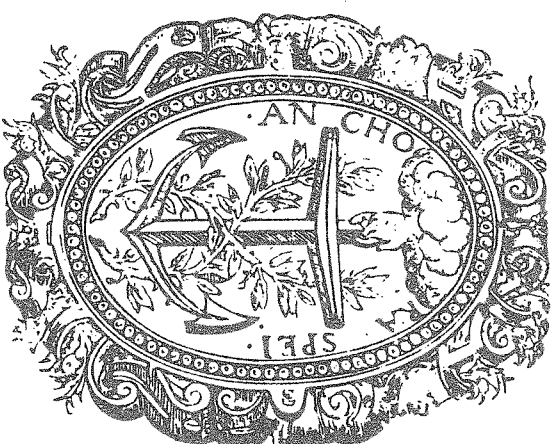


THE FAERIE OUEENE.

Disposed into twelve bookes,

Fashioning

XII. Morall vertues.



LONDON

Printed for William Ponsonbie.

1596.



TO
THE MOST HIGH,
MIGHTIE
And
MAGNIFICENT
EMPRESSE RENOV-
MED FOR PIETIE, VER-
TUE, AND ALL GRATIOVS
GOVERNMENT ELIZABETH BY
THE GRACE OF GOD QUEENE
OF ENGLAND FRAVNCE AND
IRELAND AND OF VIRGI-
NIA, DEFENDOVOR OF THE
FAITH, &c. HER MOST
HVMBLE SERVAVNT
EDMVND SPENSER
DOTH IN ALL HV-
MILITIE DEDI-
CATE, PRE-
SENT
AND CONSECRATE THESE
HIS LABOVRS TO LIVE
VVITH THE ETERNI-
TIE OF HER
FAME.

A Letter of the Authors

EXPONDING HIS WHOLE INTENTION IN THE COURSE OF THIS WORKE:
WHICH FOR THAT IT GIVETH GREAT LIGHT TO THE READER, FOR THE
BETTER UNDERSTANDING IS HERVNTO ANNEXED.¹

To the Right noble, and Valorous, Sir Walter Raleigh knight, Lo.
Warden of the Stanneries, and her Majesties lieftenant of the
County of Cornewyll.

Sir knowing how doubtfully all Allegories may be construed, and this booke of mine, which I have entituled the Faery Queene, being a continued Allegory, or darke conceit, I have thought good aswell for avoyding of gealous opinions and misconstructions, as also for your better light in reading thereof, (being so by you commanded,) to discover unto you the general intention and meaning, which in the whole course thereof I have fashioned, without expressing of any particular purposes or by-accidents² therein occasioned. The generall end therefore of all the booke is to fashion³ a gentleman or noble person in vertuous and gentle discipline: Which for that I conceived should be most plausible⁴ and pleasing, being coloured with an historicall fiction, the which the most part of men delight to read, rather for variety of matter, then for profite of the ensample: I chose the historie of king Arthure, as most fitte for the excellency of his person, being made famous by many mens former workes, and also furthest from the daunger of envy, and suspicion of present time.⁵ In which I have followed all the antique Poets historically, first Homere, who in the Persons of Agamemnon and Ulysses hath ensampled a good governour and a vertuous man, the one in his *Iliads*, the other in his *Odysses*: then Virgil, whose like intention was to doe in the person of Aeneas: after him Ariosto comprised them both in his Orlando: and lately Tasso dissevered them againe, and formed both parts in two persons, namely that part which they in Philosophy call Ethice, or vertues of a private man, coloured in his Rinaldo: The other named Politice in his Godfredo.⁶ By ensample

1. This "Letter" was appended to the 1590 edition of *The Faerie Queene* (Books I-III). Such epistolary introductions were commonly employed by Renaissance poets to explain or defend their purpose and method: cf. Tasso's account of the allegory in his epic poem *Gerusalemme Liberata*, and Sir John Harrington's preface to his translation of Ariosto's *Orlando Furioso* (1591), not to mention the "Epistle" and "Argument" prefixed to *The Shepheardes Calender*.

2. Side issues, secondary concerns.

3. I.e., to represent (in a secondary sense only, to train or educate).

4. Acceptable, deserving of approval.

5. I.e., not subject to interpretation in terms of contemporary political bias or prejudice.

6. Lodovico Ariosto (1474-1533) was author of the epic romance *Orlando Furioso*, first published in complete form in 1532; Torquato Tasso (1544-1595) published his chivalric romance *Rinaldo* in 1562 and the epic *Gerusalemme Liberata* (centered on the heroic figure of Count Godfredo) in 1581.

of which excellent Poets, I labour to pourtraict in Arthure, before he was king, the image of a brave knight, perfected in the twelve private morall vertues, as Aristotle hath devised,⁷ the which is the purpose of these first twelve bookes: which if I finde to be well accepted, I may be perhaps encouraged, to frame the other part of pollicke vertues in his person, after that hee came to be king. To some I know this Methode will seeme displeasaut, which had rather have good discipline delivered plainly in way of precepts, or sermoned at large, as they use, then thus clowdly enwrapped in Allegoricall devises. But such, me seeme, should be satisfide with the use of these dayes, seeing all things accounted by their shoves, and nothing esteemed of, that is not delightfull and pleasing to commune sence. For this cause is Xenophon preferred before Plato, for that the one in the exquisite depth of his judgement, formed a Commune welth such as it should be, but the other in the person of Cyrus and the Persians fashioned a government such as might best be: So much more profitable and gratiuous is doctrine by ensample, then by rule.⁸ So have I laboured to doe in the person of Arthure: whome I conceive after his long education by Timon, to whom he was by Merlin delivered to be brought up, so soone as he was borne of the Lady Igrayne, to have scene in a dream or vision the Faery Queene, with whose excellent beauty ravished, he awaking resolved to seeke her out, and so being by Merlin armed, and by Timon thoroughly instructed, he went to seeke her forth in Faerye land. In that Faery Queene I meane glory in my generall intention, but in my particular I conceive the most excellent and glorious person of our sovaine the Queene, and her kingdome in Faery land. And yet in some places els, I doe otherwise shadow⁹ her. For considering she beareth two persons, the one of a most royall Queene or Emperesse, the other of a most vertuous and beautifull Lady, this latter part in some places I doe expresse in Belphoebe, fashioning her name according to your owne excellent concept of Cynthia,¹ (Phoebe and Cynthia being both names of Diana.) So in the person of Prince Arthure I sette forth magnificence in particular, which vertue for that (according to Aristotle and the rest)² it is

7. Aristotle does not actually distinguish twelve moral virtues in the *Nicomachean Ethics*, but medieval and early sixteenth-century commentators, following Aquinas, had so divided them; Spenser's friend Lodowick Bryskett (influenced by the Italian commentator Piccolomini) speaks of twelve virtues in his *Discourse of Civil Life*.

8. This distinction between Xenophon's *Cyropaedia* and Plato's *Republic* recalls Sidney's praise of the poet (who "coupleth the general notion with the particular example") at the expense of the philosopher, whose "woodish de-

scription . . . dooth neyther strike, pierce, nor possess the sight of the soule so much as that other dooth." Sidney calls the *Cyropaedia* "an absolute [i.e., complete, perfect] heroitall Poem."

9. I.e., portray.

1. Raleigh's poem *Cynthia* (of which only a fragment remains), celebrated the virtues of Queen Elizabeth.

2. I.e., notably, Cicero's *De inventione*, the *Somnium Scipionis* of Macrobius, and (among later commentators on the virtues) the pseudo-Senecan *Formosa honestae vitae* written by Martin of Braga in the sixth century.

the perfection of all the rest, and containeth in it them all, therefore in the whole course I mention the deedes of Arthure applicable to that vertue, which I write of in that booke. But of the xii. other vertues, I make xiii. other knights the patrones, for the more variety of the history: Of which these three bookes contayn three, The first of the knight of the Redcrosse, in whome I expresse Holynes: The seconde of Sir Guyon, in whome I sette forth Temperance: The third of Britomartis a Lady knight, in whome I picture Chastity. But because the beginning of the whole worke seemeth abrupte and as depending upon other antecedents, it needs that ye know the occasion of these three knights severall adventures. For the Methode of a Poet historial is not such, as of an Historiographer.³ For an Historiographer discourseth of affayres orderly as they were done, accounting as well the times as the actions, but a Poet thrusteth into the midst, even where it most concerneth him, and thereto recouring to the things forepate, and divining of things to come, maketh a pleasing Analysis of all. The beginning therefore of my history, if it were to be told by an Historiographer, should be the twelfth booke, which is the last, where I devise that the Faery Queene kept her Annuall feaste xii. dayes, upon which xii. severall dayes, the occasions of the xii. severall adventures hapned, which being undertaken by xii. severall knights, are in these xii. books severally handled and discoursed. The first was this. In the beginning of the feast, there presented him selfe a tall clownish⁴ young man, who falling before the Queen of Faries desired a boone (as the manner then was) which during that feast she might not refuse: which was that hee might have the achievement of any adventure, which during that feaste should happen, that being granted, he rested him on the floore, unfite through his rusticity for a better place. Soone after entred a faire Ladye in mourning weedes, riding on a white Ass, with a dwarte behind her leading a warlike steed, that bore the Armes of a knight, and his speare in the dwarfs hand. Shee falling before the Queene of Faries, complayned⁵ that her father and mother an ancient King and Queene, had bene by an huge dragon many years shut up in a brasen Castle, who thence suffred them not to yssew: and therefore besought the Faery Queene to assigne her some one of her knights to take on him that exploit. Presently that clownish person upstart, desired that adventure: wheret the Queene much wondering, and the Lady much gaine-saying, yet he earnestly importuned his desire. In the end the Lady told him that unlesse that armour which she brought, would serve him (that is the armour of a Christian man specified by Saint Paul

3. I.e., the method employed by an epic poet is not that of the historian.

4. I.e., of rustic appearance (appropriate).

5. Lamented.

ate to the man brought up in 'plough-

v. Ephes.)⁶ that he could not succeed in that enterprise, which being forthwith put upon him with dewe furnitures⁷ thereunto, he seemed the goodliest man in al that company, and was well liked of the Lady. And ettesoones⁸ taking on him knighthood, and mounting on that straunge Courser, he went forth with her on that adventure: where beginneth the first booke, vz.

A gentle knight was pricking on the playne. &c.

The second day ther came in a Palmer bearing an Infant with bloody hands, whose Parents he complained to have bene slayn by an Enchaunteresse called Acrasia: and therfore craved of the Faery Queene, to appoint him some knight, to performe that adventure, which being assigned to Sir Guyon, he presently went forth with that same Palmer: which is the beginning of the second booke and the whole subject thereof. The third day there came in, a Groome who complained before the Faery Queene, that a vile Enchaunter called Busirane had in hand a most faire Lady called Amoretta, whom he kept in most grievous torment, because she would not yield him the pleasure of her body. Whereupon Sir Scudamour the lover of that Lady presently tooke on him that adventure. But being unable to performe it by reason of the hard Enchantments, after long sorrow, in the end met with Britomartis, who succoured him, and reskewed his love.

But by occasion hereof, many other adventures are intermeddled, but rather as Accidents, then intendments.⁹ As the love of Britomart, the overthrow of Marinell, the misery of Florimell, the vertuousnes of Belphoebe, the lasciviousnes of Hellenora, and many the like.

Thus much Sir, I have briefly overronne to direct your understanding to the wel-head¹ of the History, that from thence gathering the whole intention of the conceit, ye may as in a handfull gripe al the discourse, which otherwise may happily² seeme tedious and confused. So humbly craving the continuance of your honorable favour towards me, and th'eternal establishment of your happines, I humbly take leave.

23. January. 1589.³
Yours most humbly affectionate.
Ed. SPENSER.

6. Cf. the note on I. i. 1.
7. Suitable equipment.
8. Fortwith.
9. I.e., as matters relatively incidental to a central purpose.

1. Source, spring.
2. By chance.
3. I.e., 1590, in England (until 1753), the official year was reckoned from March 25.

The First Booke of The Faerie Queene
Containing
The Legend of the Knight of the Red Crosse,
or
Of Holinesse

Lo I the man, whose Muse whilome¹ did maske,
As time her taught, in lowly Shepheards weeds,¹
Am now enforst a far unftter taske,
For trumpets sterne to change mine Oaten reeds,
And sing of Knights and Ladies gentle deeds;
Whose prayres having slept in silence long,
Me, all too meane, the sacred Muse arreeds.
To blazon broad² emongst her learned throng:
Fierce warres and faithfull loves shall moralize my song.

Helpe then, O holy Virgin chiefe of nine,³
Thy weaker⁴ Novice to performe thy will,
Lay forth out of thine everlasting scryne.
The antique rolles, which there lye hidden still,
Of Faerie knights and fairest Tanaguill,⁴
Whom that most noble Briton Prince⁵ so long
Sought through the world, and suffered so much ill,
That I must rue his undeserved wrong:
O helpe thou my weake wit, and sharpen my dull tong.

