that they figure forth with that state.

The Brigands' dens have a complementary anatomical dimension of meaning, in which they express the way in which the body was held to harbour forces that could reduce man to a "deathly" spiritual state. The Brigands episode not only deals with death in the sense of mortality, but also in the figurative, theological sense in which it is said to be the inner condition of the living who are unregenerate, or implicated in sin.² Spenser refers to the dens as "entrayles" (6.11.41) and "inner parts" (6.10.42), playing on the sense "organs, inward bodily regions";³ caves and tunnels were likewise used metaphorically in Spenser's time to describe internal characteristics of the human body.⁴ The dens and the events within them subtly reflect the contemporary view, Platonic in origin but appropriated by many Christian writers, of the body as the soul's dark "prison" (1.7.21), in which the anarchic passions torment it,⁵ and the Pauline view of the flesh as virtual death for the spirit.⁶ For instance, Palingenio 161-63 declares that "man's mind" is hidden in the "darkness" of the "prison strong" or "carcass" of the body, in which the soul is a "captive" assaulted by the "thousand monsters" of the passions (200; tr. Barnaby

Googe).⁷ In view of Pastorella's significance, her predicament "vnderneath the ground" in the "entrayles" of this dark and deathly place where she is imprisoned and molested expresses much the same meaning.⁸ Such conceptions of the relationship of man's body and soul had wide currency, for they are reflected in many works that were familiar.⁹

The dens are most fully described at 6.10.42, and the description appears to use the tropes allegoria and enigma in a way that satirically associates all that the Brigands represent with a benighted mental state:

darknesse dred and daily night did houer
Through all the inner parts, wherein they dwelt,
Ne lightned was with window, nor with louer,
But with continuall candlelight, which delt
A doubtfull sense of things, not so well seene, as felt.

In this regard, the darkness expresses limited awareness and spiritual obtusity.¹⁰ The tenor of "window" is "organs of sense,"¹¹ and the line "Ne...louer" thus refers to abuse of the senses and of man's potential for sensory knowledge. The point here is very like that of La Primaudaye 374: though "having eyes and ears," carnal men "neither see nor hear any, spiritual, thing, so that their very light is become darkness" (tr. T. Bowes).¹² We have seen that the Brigands are a vehicle for allegorical satire of atheistic attitudes, and a standard argument against atheism was that even the senses proved God's existence if rightly used. Thus it was held that, just "as a prisoner in a dungeon, may easily by a little beam that shineth in at a chink, conceive there is a Sun," man beholding "the wonderful works of this world, may thereby conceive also, the wonderful Artificer" (Parsons²

37). Spenser's epistemologically significant imagery here is very similar, but used so as to indicate that there is no such enlightenment here, and mock that state of mind.

The final two lines of the stanza refer to abuse of rational powers. Candlelight was a symbol of intellectual capabilities and mortality;¹³ this "doubtfull" candlelight expresses inadequacy of reason to illuminate fully man's own nature, let alone what lies beyond it, and implies that the failings of reason are bound up with the natural limitations of mortal man. The Brigands' reliance on this candlelight is manifestly absurd, because there must be much beyond what it allows them to perceive; and their light is even a travesty of illumination, because they cannot see by it but rather feel (42.9), and touch was considered the lowest, most carnal sense.

Accordingly, the description of the dens at 6.11.42 identifies their inhabitants with perversion of the means of knowledge, thereby mocking all that the Brigands represent. A very revealing passage in this regard is Woolton² 4P^a, who complains that in "contempt of gods wonderful works," man buries "in the ground those lamps and lights [i.e., the senses and reason], which are able in some sort, to make us know God, and ourselves." Spenser's means of figurative expression and general point are quite similar; however, the application is not to man in general, but to certain human tendencies and views inimical to religion, as outlined in the introductory discussion of the Brigands themselves.

Appendix 3: Spenser and Mortalism

The satire of mortalism in the Brigands episode complements its satiric treatment of sectarianism and atheism.¹ Immortality and the soul were consuming interests of Spenser's time, to which much writing and debate were devoted. There were several current varieties of mortalism, including ones in which the soul utterly expires along with the body, and avowedly Christian versions in which the soul falls asleep or dies when the body expires, but is awakened or revived at the Last Judgement.² Though Luther had once advocated the latter type as an early and soon abandoned part of his campaign against the doctrine of purgatory, all varieties of mortalism were anathematized by the orthodox in Spenser's day. Even Christian mortalism was linked with atheism by authoritative theologians like Calvin 476-77, arguing that it undermined fundamental Christian doctrines. Indeed, "for the opponents of atheism, the proof of God's existence was inseparably bound with the proof of the soul's immortality" (Allen 150). Just so, "whosoever treateth of Religion," Mornay 226 maintains, "must needs presuppose God eternal and man immortal, without the which two, all Religion were in vain."³ Mortalism in general was associated with sectarianism and atheism, insofar as it was considered false doctrine that called religious belief in question, and thus threatened the Church.

Nevertheless, it has been influentially claimed that Christian mortalism was not considered heretical and was of very negligible interest in England at Spenser's time.⁴ But so many original works

and translations including defences of immortality or attacks on Christian mortalism were in fact published in England in this very period that mortalism in its various forms is most unlikely to have been a dead issue.⁵ In 1576, for example, John Woolton, soon to become Bishop of Exeter, pronounced the Christian soul-sleepers heretical.⁶ English readers need have looked no further than Calvin's popular and quite authoritative Institution, which was of course often published in England at this time, to find mortalism discussed and roundly condemned.⁷ It is clear that Spenser himself knew of and deplored mortalistic doctrines, for he makes Despair the apostle of mortalism in Book I: in Despair's view, death "layes the soule to sleepe in quiete graue," as the soul-sleeping mortalists claimed, and "death after life does greatly please" (1.9.40). Moreover, Spenser's friend Bryskett attributes considerable interest in mortalism and immortality to Spenser by making him the interlocutor for the part of the Discourse that deals with those issues.⁸

Appendix 4: The Pictish Prince and the Lord of Islands

Interpretation of these characters' role in the allegory of Belgard is problematic, for they are just mentioned in passing, in a way that gives little indication of their meaning (6.12.4-6). However, the difficulty is minor, because the passage involved is brief, and the Belgard allegory is otherwise clear enough that this passage is not at all crucial for our broad understanding of the episode. Perhaps the poem briefly modulates out of allegory in these two stanzas, as it

sometimes does, in order to set up the allegorical situation of Pastorella's origin and nurture (6.12.6-10). Nevertheless, Spenser seems to use the trope enigma here, so as to convey topical and theological meanings in a particularly subtle manner.

The topical possibility is evoked by Spenser's reference to "Picteland," because that almost immediately puts us in mind of Scotland.¹ From an English standpoint like that of Spenser and his Tudor audience, the "forrein" "Prince of Picteland" (6.12.4) would topically correspond to James VI of Scotland. The realm of "Many Islands" would thus correspond to England: first, because it is said to border that prince's domain (6.12.4); and second, because England constitutes a realm of islands.² On account of the broad theological allegory of the episode, Spenser would thus loosely associate paradise, of which Belgard is a symbol, with England. That was a quite common association in Spenser's time; indeed, England was familiarly equated with the Fortunate Islands or Isles of the Blessed, and Spenser may characterize England as an island realm here by way of allusion to that commonplace.³

The passage thus seems a covert mockery of James and his expectation of ruling England. The Lord of Many Islands wishes Claribell to marry the prince; she is this Lord's heir (6.12.10), and the marriage would put the prince in a position to possess both realms. Topically, then, the projected marriage to Claribell approved by her father reflects the virtual certainty of James' prospects of inheriting England. But Clari-bell prefers Bell-amour to an outlandish Pict (6.12.4.7-9); just so, Spenser appears to imply by way of mockery,

what is most desirable or paradisal in the "demi-paradise" of Belgard-England will elude James in any event. The Prince's rejection by Claribell and its topical implications accord with the English association of Scotland with barbarity in Spenser's time. Indeed, characterization of James as a ruler of Picts may itself be a satiric jibe, because they were associated with barbarism.⁴ The succession was of great contemporary concern and, from Spenser's attacks on Mary Queen of Scots, it is clear that he far from favoured Stuart interests. However, Spenser could not afford to mock Elizabeth's probable successor openly, and that accounts for the extreme obliquity of topical reference here.

This passage may well also contribute to the over-all theological allegory of the episode. We have found that Bellamour and Claribell figure forth divine Love and Beauty;⁵ her patriarchal, prescriptive, irascible, and punitive father (6.12.4-6), the Lord of Many Islands, thus seems a projection of such qualities attributed to God the Father.⁶ His title indeed implies this meaning, because God is often biblically characterized as an overlord of islands. The "isles" will be "astonished" by God's wrath, and "all the princes of the sea shall come down from their thrones..." (Ezek. 26.15-21); "the Lord will be terrible...: for he will consume all the gods of the earth, and every man shall worship him..., even all the isles of the heathen" (Zeph. 2.11). There are many further passages like these, in which dominion over far-flung islands expresses God's far-ranging power and veneration.⁷ Spenser's attribution of "great riches," or abundance, and "greater might" to this Lord befits his theological significance

(6.12.4). The allegorical tradition of the four daughters of God, in which Justice, Peace, Mercy, and Truth are represented as God's daughters, provides ample precedent for Spenser's expression of God's character through this father-daughter relationship.⁸

The contretemps between Bellamour, Claribell, and her father thus explores the paradoxical and enigmatic constitution of the divine nature. That is quite typical subject matter for this poet, as may be seen clearly in his Hymnes. Spenser sets Claribell's father, the punitive Lord whose wrath against Pastorella is feared by Claribell (6.12.6), over against Clari-bell herself and the "loued Lord" Bell-amour (6.12.22). The allegory engages much the same theological problem that Calvin deals with when he declares, citing Augustine, that God both hated and loved fallen man in an incomprehensibly loving manner.⁹ Similarly, in the four daughters of God tradition, the daughters are sometimes portrayed in conflict over man's fate: Justice argues for condemnation, for example, whereas Mercy argues for redemption. The circumstances of Pastorella's birth in prison, exile from Belgard, nurture by shepherds, and subsequent life are consequences of the altercation between Claribell, Bellamour, and her father. Pastorella figures forth the soul and the Church, and so the whole story of Claribell and her father seems a "dark conceit" about the metaphysico-theological mystery of man's origins, spirituality, and relation to God.

In this sense the abortive marriage to the unappealing Prince of Picteland seems an expression of divine potential for harshness or rigour. As an allegory of man's origin, Pastorella's conception in

prison by Bell-amour and Clari-bell is analogous to the way in which God's "goodnesse" transforms "a waste and emptie place" through the creation of man from "base groundworke" (HHL 99-105).¹⁰ The allegory ends with total harmony and reconciliation, and so it is in accord with Una's perception that God is pre-eminently characterized by grace and bounty (1.9.53).

NOTES

I. Allegory

¹ Sir Kenelm Digby, in Spenser Allusions, ed. William Wells, comp. Ray Heffner, Dorothy E. Mason, and Fredrick M. Padelford, Studies in Philology Texts and Studies, 1971-72 (Chapel Hill, N.C.: Univ. of North Carolina Press, 1972), 213.

² Angus Fletcher, Allegory (Ithaca, N.Y.: Cornell Univ. Press, 1964), 23. Some further valuable discussions particularly relevant to Spenser appear in Isabel G. MacCaffrey, Spenser's Allegory (Princeton: Princeton Univ. Press, 1976); Graham Hough, A Preface to The Faerie Queene (London: Duckworth, 1962); Thomas P. Roche, Jr., The Kindly Flame (Princeton: Princeton Univ. Press, 1964); and James Nohrnberg, The Analogy of The Faerie Queene (Princeton: Princeton Univ. Press, 1976).

³ A.D. Nuttall, Two Concepts of Allegory (London: Routledge, 1967); an essential work on the subject.

⁴ The Allegory of Love (London: Oxford Univ. Press, 1936), 48. Contrasting positions on allegory are rightly taken by, e.g., Nuttall, Roche, Tuve, and MacCaffrey; see further Ernst Cassirer, The Individual and the Cosmos, tr. Mario Domandi (New York: Barnes, 1963), 74.

⁵ As Northrop Frye, "Allegory," Princeton Encyclopedia of Poetry and Poetics, 1975 ed.

⁶ Patrick Grant, Images and Ideas in...the English Renaissance (London: MacMillan, 1979), 32.

⁷ On Botticelli; Pagan Mysteries in the Renaissance, 2nd. enl. ed. (1967; rpt. London: Faber, 1968), 123.

⁸ In R.M. Cummings, ed., Edmund Spenser (London: Routledge, 1971), 151.

⁹ See, e.g., Leone Ebreo's popular The Philosophy of Love (Dialoghi d'Amore), tr. F. Friedeberg-Seeley and Jean H. Barnes (London: Soncino, 1937), 110-14.