And thou most dreaded imp⁶ of highest Jove,
Faire Venus sonne, that with thy cruell dart
At that good knight so cunningly didst rove,
That glorious fire it kindled in his hart,
Lay now thy deadly Heben⁶ bow apart,
And with thy mother milde come to mine ayde:

1. These lines, recalling the verses prefixed to Virgil's *Aeneid*, associate Spenser and his poem with the traditions of classical epic, and announce his movement from the pastoral genre to the more elevated vein of heroic poetry; thus, "trumpets sterne" replace the shepherd's pipes ("Oaten reeds"), appropriate for the poet of *The Shepheards Calender*. For an account of Virgil's exemplary influence on Spenser's "idea of the poet," cf. the essay by Richard Nause in *ELH*, XLV (1978), 606-639.
2. I.e., to proclaim.
3. Probably Clio, the Muse of history (in the light of I. xi. 5, and III. iii. 4).
4. Spenser refers to Clio as "eldest Sister of the crew" [of the nine Muses, daughters of Memory] in *The Tears of the Muses*, 53. An alternative, but less likely, identification is Calliope, the Muse of epic poetry.
5. Gloriana, i.e., Queen Elizabeth. "Caia Tanaguill" according to legend the Eruscan wife of a Roman king, L. Tarquinus Priscus, was considered by the Spanish humanist Vives (1492-1540) to be the exemplary pattern of a noble queen.
6. I.e., Arthur.
6. Child, i.e., Cupid, god of love.

Come both, and with you bring triumphant Mart,⁷
In loves and gentle jollities arrayd,
After his murderous spoiles and bloudy rage allayd.

4

And with them eke, ° O Goddesse heavenly bright,⁸
Mirroure of grace and Maiestie divine,
Great Lady of the greatest Isle, whose light
Like Phoebus lampe throughout the world doth shine,
Shed thy faire beames into my feeble eyne,
And raise my thoughts too humble and too vile, °
To thinke of that true glorious type ° of thine,
The argument of mine afflicted ° stile:
The which to heare, vouchsafe, O dearest dread⁹ a-while.

also

lowly
pattern
humble

Canto I

*The Patron of true Holinesse,
Foule Errour doth defete:
Hypoorsie him to entrappe,
Doth to his home entreate.*

A Gentle Knight was pricking ° on the plaine,
Y cladd in mightie armes and silver shilde,¹
Wherein old dint of deepe wounds did remaine,
The cruell markes of many a bloudy fiede:
Yet armes till that time did he neuer wield:
His angry steede did chide his foming bitt,
As much displaying to the curbe to yield:
Full jolly ° knight he seemd, and faire did sitt,
As one for knightly giusts ° and fierce encounters fitt.

riding briskly

gallant
tournaments

But on his brest a blouidie Crosse he bore,
The deare remembrance of his dying Lord,
For whose sweete sake that glorious badge he wore,
And dead as living² ever him adored:
Upon his shield the like was also scored,
For soveraine hope, which in his helpe he had:
Right faithfull true he was in deede and word,

2

7. Mars, god of war, and Venus's lover (Ovid, *Metamorphoses*, IV, 167-189).
8. I.e., Queen Elizabeth.
9. Object of reverence and awe.
1. Cf. Ephesians vi. 11-17: "Put on the whole armour of God, that ye may be able to stand against the wiles of the devil. . . . Above all, taking the shield

of faith, wherewith ye shall be able to quench all the fiery darts of the wicked." Redcrosse's armor is that of every Christian in the conflict with evil.
2. Revelation i. 18: "I am he that liveth, and was dead; and, behold, I am alive for evermore."

But of his cheere ° did seeme too solemne sad; °
Yet nothing did he dread, but ever was y'drad. °

3

Upon a great adventure he was bond,
That greatest Gloriana to him gave,
That greatest Clonous Queene of Faerie lond,
To winne him worship, ° and her grace to have,
Which of all earthly things he most did crave;
And ever as he rode, his hart did canne °
To prove his puissance in battell brave
Upon his foe, and his new force to leane;
Upon his foe, a Dragon³ horrible and stearne.

honor

yearn

4

A lovely Ladie⁴ rode him faire beside,
Upon a lowly Asse more white then snow,
Yet she much whiter, but the same did hide
Under a vele, that wimpled ° was full low,
And over all a blacke stole she did throw,
As one that inly mournd: so was she sad,
And heave sat upon her palfrey slow;
Seemd in heart some hidden care she had,
And by her in a line ° a milke white lambe she lad. °

folded

leash/led

5

So pure an innocent, as that same lambe,⁵
She was in life and every vertuous lore,
And by descent from Royall lynage came
Of ancient Kings and Queenes, that had of yore
Their scepters stretcht from East to Westerne shore,
And all the world in their subjection held:
Till that infernall feend with foule uprore
Forwasted all their land, and them expeld:
Whom to avenge, she had this Knight from far compeld. °

6

Behind her farre away a Dwarfie ° did lag,
That lasie seemd in being ever last,
Or wearied with bearing of her bag
Of needments at his backe: Thus as they past,
The day with cloudes was suddaine overcast,
And angry Jove an hideous storme of raine
Did poure into his Lemans lap⁷ so fast,

3. Cf. Revelation xx. 2: ". . . the dragon, that old serpent, which is the devil, and Satan . . ."
4. I.e., Una (first named in st. 45), representing Truth, in particular the true faith of Redcrosse. In this context, the "lowly Asse" is a symbol of humility.
5. The lamb indicates Una's Christian sense, or practical understanding.
7. I.e., into the lap of his mistress, the her purity and innocence; for some at least among Spenser's readers, it would recall St. George's rescue (in *The Golden Legend*, Caxton's fifteenth-century translation of Jacobus de Voragine's thirteenth-century *Legenda Aurea*) of the king's daughter, marked for sacrifice, with her accompanying lamb.
6. The dwarf may represent common sense, or practical understanding.
7. I.e., into the lap of his mistress, the

8 • *The Faerie Queene*

That every wight^o to shrowde^o it did constrain,
And this faire couple eke to shroud themselves were fain.^o

creature/cover
eager

Enforst to seeke some covert nigh at hand,
A shade grove not far away they spide,
That promist ayde the tempest to withstand:
Whose loffie trees yclad with sommers pride,
Did spred so broad, that heavens light did hide,
Not perceable with power of any starr:
And all within were pathes and alleies wide,
With footing worne, and leading inward farre:
Faire harbour^o that them seemes; so in they entred aare.

shelter

And forth they passe, with pleasure forward led,
Joying to heare the birdes sweete harmony,
Which therein shrouded from the tempest dred,
Seemd in their song to scorne the cruell sky.
Much can^o they prayse the trees so straight and hy;⁸
The saying Pine, the Cedar proud and tall,
The vine-prop Elme, the Poplar never dry,
The builder Oake, sole king of forrests all,
The Aspine good for staves, the Cypresse funerall.

The Laurel, meed^o of mightie Conquerours
And Poets sage, the Fire that weepeth still,
The Willow worne of forlome Paramours,
The Eugh^o obedient to the benders will,
The Birch for shattes, the Sallow for the mill,
The Mirrie sweete bleeding in the bitter wound,⁹
The wartlike Beech, the Ash for nothing ill,
The fruitfull Olive, and the Platane^o round,
The carver Holme,^o the Maple seeldom inward sound.

reward

Led with delight, they thus beguile the way,
Untill the blustering storme is overblowne;
When weening^o to returne, whence they did stray,
They cannot finde that path, which first was showne,
But wander too and fro in wayes unknowne,
Furthest from end then, when they neerest weene,
That makes them doubt, their wits be not their owne:

plane-tree
holly

8. Chaucer's *Parliament of Fowls*, 176-182, is the immediate source for this catalogue of trees; the literary convention has its roots in Ovid's *Metamorphoses*, X, 90-105. Spenser's epithets, for the most part referable to each tree's natural characteristics or uses, include scriptural and classical associations as well, e.g., "the Cedar proud and tall" recalls Isaiah ii, 13, while "the Cypresse funerall" glances

at Ovid's story of Cyparissus (*Metamorphoses* X, 106-142).

9. Perhaps merely an allusion to the sweet gum that flows from the tree when its bark is cut; but the associations of myth with Christ's birth and death (Matthew ii, 11; Mark xv, 23; and cf. the O.E.D.) suggest that the line recalls the trees in Paradise and also that other "tree" on which Christ was crucified.

So many pathes, so many turnings seene,
That which of them to take, in diverse^o doubt they been.¹

¹¹

At last resolving forward still to fare,
Till that some end they finde or^o in or out,
That path they take, that beaten seemd most bare,
And like to lead the labyrinth about;^o

either

Which when by tract^o they hunted had throughout,
At length it brought them to a hollow cave,
Amid the thickest woods. The Champion stout
Eftsoones^o dismounted from his courser brave,
And to the Dwarfe a while his needlesse spere he gave.

out of track

12
"Be well aware," quoth then that Ladie milde,
"Least suddaine mischiefe ye too rash provoke:
The danger hid, the place unknowne and wilde,
Breedes dreadfull doubts: Off fire is without smoke,
And perill without show: therefore your stroke
Sir knight with-hold, till further triall made."
"Ah Ladie," said he, "shame were to revoke
The forward footing for^o an hidden shade:
Vertue gives her selfe light, through darknesse for to wade."

forthwith

13
"Yea but," quoth she, "the perill of this place
I better wot^o then you, though now too late
To wish you backe returne with foule disgrace,
Yet wisdomme warnes, whilst foot is in the gate,
To stay the steppes, ere forced to retrate.
This is the wandring wood, this Errours den,
A monster vile, whom God and man does hate:
Therefore I read^o beware," "Fly Fly," quoth then
The fearfull Dwarfe: "this is no place for living men."

know

14
But full of fire and greedy hardiment,^o
The youthfull knight could not for ought be staid,
But forth unto the darksome hole he went,
And looked in: his glistening armor made
A litle glooming light, much like a shade,
By which he saw the ugly monster plaine,
Halfe like a serpent horribly displaide,
But th'other halfe did womans shape retaine;²
Most lothsome, filthie, foule, and full of vile disdain.

boldness

15
1. So at the outset of the *Inferno*, Dante has lost his way in a dark wood. The labyrinthine diversity of paths in this forest is analogous to the bewildering variety of choices open to mankind in life. For an extended account of Spenser's allegorical method in sts. 11-28, cf. the discussion by A. C. Hamilton in this edition.

2. The description of Error combines elements from classical and Christian sources: specifically, the snake goddess in Hesiod, *Theogony*, 297-300, and (in Revelation ix, 7-10) the locusts with men's faces, "hair as the hair of women," and tails "like unto scorpions with stings in their tails." This first encounter with a monster of serpentine aspect points on to the climactic battle with "the dragon, that old serpent," in Canto xi.

And as she lay upon the durty ground,¹⁵

Her huge long taile her den all overspred,
Yet was in knots and many boughtes^o upwound,

Pointed with mortall sting. Of her there bred

A thousand yong ones, which she dayly fed,
Sucking upon her poisonous dugs, eachone

Of sundy shapes, yet all ill favored:^o

Soone as that uncouth^o light upon them shone,
Into her mouth they crept, and suddain all were gone.

16

Their dam upstart, out of her den effraide,

And rushed forth, huring her hideous taile
About her curséd head, whose folds displaid

Were stretcht now forth at length without entraile.^o

She lookt about, and seeing one in mayle
Armed to point, sought backe to turne againe;

For light she hated as the deadly bale,^o

Where plaine none might her see, nor she see any plaine.

17

Which when the valiant Elfe perceived, he leapt

As Lyon fierce upon the flying pray,
And with his trenchand^o blade her boldly kept

From turning backe, and forced her to stay:
Therewith enraged she loudly gan to bray,

And turning fierce, her speckled taile advaunst,
Threatning her angry sting, him to dismay:^o

Who nought aghast, his mightie hand enhaunst:^o

The stroke down from her head unto her shoulder glaunst.

18

Much daunted with that dint, her sence was dazd,
Yet kindling rage, her selfe she gathered round,

And all atonce her beastly body razd
With doubled forces high above the ground:

Tho^o wrapping up her wretched sterne arownd,
Lept fierce upon his shield, and her huge trane^o.

All suddenly about his body wound,
That hand or foot to stirre he strove in vaine:

God helpe the man so wrapt in Errours endlesse traine:³

19

His Lady sad to see his sore constraint,

Cride out, "Now now Sir knight, shew what ye bee,
Add faith unto your force, and be not faint:"

Strangle her, else she sure will strangle thee."
That when he heard, in great perplexite,

coils

unaccustomed

coiling

complete
injury,

sharp

raised

then
tail

3. An apt illustration of Spenser's "emblematic" manner, to which the Spenserian stanza is well suited: eight lines

elaborate a striking visual image, and the Alexandrine adds a significant commentary.

His gall did grate⁴ for grieve^o and high disdaine,

And knitting all his force got one hand free,
Wherewith he grypt her gonge^o with so great paine,

That soone to loose her wicked bands did her constraine.

20

Therewith she spewd out of her filthy maw
A floud of poyson horrible and blacke,

Full of great lumpes of flesh and gobbits raw,
Which stunk so vildly, that it forst him slacke

His grasping hold, and from her tume him backe:
Her vomit full of bookes and papers⁵ was,

With loathly frogs and toades, which eyes did lacke,
And creeping sought way in the weedy gras:

Her filthy pabrycke^o all the place defild has.⁶

vomit

21

As when old father Nilus gins to swell
With timly^o pride above the Aegyptian vale,

His fattie^o waves do fertile slime outwell,
And overflow each plaine and lowly dale:

But when his later spring gins to avale,^o
Huge heapes of mudd he leaves, wherein there breed

Ten thousand kindes of creatures,⁷ partly male
And partly female of his fruitfull seed;

Such ugly monstrous shapes elswhere may no man reed.^o

see

22

The same so sore annoyéd has the knight,
That welnigh chokéd with the deadly stinke,

His forces faile, ne can no longer fight.
Whose courage when the feend perceived to shrinke,

She poured forth out of her hellish sinke
Her fruitfull curséd spawne of serpents small,

Deformed monsters, fowle, and blacke as inke,
Which swarming all about his legs did crall,

And him encombred sore, but could not hurt at all.

23

As gentle Shepheard in sweete even-tide,
When ruddy Phoebus gins to welke^o in west,

High on an hill, his flocke to wewen wide,
Markes which do byte their hasty supper best;

A cloud of combours gnattes do him molest,

fade, sink

4. I.e., his gall bladder (considered in Spenser's day to be the source of angry emotion) was violently disturbed.

5. Roman Catholic propaganda, directed against Queen Elizabeth and the Anglican Establishment; by extension, the literature of religious controversy generally, especially in its more virulent forms.

6. Revelation xvi. 13: "I saw three unclean spirits like frogs come out of the mouth of the dragon, and out of the mouth of the beast, and out of the mouth of the false prophet."

7. Ovid, *Metamorphoses*, I. 416-437, is the most likely source for Spenser's comments on spontaneous generation, although he could have drawn on numerous classical writers who refer to the special fertility of Nile mud, e.g., Plutarch and Diodorus Siculus.

All striving to infixe their feeble stings,
That from their noyance he no where can rest,
But with his clownish^o hands their tender wings
He busheth oft, and oft doth mar their murmurings.

24

Thus ill bestedd,^o and fearefull more of shame,
Then of the certaine perill he stood in,
Halfe furious unto his foe he came,
Resolved in minde all suddenly to win,
Or soone to lose, before he once would lin;^o
And strooke at her with more then manly force,
That from her body full of filthy sin
He raft^o her hateful full head without remorse:
A streame of cole black bloud forth gushed from her corse.

25

Her scattered brood, soone as their Parent deare
They saw so rudely falling to the ground,
Groning full deadly, all with troublous feare,
Gathred themselves about her body round,
Weening their wonted entrance to have found
At her wide mouth: but being there withstood
They flocked all about her bleeding wound,
And sucked up their dying mothers blood,
Making her death their life, and eke her hurt their good.

26

That detestable sight him much amaze,
To see th unkindly Impes^o of heaven acurst,
Devoure their dam; on whom while so he gazd,
Having all satisfide their bloudy thirst,
Their bellies swolne he saw with fulnesse burst,
And bowels gushing forth: well worthy end
Of such as drunke her life, the which them nurst;
Now needeth him no longer labour spend,
His foes have slaine themselves, with whom he should contend.

27

His Ladie seeing all, that chaunst, from farre
Approcht in hast to greet his victorie,
And said, "Faire knight, borne under happy starre,
Who see your vanquisht foes before you lye:
Well worthy be you of that Armorie,^o
Wherin ye have great glory wonne this day,
And proved your strength on a strong enimie,
Your first adventure: many such I pray,
And henceforth ever wish, that like succeed it may."

28

Then mounted he upon his Steede againe,

8. Unnatural offspring.

And with the Lady backward sought to wend;^o
That path he kept, which beaten was most plaine,
Ne ever would to any by-way bend,
But still did follow one unto the end,
The which at last out of the wood them brought.
So forward on his way (with God to frend)^o
He passéd forth, and new adventure sought;
Long way he travelléd, before he heard of ought.

29

At length they chaunst to meet upon the way
An aged Sire, in long blacke weedes^o yclad,
His feete all bare, his beard all hoarie gray,
And by his belt his booke he hanging had;
Sober he seemde, and very sagely sad,^o
And to the ground his eyes were lowly bent,
Simple in shew, and voyde of malice bad,
And all the way he prayéd, as he went,
And often knockt his brest, as one that did repent.

30

He faire the knight saluted, louthing^o low,
Who faire him quitted,^o as that courteous was:
And after asked him, if he did know
Of strange adventures, which abroad did pas.
"Ah my deare Sonne," quoth he, "how should, alas,
Silly^o old man, that lives in hidden cell,
Bidding^o his beades all day for his trespass,
Tydings of warre and worldly trouble tell;
With holy father sits not with such things to mell.^o

31

"But if of daunger which hereby doth dwell,
And homebred evill ye desire to heare,
Of a strange man I can you tidings tell,
That wasteth all this country faire and neare."
"Of such," said he, "I chiefly do inquire,
And shall you well reward to shew the place,
In which that wicked wight his dayes doth weare:^o
For to all knighthood it is foule disgrace,
That such a cursed creature lives so long a space."

32

"Far hence," quoth he, "in wastfull^o wilderness
His dwelling is, by which no living wight
May ever passe, but thorough great distresse."
"Now," said the Lady, "draweth toward night,
And well I wote,^o that of your later^o fight
Ye all forweariéd be: for what so strong,
But wanting rest will also want of might?
The Sunne that measures heaven all day long,
At night doth batte^o his steedes the Ocean waves among.

turn, go

as a friend

garments

grave

bowing

responded in kind

simple
telling

meddle

spend

desolate

know/recent

refresh

armor

cut away

cease

situated

rustic

"Then with the Sunne take Sir, your timely rest,
 And with new day new worke at once begin:
 Untroubled night they say gives counsell best,"
 "Right well Sir knight ye have adviséd bin,"
 "Noth then that aged man; "the way to win
 Is wisely to advise: now day is spent;
 Therefore with me ye may take up your In°
 For this same night." The knight was well content:
 So with that godly father to his home they went.

34

A little lowly Hermitage it was,
 Downe in a dale, hard by a forests side,
 Far from resort of people, that did pas
 In travell to and froo: a little wyde°
 There was an holy Chappell edifyde,
 Wherein the Hermit dewly wont° to say:
 His holy things each morn and eventyde:
 Thereby a Christall streame did gently play,
 Which from a sacred fountaine welléd forth alway.

35

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

36

The drouping Night thus creepeth on them fast,
 And the sad humour° loading their eye liddes,
 As messenger of Morpheus on them cast
 Sweet slombing dew, the which to sleepe them biddes:
 Unto their lodgings then his guesstes he riddes°:
 Where when all drownd in deadly° sleepe he findes,
 He to his study goes, and there amidles
 His Magick bookes and arts of sundry kindes,
 He seekes out mighty charmes, to trouble sleepey mindes.

37

Then choosing out few wordes most horrible,
 (Let none them read) thereof did verses frame,
 With which and other spellés like terrible,¹
 He had awake blacke Plutoes grisly Dame,

lodging

apart
 built
 was accustomed

scattered

conducts
 deathlike

And curséd heaven, and spake reprochfull shame
 Of highest God, the Lord of life and light;
 A bold bad man, that dared to call by name
 Great Gorgon,² Prince of darkness and dead night,
 At which Cocytus quakes, and Stryx³ is put to flight.

38

And forth he cald out of deepe darkness dred
 Legions of Sprights, the which like little flyes
 Flutting about his ever damned hed,
 A-waite whereto their service he applies,
 To aide his friends, or fray° his enemies:
 Of those he chose out two, the falsest twoo,
 And fittest for to forge true-seeming lyes;
 The one of them he gave a message tooo,
 The other by him selfe staide other worke to doo.

39

He making speedy way through spersed° ayre,
 And through the world of waters wide and deepe,
 To Morpheus house⁴ doth hastily repaire.
 Amid the bowels of the earth full steepe,
 And low, where dawning day doth never peepe,
 His dwelling is: there Tethys⁵ his wet bed
 Doth ever wash, and Cynthia⁶ still doth steepe
 In silver dew his ever-drouping hed,
 Whiles sad Night over him her mantle black doth spred.

40

Whose double gates he findeth lockéd fast,
 The one faire framed of burnisht Yvory,⁷
 The other all with silver overcast;
 And wakefull dogges before them farre do lye,
 Watching to banish Care their enemy,
 Who oft is wont to trouble gentle Sleepe.
 By them the Sprite doth passe in quietly,
 And unto Morpheus comes, whom drowndéd deepe
 In drowse fit he findes: of nothing he takes keepe.

41

And more, to lulle him in his slumber soft,
 A trickling streame from high rocke tumbling downe

frighten

dispersed

notice

9. Heavy moisture, i.e., the dew of sleep; Morpheus is the god of sleep.

1. I.e., Demogorgon, who "the hideous Chaos keeps" (IV. ii. 47). Spenser's conception of this figure as a mysterious and terrible prince of darkness is probably based on relevant passages in Boccaccio's allegorical mythology, *De Genealogia Deorum Gentilium* (Venice, 1472; Basel, 1532), one of two such works on which Spenser regularly depends; the other is Natalis Comes's *Mythologiae* . . . (Venice, 1551).

2. Stryx, Cocytus, Acheron, Phlegethon,

and Lethe are the five rivers of hell.

4. Spenser's primary source for the episode in the house of Morpheus is Ovid, *Metamorphoses*, XI, 592-632.

5. The wife of Ocean, in classical tradition; here synonymous with ocean.

6. Goddess of the moon.

7. Homer (*Odyssey*, XIX, 562-567) and Virgil (*Aeneid*, VI, 893-896) refer to the twin portals of Sleep; truthful dreams pass through the gate of horn, false dreams through that of ivory.

And ever-drizzling raine upon the loft,
Mixt with a murmuring winde, much like the sowne^o
Of swarming Bees, did cast him in a swoone:^o
No other noyse, nor peoples troublous cryes,
As still are wont t'annoy the walled towne,
Might there be heard: but carelesse Quiet Iyes,
Wrapt in eternal silence farre from enenyes.

sound
swoon

The messenger approaching to him spake,
But his wast^o wordes returned to him in vaine:
So sound he slept, that nought mought him awake.
Then rudely he him thrust, and pusht with paine,
Wherewith he gan to stretch: but he againe
Shooke him so hard, that forced him to speake.
As one then in a dreame, whose dryer braine⁸
Is tost with troubled sighs and fancies weake,
He mumbled soft, but would not all his silence breake.

wasted

The Sprite then gan more boldly him to wake,
And threatened unto him the dreaded name
Of Hecate:⁹ wherewith he gan to quake,
And lifting up his lumpish^o head, with blame
Halte angry asked him, for what he came.
"Hither," quoth he, "me Archimago¹ sent,
He that the stubborne Sprites can wisely tame,
He bids thee to him send for his intent^o.
A fit false dreame, that can delude the sleepers sent."^o

heavy

purpose
senses

The God obeyde, and calling forth straight way
A diverse^o dreame out of his prison darke,
Delivered it to him, and downe did lay
His heaue head, devoide of carefull carke,^o
Whose senses all were straight benumbd and starke.^o
He backe returning by the Yvorie dore,
Renounted up as light as chearefull Larke,
And on his litte winges the dreame he bore
In hast unto his Lord, where he him left afore.

distracting

concerns
rigid

Who all this while with charmes and hidden artes,
Had made a Lady of that other Spight,

8. I.e., too dry brain, not saturated with the dew of sleep.
9. The queen of Hades; in Natalis Comes, patroness of the black arts and goddess of dreams.
1. Archimago is primarily to be associated with hypocrisy, as the "Argument" to this Canto indicates; as "arch-magus," he represents the power of black magic; as "arch-image" (for Spenser's

Protestant audience), the idolatrous character of the Roman church. The black magician in hermit's disguise is regularly encountered in medieval romance, but specific features in the description of Archimago suggest that Spenser had in view the similarly disguised figure either of the hermit in Ariosto's *Oriando Furioso*, II, 12-13, or of the enchanter Malagigi in Tasso's *Rinaldo*, I, 31.

And framed of liquid ayre her tender partes
So lively,^o and so like in all mens sight,
That weaker^o sence it could have revisit quight:²
The maker selfe for all his wondrous witt,
Was nigh beguiled with so goodly sight:
Her all in white he clad, and over it
Cast a blacke stole, most like to seeme for Una fit.

lifelike
too weak

Now when that ydle^o dreame was to him brought,
Unto that Elfin knight he bad him fly,
Where he slept soundly void of evill thought,
And with false shewes abuse his fantasy,^o
In sort as he him schooled privily:
And that new creature borne without her dew,
Full of the makers guile, with usage sly
He taught to imitate that Lady trew,
Whose semblance she did carrie under feigned hew.^o

unsubstantial
imagination

Thus well instructed, to their worke they hast,
And comming where the knight in slomber lay,
The one upon his hardy head him plast,
And made him dreame of loves and lustfull play,
That nigh his manly hart did melt away,
Bathed in wanton blis and wicked joy:
Then seemed him his Lady by him lay,
And to him playnd,^o how that false winged boy
Her chaste hart had subdewd, to learne Dame pleasures toy.

complained

And she her selfe of beautie soveraigne Queene,
Fare Venus seemde unto his bed to bring
Her, whom he waking evermore did weene
To be the chasteest flowre, that ay^o did spring
On earthly branch, the daughter of a king.
Now a loose Leman^o to vile service bound:
And eke the Graces³ seemed all to sing,
Hymen to Hymen, dauncing all around,
Whilst freshest Flora⁴ her with Yvie girland crown'd.

paratour

In this great passion of unwonted^o lust,
Or wonted feare of doing ought amiss,

unaccustomed

2. The creation of such figures by evil enchanters is a regular feature of medieval romance: Archimago's "new creature" is "borne without her dew," i.e., unnaturally. Spenser may also have recalled Apollo's creation (in the *Iliad*, V, 449-450) of a phantom resembling Aeneas, or the fashioning by Juno (in the *Aeneid*, X, 637-644) of a shadowy Aeneas, "like dreams that befole the sleeping senses."
3. The three Graces are Aglaia, Thalia, and Euphrosyne, collectively the personification of grace and beauty. Cf. VI, x, 21-24.
4. Goddess of flowers and springtime. The context recalls E.K.'s Glosse to "March": "the Goddess of flowers, but indee (as saith Tacitus) a famous harlot, which with the abuse of her body having gotten great riches, made the people of Rome her heyre. . . ."