¹⁰ As cited and translated by Bernard Weinberg, A History of Literary Criticism in the Italian Renaissance (Chicago: Univ. of Chicago Press, 1961), I, 339. Similar statements may be found in other influential critics, such as Boccaccio; see Boccaccio on Poetry, tr. Charles G. Osgood (1930; rpt. New York: Bobbs-Merrill, 1956), 14.9, 12.

¹¹Maurice Evans, Spenser's Anatomy of Heroism (Cambridge: Cambridge Univ. Press, 1970), 49.

¹²See, e.g., E.H. Gombrich, Symbolic Images (London: Phaidon, 1972); and Sydney Anglo, Spectacle, Pageantry and Early Tudor Policy, Oxford-Warburg Studies, ed. T.S.R. Boase and J.B. Trapp (Oxford: Clarendon, 1969).

¹³Poetical Works, ed. J.C. Smith and Ernest de Sélincourt, 3 vols. (Oxford: Clarendon, 1909-10). This edition is cited throughout.

¹⁴The Poetry of The Faerie Queene (Princeton: Princeton Univ. Press, 1966); e.g., 147, 232-33.

¹⁵Tuve discusses Spenser's allegory in Allegorical Imagery (Princeton: Princeton Univ. Press, 1966), and Hamilton mainly in The Structure of Allegory in The Faerie Queene (Oxford: Clarendon, 1961), and "The Faerie Queene," in Critical Approaches, ed. R.M. Lumiansky and Herschel Baker (Philadelphia: Univ. of Pennsylvania Press, 1968), 132-66.

¹⁶See Introd. 7.10, "Pastorella."

¹⁷Introd., in his Shakespeare, Spenser, Donne (New York: Viking, 1971), 6-9.

¹⁸See further Introd. 7.4, "Calidore."

¹⁹See further 6.1.11.4n.

²⁰See, e.g., Samuel C. Chew, The Pilgrimage of Life (New Haven: Yale Univ. Press, 1962), 1-8; and D.W. Robertson, Jr., "The Doctrine of Charity in Mediaeval Literary Gardens," Speculum, 26 (1951), 24-49.

²¹As shown by William Nelson, The Poetry of Edmund Spenser (New York: Columbia Univ. Press, 1963), 160-64; and Nohrnberg 159-64.

²²James Pilkington, Commentary on the Prophets Haggai and Obadiah, in Works, ed. Rev. James Scholefield, Parker Society (Cambridge, 1842), 68 (cit. Nelson 163); and Heinrich Bullinger, "Sermon X," The Third Decade, in The Decades, ed. Rev. Thomas Harding, tr. "H.I.," Parker Society, II (Cambridge, 1850), 394 (cit. Nohrnberg 162). This metaphor was quite common in theological works; see, e.g., Jean Calvin, The Institution of Christian Religion, tr. Thomas Norton (London, 1599), 2.1.7.

²³See Gertrud Schiller, Iconography of Christian Art, tr. Janet Seligman, II (London: Lund Humphries, 1972), 136, 161-63. Schiller cites several examples, including Erhard Altdorfer's woodcut for the titlepage of the 1532 edition of Luther's New Testament (Schiller's Fig. 538). A further example is Hans Holbein the Younger's Allegory of the Old and New Testaments, in the National Gallery of Scotland at Edinburgh.

²⁴See further Schiller II, 136, 161.

²⁵Herman Hugo, Pia Desideria (Antwerp, 1624), Bk. I, No. 9; and Jan David, Veridicus Christianus (Antwerp, 1606), No. 23. For reproductions, see Chew, Figs. 9 and 10; he reproduces Francis Quarles' copy of the Hugo emblem.

²⁶On this argument, see further Introd. 7.7, "Crudor, Briana, Maleffort."

²⁷Concerning the City of God, tr. Henry Betterson (Harmondsworth, U.K.: Penguin, 1972), 14.11.

²⁸George Puttenham, The Arte of English Poesie, ed. Gladys Doidge Willcock and Alice Walker (Cambridge: Cambridge Univ. Press, 1936), 188. The author's identity is controversial, but widely held to be Puttenham as above.

2. Courtesy

¹A Discourse of Civill Life, ed. Thomas E. Wright, San Fernando Valley State Coll. Renaissance Editions, No. 4 (Northridge, Cal.: San Fernando State Coll. Press, 1970), 22.

²As fully discussed in Introd. 6, "Survey of Criticism."

³On the spiritual significance and comprehensiveness of Spenser's Courtesy, helpful previous discussions are P.C. Bayley, "Order, Grace, and Courtesy," in Patterns of Love and Courtesy, ed. John Lawlor (London: Arnold, 1966), 178-202; and Kathleen Williams, Spenser's World of Glass (Berkeley, Cal.: Univ. of California Press, 1966), ch. 6. This present study provides much additional documentation and argument on the subject, and furthermore thoroughly explores its implications for allegory in Book VI, as had not been attempted before.

⁴On which see Introd. 3, "Sources and Models."

⁵See Sidney Painter, French Chivalry (1940; rpt. Ithaca, N.Y.: Cornell Univ. Press, 1965), ch. 2.

⁶As shown by D.S. Brewer, "Courtesy and the Gawain-Poet," in Patterns of Love and Courtesy, ed. John Lawlor (London: Arnold, 1966), 54-85; and W.O. Evans, "'Cortaysye' in Middle English," Mediaeval Studies, 29(1967), 143-57. Some further studies treating theological aspects of courtesy are J. Stephen Russell, "Pearl's 'Courtesy,'" Renascence, 35(1983), 183-95; and Sr. Anna Maria Reynolds, "'Courtesy' and 'Homeliness' in the Revelations of Julian of Norwich," Fourteenth-Century English Mystics Newsletter, 5, No. 2 (1979), 12-20. See further MED s.v. "courteisie," sb. 4; "courteisnesse," sb.; and "courteis," adj., sb., 2a and 4a.

⁷See Arthur B. Ferguson, The Indian Summer of English Chivalry (Durham, N.C.: Duke Univ. Press, 1960).

⁸Cited from The Geneva Bible, introd. Lloyd E. Berry (Geneva, 1560; facsim rpt. Madison, Wis.: Univ. of Wisconsin Press, 1969); the biblical text used throughout this study, except where otherwise stated, because it seems to have been the version with which Spenser was most acquainted.

⁹The 1585 edition is used in this study.

¹⁰Sermons on the First Epistle of St. Peter, tr. Martin H. Bertram, in Luther's Works, ed. Jaroslav Pelikan and Walter A. Hansen, XXX (St. Louis, Mo.: Concordia, 1967), 93-94, 99.

¹¹As, e.g., Dorothy Woodward Culp, "Courtesy and Moral Virtue," SEL, 11 (1971), 37-51.

¹²John E. Mason, Gentlefolk in the Making (1935; rpt. New York: Octagon, 1971), 4.

¹³The former work, which was available in manuscript copies and in several editions printed by Caxton and Wynken de Worde, may be consulted as Caxton's Book of Curtesye, ed. Frederick J. Furnivall, E.E.T.S., E.S., 3 (London, 1868). The latter courtesy book, which is also of the mid-fifteenth century and circulated in manuscript, is cited from Early English Meals and Manners, ed. Frederick J. Furnivall, E.E.T.S., O.S., 32 (London, 1868), 1.163 (p. 182).

¹⁴See Early English Meals and Manners 250-58, and 266-74, respectively. Both works circulated in manuscript, and the latter one was included in a publication of Wynken de Worde's.

¹⁵This late fourteenth-century work by Geoffrey IV de la Tour-Landry was available in numerous French manuscripts, three French and many German fifteenth- and sixteenth-century editions, and, besides an English translation that circulated in manuscript, William Caxton's translation published in 1484. The text used here is the latter, ed. M.Y. Offord, E.E.T.S., S.S., 2 (London: E.E.T.S., 1971).

¹⁶The Epistle, a popular early fifteenth-century work, circulated in numerous manuscripts and several sixteenth-century editions, including an English one. The Book of Good Maners was available in many French editions, and went through seven English editions between 1487 and 1534.

¹⁷Compare OED s.v. "manner" sb.¹ 5, 6, and 7 with 4a and 4b.

¹⁸Useful introductions are Ruth Kelso, The Doctrine of the English Gentleman in the Sixteenth Century (1929; rpt. Gloucester, Mass.: Smith, 1964); and James W. Holme, "Italian Courtesy-Books of the Sixteenth Century," MLR, 5 (1910), 145-66. For the importance of ethics, theology, and metaphysics in some courtesy books of the period, see especially those by Matteo Palmieri, Annibale Romei, Girolamo Muzio, and Giovambattista Nenna.

¹⁹Cited and quoted in translation from the following editions, except where otherwise stated: Galateo, tr. Robert Peterson, The English Experience, No. 120 (London, 1576; facsim. rpt. Amsterdam: Theatrum Orbis Terrarum, 1969); The Civile Conversation, tr. George Pettie and Bartholomew Young, introd. Sir Edward Sullivan, The Tudor Translations, 2nd Ser., 7, 2 vols. (London: Constable, 1925); and

The Book of the Courtier, tr. Sir Thomas Hoby, introd. W.H.D. Rouse (London: Dent, 1925). On Guazzo, see further John Leon Lievsay, Stefano Guazzo (Chapel Hill, N.C.: Univ. of North Carolina Press, 1961); and Daniel Javitch, "Rival Arts of Conduct in Elizabethan England," Yearbook of Italian Studies, 1 (1971), 178-98, which corrects Lievsay's over-enthusiastic appraisal. On Castiglione, a valuable introduction is J.R. Woodhouse, Baldesar Castiglione (Edinburgh: Edinburgh Univ. Press, 1978).

²⁰A fundamental idea in their works; see, e.g., Guazzo, I, 105; Della Casa 21-28; and Castiglione 42, 105.

²¹As in Della Casa 23, 30-32, and Castiglione 56-57, 91-95; generally implicit in Guazzo (e.g., I, 122).

²²On the trattati, see John Charles Nelson, Renaissance Theory of Love (New York: Columbia Univ. Press, 1958).

²³The "one rule...most general" for being graceful is to eschew affectation (45-46); practising sprezzatura within certain limits is a means of doing so (43-49, 65-67). Analogies from the arts are used to explain this concept (48-49); and it applies to the use of cosmetics, which may otherwise mar beauty (65-67).

²⁴Compare Ficino on beauty of soul as the charm produced by harmony of the virtues; Marsilio Ficino's Commentary on Plato's Symposium, ed., tr. Sears Reynolds Jayne, Univ. of Missouri Studies, Vol. 19, No. 1 (Columbia, Mo.: Univ. of Missouri Press, 1944), 1.4.

²⁵"Castiglione's Courtier," in his Renaissance and Revolution, Studies in Lang. and Lit., 13 (New York: Pantheon, 1965), 133.

²⁶Some claim that Castiglione rejects Bembo's view; but, though there is a certain play of viewpoints in the passage, as there is throughout the Courtier, the weight of the dialogue is certainly on Bembo's side. When Bembo finishes, e.g., all are said to be eager to hear more from him about heavenly love and beauty (322). On this issue, see Dain A. Trafton, "Structure and Meaning in The Courtier," ELR, 2 (1972), 283-97; and Lawrence V. Ryan, "Book Four of Castiglione's Courtier," Studies in the Renaissance, 19 (1972), 156-79.

²⁷Cp. Spenser's association of the planet Venus with Venus Urania, HB 36-56.

²⁸See, e.g., Della Casa 21-28, 37-38; Guazzo, I, 104-05, 192-95, 228; and Castiglione 37, 42, 105, 120-21.

²⁹Hoby uses the words "meekness, pleasantness, courtesy in talk," where Castiglione's are "la mansuetudine, la piacevolezza, la affabilità" (Il Libro del Cortegiano, ed. Vittorio Cian, 4th ed. (Firenze: Sansoni, 1947), 428). So the basic idea that social graces are produced by a chain of moral virtues is Castiglione's.

³⁰Though this idea is applied practically in the Courtier to the betterment of princes by exemplary courtiers (264-65), it is capable of broader applications, and thus amounts to a general principle.

³¹Pettie's translation is loose, but reflects Guazzo's thinking: "et per tanto uoglio inferire, che nelle conuersationi: non si dee fare nè in tutto il tragico, nè in tutto il comico, ma dimostrare in un punto quanto fia possibile la grandezza del filosofo, con la grauità del giudicioso, & della uita, & l'humiltà del christiano, con la dolcezza della fauella...." (La Civil Conuersatione (Venice, 1584), 100^a). Here and subsequently, this edition of Guazzo is cited exactly as the text appears, aside from some regularization of accent.

³²Pettie adds "and courtesy"; Guazzo² 60^a reads "nemica alla natura nostra, di cui è propria l'humanità...."

³³As Guazzo² 126^a.

³⁴Compare Guazzo² 150^a-150^b: "i quali chiunque nel suo albergo s'acquista albergo in cielo; & sappiamo, che quest'opera è tanto grata a Dio, che'l porgere solamentè a bere un poco d'acqua fredda non è senza premio. Et con tutto, che le cose di quà giù non s'habbiano a porre in consideratione rispetto alla grandezza de meriti diuini: nondimeno diamoci a pensare quanto honore, & quanto utile apporti il trattar cortesemente i forestieri.... Qui mi corrono per la mente molti cortesi caualieri..." (emphasis mine).

³⁵See Camille Wells Slight, The Casuistical Tradition (Princeton: Princeton Univ. Press, 1981).

³⁶Alexander Nowell, A Catechism, ed. G.E. Corrie, tr. Thomas Norton, Parker Society (Cambridge, 1853), 204. This was the catechism authorized for general use in the Elizabethan Church of England.

³⁷See Introd. 5, "Language and Style."

³⁸See Introd. 1, "Allegory."

³⁹On moral philosophy and its close relation to psychology in the Renaissance, see Lily B. Campbell, Shakespeare's Tragic Heroes (Cambridge, 1930; rpt. New York: Barnes, 1967), chs. 4-11.

⁴⁰Compare Maleger's army's attack upon the senses (2.11.5-16); in Spenser's view this seems the main way that reason's rule may be usurped by passion (2.11.1). See further Herschel Baker, The Dignity of Man (Cambridge, Mass.: Harvard Univ. Press, 1947), 282-88; Campbell 66-68; and Ruth Leila Anderson, Elizabethan Psychology (1927; rpt. New York: Russell, 1966), 92-94.

⁴¹On the physical, mental, and spiritual implications of excessive passion and humoral disturbances, see Campbell 71-83; Lawrence Babb, The Elizabethan Malady (East Lansing, Mich.: Michigan-State Univ.

Press, 1951), 21-24, 33-38; and J.B. Bamborough, The Little World of Man (London: Longmans, 1952), 41-51.

⁴²Epic had long been associated with allegorical treatment of relations between elements of a heroic persona. See Don Cameron Allen, Mysteriously Meant (Baltimore: Johns Hopkins Univ. Press, 1970), chs. 4, 6; and Nohrnberg, ch. 1.

⁴³See Pref., in Godfrey of Bulloigne, ed. Kathleen M. Lea and T.M. Gang, tr. Edward Fairfax (Oxford: Clarendon, 1981), 88-93.

⁴⁴Various religious works by Spenser mentioned in Ponsonby's preface to Spenser's Complaints (London, 1591) have not survived.

⁴⁵Critics such as Boccaccio and, contemporaneously with Spenser, Torquato Tasso; on the latter, see Weinberg I, 340-41. ³For the influence of this theory upon writers and readers, see Allen.

⁴⁶See Lily B. Campbell, Divine Poetry (Cambridge: Cambridge Univ. Press, 1959).

⁴⁷On the soul and God's image, see Calvin² 1.15.3; for "mynde" in the sense "soul," see OED s.v. "mind" sb. III 17. Man's powers that distinguish him from the lower animals were attributed to the remnants of the divine image in him, as, e.g., Calvin² 2.2.17.

⁴⁸Some helpful sixteenth-century outlines of the current theology of man are John Woolton's A Newe Anatomie of Whole Man (London, 1576), and A Treatise of The Immortalitie of the Soule (London, 1576). Both are pastiches, and thus quite representative of the general run of works in their respective fields; moreover, Woolton's conservative English Protestantism is quite comparable to Spenser's, except that Spenser seems considerably more Platonistic.

⁴⁹See this commentary on 6.1.11-46; and Introd. 7.7, "Crudor, Briana, Maleffort."

⁵⁰For full discussion of this passage, see Introd. 5, "Language and Style."

⁵¹On the religious and contemplative aspects of pastoral in Book VI, see further Introd. 7.8, "Meliboe," and 7.10, "Pastorella."

⁵²"O happy Hobbinoll, I blesse thy state,/ That Paradise hast found, whych Adam lost./ Here wander may thy flock..." (9-11). See further Jun. 1-12, and May 103-31. On related pastoral themes, see Helen Cooper, Pastoral (Ipswich, U.K.: Brewer, 1977), s.v. "Eden," and "golden age."

⁵³M. Evans' perceptive reading is further confirmed by this commentary, which establishes that his interpretation of this passage is appropriate to the subjects and symbolism of the whole Brigands episode.

⁵⁴See this commentary on 6.12.1-22; and Introd. 7.5, "Claribell, Bellamour, Belgard."

⁵⁵The most helpful previous discussions of this point are Harry Berger, Jr., "A Secret Discipline," in Form and Convention in...Spenser, ed. William Nelson, English Institute Essays (New York: Columbia Univ. Press, 1961), 44-50, 72-74; and Humphrey Tonkin, Spenser's Courteous Pastoral (Oxford: Clarendon, 1972), Index, s.v. "contemplative life."

⁵⁶See, e.g., Eugene F. Rice, Jr., The Renaissance Idea of Wisdom (Cambridge, Mass.: Harvard Univ. Press, 1958).

⁵⁷For some precedents, see Ralph Nash, Introd., in Jacopo Sannazaro, Arcadia and Piscatorial Eclogues, tr. Ralph Nash (Detroit: Wayne State Univ. Press, 1966), 15-19. On pastoral and the contemplative life, see my Introd. 7.8, "Meliboe."

⁵⁸See Alastair Fowler, Spenser and the Numbers of Time (New York: Barnes, 1964), 223-24; Dorothy Woodward Culp, "Courtesy and Fortune's Chance," MP, 68 (1970-71), 254-59; and MacCaffrey 371-77, who points out that "fortune" and related words like "chance" occur far more often in Book VI than in the preceding books.

⁵⁹On these subjects, see Howard Patch, The Goddess Fortuna (1927; rpt. New York: Octagon, 1967); Erwin Panofsky, Studies in Iconology (New York: Oxford Univ. Press, 1939), 71-72; Rudolf Wittkower, "Chance, Time and Virtue," JWCI 1 (1937-38), 313-21; and Wind 97-108. In regard to Spenser, see Nohrnberg 305-26, and Alastair Fowler and John Manning, "The Iconography of Spenser's Occasion," JWCI 39 (1976), 263-66.

⁶⁰Relevant passages are 6.3.25-26, 6.5.16-17, 6.9.4, and 6.12.25.

⁶¹In Geoffrey Whitney's and Guillaume de la Perrière's emblem books, a man is depicted in pursuit of a flying bird that eludes him; just as birds on the wing are not easily caught and travel quickly, words once spoken are not easily retracted and rapidly disseminate, so that care must be taken that speech is not inappropriate to the situation. See Emblemata, ed., tr., comp. Arthur Henkel and Albrecht Schoene (Stuttgart: Metzlersche, 1967), cols. 747-48. As attributes of Rumour and Fame, wings have similar symbolic implications of rapid dissemination that is difficult to control. In Claude Paradin's and Gabriel Rollenhagen's emblem books, the unruly tongue is portrayed as a flying serpent, and its flight expresses the volatile and erratic nature of improperly controlled speech (see Emblemata, cols. 1007-08). This device also appears in George Wither, A Collection of Emblemes, English Emblem Books, No. 12 (1635; facsim. rpt. Menston, U.K.: Scolar, 1968), Bk. I, No. 42. He observes that, when let loose, the tongue "getteth Wings,/ And, flies with wanton Carelessness, about;/ It prateth in all places, of All Things...." In these cases, the symbolism of elusiveness, celerity, and flight reflects the volatility of rumour and indiscrete or improper speech in regard to particular situations, and time and place in general.

⁶²On the symbolism of mounted and pedestrian travel in Book II, see, e.g., 2.1.7,34; 2.2.11; and 2.4.2. For the horse as symbol of the passions, see Erwin Panofsky, Problems in Titian (New York: New York Univ. Press, 1969), 117-18. On its role as an attribute of pride, see Adolf Katzenellenbogen, Allegories of the Virtues and Vices, tr. Alan J.P. Crick (London: Warburg Inst., 1939), 2, 5, 76, 83_n; cp. 2.4.2.

⁶³For the genealogies, see 6.1.7-8 and 6.6.9-12. The Beast has an ever-changing number of tongues, e.g., as at 6.12.27 and 6.12.33.

⁶⁴As Wittkower 320. On the Beast's relation to evil and disorder, see further Introd. 7.1, "The Blatant Beast."

⁶⁵On this theme, see further Wittkower 318-20, to whom the following account of its meaning and symbolism is indebted.

⁶⁶For a reproduction, see Wittkower, Pl. 52a.

⁶⁷Discussed extensively by Wind 97-108.

⁶⁸Calidore displays such strengths of character, e.g., when he ignores the Beast's extreme provocations (6.12.33); but they are also displayed through the energetic yet disciplined way in which he conducts the fight.

⁶⁹See 6.11.50.4-7_n.

⁷⁰See Introd. 7.4, "Calidore." The Legend of Courtesy features the names "Cale-pine," "Serena," which means "fair" in one sense, "Mira-bella," "Clari-bell," "Bell-amour," and "Bel-gard" as well as "Cali-dore."

⁷¹Another courtesy book devoting much attention to beauty is Annibale Romei's Discorsi, translated by John Keepers as The Courtiers Academie (London, 1598).

⁷²Connections between poetry and conduct in the Renaissance are explored by Daniel Javitch, Poetry and Courtliness in Renaissance England (Princeton: Princeton Univ. Press, 1978). However, the findings of this study are often at variance with his reading of Book VI itself.

⁷³As cited and translated by Weinberg I, 283.

⁷⁴Italian Humanism, tr. Peter Munz (Oxford: Blackwell, 1965), 121-22; gracefulness is discussed 117-22 in a way that sheds much light on Spenser's Courtesy.

⁷⁵Gli Asolani, tr. Rudolf B. Gottfried (1954; rpt. Freeport, N.Y.: Books for Libraries, 1971), 183.

⁷⁶On this phenomenon of the Renaissance, see Mazzeo's fine "Castiglione's Courtier," Javitch's Poetry, and Thomas Greene, "The Flexibility of the Self in Renaissance Literature," in The Disciplines of Criticism, ed. Peter Demetz, Thomas Greene, and Lowry Nelson, Jr. (New Haven: Yale Univ. Press, 1968), 241-64.

⁷⁷A basic exposition is Kathleen Williams, "'Eterne in Mutabilitie,'" in That Soueraine Light, ed. William R. Mueller and Don Cameron Allen (1952; rpt. New York: Russell, 1967), 35-50. This general view, still somewhat controversial, is most influentially rejected by A.S.P. Woodhouse, "Nature and Grace in The Faerie Queene," ELH, 16 (1949), 198-99, 225-28; however, the poem as it stands thus becomes invertebrate. Most critics now rightly accept that The Faerie Queene develops in a cumulative way, as K. Williams. For some stimulating accounts of its structure, see Roche² 200; Tonkin 1-30; M. Evans 227-28; Northrop Frye, "The Structure of Imagery in The Faerie Queene," UTQ, 30 (1960-61), 115; and Alastair Fowler, Triumphal Forms (Cambridge: Cambridge Univ. Press, 1970), 110-11.

⁷⁸See further Introd. 7.4, "Calidore."

3. Sources and Models

¹Epic was conceived as an encyclopedic form or cultural digest; fully reflecting that view, The Faerie Queene is an extraordinarily allusive and eclectic work in all its parts. The most comprehensive study of its sources, models, and analogues is Nohnberg's Analogy; for a survey of recent source study, see Hamilton 4-6.

²The main early studies of Spenser's Courtesy are abstracted in Var. VI, App. I. Until Culp, not much significant work was done in this field, aside from Alexander Judson, who indicates that Spenser's treatment of Courtesy is based on the medieval Christian and chivalric idea of the virtue ("Spenser's Theory of Courtesy," PMLA, 47 (1932), 135-36).

³"Spenser and Two Old French Grail Romances," PMLA, 28 (1913), 539-54.

⁴As Hall 541-42 concedes; see, e.g., Var. VI, 189-90.

⁵Dubious source attributions for Book VI include Hall (Perlesvaus); Edwin Greenlaw, "Shakespeare's Pastorals," SP, 13 (1916), 123-29 (Sidney's Arcadia); T.P. Harrison, Jr., "The Faerie Queene and the Diana," PQ, 9 (1930), 51-56; Dorothy F. Atkinson, "The Pastorella Episode," PMLA, 59 (1944), 361-72 (The Mirror of Knighthood); Walter F. Staton, Jr., "Italian Pastorals and...the Serena Story," SEL, 6 (1966), 35-42; and Patrick Cheney, "Spenser's Dance of the Graces and Tasso's...Sylvan Nymphs," ELN, 22 (1984-85), 5-9. Most recent commentators scout these studies; for various reasons the parallels adduced are not convincing

as evidence of source relation and, in any case, there is very little to gain interpretively from these source attributions.

⁶The most extensive borrowing is a passage from Hesiod used at 6.6.9-12. A plethora of classical references is provided in Var. VI; this commentary includes those that seem relevant, and makes some additions. Of course, in a general way, Spenser's poetic practice is deeply informed by classical topoi and figurative conventions.

⁷As shown by Greenlaw 123-27, and by Merritt Hughes, "Spenser's Debt to the Greek Romances," MP, 23(1925), 67-76.