He started up, as seeming to mistrust
Some secret ill, or hidden foe of his:
Lo there before his face his Lady is,
Under blake stole hyding her bayted hooke,
And as halfe blushing offered him to kis,
With gentle blandishment and lovely lookke,
Most like that virgin true, which for her knight him took.

50

All cleane dismayd to see so uncouth^o sight,
And halfe enragéd at her shameless guise,
He thought have slaine her in his ferce despyght:^o
But hasty heat temping with sufferance wise,
He stayde his hand, and gan himselfe advise
To prove his sense, and tempt her feigned truth.
Wringing her hands in womens pittious wise,
Tho can^o she weepe, to stirre up gentle ruth,^o
Both for her noble bloud, and for her tender youth.

51

And said, "Ah Sir, my liege Lord and my love,
Shall I accuse the hidden cruel fate,
And mightie causes wrought in heaven above,
Or the blind God, that doth me thus amate,^o
For^o hopéd love to winne me certaine hate?
Yet thus perforce he bids me do, or die.
Die is my dew: yet rew my wretched state
You,⁵ whom my hard avenging destine
Hath made judge of my life or death indifferently.

52

"Your owne deare sake forst me at first to leave
My Fathers kingdome," There she stopt with teares,
Her swollen hart her speach seemd to berave,
And then againe begun, "My weaker yeares
Captived to fortune and fragile worldly feares,
Fly to your faith for succour and sure ayde:
Let me not dye in languor and long teares."
"Why Dame," quoth he, "what hath ye thus dismayd?
What traves^o ye, that were wont to comfort me affrayd?"

53

"Love of your self," she said, "and deare^o constraint
Lets me not sleepe, but wast the wearie night
In secret anguish and unpittied plant,
Whiles you in carelesse sleepe are drownéd quight."
Her doubtfull^o words made that redoubted knight
Suspect her truth: yet since no untruth he knew,
Her fawning love with foule disdainefull spight

*dire**questionable*

5. The curious aural effect of lines 6-8 is deliberate on the part of Spenser, who often invites the reader to take note of the infelicitous expressions employed by evil or foolish figures: cf. for example, III. x. 31, and I. iv. 50.

He would not shend,^o but said, "Deare dame I rew,
That for my sake unknowne such grieft unto you grew.

54

"Assure your selfe, it fell not all to ground;
For all so deare as life is to my hart,
I deeme your love, and hold me to you bound;
Ne let vaine feares procure your needlesse smart,
Where cause is none, but to your rest depart."
Not all content, yet seemd she to appease^o
Her mounnefull plaintes, beguiled of her art,
And fed with words, that could not chuse but please,
So syding softly forth, she turnd as to her ease.

55

Long after lay he musing at her mood,
Much grieved to thinke that gentle Dame so light,^o
For whose defence he was to shed his blood.
At last dull weainesse of former fight
Having yroct a sleepe his irkesome spright,^o
That troublous dreame gan freshly losse his braine,
With bowres, and beds, and Ladies deare delight:
But when he saw his labour all was vaine,
With that misformed spright he backe returnd againe.

*mind, spirit**frivolous*

Canto II

*The guilefull great Enchanter parts
The Rederosse Knight from Truth:
Into whose stead faire falsehood steps,
And workes him woifull ruth.^o*

harm

By this the Northerne wagoner had set
His sevenfold teme behind the stedfast starre,¹
That was in Ocean waves yet never wet,
But firme is fixt, and sendeth light from farre
To all, that in the wide deepe wandering are:
And chearefull Chaunticlere with his note shrill
Had warnéd once, that Phoebus fey carre?
In hast was climbing up the Easterne hill,
Full envious that might so long his roome did fill.

2

When those accursed messengers of hell,
That feigning dreame, and that faire-forgéd Spright
Came to their wicked maister, and gan tell
Their bootlesse^o paines, and ill succeeding night:
Who all in rage to see his skilfull might
Deluded so, gan threaten bellish paine

useless

1. I.e., the constellation Bootes and the seven stars of the Big Dipper (or Star.
2. The chariot of the sun.

Deare Sir, what ever that thou be in place:⁴
 Enough is, that thy foe doth vanquish stand
 Now at thy mercy: Mercie not withstand:°

deny

For he is one the truest knights⁵ alive,
 Though conquered now he lie on lowly land,
 And whitest him fortune favoure, faire did thrive
 In bloude field: therefore of life him not deprive.”

38

Her piteous words might not abate his rage,
 But rudely rending up his helmet, would
 Have slaine him straight: but when he sees his age,
 And hearie head of Archinago old,
 His hasie hand he doth amazed hold,
 And haite ashamed, wondred at the sight:
 For that old man well knew he, though untold,
 In charmes and magicke to have wondrous might,
 Ne ever wont in field, ne in round lists° to fight. *enclosures for jousting*

39

And said, “Why Archinago, lucklesse syre,
 What doe I see? what hard mishap is this,
 That hath thee hither brought to take mine yre?
 Or thine the fault, or mine the error is,
 In stead of foe to wound my friend amis?”
 He answered nought, but in a yuance still lay,
 And on those guilefull dazed eyes of his
 The cloud of death did sit. Which doen away,⁶
 He left him lying so, ne would no lenger stay.

40

But to the virgin comes, who all this while
 Amased stands, her selfe so mockt° to see
 By him, who has the gerdon° of his guile,
 For so misfeigning° her true knight to bee:
 Yet is she now in more perplexitie,
 Left in the hand of that same Paynim bold,
 From whom her footeth° not at all to flee:
 Who by her cleynly garment catching hold,
 Her from her Palfrey pluckt, her visage to behold.

41

But her fierce servant full of kingly awe
 And high disdain, whereas his sovaine Dame
 So rudely handled by her foe he saw,
 With gaping jawes full greedy at him came,
 And ramming on his shield, did weene the same
 Have felt away with his sharpe rending clawes:
 But he was stout, and hist did now inflame

deceived
 reward
 falsely pretending

avails

4. I.e., whoever you are.
 5. I.e., the one truest knight.

6. I.e., when he had recovered from
 the swoon.

Canto IV

To sinfull house of Pride, Diuessa
 guides the faithfull knight,
 Where brothers death to wreake° Sansjoy
 doth challenge him to fight.

avenge

Young knight, what ever that dost ames professe,
 And through long labours huntest after fame,
 Beware of fraud, beware of fcklenesse,
 In choice, and change of thy deare loved Dame,
 Least thou of her beleave too lightly blame,

7. The force of nature's law is not human society.
 itself sufficient to resist lawlessness in

And rash misweening^o doe thy hart remove:
For unto knight there is no greater shame,
Then lightnesse and inconstance in love;
That doth this Redcrosse knights ensample plainly prove.

misunderstanding

Who after that he had faire Una lonne,^o
Through light misdeeming^o of her loialtie,
And false Duessa in her sted had borne,
Called Frides^o, and so supposed to bee;

*left
misjudging*

Long with her travelld, till at last they see
A goodly building, bravely garnish'd,^o
The house of mightie Prince it seemd to bee:
And towards it a broad high way that led,
All bare through peoples feet, which thither travelld.¹

adorned

Great troupes of people travelld thitherward
Both day and night, of each degree and place,^o
But few returned, having scaped hard,^o
With balefull beggerie, or foule disgrace,
Which ever after in most wretched case,
Like loathsome lazars,^o by the hedges lay.

*rank
with difficulty*

Thither Duessa bad him bend his pace:
For she is wearie of the toilsome way,
And also nigh consumed is the lingring day.⁴

lepers

A stately Pallace built of squared bricke,
Which cunningly was without mortar laid,
Whose wals were high, but nothing strong, nor thick,
And golden foile all over them displaid.
That purest skye with brightnesse they dismayd:
High lifted up were many loftie towres,
And goodly galleries farre over laid^o
Full of faire windowes, and delightfull bowres;
And on the top a Diall told the timely^o howres.²

*placed above
measured*

It was a goodly heape^o for to behould,
And spake the praises of the workmans wit^o
But full great pittie, that so faire a mould^o
Did on so weake foundation ever sit:
For on a sandie hill, that still did flit.^o

*building
skill
structure
give way*

1. An indication of the true nature of this "goodly building"; cf. Matthew vii. 13: "For wide is the gate, and broad is the way, that leadeth to destruction, and many there be which go in therat."
2. The castle's magnificence, in particular its surrounding wall covered with gold foil, recalls that of Alcina's residence in *Orlando Furioso*, vi. 59. That the building is surmounted

by a clock indicates the destructive power of time over this edifice and its inhabitants, i.e., over man in a fallen world. Throughout this Canto, in his account of the House of Pride, its ruler and her attendants, and the eventual fate of its "noble crew," Spenser is preparing for the parallel but contrasting organization and significance of the House of Holiness, to be described in Canto x.

And fall away, it mounted was full hie,
That every breath of heaven shak'd it:
And all the hinder parts, that few could spie,
Were ruinous and old, but painted cunningly.³

6

Arrived there they pass'd in forth night,
For still to all the gates stood open wide,
Yet charge of them was to a Porter hight^o
Cald Malvenu,⁴ who entrance none denyde:
Thence to the hall, which was on every side
With rich array and costly arras dight.^o
Infinite sorts of people did abide
There waiting long, to win the wish'd sight
Of her, that was the Lady of that Pallace bright.

*decked**committed*

By them they passe, all gazing on them round,⁵
And to the Presence^o mount; whose glonious view
Their frayle amazed senses did confound:
In living Princes court none ever knew
Such endless riches, and so sumptuous shew;
Ne Persia selfe, the nourse of pompous pride
Like ever saw. And there a noble crew
Of Lordes and Ladies stood on every side,
Which with their presence faire, the place much beautifde.⁸

High above all a cloth of State was spread,
And a rich throne, as bright as sunny day,
On which there sate most brave embellish'd
With royall robes and gorgeous array,
A mayden Queene, that shone as Titans ray,⁶
In glistening gold, and peerlesse pretious stone:
Yet her bright blazing beaute did assay^o
To dim the brightnesse of her glorious throne,
As envying her selfe, that too exceeding shone.

attempt

3. The stanza may owe something to Chaucer's House of Fame, which is founded on ice ("a feble fundament / To bidden on a place hye" III. 1133-1133), and which has been partially eroded by the beams of the sun (1142-1150); but the primary reference is to Matthew vii. 26-27: "... every one that heareth these sayings of mine, and doeth them not, shall be likened unto a foolish man, which built his house upon the sand: And the rain descended, and the floods came, and the winds blew, and beat upon that house: and it fell; and great was the fall of it."
4. The court-of-love tradition, through the medium of moral allegory, influences Spenser's account both of the House of Pride and of the contrasting House of Holiness, in respect of setting, porter, presiding personage, and attendant counsellors. Malvenus name, the opposite of *bienveni* (welcome), and of *Bel-acueil*, a name often given to the porter in court-of-love allegories, suggests the essential inhospitality and lovelessness of the House of Pride, where self-love only reigns.
5. I.e., the crowd around gazing on them.
6. In this context, the expression "Titans ray" refers to the sun's brightness (as is usual in Spenser's work), but, more significantly, it recalls the Titans' wars, born of rebellious pride and hatred of the established order, against the rule of the Olympian gods (cf. Hesiod, *Theogony*, 617-735).

9

Exceeding shone, like Phoebus fairest child,⁷
 That did presume his fathers fire wayne,⁸
 And flaming mouthes of steedes unwonted⁹ wilde
 Through highest heaven with weaker¹⁰ hand to rayne;
 Proud of such glory and advancement vaine,
 While flashing beames do daze his feeble eyes,
 He leaves the welkin¹¹ way most beaten plaine,
 And rapte¹² with whirling wheelcs, inflames the skyen,
 With fire not made to burne, but fairely for to shyne.¹³

chariot
 unusually
 too weak
 heavenly
 carried away

10

So proud she shynéd in her Princely state,
 Looking to heaven; for earth she did disdain,
 And sitting high; for lowly¹⁴ she did hate:
 Lo underneath her scomfull feete, was layne
 A dreadfull Dragon with an hideous trayne,¹⁵
 And in her hand she held a mirthour bright,
 Wherein her face she often vewéd fayne,
 And in her selfe-loved semblance tooke delight;
 For she was wondrous faire, as any living wight.¹⁶

lowliness
 tail

11

Of griesly Plato she the daughter was,
 And sad Proserpina the Queene of hell;
 Yet did she thinke her pearelesse worth to pas
 That parentage, with pride so did she swell,
 And thundring Iove, that high in heaven doth dwell,
 And wield the world, she clayméd for her syre,
 Or if that any else did Iove excell:
 For to the highest she did still aspyre,
 Or if ought higher were then that, did it desyre.¹⁷

12

And proud Lucifera¹⁸ men did her call,
 That made her selfe a Queene, and crownd to be,
 Yet rightfull kingdome she had none at all,
 Ne heritage of native sovranitie,
 But did usurpe with wrong and tyrannie
 Upon the scepter, which she now did hold:
 Ne ruld her Realmes with lawes, but pollicie,¹⁹
 And strong advaizement of sixe wisards old,
 That with their counsels bad her kingdome did uphold.

political cunning

7. Phaethon, whose reckless driving of his father's chariot threatened to set the world on fire; Jove consequently destroyed him with a lightning bolt (Ovid, *Metamorphoses*, II, 1-400).
 8. In common with other Renaissance figures, in literature and the visual arts, representing Pride, chief of the Seven Deadly Sins, the presiding personage in the House of Pride holds a looking glass, symbolic indication of her vain and worldly nature. The variety of such symbolic mirrors in

Renaissance literature and art is discussed by S. C. Chew, *The Pilgrimage of Life* (New Haven, 1962).
 9. Lucifer's name appropriately links her with Satan, called Lucifer in allusion to the tradition of his original brightness in heaven, this woman ruler (unlike Spenser's sovereign, Elizabeth) has seized power unlawfully, and holds her place by "policy" and magic, rather than by statesmanship supported by true religion.

Soone as the Elfin knight in presence came,¹³
 And false Duessa seeming Lady faire,
 A gentle Hushey,¹⁴ Vanitie by name
 Made rowme, and passage for them did prepare:
 So goodly brought them to the lowest staire
 Of her high throne, where they on humble knee
 Making obyssance, did the cause declare,
 Why they were come, her royall state to see,
 To prove¹⁵ the wide report of her great Maiestee.¹⁶

14

With loftie eyes, halfe loth to looke so low,
 She thankéd them in her disdainfull wise,
 Ne other grace vouchsaféd them to show
 Of Princesse worthy, scarce them bad arise.
 Her Lordes and Ladies all this while devise
 Themselves to setten forth to straungers sight:
 Some frounce¹⁷ their curled haire in courtly guise,
 Some prancke¹⁸ their ruffes, and others trimly dight
 Ther gay attire: each others greater pride does spight.¹⁹

15

Goodly they all that knight do entertaine,
 Right glad with him to have increast their crew:
 But to Duess' each one himselfe did paine
 All kindnesse and faire courtesie to shew;
 For in that court why/ome²⁰ her well they knew:
 Yet the stout Faerie mongst the middlest²¹ crowd
 Thought all their glorie vaine in knightly vew,
 And that great Princesse too exceeding proud,
 That to strange knight no better countenance allowd.²²

16

Sudden upriseth from her stately place
 The royall Dame, and for her coche doth call:
 All hurtlen²³ forth, and she with Princely pace,
 As faire Aurora in her purple pall,²⁴
 Out of the East the dawning day doth call:
 So forth she comes: her brightnesse brode²⁵ doth blaze;
 The heapes of people thronging in the hall,
 Do ride each other, upon her to gaze:
 Her glorious glitterand²⁶ light doth all mens eyes amaze.²⁷

17

So forth she comes, and to her coche does clyme,
 Adornéd all with gold, and girlonds gay,
 That seemd as fresh as Flora in her prime,
 And strove to match, in royall rich array,
 Great Junoes golden chaire, the which they say
 The Gods stand gazing on, when she does ride

glittering

1. I.e., while Redcrosse is not taken court, he is himself in some degree in by the vanity of Lucifera and her vain.

To Ioves high house through heavens bras-paved way
 Drawne of faire Pecoocks, that excell in pride,
 And full of Argus eyes their tailles dispredden wide.²

18

But this was drawne of six unequalll beasts;³
 On which her six sage Counsellours did ryde,
 Taught to obey their bestiall behaests,
 With like conditions to their kinds^o applyde:
 Of which the first, that all the rest did guyde,
 Was sluggish Idleness the nourse of sin;
 Upon a slouthfull Asse he chose to ryde,
 Arayd in habit blacke, and amiss^o thin,
 Like to an holy Monck, the service to begin.

19

And in his hand his Portesse^o still he bare,
 That much was worne, but therein little red,
 For of devotion he had little care,
 Skill drownd in sleepe, and most of his dayes ded;
 Scarse could he once uphold his heavic hed,
 To looken, whether it were night or day:
 May seeme the wayne was very evill led,
 When such an one had guiding of the way,
 That knew not, whether right he went, or else astray.

20

From worldly cares himselfe he did esjoyne,^o
 And greatly shunned manly exercise,
 From every worke he chalenged essayne,⁴
 For contemplation sake: yet otherwise,
 His life he led in lawlesse riotise;
 By which he grew to greivous malady;
 For in his lustesse^o limbs through evill guise^o
 A shaking fever raignd continually:
 Such one was Idleness, first of this company.

21

And by his side rode loathsome Cluttony,
 Deformed creature, on a filthy swyne,
 His belly was up-blowne with luxury,
 And eke with fatnesse swollen were his eyne,
 And like a Crane his necke was long and fyne,^o

scriawny

2. The hundred eyes of Argus (who was killed by Mercury, at Jove's command) were set by Juno in the peacocks tail (Ovid, *Metamorphoses*, I, 590-726). On peacocks as symbols of pride in Renaissance art, cf. Chew, *op. cit.*, p. 96.
 3. The counsellors ride in pairs, on mounts suited to the nature of each rider: but the beasts themselves are ill-matched and incongruous, as their differing gait emphasize.
 Pictorial

With which he swallowd up excessive feast,
 For want whereof poore people oft did pnye;^o
 And all the way, most like a brutish beast,
 He spuéd up his gorge,⁵ that all did him deteate.

22

In greene vine leaves he was right filty clad,⁶
 For other clothes he could not ware for heat,
 And on his head an wyre girland had,
 From under which fast trickled downe the sweat:
 Still as he rode, he somewhat^o still did eat,
 And in his hand did beare a bouzing can,⁷
 Of which he supt so oft, that on his seat
 His drunken corse he scarce upholden can,
 In shape and life more like a monster, than a man.

23

Unft he was for any worldly thing,
 And eke unhable once^o to stirre or go^o
 Not meet to be of counsell to a king,
 Whose mind in meat and drinke was drownded so,
 That from his friend he seldome knew his fo:
 Full of diseases was his carcas blew,^o
 And a dry dropsie⁸ through his flesh did flow:
 Which by misdiet daily greater grew:
 Such one was Cluttony, the second of that crew.

24

And next to^o him rode lustfull Lechery,
 Upon a bearded Goat, whose rugged haire,
 And whally^o eyes (the signe of gelyosy,⁹)
 Was like the person selfe, whom he did beare:
 Who rough, and blacke, and filthy did appeare,
 Unseemly man to please faire Ladies eye;
 Yet he of Ladies oft was loved deare,
 When fairer faces were bid standen by:^o
 O who does know the bent of womens fantasy?

25

In a greene gowne he clothed was full faire,
 Which underneath did hide his filthinesse,
 And in his hand a burning hart he bare,
 Full of vaine follies, and new fanglennesse:
 For he was false, and fraught^o with ficklennesse,
 And learned had to love with secret lookes,
 And well could daunce, and sing with rufelnesse,
 And fortunes tell, and read in loving bookes,⁹
 And thousand other wayes, to bait his fleshy hookes.

filled

5. I.e., he vomited up what he had swallowed.
 6. The portrait of Cluttony recalls that of Sthenus in Ovid, *Metamorphoses*, IV, 26-27, XI, 90-93, and perhaps also in Virgil, *Eclough VI*; both poets emphasize the sense grossness of one perhaps, erotic books.
 7. Drinking cup.
 8. I.e., a thirst-producing dropsy.
 9. I.e., manuals dealing with the art of love (e.g., Ovid's *Ars Amatoria*); or, perhaps, erotic books.

waste away

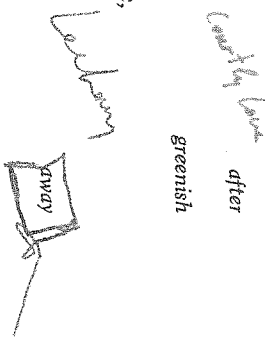
something

at all/walk

livid

after

greenish



26

Inconstant man that lovéd all he saw,
 And lusted after all, that he did love,
 Ne would his looser life be tide to law,
 But joyd weake wemens hearts to tempt and prove
 If from their loyall loves he might them move;
 Which lewdnesse fild him with reprochful paine
 Of that fowle evill,¹ which all men reprove,
 That rots the marrow, and consumes the braine:
 Such one was Lecherie, the third of all this traine.

27

And greedy Avarice by him did ride,
 Upon a Camell loaden all with gold;
 Two iron coffers hong on either side,
 With precious mettall full, as they might hold,
 And in his lap an heape of coine he told:^o
 For of his wicked pelfe^o his God he made,
 And unto hell him selfe for money sold;
 Accused usurie was all his trade,
 And night and wrong ylike in equall ballaunce waide.²

28

His life was nigh unto deaths doore yplast,
 And thred-bare cote, and cobled shoes he ware,
 Ne scarce good morsell all his life did tast,
 But both from backe and belly still did spare,
 To fill his bags, and richesse to compare,^o
 Yet chylde ne kinsman living had he none
 To leave them to; but thorough daily care
 To get, and nightly feare to lose his owne,
 He led a wretched life unto him selfe unknowne.^o

29

Most wretched wight, whom nothing might suffise,
 Whose greedy lust^o did lacke in greatest store,
 Whose need had end, but no end covetise,^o
 Whose wealth was want, whose plenty made him pore,
 Who had enough, yet wished ever more;
 A vile disease, and eke in foote and hand
 A grievous gout tormented him full sore,
 That well he could not touch, nor go, nor stand;
 Such one was Avarice, the fourth of this faire band.

30

And next to him malicious Envy rode,
 Upon a ravenous wolfe, and still did chaw
 Betweene his cankered^o teeth a venomous tode,³
 That all the poison ran about his claw,^o

1. I.e., syphilis.
 2. I.e., made no distinction between right and wrong.
 3. In Ovid, *Metamorphoses*, II. 768–

769, the figure of Envy is described as "eating the flesh of snakes, proper food of her venom."



infected
 jaw

But inwardly he chawéd his owne maw^o
 At neighbours wealth, that made him ever sad;
 For death it was, when any good he saw,
 And wept, that cause of weeping none he had,
 But when he heard of harme, he wexéd wondrous glad.

31

All in a kirtle of discoloured say⁴
 He clothéd was, ypainted full of eyes;
 And in his bosome secretly there lay
 An hateful Snake, the which his taile uplyes^o
 In many folds, and mortal sting impyles.^o
 Still as he rode, he gnashit his teeth, to see
 Those heapes of gold with gruple^o Covetyse,
 And gruddged at the great felicitie
 Of proud Lucifer, and his owne companie.

32

He hated all good workes and vertuous deeds,
 And him no lesse, that any like did use,^o
 And who with gracious bread the hungry feeds,⁵
 His aynes for want of faith he doth accuse;
 So every good to bad he doth abuse:^o
 And eke the verse of famous Poets witt
 He does backbite, and spightfull poison spues
 From leprous mouth on all, that ever witt:
 Such one vile Envie was, that fift in row did sitt.⁶

33

And him beside rides fierce revenging Wrath,
 Upon a Lion, loth for to be led;
 And in his hand a burning brand^o he hath,
 The which he brandisheth about his hed;
 His eyes did hurle forth sparkles fey red,
 And staréd steme on all, that him beheld,
 As ashes pale of hew and seeming ded;
 And on his dagger still his hand he held,
 Trembling through hasty rage, when cholér^o in him sweld.

34

His ruffin^o raiment all was stained with blood,
 Which he had spilt, and all to rags yrent,^o
 Through unadvised rashnesse woxen wood;^o
 For of his hands he had no government,^o
 Ne cared for⁷ bloud in his avengément:

4. In a variously colored woollen outer garment.
 5. I.e., graciously feeds the hungry with bread.
 6. Here merely one of Pride's attendants, Envy elsewhere in Spenser's work is a particularly threatening and insidious figure (or vice), notably the enemy of all true poets. In *The Faerie*



Queene, VI. i. 8, the "Blatant Beast" is described as having been sent "into this wicked world . . . To be the plague and scourge of wretched men: / Whom with vile tongue and venomous intent / He sore doth wound, and bite, and cruelly torment."
 7. I.e., strank from.

disarranged
 torn
 mad
 control

word

pervert

practice

greedy

coits
 enfolds

entrails

Wraith

But when the furious fit was overpast,
His cruel facts° he often would repeat;
Yet wilfull man he never would forecast,
How many mischieves should ensue his heedlesse hast.

35

Full many mischiefes follow cruel Wrath:
Abhorred bloudshed, and tumultuous strife,
Unmanly° murder, and unthrifty scath,°
Bitter despight, with rancoous rusty knife,
And fretting griefe the enemy of life;
All these, and many evils moe° haunt ire,
The swelling Splene,° and Frenzy raging rife,
The shaking Palsey, and Saint Frances fire,⁸
Such one was Wrath, the last of this ungodly tirc.°

36

And after all, upon the wagon beame
Rode Sathan, with a smarting whip in hand,
With which he forward lashed the laessie teme,
So oft as Slowth still in the mire did stand.
Huge routs° of people did about them band,
Showing for joy, and still before their way
A foggy mist had covered all the land;
And underneath their feet, all scattered lay
Dead sculs and bones of men, whose life had gone astray.

37

So forth they marchen in this goodly sort,
To take the solace° of the open aire,
And in fresh flowing fields themselves to sport;
Emongst the rest rode that false Lady faire,
The fowle Duessa, next unto the chaire:
Of proud Lucifera, as one of the traine:
But that good knight would not so nigh repaire,°
Him selfe estranging from their joyaunce vaine,
Whose fellowship seemd far unfit for waitlike swaine.

38

So having solaced themselves a space
With pleasaunce of the breathing° fields yfed,
They backe returned to the Princely Place;
Whereas an errant knight in armes yced,°
And heathnish shield, wheren with letters red
Was writ *Sans joy*, they new arrived find:
Enflamed with fury and fiers hardy-hed,°
He seemd in hart to harbour thoughts unkind,
And nourish bloudy vengeance in his bitter mind.⁹

deeds

inhuman/harm

more

madlike

procession

crowds

pleasure

approach

fragrant

clad

audacity

Who when the shamed shield of slaine Sans foy
He spide with that same Faery champions page,
Bewraying° him, that did of late destroy
His eldest brother, burning all with rage
He to him leapt, and that same envious gager¹
Of victors glory from him snatcht away:
But th' Elfin knight, which ought that waitlike wage,²
Disdaind to loose the meed he wonne in fray,
And him rencounting° fierce, reskewd the
noble pray.