⁸Compare Thomas Warton on the Pastorella episode: "this pastoral part of The Faerie Queene seems to have been occasioned by Sidney's Arcadia, and in conformity to the common fashion of the times, which abounded in pastoral poetry" (Observations on the Fairy Queen, 2nd ed. (London, 1762), I, 217). Warton rightly sees the Arcadia as a work to which Book VI is a response in some measure, rather than one on which its details are based.

⁹On Malory and Spenser's Tristram, see Var. VI, 194-95. Hall's claims about Perlesvaus as a source are not credible. Nohrnberg 671 and Tonkin 62-64 imply that the Bear-baby and Savage episodes may derive from Valentine and Orson; but the point is actually unpromising.

¹⁰A muscular though in some respects very misleading study of Spenser's relations with medieval romance is Tuve, ch. 5; for a critique, see Introd. 4, "Genre."

¹¹An insightful recent study of Spenser's relation to the Italian romantic epics is C.P. Brand, "Tasso, Spenser, and the Orlando Furioso," in Petrarch to Pirandello, ed. Julius A. Molinaro (Toronto: Univ. of Toronto Press, 1973), 95-110.

¹²See this commentary on 6.9.17-37. Spenser's imitation of Tasso there was palpable to the contemporary reader William Drummond; see Alastair Fowler and Michael Leslie, "Drummond's Copy of The Faerie Queene," TLS, July 17 1981, 821-22. Except where otherwise stated, the Gerusalemme is cited from Opere, ed. Ettore Mazzali (Naples: Rossi, 1969), I, 60-662.

¹³The Pinabello relation was noticed by R.E. Neil Dodge, "Spenser's Imitations from Ariosto," PMLA, 12(1897), 203-04. The relation of the Brigands episode to Isabella's captivity, noticed by Warton I, 217, has been disputed; however, the situations are not only broadly analogous, in that both involve imprisonment of a heroine underground by piratical bandits, and her liberation by a knightly hero, but are also alike in several convincing details. Isabella's captors intend to sell her to merchants as a slave, like Pastorella's. Moreover, the underground hideouts are similarly described; compare 6.10.41-42 with Orl. Fur. 12.88-90. There are further similarities. Ariosto is cited

throughout from Orlando Furioso, ed. Remo Ceserani, Classici Italiani, Vol. 27, Pts. 1-2, 2 vols. (Turin: Tipografio Torinese, 1962).

¹⁴Established by Harold H. Blanshard, "Spenser and Boiardo," PMLA, 40(1925), 849-51.

¹⁵See this commentary on 6.9.20-25.

¹⁶A rewarding study of exegetical traditions is Allen³.

¹⁷On primary, secondary, and tertiary types of literary kinds, see Alastair Fowler, Kinds of Literature (Cambridge, Mass.: Harvard Univ. Press, 1982), 160-64.

¹⁸Varieties of such analogues include allegorizations of literary works and myths, iconographical programmes, parables, allegorical biblical passages, and probably even allegorized ones. Protestants were not necessarily against allegorical interpretation of the Bible; see George L. Scheper, "Reformation Attitudes toward Allegory," PMLA, 89 (1974), 551-62.

¹⁹For full discussion of Calidore's quest, see Introd. 2.2, "Spenser's Courtesy."

²⁰On the Belgard allegory, see this commentary on 6.12.1-22, and Introd. 7.5, "Claribell, Bellamour, Belgard." The general significance of the parable that is relevant to Canto Twelve is clear enough in the biblical text. However, for some discussion of its popularity and exegesis in the Renaissance, see Alan R. Young, The English Prodigal Son Plays, Salzburg Studies in Eng. Lit., Jacobean Drama Studies, No. 89 (Salzburg: Inst. für Anglistik und Amerikanistik, 1979), ch. 1. Spenser's application of the parable certainly has analogical implications.

²¹See 6.12.7.7-9n, 6.12.15.5-9n, and 6.12.22.2-4n.

²²See 6.11.18.4-6n, and 6.11.35-40hn.

²³This aspect of *The Faerie Queene* has much to do with the nature of allegory itself, which is an inherently syncretic medium that reorganizes its constituents into a new pattern of significance, and blurs their contours.

4. Genre

¹A revealing general introduction to the subject is Fowler⁵; see also Rosalie Colie, The Resources of Kind, ed. Barbara K. Lewalski (Berkeley: Univ. of California Press, 1973).

²Moreover, though pastoral and the heroic poem were usually defined by contrast in the Renaissance, there was a critical tradition in which pastoral was regarded as a subspecies of epic, and that may have encouraged introduction of pastoral into heroic poetry. See Thomas G. Rosenmeyer, The Green Cabinet (Berkeley: Univ. of California Press, 1969), 4-5.

³Sidney clearly allows for deliberate combination: "some poesies have coupled together two or three kinds..." and "mingled matters heroical and pastoral" (A Defence of Poetry, in Miscellaneous Prose, ed. Katherine Duncan-Jones and Jan van Dorsten (Oxford: Clarendon, 1973), 94.

⁴The following discussion uses Fowler's valuable distinction between "historical kind" and "mode." The generic composition of a literary work is determined by the extent to which its features correspond to particular generic repertoires, in formal and substantive senses. A work belongs to a certain kind, such as romance, if it displays a broad range of especially the formal as well as the substantive characteristics of that kind. Mode is an abstraction from kind that is composed of selected elements of a kind's generic repertoire, including few if any of its formal elements. Thus a work that belongs to a certain kind may yet have local or comprehensive modal affinities with one or more further kinds.

⁵The following passages are set at castles: 6.1.11-47; 6.3.2-16; 6.3.29-45; 6.6.19-44; and 6.12.3-22.

⁶See Introd. 3, "Sources and Models."

⁷For example, Tonkin 297-98 claims that the "central episodes" of Book VI advocate "essentially" "'pastoral' standards," because they present "forest figures to whom courtesy comes not as a set of chivalric rules but naturally." But in those very episodes, Arthur, Timias, Enias, Calepine, Serena, Matilde, the Hermit, and other characters with a courtly or heroic background are or become exemplars of virtue.

⁸Rosalie L. Colie, Shakespeare's Living Art (Princeton: Princeton Univ. Press, 1974), 244; for discussion of pastoral mixtures in general, see Colie's ch. 6.

⁹Guarini as cited and translated by Weinberg II, 1082-83; Sidney as in his Defence, Prose 95.

¹⁰For a very full exposition of this point, see H. Cooper, ch. 4, and her Index, s.v. "allegory."

¹¹Similar statements may be found in many writers of the time, such as Drayton.

¹²As with the note for "March" 97, on a wound in the heel.

¹³See 6.11.35-40_{hn}.

¹⁴Examples of satiric and epigrammatic modulations are the allegorically satiric Brigands episode and 6.9.40, respectively. The plot of Canto Nine is similar to the standard situation of the pastourelle, on which see Introd. 7.10, "Pastorella." On the hymnic aspect of Spenser's cantos and arguments, see this commentary on "Cant.," beginning Canto One, and 6.1.arg._n.

¹⁵Though the distinction between georgic and pastoral had narrowed in the English Renaissance, Spenser contrasts the nature of georgic and its work ethic with pastoral in the Calendar: whereas Virgil "taught his flocks to feede" in pastoral, he "laboured lands to yield the timely eare" in georgic ("October" 57-59).

¹⁶11.135-40, 169-210.

¹⁷11.169-70, 205-06.

¹⁸"Up, Up, Philisides," 1.134; in Poems, ed. William A. Ringler, Jr. (Oxford: Clarendon, 1962), 26.

¹⁹For examples, see Ringler on "Up, Up, Philisides," Poems 388; a further instance is Googe's sixth eclogue, and no doubt more could be found.

²⁰On the symbolism, see this commentary on 6.9.23; on Meliboe's role, see Introd. 7.8, "Meliboe."

²¹For references, see Introd. 7.8, "Meliboe," and 7.10, "Pastorella."

²²See 6.9.13.8_n, "With shepherds hooke."

²³Much has been written on Christian pastoral elegy; some revealing studies are Rosenmeyer 112-23, Rosemond Tuve, "Theme, Pattern and Imagery in Lycidas," in her Images and Themes (Cambridge, Mass: Harvard Univ. Press, 1963), 73-111; and The Pastoral Elegy, ed. Thomas Perrin Harrison, tr. Harry Joshua Leon (1939; rpt. New York: Octagon, 1968), which anthologizes most of the main examples.

²⁴SC, Nov. 123-24.

²⁵On characteristic features of the Christian type of pastoral elegy in the Renaissance, see George Norlin, "The Conventions of the Pastoral Elegy," AJP 32(1911), 294-312.

²⁶On biblical epic, see Barbara Kiefer Lewalski, Milton's Brief Epic (London: Methuen, 1966). The Faerie Queene as we have it corresponds to the six or seven book model of biblical epic, depending on whether we count only completed books, or take the Mutabilitie Cantos as a notional seventh book.

²⁷See Lewalski 77-78.

²⁸As Ernst Robert Curtius, European Literature and the Latin Middle Ages, tr. Willard R. Trask, Bollingen Series, 36 (New York: Pantheon, 1953), 462.

5. Language and Style

¹"The Metaphysical Poets," in his Selected Essays, 3rd. enl. ed. (London: Faber, 1951), 289.

²W.W. Robson, "Spenser and The Faerie Queene," in The Age of Shakespeare, Vol. II of The New Pelican Guide to English Literature, ed. Boris Ford (Harmondsworth, U.K.: Penguin, 1982), 125.

³Some relatively minor differences in vocabulary between the 1590 and 1596 installments are identified by Frederick M. Padelford, "Aspects of Spenser's Vocabulary," PQ, 20(1941), 279-83. If Book VI was much less allegorical than the rest, as has been claimed, that would be a major stylistic difference; but this study demonstrates that the book is indeed a "continued Allegory."

⁴Emma Field Pope, "Renaissance Criticism and the Diction of The Faerie Queene," PMLA, 41(1926), 618. Though the character of Spenser's diction in The Faerie Queene has been variously attributed to Bembist influence, or that of the Pléiade or Plato's Cratylus, Renaissance concepts of epic diction are the most important consideration. It is clear that Spenser modifies his diction to serve the generic decorum of his poems, because he avoids archaism in some, such as his Hymnes; see Veré L. Rubel, Poetic Diction in the English Renaissance, Modern Lang. Assoc. of America Revolving Fund Ser., 12 (New York: Modern Lang. Assoc. 1941), 271-72. Bembism, the Pléiade and the Cratylus are secondary factors.

⁵For this argument, see S.P. Zitner, "Spenser's Diction and Classical Precedent," PQ, 45(1966), 362-63. Zitner's introduction for his edition of the Mutabilitie Cantos contains further valuable remarks on Spenser's language in relation to its Elizabethan context.

⁶Bruce Robert McElderry, Jr., "Archaism and Innovation in Spenser's Poetic Diction," PMLA, 47(1932), 169; the definitive study of its topic to date, from which my information on these particular points is drawn. McElderry's accuracy has been challenged by Nathan A. Gans, "Archaism and Neologism in Spenser's Diction," MP 76(1978-79), 377-79. But McElderry warns that his methods are necessarily pragmatic and, though some words may be added or deleted from his lists, his broad conclusions will certainly remain valid, which is all that matters for the general purposes of this discussion.

⁷For a complete tabular comparison of the incidence of each archaism in the 1590 and 1596 installments, see McElderry's "Spenser's Poetic Diction," Diss. State Univ. of Iowa 1925, 187-200.

⁸See further Patricia Ingham, "Spenser's Use of Dialect," ELN, 8 (1970-71), 164-68.

⁹The comment appears in Jonson's Discoveries, which consists of miscellaneous fragments collected from Jonson's study after his death; it is generally accepted that, for purposes of publication, Jonson himself would have altered or rejected many of them. A better guide to Jonson's actual opinion of Spenser's language, then, is Jonson's close friend Digby, who attributes very high estimation of Spenser to Jonson, when discussing the use of English in poetry, and indeed portrays Jonson as Spenser's literary inheritor (Spenser Allusions, 212-13).

¹⁰For full discussion, see Zitner's and E.F. Pope's studies.

¹¹OED s.v. "faerie, faery" sb. (adj). Though noting that "its first known appearance" in English is "as employed archaically by Spenser," OED claims that "it probably existed" in Middle English. But MED identifies it as Old French (MED s.v. "fairie"). Sixteenth-century French writers used "faerie": especially, it seems, in relation to chivalric romance and legends of Fairyland, and thus in a nostalgic sense. Presumably, Spenser would not have appropriated "faerie" as simply contemporary French, but rather for its romantically nostalgic associations. Spenser's first use of the form is in the Calendar; but in The Faerie Queene, it comes to define a whole realm of the poetic imagination.

¹²This implication of Spenser's archaizing corresponds to the Platonic theory of language outlined in the Cratylus, according to which "the search for older forms is a search for the true forms that are ideally expressive" (Martha S. Craig, Jr., "The Secret Wit of Spenser's Language," in Elizabethan Poetry, ed. Paul J. Alpers (New York: Galaxy-Oxford Univ. Press, 1967), 449-51).