40

Therewith they gan to hurtlen° greedily,
Redoubred battaile ready to darraigne,
And clash their shields, and shake their swords on hy,
That with their sturre they troubled all the traine;
Till that great Queene upon eternal paine
Of high displeasure, that ensewen might,
Commaunded them their fury to refraine,
And if that either to that shield had night,
In equall lists they should the morrow next it fight.

41

"Ah dearest Dame," quoth then the Paynim bold,
"Pardon the errour of enraged wight,
Whom great griefe made forget the raines to hold
Of reasons rule, to see this recreant knight,
No knight, but teachour full of false despight
And shameful treason, who through guile hath slayn
The prouest° knight, that ever field did fight,
Even stout Sans foy (O who can then refrayn?)
Whose shield he beares renverst,° the more to heape disdayn. reversed

42

"And to augment the glorie of his guile,
His dearest love the faire Fidesa loe
Is there possessed of the traytour vile,
Who reapes the harvest sown by his foe,
Sowen in bloudy field, and bought with woe:
That brothers hand shall dearly well requight
So be, O Queene, you equall° favour shewe."
Him litle answerd th' angry Elfin knight;
He never meant with words, but swords to plead his right.

43

But threw his gauntlet as a sacred pledge,
His cause in combat the next day to try:
So seen they parted both, with harts on edge,
To be avenged each on his enemy.

revealing

engaging in battle

rush together

prepare

bravest

impartial

But when the furious fit was overpast,
His cruel facts° he often would repeat;
Yet wilfull man he never would forecast,
How many mischieves should ensue his heedlesse hast.

35

Full many mischiefes follow cruel Wrath:
Abhorred bloudshed, and tumultuous strife,
Unmanly° murder, and unthrifty scath,°
Bitter despight, with rancoous rusty knife,
And fretting griefe the enemy of life;
All these, and many evils moe° haunt ire,
The swelling Splene,° and Frenzy raging rife,
The shaking Palsey, and Saint Frances fire,⁸
Such one was Wrath, the last of this ungodly tirc.°

36

And after all, upon the wagon beame
Rode Sathan, with a smarting whip in hand,
With which he forward lashed the laessie teme,
So oft as Slowth still in the mire did stand.
Huge routs° of people did about them band,
Showing for joy, and still before their way
A foggy mist had covered all the land;
And underneath their feet, all scattered lay
Dead sculs and bones of men, whose life had gone astray.

37

So forth they marchen in this goodly sort,
To take the solace° of the open aire,
And in fresh flowing fields themselves to sport;
Emongst the rest rode that false Lady faire,
The fowle Duessa, next unto the chaire:
Of proud Lucifera, as one of the traine:
But that good knight would not so nigh repaire,°
Him selfe estranging from their joyaunce vaine,
Whose fellowship seemd far unfit for waitlike swaine.

38

So having solaced themselves a space
With pleasaunce of the breathing° fields yfed,
They backe returned to the Princely Place;
Whereas an errant knight in armes yced,°
And heathnish shield, wheren with letters red
Was writ *Sans joy*, they new arrived find:
Enflamed with fury and fiers hardy-hed,°
He seemd in hart to harbour thoughts unkind,
And nourish bloudy vengeance in his bitter mind.⁹

deeds

inhuman/harm

more

madlike

procession

crowds

pleasure

approach

fragrant

clad

audacity

Who when the shamed shield of slaine Sans foy
He spide with that same Faery champions page,
Bewraying° him, that did of late destroy
His eldest brother, burning all with rage
He to him leapt, and that same envious gager¹
Of victors glory from him snatcht away:
But th' Elfin knight, which ought that waitlike wage,²
Disdaind to loose the meed he wonne in fray,
And him rencounting° fierce, reskewd the
noble pray.

40

Therewith they gan to hurtlen° greedily,
Redoubred battaile ready to darraigne,
And clash their shields, and shake their swords on hy,
That with their sturre they troubled all the traine;
Till that great Queene upon eternal paine
Of high displeasure, that ensewen might,
Commaunded them their fury to refraine,
And if that either to that shield had night,
In equall lists they should the morrow next it fight.

41

"Ah dearest Dame," quoth then the Paynim bold,
"Pardon the errour of enraged wight,
Whom great griefe made forget the raines to hold
Of reasons rule, to see this recreant knight,
No knight, but teachour full of false despight
And shameful treason, who through guile hath slayn
The prouest° knight, that ever field did fight,
Even stout Sans foy (O who can then refrayn?)
Whose shield he beares renverst,° the more to heape disdayn. reversed

42

"And to augment the glorie of his guile,
His dearest love the faire Fidesa loe
Is there possessed of the traytour vile,
Who reapes the harvest sown by his foe,
Sowen in bloudy field, and bought with woe:
That brothers hand shall dearly well requight
So be, O Queene, you equall° favour shewe."
Him litle answerd th' angry Elfin knight;
He never meant with words, but swords to plead his right.

43

But threw his gauntlet as a sacred pledge,
His cause in combat the next day to try:
So seen they parted both, with harts on edge,
To be avenged each on his enemy.

revealing

engaging in battle

rush together

prepare

bravest

impartial

8. Erysipelas, a disease causing acute inflammation of the skin.

9. Redcrosse, separated from Una, can be said to have the "invasion vaine" of Lucifer.

1. Envious pledge.

2. I.e., who owned that shield.

That night they pas in joy and jollity,
Feasting and courting both in bowe and hall;
For Steward was excessive Gluttonie,
That of his plenty pouréd forth to all;
Which doen, ° the Chamberlain Slowth did to rest them call.

Now whenas darke some night had all displayd

done

Her coleblacke curtain over brightest skye,
The waitke youtnes on dayntie couches layd,
Did chase away sweet sleepe from sluggish layd,
To muse on meanes of hoped victory.

But whenas Morpheus had with leaden mace
Arrested all that courtly company,
Up-rose Duesa from her resting place,
And to the Paynims lodging comes with silent pace.

Whom broad awake she finds, in troublous fit, °

Forecasting, how his foe he might annoy,
And him amoves ° with speeches seeming fit:

mood

“Ah deare Sans joy, next dearest to Sans foy,
Cause of my new griefe, cause of my new joy,
Joyous, to see his ymage in mine eye,
And greewed, to thinke how foe did him destroy,
That was the flowre of grace and chevalrye;
Lo his Fidesa to thy secret faith I fye.”

arouses

With gentle wordes he can ° her fairly greet,

46

And bad say on the secret of her hart.
Then sighing soft, “I learne that litle sweet
Oft temptred is,” quoth she, “with muchell ° smart:
For since my best was launcht ° with lovely dart
Of deare Sansfoy, I never joyéd howe,
But in eternall woes my weaker ° hart
Have wasted, loving him with all my powre,
And for his sake have felt full many an heave stowre.”

did

“At last when perils all I weened past,
And hoped to reape the crop of all my care,
By this false faytor, ° who unworthy ware
His worthy shield, whom he with guilefull snare
Entrapped slew, and brought to shamefull grave.
Me silly ° maid away with him he bare,
And ever since hath kept in darksome cave,
For that ° I would not yeeld, that ° to Sans foy I gave.

47

grief

“But since faire Sunne hath spers ° that lowring cloud,
And to my loathed life now shewes some light,

48

because/what

And to my loathed life now shewes some light,

dispersed

Under your beames I will me safely shrowd,
From dreaded storme of his disdainfull spright:
To you th'inheritance belongs by right
Of brothers prayse, to you eke longes ° his love.
Let not his love, let not his restlesse spright
Be unrevenged, that calles to you above
From wandring Stygian shores, ° where it doth endlesse move.”

belongs

Thereto said he, “Faire Dame be nought dismayd
For sorrowes past; their griefe is with them gone:

Ne yet of present perill be affraid;

For needlesse feare did never vantage ° none,
And hellesse ° hap it booteth not to none.

aid
unavoidable

Dead is Sans foy, his vitall paines are past,
Though greewed ghost for vengeance deepe do grone:
He lives, that shall him pay his dewties ° last,
And guiltie Elfn bloud shall sacrifice in hast.”

rites

“O but I feare the fickle freakes,” ° quoth shee,
“Of fortune false, and oddes of armes in field.”

whims

“Why dame,” quoth he, “what oddes can ever bee,
Where both do fight alike, to win or yield?”

“Yea but,” quoth she, “he beares a charmed shield,
And eke enchanted armes, that none can pierce,
Ne none can wound the man, that does them wield.”

“Charmd or enchanted,” answerd he then ferce, °

fercely

“I no whit reck, ne you the like need to reherce.”

51

recount

“But faire Fidesa, sithens ° fortunes guile,
Or enimies powre hath now captived you,
Returne from whence ye came, and rest a while
Till morrow next, that I the Elfe subdew,
And with Sans foyes dead dowry you endew.”⁴
“Ay me, that is a double death,” she said,
“With proud foes sight my sorrow to renew:
Where ever yet I be, my secrete aid
Shall follow you.” So passing forth she him obaid.

since

Canto V

~~The faithfull knight in equall field
subdewes his faithlesse foe,
Whom false Duesa saves, and for
his cure to half does goe.~~

The noble hart, that barboous vertuous thought,
And is with child of glorious great intent,

³ The banks of the river Styx, in the underworld.
⁴ I.e., endow you with the dowry of the dead Sansfoy.

From The Second Booke of The Faerie Queene

Containing
The Legend of Sir Guyon
or
Of Temptance

1
Right well I wote° most mighty Sovereaine,

That all this famous antique history,

Of some th'abundance of an idle braine

Will judged be, and painted forgerie,

Rather then matter of just° memory,

Sith none, that breatheth living aire, does know,

Where is that happy land of Faery,

Which I so much do vaunt, yet no where show,¹

But vouch° antiquities, which no body can know.¹

2
But let that man with better sence advize,°

That of the world least part to us is redi,°

And dayly how through hardy enterprize,

Many great Regions are discovered,

Which to late age² were never mentionéd,

Who ever heard of th'Indian Peru?

Or who in venturous vessell measuréd

The Amazons huge river now found trew?

Or fruitfallest Virginia who did ever vew?³

3
Yet all these were, when no man did them know;

Yet have from wisest ages hidden beene:

And later times things more unknowne shall show.

Why then should witlesse man so much misweene°

That nothing is, but that which he hath sene?

What if within the Moones faire shining sphaere?

What if in every other staire unseene

Of other worldes he happily° should heare?

He wonder would much more: yet such to some appeare.

4
Of Faerie lond yet if he more inquire,
By certaine signes here set in sundry place

know

well-founded

affirm

consider known

misjudge

by chance

1. The thought recalls that of Ariosto (in *Orlando Furioso*, VII. 1-2), who acknowledges that his story may not appeal to ignorant or foolish readers, and so directs the poem explicitly to an audience of relatively greater intelligence and insight.
2. I.e., to recent times.
3. Sir Walter Raleigh, to whom Elizabeth ("the Virgin Queen") in 1584 beath ("the ... establish a "planta-

tion" in America, twice attempted to settle a colony at Roanoke Island in Pamlico Sound. Although the Virginian project was not firmly established until 1607, the Dedication to the 1596 edition of *The Faerie Queene* adds the words "and the Virginia" to her title (which in the 1590 edition reads simply, "Queene of England, France and Ireland").

wonder

cannot/tracks

He may it find; ne let him then admire,°
But yield his sence to be too blunt and base,
That no'te° without an hound fine footing° trace.
And thou, O fairest Princesse under sky,
In this faire mirrhour maist behold thy face,
And thine owne realmes in lond of Faery,
And in this antique Image thy great auncestry.⁴

conceding

5
The which O pardon me thus to enfold
In covert° vele, and wrap in shadowes light,
That feeble eyes your glory may behold,
Which else could not endure those beamés bright,
But would be dazed with exceeding light.
O pardon, and vouchsafe with patient care
The brave adventures of this Faery knight
The good Sir Guyon gratioously to heare,
In whom great rule of Temp'raunce goodly doth appeare.

Canto I

Guyon by Archimage abused,°
The Rederosse knight awaytes,
Findes Mordant and Amavia slaine
With pleasures poisoned bayles.

deceivd

malignant

1
That cunning Architect of cancred° guile,
Whom Princes late displeasure left in bands
For falséd letters and subornéd wile,²
Soone as the Rederosse knight he understands,
To beene departed out of Eden hands,
To serve againe his soveraine Elna Queene,
His artes he moves, and out of ceytyves° hands
Himselfe he frees by secret meanes unseene;
His shackles empte left, him selfe escapéd cleene.

menial's

entirely

2
And forth he fares full of malicious mind,
To worken mischiefe and avenging woe,
Where ever he that godly knight may find,
His onely hart sore, and his onely foe.
Sith Una now his algates° must forgoe,
Whom his victorious hands did earst restore
To native crowne and kingdom late ygoe:³
Where she enjoys sure peace for evermore,
As weather-beaten ship arrivd on happie shore.

4. That is, in Gioriana ("this faire mirrhour") is imaged Queen Elizabeth. The whole poem ("this antique Image") figures forth, in idealized terms, the character and achievements of Elizabethan England and the high lineage of its ruler.
1. I.e., Archimage, whose escape Spenser has foreshadowed in I. xii. 36.
2. I.e., forged letters and perjured-deceitfulness.
3. I.e., lately.

And fell intent ye did at earst me meet;
For sith I know your goodly governance,^o
Great cause, I weene, you guided, or some uncouth chance.”
restraint

“Certes,” said he, “well mote I shame to tell
The fond enchanson,^o that me hither led.
A false infamous faitour^o late befell
Me for to meet, that seemed ill bested,⁵
And playnd of grievous outrage, which he red^o
A knight had wrought against a Ladie gent;
Which to avenge, he to this place me led,
Where you he made the marke of his intent,
And now is fled; foule shame him follow, where he went.”
occasion
villain

So can^o he turne his earnest unto game,
Through goodly handling and wise temperance.
By this his aged guide in presence came;
Who soone as on that knight his eye did glance,
Eft soones of him had perfect cognizance,⁶
Sith him in Faerie court he late avizd,^o
And said, “Faire some, God give you happie chance,
And that deare Crosse upon your shield devidz,
Wherewith above all knights ye goodly seeme aguzd.^o
said
did

“Joy may you have, and everlasting fame,
Of late most hard atchiev^oment by you donne,
For which enrolléd is your glorious name
In heavenly Registers above the Sunne,
Where you a Saint with Saints your seat have wonne:
But wretched we, where ye have left your marke,
Must now anew begin, like^o race to runne;
God guide thee, Guyon, well to end thy warke,
And to the wishéd haven bring thy weary barke.”
had seen
equipped

“Palmer,” him answeréd the Redcrosse knight,
“His be the praise, that this atchiev^oment wrought,
Who made my hand the organ of his might;
More then goodwill to me attribute nought:
For all I did, I did but as I ought.
But you, faire Sir, whose pagcant⁷ next ensewes,
Well mote yee thee,^o as well can wish your thought,
That home ye may report thise happie newes;
For well ye worthe bene for worth and gentle thewes.”^o
similar

So courteous conge^o both did give and take,
With right hands plighted, pledges of good will.
thrive
manners
farewell

5. I.e., in difficulties.
6. Only with the Palmer's return is the allegiance of Redcrosse and Guyon

“perfectly” confirmed.
7. I.e., role in life's drama.

Then Guyon forward gan his voyage make,
With his blacke Palmer, that him guided still.⁸
Still he him guided over dale and hill,
And with his steadie^o staffe did point his way:
His race^o with reason, and with words his will,
From foule intemperance he oft did stay,
And suffered not in wrath his hastie steps to stray.
steady
actions

[Although the specific assignment by Gloriana of Guyon's quest (to seek out and capture the enchantress Acrasia) is not described until the end of the second Canto, the remainder of Canto i dramatically illustrates Acrasia's terrible power over her victims. Guyon and the Palmer encounter the dying Amavia, who has stabbed herself for grief at the death of her husband, Mordant, a victim of Acrasia's evil magic; their child, Ruddy-guyon, dabbles his hands in her blood. Having told her story, Amavia dies; Guyon, assisted by the Palmer, buries the couple, taking a sacred oath to avenge their deaths, but he is unable to cleanse the blood from the hands of Ruddy-guyon. Allegorically, this episode emphasizes the destructive power of intemperate passion in fallen man. Leaving the child in the care of Medina, whose character and conduct exemplify the Aristotelian “Golden Mean” between extremes of “defect” and “excess” (represented by Medina's sisters, Elissa and Penissa), Guyon proceeds on his quest. After an interlude in Canto iii, during which the virgin huntress Belphoebe successfully resists the advances of Braggadocchio, a cowardly boaster, Cantos iv–vi are chiefly concerned with the struggles of Guyon against various representatives of the “rascible” element in man: Furor, Atin, and the brothers Cymochles and Pyrochles. Guyon subdues or successfully resists each of these figures; but he is not proof against the seductive persuasions of Acrasia's servant Phaedria (described by Spenser as “immodest Merth”), who conducts him across her “Idle lake.” Guyon does not remain in her company; but he has now been deprived of the Palmer's guidance.]

Canto VIII

Guyon findes Mammom in a delve,^o
Sunning his treasure hore:^o
Is by him tempted, and led downe,
To see his secret store.¹
cave
ancient

As Pilot well expert in perious wave,
That to a stedfast starre his course hath bent,
When foggy mistes, or cloudy tempests have
The faithfull light of that faire lampe yblent,^o
And covered heaven with hideous dreinment,
Upon his card^o and compas firmes his eye,
The maisters of his long experiment,
obscured
chart
experience

8. Thus, the virtuous Guyon sets out on his quest, approved by faith and guided by enlightened reason.
1. For a critical overview of this Canto, cf. the essay by Humphrey Tonkin in *SEL*, XIII (1973), 1–13.

And to them does the steddly helme apply,
Bidding his wingéd vessell fairely forward fly:

So Guyon having lost his trusty guide,
Late left beyond that Ydle lake, proceeds

Yet on his way, of none accompanide;
And evermore himselfe with comfort feedes,
Of his owne vertues, and prayse-worthy deedes.

So long he yode, ° yet no adventure found,
Which fame of her skill trompet worthy reedes. °
For still he travellid through wide wastfull ground,
That nought but desert wilderness shewed all around.

At last he came unto a gloomy glade,
Covered with boughes and shrubs from heavens light,

Whereas he sitting found in secret shade
An uncouth, salvage, ° and uncvile ° wight,
Of gresly hew, and fowle ill favoured sight; °

His face with smoke was hand, and eyes were bleard,
His head and beard with sout were ill bedight, °
His cole-blacke hands did seeme to have beene seard
In smithes fire-spitting forge, and nayles like clawes appeard.

His yron coate all overgrowne with rust,
Was underneath enveloped with gold,
Whose glistring glosse darkned with filthy dust,

Well yet appeared, to have beene of old
A worke of rich entayle, ° and curious ° mould,
W oven with antickes ° and wild Imagery: °
And in his lap a masse of coyne he told, °
And turned upsidowne, to feede his eye
And covetous desire with his huge thresury.

And round about him lay on every side
Great heapes of gold, that never could be spent:

Of which some were rude owre, not purifide
Of Malchers devouring element;²
Some others were new driven, ° and distant °
Into great Ingoges, ° and to wedges square;
Some in round plates withouten monument, °
But most were stampd, and in their metall bare
The antique shapes of kings and kesars ° strange and rare.

Soone as he Guyon saw, in great affright
And hast he rose, for to remove aside
Those pretious hils from straugers envious sight,
And downe them poured through an hole full wide,
Into the hollow earth, them there to hide.

2. I.e., the fire of which Malcher

But Guyon lightly to him leaping, stayd
His hand, that trembled, as one terrifyde;
And though him selfe were at the sight dismayd,
Yet him perforce restraynd, and to him doubtfull sayd.³

“What are thou man, (if man at all thou art)
That here in desert hast thine habitaunce,
And these rich heapes of wealth doest hide apart
From the worldes eye, and from her night usauance?”⁴

Threat with staring eyes fixé askaunce,⁴
In great disdain, he answerd; “Hardy Elle,
That darrest vew my drethull countenaunce,
I read ° thee rash, and heedlesse of thy selfe,
To trouble my still seate, and heapes of pretious pelfe.

“God of the world and worldlings I me call,
Great Mammon,⁵ greatest god below the skye,
That of my plenty poure out unto all,
And unto none my graces do envye: °

Riches, renowne, and principality,
Honour, estate, and all this worldés good,
For which men swinck ° and sweat incessantly,
Fro me do flow into an ample flood,
And in the hollow earth have their eternall brood. °

“Wherefore if me thou deigne to serve and sew, °
At thy command lo all these mountaines bee;
Or if to thy great mind, or greedy vew
All these may not suffice, there shall to thee
Ten times so much be numbred francke and free.”

“Mammon,” said he, “thy godheades vaunt⁶ is vaine,
And idle offers of thy golden fee; °
To them, that covet such eye-glutting gain,
Proffer thy giftes, and fitter servaunts entertaine.

“Me ill besits, that in der-doing armes,⁷
And honours suite ° my vowéd dayes do spend,

3. I.e., said to the apprehensive “wight of gresly hew.”
4. I.e., with proudly averted eyes.
5. Mammon (from Syriac, “riches”) is not simply the god of material wealth or the personification of its powerful attraction for men; he is a satanic figure, opposed to God as darkness is set against light in Matthew vi. 19-24. Cf. especially verse 24: “No man can serve two masters: for either he will hate the one, and love the other; or else he will hold to the one, and despise the other. Ye cannot serve God and mammon.” The various temptations, of wealth (sts. 18, 32, 38), glory (st. 49), and, perhaps, knowledge (st. 63), are to be associated with the devils temptations of Christ in the wilderness (Matthew iv. 1-11). Guyon, deprived of the Palmer’s aid, and therefore dependent exclusively on “his owne vertues” (st. 2), after his successful but exhausting resistance to Mammon, is attended by an angel (viii. 5; cf. Matthew iv. 11). If he is not precisely a “Christ figure” his experience indicates the central relevance of Christ’s temptations for those to which fallen man is subject.
6. I.e., boastful claim to godhead.
7. I.e., It is not fitting for me, engaged in daring deeds of arms.

went

declares

3

At last he came unto a gloomy glade,

savage/wild

appearance

adorned

4

His yron coate all overgrowne with rust,

carving/intricate

fantastic figures

counted

5

And round about him lay on every side

beaten/extended

ingots

markings

6

The antique shapes of kings and kesars ° strange and rare.

emperors

Soone as he Guyon saw, in great affright

And hast he rose, for to remove aside
Those pretious hils from straugers envious sight,
And downe them poured through an hole full wide,
Into the hollow earth, them there to hide.

2. I.e., the fire of which Malcher

7

“What are thou man, (if man at all thou art)
That here in desert hast thine habitaunce,
And these rich heapes of wealth doest hide apart
From the worldes eye, and from her night usauance?”⁴

Threat with staring eyes fixé askaunce,⁴
In great disdain, he answerd; “Hardy Elle,
That darrest vew my drethull countenaunce,
I read ° thee rash, and heedlesse of thy selfe,
To trouble my still seate, and heapes of pretious pelfe.

“God of the world and worldlings I me call,
Great Mammon,⁵ greatest god below the skye,
That of my plenty poure out unto all,
And unto none my graces do envye: °

Riches, renowne, and principality,
Honour, estate, and all this worldés good,
For which men swinck ° and sweat incessantly,
Fro me do flow into an ample flood,
And in the hollow earth have their eternall brood. °

“Wherefore if me thou deigne to serve and sew, °
At thy command lo all these mountaines bee;
Or if to thy great mind, or greedy vew
All these may not suffice, there shall to thee
Ten times so much be numbred francke and free.”

“Mammon,” said he, “thy godheades vaunt⁶ is vaine,
And idle offers of thy golden fee; °
To them, that covet such eye-glutting gain,
Proffer thy giftes, and fitter servaunts entertaine.

“Me ill besits, that in der-doing armes,⁷
And honours suite ° my vowéd dayes do spend,

3. I.e., said to the apprehensive “wight of gresly hew.”
4. I.e., with proudly averted eyes.
5. Mammon (from Syriac, “riches”) is not simply the god of material wealth or the personification of its powerful attraction for men; he is a satanic figure, opposed to God as darkness is set against light in Matthew vi. 19-24. Cf. especially verse 24: “No man can serve two masters: for either he will hate the one, and love the other; or else he will hold to the one, and despise the other. Ye cannot serve God and mammon.” The various temptations, of wealth (sts. 18, 32, 38), glory (st. 49), and, perhaps, knowledge (st. 63), are to be associated with the devils temptations of Christ in the wilderness (Matthew iv. 1-11). Guyon, deprived of the Palmer’s aid, and therefore dependent exclusively on “his owne vertues” (st. 2), after his successful but exhausting resistance to Mammon, is attended by an angel (viii. 5; cf. Matthew iv. 11). If he is not precisely a “Christ figure” his experience indicates the central relevance of Christ’s temptations for those to which fallen man is subject.
6. I.e., boastful claim to godhead.
7. I.e., It is not fitting for me, engaged in daring deeds of arms.

use

consider

8

begruddge

toil

breeding place

follow

reward

10

pursuit

Unto thy bounteous baytes, and pleasing charmes,
With which weake men thou witchest, to attend:
Regard of worldly mucke doth fowly blend,^o
And low abase the high heroicke spright,

defile

That joyes for crownes and kingdomes to contend;
Faire shields, gay steedes, bright armes be my delight:
Those be the riches fit for an advent'rous knight."^o

11

"Vaine glorious Elfe," said he, "doest not thou weete,^o
That money can thy wants at will supply?

know

Shields, steeds, and armes, and all things for thee meet
It can purvay^o in twinkling of an eye;

provide

And crownes and kingdomes to thee multiply.
Do not I kings create, and throw the crowne
Sometimes to him, that low in dust doth ly?
And him that raignd, into his rowne thrust downe,
And whom I lust^o do heape with glory and renowne?"^o

12

choose

"All otherwise," said he, "I riches read,^o
And deeme them roote of all disquietnesse;
First got with guile, and then preserved with dread,
And after spent with pride and lawshnesse,
Leaving behind them griefe and heavinesse.⁸
Infinite mischietes of them do arise,
Strife, and debate, bloudshed, and bitterness,
Outrageous wrong, and hellish covetize,
That noble heart as great dishonour doth despise."

consider

¹³ "Ne thine be kingdomes, ne the scepters thine;
But realmes and rulers thou doest both confound,^o
And loyall truth to treason doest incline;
Winnesse the guiltlesse bloud pound oft on ground,
The crowned often slaine, the slayer crown'd,
The sacred Diademe in peeces rent,
And purple robe goréd with many a wound;
Castles surprizd, great cities sackt and brent:^o
So mak'st thou kings, and gaynest wrongfull government."