¹³W.B.C. Watkins, Shakespeare and Spenser (Princeton: Princeton Univ. Press, 1950), 274, 267. On the proverbial aspect of Spenser's style, see Charles G. Smith, Spenser's Proverb Lore (Cambridge, Mass.: Harvard Univ. Press, 1970). However, a substantial number of his attributions are unconvincing, and Spenser alters the sense of proverbs in ironic and other ways that Smith does not allow for, as at, e.g., 6.11.6.9.

¹⁴OED s.v. "market" sb. 4c.

¹⁵See Brand 103-05.

¹⁶Herbert W. Sugden, The Grammar of Spenser's Faerie Queene, Lang. Dissertations, No. 22 (Philadelphia: Linguistic Society, 1936), 9.

¹⁷On ambiguities resulting from double syntax in The Faerie Queene, see Alpers 82-87; more work needs to be done in this area.

¹⁸English Literature in the Sixteenth Century, Vol. III of The Oxford History of English Literature, ed. F.P. Wilson and Bonamy Dobrée (Oxford: Clarendon, 1954), 389-92.

¹⁹As Puttenham 187-88. From allegoria proper, which has an implicit tenor, he distinguishes a type that he calls "mixed" allegoria, in which the tenor is partly explicit. Some examples of this type in Spenser are 2.11.1, and 6.11.1.

²⁰De Consolatio Philosophiae 3, prose 6, and metre 6.

²¹The Anatomy of Melancholy, introd. Hollbrook Jackson (London: Dent, 1932), I, 130 (Pt. I, Sect. i, Member I, Subsec. i).

²²OED s.v. "blood" sb. III 9.

²³Boethius, e.g., maintains that all men have a noble origin (Consolatio 3, metre 6), and Calvin² that God would not "have us... forget the first nobleness that he gave to our father Adam..." (2.1.3; tr. Thomas Norton).

²⁴OED s.v. "spark" sb.¹ 2. On the theological application, cp. Calvin²: "in the perverted...nature of man, there shine yet some sparks that show he is a creature having reason, and that he differeth from brute beasts..." (2.2.12; tr. Thomas Norton).

²⁵OED s.v. "undisciplined" ppl. adj. 1.

²⁶Work on this aspect of Spenser's style has been done by Watkins, Upton and Hamilton in their commentaries, Craig in her dissertation, quoted by Alpers 98-100, and Northrop Frye, The Anatomy of Criticism (Princeton: Princeton Univ. Press, 1957), 258-62. However, we need a specialized, linguistically informed study of the subject, that takes classical and later precedents into account; there are many more such passages in Spenser's poetry than commentators have dealt with as yet.

²⁷The self-effacing quality of Spenser's style is particularly evident at 1.pr.1. On the background, see Curtius 83-85, 407-13.

²⁸Spenser's sexual symbolism, as at, e.g., 6.2.10, would have to be considered as well as his bawdy wordplay; the moralized anatomy tradition, as in, e.g., Lactantius, Anglicus, Bersuire, and La Primaudaye, would prove richly rewarding to the investigator in this connection. Information on Spenser's bawdy may be found throughout Hamilton's commentary; see further Brian Crossley and Paul Edwards, "Spenser's Bawdy," PLL, 9(1973), 314-19.

²⁹See Introd. 7.2, "The Brigands."

³⁰As, e.g., Nashe, Bryskett, Harvey, and Digby.

³¹Previous critics have given little attention to this important feature of Spenser's style; indeed, much more investigation of Spenser's literary biblicism in general is needed, taking into account the impulses and aims of the divine poetry movement. Nohrnberg has done very revealing work on Book I in this area; and a useful survey of Spenser's biblical allusions is Naseeb Shaheen, Biblical References in The Faerie Queene (Memphis, Tenn.: Memphis State Univ. Press, 1976), though no doubt many more remain to be identified.

³²OED s.v. "redeem" v. 4, and 6 (theological).

³³OED s.v. "save" v. I 2 (theological).

³⁴OED s.v. "save" v. I 2 (theological).

³⁵OED s.v. "buy" v. 4 (theological, and figurative).

³⁶See 6.12.6.5n, "mayden child."

³⁷MED s.v. "knight" 1e and 2c (figurative); see also OED sb. I 5b (figurative). See further Nohrnberg 170-71, 189-90; and Douglas Gray, Themes and Images in the Medieval Religious Lyric (London: Routledge, 1972), 131-33.

³⁸A Christian Dictionary (London, 1616), s.v. "children" 3, 68.

6. Survey of Criticism

¹"The Truancy of Calidore," in That Soueraine Light, ed. William R. Mueller and Don Cameron Allen (1952; rpt. New York: Russell, 1967), 67-68.

²Upton, offering a topical interpretation of the Belgard episode, comments that there seem to be "other allusions, which if the reader looks for, perhaps he will find out; if he slights this information, he will see no allusion or allegory, though the poet says his poem is a continued allegory" (Spenser's Faerie Queene (London, 1758), II, 655). Upton believes that The Faerie Queene is "a continued allegory," and should be interpreted accordingly.

³Flower on a Lowly Stalk (East Lansing, Mich.: Michigan State Univ. Press, 1967), vii.

⁴Thus Nohrnberg xiv, e.g., speaks of Spenser's allegorical vision "evaporating" in Book VI, and even implies 653 that Spenser abandons symbolism in general.

⁵Source and Meaning in Spenser's Allegory (Oxford: Clarendon, 1971), ch. 9.

⁶An excellent discussion of allegory in this regard is Roche² 7-9.

⁷Even Nohrnberg 732 asserts that, at the end of Book VI, "the poet himself steals away for the sake of his personal safety, abandoning any further plans for publication." That is just tendentious, for there is nothing of the sort in Spenser's text. Moreover, Spenser wrote and published further works; in the Amoretti, written after Book VI, he mentions that further books of The Faerie Queene are to be written.

⁸For a salutary description of Spenser's general outlook, see Lewis² 392-93.

⁹For a rewarding account of this basic theological point as it affects Spenser's presentation of Guyon's quest, see Alastair Fowler, "The Image of Mortality," HLQ 24(1960-61), 105-10.

¹⁰According to H.S. Bennett's study of the convention, in English Books and Readers, 1558 to 1603 (Cambridge: Cambridge Univ. Press, 1965), 10; see further 5-10, 29, and English Books and Readers, 1475 to 1557 (Cambridge: Cambridge Univ. Press, 1952), 50-51.

¹¹Generally considered the target here, as he is also of further criticism in Mother Hubberds Tale, the Ruines of Time, and the proem for Book IV.

¹²Glossed by Hamilton 709 as "my former writings never deserved to be indicted or accused of offence." But that involves changing Spenser's active infinitive, "to indite," to passive; which must be avoided if possible. Now the meaning is reasonably straight-forward if we just take "That" in the common sense "who," and "so" in the sense "in this way." Accordingly, the line means "who never deserved to indict in this way," or "who never deserved to make such a patently false accusation as this one."

7. Characters

¹Especially informative are Bayley 185-89; Nohrnberg, Index, s.v. "Blatant Beast"; Merritt Hughes, "Spenser's 'Blatant Beast,'" MLR, 13 (1918), 267-75; and Jane Aptekar, Icons of Justice (New York: Columbia Univ. Press, 1969), ch. 12.

²As, e.g., Maxwell 67-68, Berger 41-44, and Tonkin 32-33.

³See Var. VI, 268-69, 271, 382-85.

⁴On this Spenserian technique, see Introd. 3, "Sources and Models."

⁵The latter meaning was first identified by an early reader; see Leslie Hotson, "The Blatant Beast," in Studies in Honor of T.W. Baldwin,

ed. Don Cameron Allen (Urbana, Ill.: Univ. of Illinois Press, 1958), 34-37. Spenser appears to have invented "Blatant," from which our word derives, though it differs somewhat in sense.

⁶From a topical perspective, Timias corresponds to Raleigh and Belphoebe to Elizabeth, as has long been recognized. More generally, Timias figures forth the desire for honour and₂pristine Belphoebe its ultimate goal or focus of aspiration, as Roche² 136-48.

⁷Culminating in the allegory of the Brigands episode.

⁸As shown by Hughes. However, he attributes far more Puritan sympathy to Spenser than some later studies have shown to be warranted; see, e.g., Virgil K. Whitaker, The Religious Basis of Spenser's Thought (1950; rpt. New York: Gordian, 1966). In Book VI, Spenser seems deeply opposed to the radical Reformation, as at 6.12.23-25.

⁹See 6.12.34.8-9_n, and 6.12.38.6-39.2_n.

¹⁰See Introd. 2.2, "Spenser's Courtesy."

¹¹As in the Briana, tiger, and Brigands episodes.

¹²See Introd. 2.2, "Spenser's Courtesy."

¹³On allegorical "sub-characters," see Fletcher, ch. 1.

¹⁴See Introd. 2.2, "Spenser's Courtesy."

¹⁵For full discussion of this point see Introd. 2.2, "Spenser's Courtesy," and this commentary on 6.12.34-39.

¹⁶The Brigands have been rightly related to the passions (Hankins 73); to "radically 'inhuman' qualities" (Donald Cheney, Spenser's Image of Nature (New Haven: Yale Univ. Press, 1966), 178); and to "enslavement of human nature by sin and death" (Judith H. Anderson, The Growth of a Personal Voice (New Haven: Yale Univ. Press, 1976), 182). But these are just remarks in passing, unaccompanied by explanation or argument. For useful suggestions about their moral implications, see M. Evans 222-24 and Cheney 237. There is a minor echo of the Prosperina myth, that has been canvassed by Alice Fox Blich, "Prosperina Preserved," SEL, 13(1973), 15-30; and by Tonkin 311-15. However, they greatly exaggerate its development and importance; the episode has religious and psychological aspects that are far more developed, as this commentary establishes.

¹⁷Such as Chaucer's Tale of Melibee, on which see Introd. 7.10, "Pastorella"; and the parable of the good shepherd. On this aspect of Spenser's practice, see Introd. 3, "Sources and Models."

¹⁸Woolton steals this conceit from Bullinger, Sermon X, The Fourth Decade, in The Decades, ed. Rev. Thomas Harding, tr. "H.I.," Parker

Society, III (Cambridge, 1851), 389. Bullinger's writings were very popular in England.

¹⁹The similarity of the stanzas introducing the Brigands and Savages, e.g., quite conclusively draws an analogy between them. Cp. 6.8.35 and 6.10.39.

²⁰See Introd. 7.10, "Pastorella."

²¹See App. 2.

²²Cp. Plato, Resp. 9.571B-79E; Ariosto, Orl. Fur. 6.60-70; Tasso, Ger. Lib. 15.51-52; Woolton² 32^a-32^b; and Marcello Palingenio, The Zodiacke of Life, tr. Barnaby Googe, introd. Rosemond Tuve (London, 1576; facsim. rpt. New York: Scholar's Facsimiles, 1947), 143-44.

²³See, e.g., Woolton² 32^a-32^b. For a full discussion, see Leonard Barkan, Nature's Work of Art (New Haven: Yale Univ. Press, 1975), ch. 2.

²⁴It seems only M. Evans 223-24 has taken the Christian imagery of the episode seriously before; but his comments on the matter are brief and general. Though Nohrnberg 731-32 enumerates plenty of scriptural and theological resonances in the episode, he concludes unaccountably that it is "non-theological."

²⁵Wilson s.v. "thief" 3, 600. In religious controversy, the metaphor was often used for abusive purposes or mockery.

²⁶At 6.11.18 and 6.11.35-40. This parable was a conventional subject of allusion for allegorical pastoral; see H. Cooper, Index, s.v. "Good Shepherd" and "hired shepherd." On further allusions to this parable in Book VI, see 6.9.24.7n, and 6.10.35n. S. previously alluded to it in SC, May 39-54.

²⁷See 6.11.35-40hn, and Introd. 3, "Sources and Models."

²⁸For an introduction to English sectarianism of the period, see Horton Davies, From Cranmer to Hooker, 1534-1603, Vol. I of Worship and Theology in England (Princeton: Princeton Univ. Press, 1970), ch. 9; for a survey of the controversies, see Peter Milward, Religious Controversies of the Elizabethan Age (Lincoln, Neb.: Univ. of Nebraska Press, 1977).

²⁹A genuine etymological relationship, because Eng. "brigand" is related to Ital. brigante, and thus to Ital. brigare, "contend, intrigue for," and briga. Cp. medieval Lat. briga and Eng. "brigue," which mean "contention"; and Eng. "briguer," which means "a contentious person or quarrelsome wrangler" (OED). Blich 18 observes that one sense of Ital. brigante is "devil," and that seems satirically relevant, because the Brigands are characterized as fiendish at, e.g., 6.11.43. (As various critics mention, "brigands" was a name of "ancient people in the North part of England" (Thomas Cooper, Dictionarium Historicum, appended to

his Thesaurus Linguae Romanae et Britannicae, English Linguistics 1500-1800, no. 200 (1565; facsim. rpt. Menston, U.K.: Scolar, 1969), s.v. "brigantes"); but that seems irrelevant to Spenser's text.)

³⁰See Introd. 7.10, "Pastorella."

³¹Religious doubt, atheism, and irreligion, which were considered serious and growing threats to man and society, are attacked in other contemporary literary works by, e.g., Lyly, Nashe, and Sidney. See George T. Buckley, Atheism in the English Renaissance (Chicago: Univ. of Chicago Press, 1932); Don Cameron Allen, Doubt's Boundless Sea (Baltimore: Johns Hopkins Univ. Press, 1964); and Ernest A. Strathmann, Sir Walter Raleigh (New York: Columbia Univ. Press, 1951).

³²"Atheism was seldom separated from heresy or even theological disagreement" (Allen 3). This is thoroughly documented by Allen vi, 1-13; Buckley, ch. 4; and Strathmann 6-7, and ch. 3.

³³So say Nashe, Bacon, Hooker, and the Jesuit Robert Parsons; see Buckley 43-45 and Strathmann 70, 71-72, n 17.

³⁴As in, e.g., Spenser's "July" eclogue; see, e.g., Introd. 7.10, "Pastorella."

³⁵OED s.v. "death" sb. I 5. For contemporary discussions of death, spiritual and otherwise, see Wilson 113-16; Woolton² 52^b; and Jean Calvin, Psychopannychia, in Calvin's Tracts, tr. Henry Beveridge, Calvin Translation Society, III (Edinburgh, 1851), 454-57, 478-89; and Pierre de la Primaudaye, The French Academie, tr. T. Bowes, R. Dolman and W. P[hilip?] (London, 1618), 327-30, 554-57, 573. Knowledge of the cultural background here assists greatly in understanding Spenser's treatment of this subject in the Brigands episode, for our perspective on the matter now is very different indeed.

³⁶For further discussion of this point, see App. 2.

³⁷Especially at 6.11.16-23; on mortalism, see App. 3.

³⁸See Introd. 7.3, "The Brigands' Captain"; App. 2; and this commentary on 6.11.16, 21, 41, and 47.

³⁹See, e.g., T. Cooper, and Robert Estienne, Thesaurus Linguae Latinae, 4 vols. (Basel, 1740-43), s.v. "Cimmerii"; and Cicero, Acad. 2.19. This was a humanist commonplace used satirically by Erasmus, Du Bartas, Du Bellay, Marston, and others, and so Spenser could well afford to use it subtly. The Cimmerians were notorious for thievery and barbaric plundering of adjacent countries; in one mythical account relevant here, the Cimmerians lived near the gates of hell in tunnels that were perpetually dark except for some firelight, and emerged to plunder their neighbours (see R. Estienne, and Charles Estienne, Dictionarium Historium, Geographicum, Poeticum, The Renaissance and

the gods, No. 16 (Geneva, 1596; facsim. rpt. New York: Garland, 1976), s.v. "Cimmerii"). Similarly, the Brigands raid "their neighbours" (6.10.39), exploit darkness (6.10.41-43), and live underground in "hellish dens" (6.11.41) fraught with "darknesse" and illuminated only by "candlelight" (6.10.42-44; 6.11.2, 41). Spenser was "familiar" with R. Estienne's extensive discussion of the Cimmerians, according to DeWitt T. Starnes and Ernest William Talbert on TM 253-64 (Classical Myth and Legend in Renaissance Dictionaries (Chapel Hill, N.C.: Univ. of North Carolina Press, 1955), 76-77); see further Henry Gibbons Lotspeich, Classical Mythology in the Poetry of Edmund Spenser (1932; rpt. New York: Octagon, 1965), 47. There is indeed an exact verbal correspondence between the Brigands' "daylie night" (6.10.42) and the "Cymerians daylie night" (TM 256).

⁴⁰Light and darkness were standard metaphors for error, obtusity, and ignorance; see, e.g., La Primaudaye 331-32, 593-94, 621; Woolton ⁴ PP^a; and Robert Parsons, A Booke of Christian Exercise, ed., adapted Edmund Bunny (London, 1584), 316.

⁴¹See further Woolton 22^a-34^a. Perhaps also relevant is the Platonic concept of the ruling passion: with the aid of lesser passions it usurps man's proper self-government as if the leader of an unruly mob (Resp. 9.571B-79E).

⁴²See 6.11.4-8hn.

⁴³Cp. 1 Cor. 2.14: "the natural man [gloss: 'whose knowledge and judgement is not cleared by Gods Spirit'], perceiveth not the things of the Spirit of God: for they are foolishness unto him: neither can he know them, because they are spiritually discerned."

⁴⁴See 6.11.9-14hn.

⁴⁵The context establishes that "Rank" means "order" (OED sb.¹ 4), referring to Calidore's position as the final patron knight in Spenser's series of titular heroes.

⁴⁶Chief proponents of the positive view of Calidore, which is substantially correct, are Bayley, Evans, and K. Williams. However, most recent commentators tend toward the negative view, which is most severely expressed by Richard Neuse, "Book VI as Conclusion to The Faerie Queene," ELH, 35(1968), 329-53; and Thomas H. Cain, Praise in The Fairie Queene (Lincoln, Neb.: Univ. of Nebraska Press, 1978), ch. 7.

⁴⁷For some discussion of this phenomenon, see Frye 33-34, 54-66.

⁴⁸A previously unnoticed precedent is Konrad Gesner, who had etymologized the name "Callidorus" in this way, in his Onomasticon Proprium Nominum, s.v. "Callidorus," as appended to Ambrogio Calepino, Dictionarium Undecim Linguarum (Basel, 1590). Gesner's Onomasticon was appended to many editions of Calepino. Also unnoticed by previous

critics is the relationship of Spenser's "Calidore" to Plautus' Pseudolus. In Plautus, Calidorus, the good and rather innocent young hero, loves and must save a maiden who is to be sold into slavery. In Spenser, Pastorella is in danger of being thus sold, and Calidore saves her; but aside from these elementary correspondences, the plot differs greatly. "Calidore" may thus derive from Plautus' comedy.

⁴⁹As Josephine Waters Bennett, The Evolution of The Faerie Queene, Burt Franklin Selected Essays in Lit. and Criticism, No. 9 (1942; rpt. New York: Franklin, 1960), 215.

⁵⁰See 6.1.4.-10hn.

⁵¹Essex is a further possibility. For critical debate about Calidore's topical meaning, see Var. VI, App. II; however, attempts to align this character with any one historical figure are misconceived, because he is topically a composite, and his reference can shift according to context. In the Graces episode, it now seems that Calidore most closely corresponds to Raleigh, because a copy of The Faerie Queene annotated by Raleigh's family identifies Calidore with Raleigh in that passage. Raleigh had taken Spenser from his relatively retired life in Ireland to the court, and that may correspond to the disturbance of Colin's Graces, topically. See Walter Oakeshott, "Carew Raleigh's Copy of Spenser," The Library, 5th ser., 26 (1971), 10-11; and, for a corrective discussion, Peter Beal, "Sir Walter Raleigh," Index of English Literary Manuscripts, I, pt. 2(1980), 365.

⁵²Nohrnberg 667, n43 lists some Davidic analogies. Moreover, Calidore twice appears with a severed head, which he presents as a token of service (6.3.17-18; 6.10.36), and that was a very well-known Davidic iconographical theme. Analogies with Christ are too many to be listed here; see, e.g., this commentary on 6.10.34-36 and 6.11.35-51.

⁵³In "Virtuous Duplicity in The Faerie Queene," MLQ, 7(1946), 43-52, Charles E. Mounts shows that Spenser often portrays use of deceit for a good purpose as legitimate. Arthur, e.g., is implicated in a deceitful plan to trap malevolent Turpine (6.7.13-27).

⁵⁴Thus Calidore's interruption of Serena and Calepine has been said to be "voyeuristic," as if he deliberately spies on love-making. But the text does not indicate that they are actually making love (6.3.20); in any case, Spenser states that Calidore's intrusion was purely accidental (6.3.21). Likewise, Neuse 347 quite arbitrarily labels Calidore's and Pastorella's "perfect loue" (6.9.45) a "radical parodistic perversion"!

⁵⁵See 6.9.5-6.10.38hn, and 6.10.32-38hn. For Calidore as good shepherd, see 6.10.35n, and 6.11.35-40hn. Cp. his saving role in Canto Eleven with Ezek. 34, in which God seeks out his people "as a shepherd searcheth out his flock," "saving that which was lost"; and Matt. 18.11-14.

⁵⁶Tr. Henry Beveridge. See further Calvin² 2.15.4, 4.17.18, 4.20.2; for the patristic background, see Gerhart B. Ladner, The Idea of Reform (1959; rpt. New York: Harper Torchbooks, 1967), 63-82, 244-48.

⁵⁷See Introd. 7.5, "Claribell, Bellamour, Belgard."

⁵⁸See Introd. 7.10, "Pastorella."

⁵⁹See Introd. 2.3, "Courtesy and The Faerie Queene."

⁶⁰See Nohrnberg 22-76; Concepts of the Hero, ed. Norman T. Burns and Christopher Reagen (London: Hodder, 1976); John M. Steadman, Milton and the Renaissance Hero (Oxford: Clarendon, 1967); and Burton O. Kurth, Milton and Christian Heroism (1959; rpt. Hamden, Conn.: Archon, 1966).

⁶¹On this topos, see Curtius 172-76, and Nohrnberg 61-63.

⁶²See Introd. 2.2, "Spenser's Courtesy," and Introd. 7.8, "Meliboee."

⁶³See Introd. 2.2, "Spenser's Courtesy."

⁶⁴See Kurth passim.

⁶⁵On Christian heroism and the divine image, see Steadman² xiv-xvii, and also his "Heroic Virtue and the Divine Image," JWCI, 22 (1959), 88-105. However, Steadman's view that Milton was innovative in relating heroism to the divine image needs substantial modification, because that had already been done allegorically in Tasso's Gerusalemme, and in Spenser's own "continued Allegory" of The Faerie Queene.

⁶⁶See Introd. 2.1, "Spenser and Courtesy Traditions."

⁶⁷See Introd. 2.1, "Spenser and Courtesy Traditions," and 2.2, "Spenser's Courtesy."

⁶⁸See further 6.12.3-22_{hn}. On the possible topicality of the episode, see App. 3.

⁶⁹Especially important points are the symbolic birthmark (6.12.7.7-9_n), and the broad allusion to the parable of the prodigal son, on which see Introd. 3, "Sources and Models."

⁷⁰"Bellamour" means "beauteous love" (Fr. bel and amour), or "love of beauty" (via Lat. bella and Fr. amour), just as he loves Clari-bell and lives in Bel-gard. He is reciprocally "loued" himself (6.12.22) as a "belamour" or loved one (OED sb. 1, citing 2.6.16 as first example). "Claribell" means "bright beauty" (Lat. clara and

bella): bright because beauty was commonly identified with light. However, clara may secondarily mean "clear" here, for some considered clarity a feature of beauty; or "manifest," or "celebrated."

⁷¹ See 6.9.9.1-4n.

⁷² Cp. Eng. "guard," Fr. gard, or Ital. guardia.

⁷³ From Ital. bel guardo, beautiful or loving look; OED cites 2.3.25 as first example. Spenser identifies such "belguards" with the Graces there, and in HB 253-57.

⁷⁴ For a full account, see this commentary on 6.12.6-22.

⁷⁵ Spenser could well have been acquainted with, e.g., Ebreo's work, because it was very popular. Even Robert Ellrodt, who underestimates Spenser's Platonism, has claimed that it directly influenced the Hymnes (Neoplatonism in the Poetry of Spenser, Travaux d'Humanisme et Renaissance, 35 (Geneva: Droz, 1960), ch. 11). Cp. also Ficino's doctrine of divine pulchritudo, amor, and voluptas, on which see Wind 43-52.

⁷⁶ On which see 6.12.7n.

⁷⁷ Cp. John 14.2: "in my Father's house are many dwelling places": and Eph. 2.19: "the household of God."

⁷⁸ See Roberta Cornelius, The Figurative Castle (Bryn Mawr, Pa.: Bryn Mawr Coll. Press, 1930); Anglo, Index, s.v. "castle, in pageants"; and Howard Rollin Patch, The Other World (1950; rpt. New York: Octagon, 1970), Index, s.v. "castle."

⁷⁹ In Entertainments for Elizabeth I, ed. Jean Wilson, Studies in Elizabethan and Renaissance Culture, 2 (Woodbridge, U.K.: Brewer, 1980), 61-85.

⁸⁰ Previous critics take Coridon's and Calidore's interaction as a purely literal story with moral implications; Nohrnberg 709-10 is the most penetrating discussion of that kind.

⁸¹ Cp. also Lat. cor edens, "heart eating." Of course "Coridon" is a traditional pastoral name used partly for generic decorum in the pastoral cantos of Book VI. But, as usual, Spenser reconstructs his sources for his own allegorical purposes: by way of the allusion at 6.9.39, in this case. Spenser's interpretation of the name is preceded by Sidney's similar use of it as a play on Lat. cor edens; see The Countess of Pembroke's Arcadia (The Old Arcadia), ed. Jean Robertson (Oxford: Clarendon, 1973), 245, 256, 340-41. A secondary meaning of "Coridon" in Book VI is its Servian etymology, which was widely reported (e.g., R. Estienne, s.v. "Corydon"): Lat. corydalis or Gk. κορυδαλος, the crested lark (Servius on Virgil, Ecl.

2.1, in Servii Grammatici, ed. Georg Thilo and Hermann Hagen (1881-87; rpt. Hildesheim: Olms, 1961), III, 18). Plutarch associates this bird with the dark side of human nature: just as a crest grows on these larks, so "all human nature bears its crop of contention, jealousy, and envy" (Mor., De Capienda ex Inimicis Utilitate 91E; tr. Frank Cole Babbitt). Allegorically, Spenser's Coridon is an expression of that "crop." See further Mor., Praecepta Gerendae Reipublicae 809B, and Vit. Tim. 37.1. Spenser wittily plays on the Servian etymology at 6.11.27.

⁸²Coridon is explicitly associated with jealousy at 6.9.38-39 and 6.10.33. He is a lip-biter (6.9.39, 41), which was a mark of jealousy, as at 2.7.22. On heart-eating and jealousy, see 1.2.6, 4.6.7, 4.9.14, and HL 267-68. See further C. Smith, No. 203.

⁸³What is said to be a partial list of them is given in HL 257-70.

⁸⁴For envy as self-consumption, see, e.g., 1.4.30 and 5.12.31-33.

⁸⁵For discussion of the psychology of love in this regard, see, e.g., HL 250-72.

⁸⁶S. gives an explicit account of this in HL 250-79: love is mingled with many "euils" such as jealousy, and "entrance" into Love's "heauen" can only be gained by passing through them to reach it.

⁸⁷As, e.g., 6.9.39, 42, 43-44; 6.10.33, 35; and 6.11.36.

⁸⁸It is a principle of allegory about combating vice that a negative quality can only be defeated by its positive counterparts; e.g., Arthur's victory over the giant who figures forth Disdain is allegorically achieved through humility and charity. Responding in kind to the attack of a negative quality is generally portrayed as a temptation; but making such a response causes its victory. Reacting to Disdain with disdain, e.g., would only magnify Disdain.

⁸⁹Cp. 1 Pet. 3.8-9; quoted at 6.9.arg.3-4n.

⁹⁰See Introd. 7.10, "Pastorella."

⁹¹See this commentary on 6.10.35-36, and 6.11.41-51.

⁹²See 6.10.35n; 6.11.18.4-6n; and 6.11.35-40hn.

⁹³See 6.11.25-34hn.

⁹⁴Not much has formerly been written about the episode in which they appear (6.1.11-47), aside from Tonkin 34-40.

⁹⁵See Cornelius passim, and Barkan, chs. 3-5.

⁹⁶For a full account of Alma's meaning, see Robert L. Reid, "Alma's Castle," JEGP, 80(1981), 522-27.

⁹⁷OED, s.v. "self" A pr. 1.

⁹⁸OED s.v. "self" C sb. I 4b.

⁹⁹See, e.g., OED s.v. "lady" sb. I 2b (figurative); and MED s.v. "ladi" sb. 2b (figurative).

¹⁰⁰See this commentary on 6.1.23.

¹⁰¹Wilson s.v. "garments" 2, 219-20.

¹⁰²Wilson s.v. "white robe," 817; see further Calvin 445-46.

¹⁰³Contrast Wisdom, in The Macro Plays, ed. Mark Eccles, E.E.T.S., O.S., 262 (London: E.E.T.S., 1969), pp. 114, 119, 124, 149 ("white" garments) with pp. 143-44 (the "horrible mantle").

¹⁰⁴See, e.g., Calvin² 2.3.5-6, in which the unregenerate soul is so "hardened" in that state as to be comparable to stone.

¹⁰⁵Hamilton 628 suggests "shrill voice," presumably from Fr. briant. But that interpretation is unilluminating, unless Spenser alludes thereby to 1 Cor. 13.1: "though I speak with the tongues of men and Angels, and have not love, I am as sounding brass, or a tinkling cymbal."

¹⁰⁶See OED s.v. "seneschal" sb. 1, and Sidney Painter, Studies in the History of the English Feudal Barony, Johns Hopkins Univ. Studies in Historical and Political Science, Ser. 61, No. 3 (Baltimore: Johns Hopkins Univ. Press, 1943), 138-41, 155.

¹⁰⁷For further argument on Maleffort and the "wicked will," see Introd. 1, "Allegory."

¹⁰⁸See, e.g., Calvin² 2.3.6-7, and Luther's treatise On the Bondage of the Will, passim.

¹⁰⁹De Trinitate, 14.14 (PL, XLII, cols. 1049-51).

¹¹⁰Using the combinative form of κρεας, κρεο-/κρεω-. Cp. also κρεωδης, "fleshy." For symbolism linking Crudor with the fallen state, see, e.g., 6.1.33-35, where he is significantly prostrated.

¹¹¹See especially Introd. 1, "Allegory," on 6.1.11; 6.1.23-29^{hn}; and 6.1.45ⁿ.

¹¹²Berger 61 claims that Meliboe's views are an "excuse for laziness" and "withdrawal from care"; Tonkin 170 asserts that Meliboe

"exists by and for himself, beholden to no-one"; and Nohnberg 717-18 and Anderson 177-81 make further such claims. But, quite on the contrary, Spenser's text shows us Meliboe actively caring for sheep, shepherds, Pastorella, and even Calidore (6.9.13-18); Meliboe rests only "from toyle," 6.9.23. Indictment of Meliboe, the spokesman for pastoral values in Book VI, who nurtures Pastorella from infancy (6.9.14, 20-25, 29-33), is inconsistent with these critics' correct perception that Pastorella and experience of the humble pastoral life significantly contribute to Calidore's courtesy. For coherent accounts of the pastoral episode that praise Meliboe, see K. Williams² 207-08, and Fowler² 223-24.

¹¹³See, e.g., C. Estienne, s.v. "Meliboea"; and Natale Conti, "Nominum...Explicatio," in *Mythologiae*, The Renaissance and the gods, No. 11 (Venice, 1567; facsim. rpt. New York: Garland, 1976), 330-40, s.v. "Meliboea." "Meliboe" may further mean "with honey voice," from $\mu\epsilon\lambda\iota$ and $\beta\omicron\eta$, as John W. Draper, "Classical Coinage in the *Faerie Queene*," *PMLA*, 47(1932), 102; for the implications, see 6.9.26.1-4n.

¹¹⁴OED s.v. "cattle" sb. II 4.

¹¹⁵See Introd. 7.10, "Pastorella."

¹¹⁶As recent critics like Tonkin 300-06 argue; see Introd. 2.2, "Spenser's Courtesy."

¹¹⁷See Introd. 2.2, "Spenser's Courtesy."

¹¹⁸Meliboe's views are gravely misunderstood by most previous commentators; e.g., Tonkin 119-20, 143 claims wrongly that "Meliboe's philosophy has application only in a world not subject to Fortune." In fact, a Boethian philosophy like Meliboe's was generally accepted as the means for man to conquer Fortune. Meliboe advocates internal independence from external circumstances: his dictum "each hath his fortune in his brest" (6.9.29; emphasis mine) means that man's good fortune is only to be found within. From a Boethian viewpoint like Meliboe's, the "wisdom" that Meliboe values most transcends the vicissitudes of Fortune, and he cannot be dispossessed of it. Thus the destruction of Meliboe's material blessings and his imprisonment and execution (6.10.39-40; 6.11.18) do not refute his philosophy of Fortune, pace Tonkin 119-20 and Anderson 178-84, but confirm it. Boethius himself was known to have suffered a similar fate; but that was not considered a refutation of his philosophy.

¹¹⁹Cp. 6.pr.5: "vertues seat is deepe within the mynd,/ And not in outward shows, but inward thoughts defynd."

¹²⁰See H. Cooper, Index, s.v. "contemplation"; and Peter V. Marinelli, *Pastoral*, The Critical Idiom, ed. John Jump, 15 (London: Methuen, 1971), chs. 2-4.

¹²¹See, e.g., Sidney, OA 14-15, and "O Sweet Woods," Poems 68-69. See further Boccaccio 14.11; Ursula Hoff, "Meditation in Solitude," JWCI, 1(1937-38), 292-94; Maren-Sophie Røstvig, The Happy Man, rev. ed., Oslo Studies in English, No. 2, Vol. I: 1600-1700 (Oslo: Norwegian Universities Press, 1962); and Roger Baynes, The Praise of Solitariness (London, 1577), 54-55.

¹²²Noble lords were a further option for pastoral reference; the generality of Spenser's allegory would include those of a contemplative or Arcadian bent, like Sidney, for instance. On the broadly conceived nature of the contemplative life in Book VI, see Introd. 2.2, "Spenser's Courtesy."

¹²³See Introd. 7.5, "Claribell, Bellamour, Belgard."

¹²⁴"Melissa" corresponds to μελισσα, meaning "bee"; or synonymous with μελι, "honey."

¹²⁵See, e.g., Virgil, G. 4.219-27; see further A.B. Cook, "The Bee in Greek Mythology," Journal of Hellenic Studies, 15(1895), 7-8. The associations of bees and honey with spiritual nurture are not only classical; an informative patristic study that summarizes ancient lore on the subject is W. Telfer, "'Bees' in Clement of Alexandria," Journal of Theological Studies, 28(1926-27), 167-78. Honey is scripturally a food of the promised land.

¹²⁶See 6.12.6.5n, "dew time."

¹²⁷See Emblemata, cols. 302-03.

¹²⁸See Emblemata, cols. 999, 1533.

¹²⁹OED s.v. "handmaid" sb. 1b; as in, e.g., the once common expression, "Nature, the handmaid of God."

¹³⁰See Introd. 7.5, "Claribell, Bellamour, Belgard."

¹³¹Even H. Cooper 163-65 regards Pastorella and the shepherdesses simply as "girls" at 6.9.7-12, ignoring Spenser's numinous diction and symbolism there. On Book VI and critical misconception of pastoral, see further Introd. 4, "Genre." Various critics like Berger 51, Tonkin 279, 315, M. Evans 223-24, and K. Williams 217-23 have detected further significance in Pastorella, and their work has facilitated this study. But it is the first to give serious and thorough attention to the allegorical implications of the Pastorella story.

¹³²See Introd. 4, "Genre."

¹³³Pastoral allegory had a variety of conventional subjects, such as poetry itself or political affairs; but religion was one of the most popular. Though the genre especially had an ecclesiastical

application in this regard, it could also be used devotionally, as in Mantovano's seventh and eighth eclogues, and even theologically, as in Anselme Isambert's eclogue in which shepherds discuss the soul's excellence and immortality, or "Theorello," in England's Helicon. Relevant information appears throughout H. Cooper. See also Frank Kermodé, Introd., in English Pastoral Poetry, ed. Frank Kermodé (London: Harrap, 1952), 18-19, 34-36; W. Leonard Grant, Neo-Latin Literature and the Pastoral (Chapel Hill, N.C.: Univ. of North Carolina Press, 1965), ch. 9; Wolfgang Schmid, "Tityrus Christianus," Rheinisches Museum für Philologie, N.F. 96(1953), 101-65; and his "Bukolik," Reallexikon für Antike und Christentum (1954). One meaning of "pastoral" was indeed "book relating to the cure of souls" (OED sb. B II 5a); OED documents religious meanings, usually figurative, for most of the sixteenth-century pastoral vocabulary, such as "sheep," "flock," "shepherd," "herd" (sb.), and "herd" (sb.).

¹³⁴ See Walter R. Davis, A Map of Arcadia, in Walter R. Davis and Richard A. Lanham, Sidney's Arcadia (New Haven: Yale Univ. Press, 1965), 84-89, 92-95; Alastair Fowler, Conceitful Thought (Edinburgh: Edinburgh Univ. Press, 1975), 55-58; and Katherine D. Duncan-Jones, "Sidney's Urania," RES NS 17(1966), 123-32. She wonders 132 if Urania's low status as a shepherdess is inconsistent with her exalted significance. But, in view of the Christian belief that lowliness is requisite to spiritual exaltation, as in Matt. 18.4, Urania's humble condition is certainly appropriate to her exalted meaning.

¹³⁵ See Introd. 7.2, "The Brigands."

¹³⁶ The Eclogues of Mantuan, ed. Douglas Bush, tr. George Turberville (London, 1567; facsim. rpt. New York: Scholars' Facsimiles, 1937), 69^a.

¹³⁷ See Augustine, De Quantitate Animae, 1.12.19, 14.23 (PL, XXXII, cols. 1046, 1048); and Georges Poulet, The Metamorphoses of the Circle, tr. Carley Dawson and Elliott Coleman (Baltimore: Johns Hopkins Univ. Press, 1966), xviii, xxvi-xxvii, 6-8. Cp. Digby's comments on 2.9.22, in Cummings 152-58.

¹³⁸ See R. Estienne s.v. "taenia" and "lemniscus"; and Piero Valeriano, Hieroglyphica, The Renaissance and the gods, No. 17 (Lyons, 1602; facsim. rpt. New York: Garland, 1976), 410.

¹³⁹ Guy de Tervarent, Attributs et Symboles dans l'Art Profane, 1450-1600, Travaux d'Humanisme et Renaissance, 29 (Geneva: Droz, 1958), cols. 125-26. See further 6.pr.3_n.

¹⁴⁰ OED s.v. "crown" sb. I 1b. The crown of glory was an emblematic subject, represented by a garland. See, e.g., Geoffrey Whitney, A Choice of Emblemes, The English Experience, No. 161 (Leyden, 1586; facsim. rpt. Amsterdam: Theatrum Orbis Terrarum, 1969), 224; and Wither, Bk. IV, No. 50.

¹⁴¹ See, e.g., Plato, Ti. 41D-42B; Valeriano 475, 478; and John Block Friedman, Orpheus in the Middle Ages (Cambridge, Mass.: Harvard Univ. Press, 1970), 67-69. Cesare Ripa portrays the soul as a mysteriously veiled woman crowned with a star (Iconologia, The Renaissance and the gods, No. 21 (Rome, 1603; facsim. rpt. New York: Garland, 1976), 23-24).

¹⁴² See 6.9.14.5-8_n, "left alone"; "for other he had none"; 6.11.23.1-3_n, and 6.11.50.4-7_n.

¹⁴³ See Introd. 7.8, "Meliboe," and 7.2, "The Brigands."

¹⁴⁴ In the latter respect, my argument has been anticipated by Richard Mallette, Spenser, Milton and Renaissance Pastoral (Lewisburg, Pa.: Bucknell Univ. Press, 1981), who argues 186-89 that Pastorella "embodies" man's "inner center of virtue," consisting of the remnants of his created nature. That is correct; except her meaning is more complex and richly developed.

¹⁴⁵ See Scheper 555-59, and Stanley Stewart, The Enclosed Garden (Madison, Wis.: Univ. of Wisconsin Press, 1966), 15-30.

¹⁴⁶ See Stewart 19-22. A further example is Fairfax's Psyche in his eclogue "Hermes and Lycaon": she embodies the Church of England and, as her name makes clear, the individual soul too.

¹⁴⁷ Enemies of Chaucer's Meliboe break into his house and wound his daughter Sophia; they represent the world, the flesh, and the devil, and Sophia herself embodies the soul (Tale of Melibee 967-72, 1420-25, in Works, ed. F.N. Robinson, 2nd ed. (Boston: Houghton Mifflin, 1957)). While this general analogy helps illuminate Pastorella's meaning, the stories of Sophia and Pastorella are very different otherwise. Spenser's Meliboe, e.g., is the antithesis of Chaucer's Melibee in character: the former is portrayed as a good shepherd (6.9.13-17, 33; 6.11.18), whereas the latter is not a pastoral figure at all, and said to be very sinful (Tale of Melibee, 1410-20). Furthermore, the allegory of Chaucer's tale is quite schematic, whereas that of Spenser's is highly sophisticated.

¹⁴⁸ See, e.g., 6.11.4-8_{hn}, 6.11.15-20_{hn}, and 6.12.3-22_{hn}.

¹⁴⁹ See, e.g., Calvin² 1.15.3.

¹⁵⁰ See 6.12.7.7-9_n.

¹⁵¹ John Florio, Queen Anna's New World of Words, English Linguistics 1500-1800, No. 105 (1611; facsim. rpt. Menston, U.K.: Scholar, 1968), s.v. "pastorella." It may also be relevant that pastorella is the Italian term for the pastourelle: a literary form that deals with the amour of a knight and shepherdess, on which see Nohrnberg 683_n, 54. Dante had used it expressively to convey a sense

of the spiritual love experienced in the Earthly Paradise; see Charles S. Singleton, Journey to Beatrice (1958, orig. pub. as Dante Studies 2; rpt. Baltimore: Johns Hopkins Univ. Press, 1977), 211-16; and Renato Poggioli, The Oaten Flute (Cambridge, Mass.: Harvard Univ. Press, 1975), 137.

¹⁵²See further Rev. 3.12; and Wilson s.v. "new name" 397-98, and 771-72.

Appendix 1

¹As in, e.g., Ovid, Her. 5.9-10. Almost certainly there are no versions of the Paris myth that furnish precedent for the unconventional details in Spenser's version. Even if some precedents exist, which would be exceedingly obscure, that would not obviate the figurative interpretation of these details that is subsequently outlined; it would account, then, for Spenser's choice of an unusual rather than conventional version of the myth.

²See, e.g., Palingenio 160; or Sidney's "Poor Painters oft with Silly Poets Join," in Poems 20-22.

³For additional examples of this technique, see this commentary on 6.10.13, 6.10.22, and 6.12.35.

⁴As discussed by Wind 81-83, Lotspeich 97, and H. Smith 4-9.

⁵Platonistic writers emphasized that lovers could grow spiritually through mutual contemplation, as in Castiglione or Spenser's Hymnes. Moreover, Pastorella is allegorically a spiritual cynosure; see Introd. 7.10, "Pastorella." On the contemplative aspect of pastoral, see Introd. 2.2, "Spenser's Courtesy," and 7.8, "Meliboe."

⁶See, e.g., Cicero, Flac. 17; and R. Estienne s.v. "Phryx, Phrygis." ("Phrygian" was also synonymous with "Trojan" in classical writings, of course; but that in itself is an unsatisfactory explanation for S.'s use of the epithet in this context, because "Phrygian" in that sense is just pleonastic with "Paris.")

⁷Oenone was a water-nymph whom Apollo loved and taught his secret gifts of healing (Ovid, Her. 5.3, 10, 145-46); or she was endued with divinely prophetic powers, and renowned for wisdom (Parthenius, Amat. Narr. 4.1, Apollodorus, Bibl. 3.12.6).

⁸It is significant in this regard that "Benone" was not editorially emended until Hughes' neoclassical edition (1715), so that this emendation, which has become standard in subsequent editions, is at least partly an expression of neoclassical literary values, which differ greatly from Spenser's. William Drummond, e.g., does not emend "Benone" in his annotated copy of The Faerie Queene; Dryden seems the first to have done so.

⁹See Nohrnberg 335-36, n94.

¹⁰E.g., Il. 2.104.

¹¹Previous commentators follow Upton's conjecture that "Plexippus" somehow relates to the fountain Hippocrene; S. would thus have to conflate Mt. Ida in Asia Minor with Helicon in Boetia. It is much easier to assume that "Plexippus" alludes to the symbolic convention. For control of passions as "horse-driving," see, e.g., Plato, Phdr. 246A-49D.

¹²See 6.10.7n.

Appendix 2

¹Despite the fact that the setting for Ariosto's non-allegorical Isabella and the Bandits episode seems to have influenced Spenser's conception here; cp. especially Orl. Fur. 12.88-90 with 6.10.42. Of course Spenser alters details of literal sources in keeping with his allegorical purposes, on which see Introd. 4, "Sources and Models."

²On "spiritual death," see Introd. 7.2, "The Brigands."

³OED s.v. "part" sb. I 3.

⁴As when La Primaudaye 402, 411 discusses the mind and the brain in terms of "diverse and hollow lurking holes," with "turpings and windings" (tr. T. Bowes). See further OED s.v. "den" sb. 6.

⁵From Phaed. 81B-83B, Phaedr. 250C, and Crat. 400C; Calvin², e.g., uses this idea (1.15.2; 2.7.13; 3.6.5, 9.4), and it figures in the pseudo-Platonic Axiochus, which Spenser is usually said to have translated.

⁶For a summary account of Pauline theology in this regard, see Fowler 92-94.

⁷Passages like these are common in the Zodiac, which was widely read in England; see further Palingenio 113-14, 129-30, and 200-01.

⁸ See especially 6.11.4-8hn, and 6.11.15-20hn. Of course this is not Spenser's whole view of the body, which is figured forth by many different places in The Faerie Queene, which each offer a distinct perspective on the body that is relevant to the matters contextually at issue. Even in the Brigands episode there is not the implied morbid loathing of the body that there is in Palingenio's Zodiac and many other contemporary writings.

⁹ Cp. Seneca, De Consolatione ad Marciam 23.1-2, 24.5-25.1; Cicero, Tusc. Disp. 1.24.58, 30.74-31.76; Ficino 4.5, 6.17; Calvin 443, 449, 466; La Primaudaye 9, 11, 327, 329^b, 418, 423^b, 437, 579-80, 605^b, 611; Woolton² 28^b, 30^a, 32^a-32^b, 80^a-80^b, 96^a-96^b; and Anglicus, 15^b.

¹⁰ Cp. Matt. 6.23: "if the light that is in thee, be darkness, how great is that darkness" (gloss: "men be blinded" "if the concupiscence, and wicked affections overcome reason"). See further Introd. 7.2, "The Brigands."

¹¹ OED sb. 4; figurative. Cp. La Primaudaye 367, Lips 82, and Hooker 5.2.1.

¹² Cp. Sir John Davies, Nosce Teipsum 317-20; in Poems, ed. Robert Krueger (Oxford: Clarendon, 1975), 16.

¹³ In the former respect, cp., e.g., Wilson s.v. "candle" 2, 62: "the light of knowledge." See further Ps. 18.28; OED s.v. "candle" I 3a, b (figurative); and "lamp" sb. 3 (figurative).

Appendix 3

¹ On the satire in general, see Introd. 7.2, "The Brigands"; for its anti-mortalistic implications, see this commentary on 6.11.16-50.

² See Allen, ch. 5; Buckley, ch. 2; and Norman Thomas Burns, "The Tradition of Christian Mortalism in England: 1530-1660," Diss. Univ. of Michigan 1967.

³ See also La Primaudaye 601, and Hooker 5.2.1.

⁴ Nathaniel H. Henry, "Milton and Hobbes," SP, 48(1951), 239.

⁵ A long list could be compiled; it would include, e.g., writings by Calvin, Bullinger, Woolton, Mornay, Sir John Davies, Spenser, Palingenio, Bryskett, and La Primaudaye.

⁶ Woolton² 85^b; see further 84^b-96^b.

⁷ 1.5.5, 15.2; 3.25.6.

⁸ See Jerry Leath Mills, "Spenser, Lodowick Bryskett, and the Mortalist Controversy," PQ, 52(1973), 173-86.

Appendix 4

¹"Picteland" makes a fairly straight-forward metonymy for Scotland, because "Pictland" was variously a name for northern or, as in Camden, south-eastern Scotland; moreover, the Picts had been assimilated by the Scots.

²Upton claims that Spenser topically refers to Belvoir castle here, so that Bellamour represents the current Earl of Rutland, and Claribell his wife. Upton proceeds to wonder if the Earl's wife was at first "intended for the King of Scotland," with no evidence for that whatsoever (II, 655). Upton's initial premise is wrong, because Belgard and its domains border "nere" to "Picteland" (6.12.4), whereas Belvoir is two hundred miles south of the Scottish border. The rest of Upton's scheme is just sheer speculation, pace the Var. editors (VI, 262-64). A topical interpretation of the passage must at least account satisfactorily for its quite precise geographical pointers.

³See Josephine Waters Bennett, "Britain Among the Fortunate Isles," SP, 53(1956), 114-40.

⁴As by Spenser himself at 2.10.63 and 4.11.36; see, e.g., William Camden, Britain, tr. Philemon Holland (London, 1637), 30. The Picts were commonly considered descendents of the cannibalistic Scythians, who were themselves types of barbarity.

⁵See Introd. 7.5, "Claribell, Bellamour, Belgard."

⁶Cp., e.g., Calvin² 2.16.2: "we are taught by Scripture to perceive that apart from Christ, God is, so to speak, hostile to us, and his hand is armed for our destruction...."

⁷Cp. Isa. 41.4-5: "I the Lord am the first, and with the last I am the same. The isles saw it, and did fear and the ends of the earth were abashed...." God is to be praised "in the isles of the sea" (Isa. 24.15; likewise Isa. 42.10, 12); they are to listen to Him or be silent at His command (Isa. 49.1, 41.1); they are all to be "glad" at His reign (Ps. 97.1); they trust Him and await His law (Isa. 42.4, 51.5). "Isles" or "islands" were biblically interpreted to mean nations, countries, or the gentiles in some cases (see, e.g., glosses for Gen. 10.5, Isa. 41.1, and 42.4).

⁸See Hope Traver, The Four Daughters of God (Bryn Mawr, Pa.: Bryn Mawr Coll. Press, 1907).

⁹Calvin² 2.16.4.

¹⁰Cp. also Love's descent from heaven to create the world amidst "barraine cold" and chaos (HL 64-98); and S.'s view that Christ became an "abiect thrall" for love of man, HHL 134-40.

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