13

destroy

¹⁴ "Long were to tell the troublous stormes, that tosse
The private state,^o and make the life unsweet:
Who^o swelling sayles in Caspian sea dothrosse,
And in frayle wood on Adrian gulfe⁹ doth fleet,
Doth not, I weene, so many evils meet."
Then Mammon waxing wroth, "And why then," said,
"Are mortall men so fond and undiscrēt,
So mak'st thou kings, and gaynest wrongfull government."

14

burned

¹⁵ "Indeede," quoth he, "through fowle intemperance,
Frayle men are oft captived to covetise:
But would they thinke, with how small allowance
Untroubled Nature doth her selfe suffice,
Such superfluities they would despise,
Which with sad cares empeach^o our native joyes:
At the well head the purest streames arise:
But mucky filth his braunching armes annoyes,
And with uncomely weedes the gentle wave acloyes."^o

So evil thing to seeke unto theyr ayd,
And having not complaine, and having it upraid?"¹¹

15

"Indeede," quoth he, "through fowle intemperance,
Frayle men are oft captived to covetise:
But would they thinke, with how small allowance
Untroubled Nature doth her selfe suffice,
Such superfluities they would despise,
Which with sad cares empeach^o our native joyes:
At the well head the purest streames arise:
But mucky filth his braunching armes annoyes,
And with uncomely weedes the gentle wave acloyes."^o

hinder

"The antique^o world, in his first flowering youth,²
Found no defect in his Creatours grace,
But with glad thanks, and unprovéd¹ truth,
The gifts of soveraigne bountie did embrace:
Like Angels life was then mens happy cace;
But later ages pride, like corn-fed steed,
Abusd her plenty, and fat swolne encrease
To all licentious lust, and gan exceed
The measure of her meane,³ and naturall first need."

16

ancient

blameless

clogs

"Then gan a curséd hand the quiet wombe
Of his great Grandmother with steele to wound,
And the hid treasures in her sacred tombe,
With Sacriledge to dig. Therein he found
Fountaines of gold and silver to abound,
Of which the matter of his huge desire
And pompous pride etsoones he did compound;
Then avarice gan through his veines inspire^o
His greedy flames, and kindled life-devouring fire."

17

"Sonne," said he then, "let be thy bitter scoorne,
And leave the rudenesse of that antique age
To them, that lived therein in state forlorne;
Thou that doest live in later times, must wage^o
Thy workes for wealth, and life for gold engage.
If then thee list my offred grace to use,
Take what thou please of all this surplusage;
If thee list not, leave have thou to refuse:
But thing refuséd, do not afterward accuse."

18

breathe

hire out

¹⁹ "But they that will be rich fall into
temptation and a snare, and into many
foolish and hurtful lusts, which down
men in destruction and perdition. For
the love of money is the root of all
evil . . ." (I Timothy vi. 9-10).
⁹ The Adriatic Sea, like the Caspian
Sea notorious from ancient times for
its storms.

19

"Me list not," said the Elfin knight, "receave
Thing offered, till I know it well be got,

know

Ne wote° I, but thou didst these goods bereave
From nightfull owner by unrighteous lot,⁴

truly

Or that bloud guiltinesse or guile them blot."

"Perdy°," quoth he, "yet never eye did wev,

den

Ne tounge did tell, ne hand these handled not,
But safe I have them kept in secret mew°

From heavens sight, and powre of all which them pursew."

20

"What secret place," quoth he, "can safely hold
So huge a masse, and hide from heavens eye?

dwelling

Or where hast thou thy womne° that so much gold
Thou canst preserve from wrong and robbery?"

"Come thou," quoth he, "and see." So by and by
Through that thicke covert he him led, and found

A darksome way, which no man could descry,⁵
That deepe descended through the hollow ground,

discover

And was with dread and horreur compassed around.

21

At length they came into a larger space,
That stretcht it selfe into an ample plaine,

Through which a beaten broad high way did trace,
That streight did lead to Plutoes grisly raine:⁵

By that wayes side, there sate infernall Payne,
And fast beside him sat tumultuous Strife:

The one in hand an yron whip did straine,⁶
The other brandished a bloudy knife,

wild

And both did gnash their teeth, and both did threaten life.

On thother side in one consort° there sate,
Cruell Revenge, and rancorous Despight,

company

Disloyall Treason, and hart-burning Hate,
But gnawing Cealosit out of their sight

Sitting alone, his bitter lips did bight,
And trembling Feare still to and fro did fly,

And found no place, where safe he shroude him might,
Lamenting Sorrow did in darkness lye,

And Shame his ugly face did hide from living eye.

And over them sad Horreur with grim hew,⁷
Did alwayes sore, beating his yron wings;

And after him Owles and Night-ravens flew,
The hateful messengers of heavy things,

4. I.e., by unjust division.
5. I.e., Pluto's horrible kingdom. Un-
naturally from Virrell's description of the
gates of hell (*Aeneid*, VI. 267-281),
Spenser's account of this region, es-
pecially the personifications in st. 22,
may reflect the influence of Sackville's
"Induction" to *A Mirror for Magis-
trates*.

6. Chief of the harpies, rapacious mon-
sters of legend, who combined female
face and torso with the wings and claws
of a bird; in Spenser's time, the term
"harpy" had already become associated
with avarice and greed.

7. I.e., nor did anything separate them.
8. Death and Sleep were brothers, the
offspring of Night (cf. Hesiod, *The-
ogony*, 211-212).

9. I.e., the day of death.
1. The fiend who follows Guyon during

his sojourn in the underworld probably
reflects Spenser's acquaintance (by way
of Claudian's mythological epic poem,
De Captiv Proserpinae, composed in
the early fifth century A.D., and, per-
haps, Pausanias's *Description of Greece*,
written in the second century A.D.) with
some features of the ancient Eleusianian
festival and mysteries: initiates at these
rites were followed by a "flurry" to in-
sure their strict observance of ritual
procedures.

aspect

23

22

21

20

19

18

17

16

15

Of death and dolour telling sad tidings;

Whiles sad Celeng° sitting on a clift,

A song of bale and bitter sorrow sings,

That hart of flint a sunder could have rift:°

Which having ended, after him she flyeth swift.

All these before the gates of Pluto lay,
By whom they passing, spake unto them nought.

But th'Elfin knight with wonder all the way
Did feed his eyes, and fild his inner thought.

At last him to a litle dore he brought,
That to the gate of Hell, which gapéd wide,

Was next adjoyning, ne them parted ought:°
Betwixt them both was but a litle stride,

That did the house of Richesse from hell-mouth divide.

Before the dore sat selfe-consuming Care,
Day and night keeping wary watch and ward,

For feare lest Force or Fraud should unaware
Breake in, and spoile° the treasure there in gard:

Ne would he suffer Sleepe once thither-ward
Approch, albe° his drowse den were next;

For next to death is Sleepe to be compar'd:°
Therefore his house is unto his annex;

Here Sleep, there Richesse, and Hel-gate them both betwext.

So soone as Mammon there arrived, the dore
To him did open, and afforded way;

Him followed eke Sir Guyon evermore,
Ne darkness him, ne danger might dismay.

Soone as he entred was, the dore streight way
Did shut, and from behind it forth there lept

An ugly feend, more fowle then dismall day,⁹
The which with monstrous stalke behind him stept,

And ever as he went, dew° watch upon him kept.¹

Well hopéd he, ere long that hardy guest,
If ever covetous hand, or lustfull eye,

Or lips he layd on thing, that likt° him best,
Or ever sleepe his eye-strings did untye,

1. The fiend who follows Guyon during

his sojourn in the underworld probably

reflects Spenser's acquaintance (by way

of Claudian's mythological epic poem,

De Captiv Proserpinae, composed in

the early fifth century A.D., and, per-

haps, Pausanias's *Description of Greece*,

written in the second century A.D.) with

some features of the ancient Eleusianian

festival and mysteries: initiates at these

rites were followed by a "flurry" to in-

sure their strict observance of ritual

procedures.

27

26

25

24

23

22

21

20

19

18

17

16

15

14

13

12

11

tom

plunder

although

26

proper

pleased

Should be his pray. And therefore still on hie
 He over him did hold his cruel clawes,
 Threatning with greedy gripe to do him dye
 And rend in peeces with his ravenous pawes,
 If ever he transgrest the fatal Stygian lawes.²

28

That houses forme within was rude and strong,
 Like an huge cave, hewne out of rocky cliff,
 From whose rough vault° the ragged breaches° hong, vault/fractures
 Embost with massy gold of glorious gift,°
 And with rich metall loaded every rift,
 That heavy ruine they did seeme to threat;
 And over them Arachne³ high did lift
 Her cunning web, and spread her subtle° net, fine-spun
 Enwrapped in fowle smoke and clouds more blacke then Jet.

29

Both rooffe, and floore, and wals were all of gold,
 But overgrowne with dust and old decay,
 And hid in darknesse, that none could behold
 The hew° thereof: for vew of chearefull day
 Did never in that house it selfe display,
 But a faint shadow of uncertain light;
 Such as a lamp, whose life does fade away:
 Or as the Moone cloathéd with cloudy night,
 Does shew to him, that walkes in feare and sad affright.

30

In all that rowme was nothing to be scene,
 But huge great yron chests and coffers strong,
 All bard with double bends,° that none could weene° bands/expect
 Them to efforce° by violence or wrong; force open
 On every side they placéd were along.
 But all the ground with sculs was scattered,
 And dead mens bones, which round about were fong,
 Whose lives, it seeméd, whilome° there were shed, formerly
 And their vile carcases now left unbured.

31

They forward passe, ne Guyon yet spoke word,
 Till that they came unto an yron dore,
 Which to them opened of his owne accord,
 And shewd of richesse such exceeding store,
 As eye of man did never see before;
 Ne ever could within one place be found,
 Though all the wealth, which is or was of yore,
 Could gathered be through all the world around,
 And that above were added to that under ground.

2. I.e., the laws of the underworld.
 3. Ovid's account of Arachne, who engaged Minerva in a weaving contest, and who was subsequently transformed into a spider by the goddess (*Metamorphoses* VI. 1-145), is altered by Spenser, in his mock-heroic poem *Minotormas*, so that Arachne's own envy is identified as the cause of her change: the expressions of this stanza reflect that version of the myth.

The charge thereof unto a covetous Spright³²
 Commaunded was, who thereby did attend,
 And wanly awaited day and night,
 From other covetous feends it to defend,
 Who it to rob and ransacke did intend.
 Then Mammon turning to that wariour, said;
 "Loe here the world's blis, loe here the end,
 To which all men do ayme, rich to be made:
 Such grace now to be happy, is before thee laid."

33

"Certes," said he, "I will° thine offered grace, will not accept
 Ne to be made so° happy do intend: thus
 Another blis before mine eyes I place,
 Another happiness, another end.
 To them, that list, these base regards° I lend:
 But I in armes, and in achievements brave,
 Do rather choose my fitting hours to spend,
 And to be Lord of those, that riches have,
 Then them to have my selfe, and be their servile slave."

34

Therent the feend his gnashing teeth did grate,
 And grieved, so long to lacke his greedy pray,⁴
 For well he weened,° that so glorious bayte
 Would tempt his guest, to take thereof assay:°
 Had he so doen, he had him snatcht away,
 More light then Culver° in the Faulcons fist.
 Eternal God thee save from such decay:°
 But wheras Mammon saw his purpose mist,
 Him to entrap unwares another way he wist:°
 knew

35

Thence forward he him led, and shortly brought
 Unto another rowme, whose dore forthright,
 To him did open, as it had bene taught:
 Therein an hundred raunges weren pight:°
 And hundred fornaces all burning bright;
 By every fornace many feends did bide,
 Deformed creatures, horrible in sight,
 And every feend his busie paines applide,
 To melt the golden metall, ready to be tride:°
 purified

36

One with great bellowes gathered filling aire,
 And with forst wind the fewell did inflame;
 Another did the dying bronds° repaire
 With yron toungs, and sprinkled oft the same
 With liquid waves, fers Valcans rage° to tame,
 embers

4. I.e., to be so long denied the prey he greedily desired.
 5. I.e., the fire. Spenser's use of the god's name, by metonymy, for fire, here and elsewhere in *The Faerie Queene*, follows Ovidian precedent (cf. *Metamorphoses*, VII. 104, IX. 263). Sis. 35-36 are based on Virgil's account of the Cyclopean forges beneath Mt. Etna (*Aeneid*, VIII. 417-454).

Who maisting them, renewd his former heat;
Some scound the drosse, that from the metall came;
Some stird the molten owre with laddes great:
And every one did swincke,° and every one did sweat.

labor

37

But when as earthly wight they present saw,
Glissing in armes and battalious° aray,
From their wot worke they did themselves withdraw
To wonder at the sight: for till that day,
They never creature saw, that came that way,
Their staining eyes sparkling with fervent fire,
And ugly shapes did nigh the man dismay,
That were it not for shame, he would retire,
Till that him thus bespake their soveraigne Lord and sire.

warlike

38

“Behold, thou Faeries sonne, with mortall eye,
That living eye before did never see:
The thing, that thou didst crave so earnestly,
To weet, whence all the wealth late shewd by mee,
Proceeded, to now is revealed to thee.
Here is the fountaine of the world’s good:
Now therefore, if thou wilt enrichéd bee,
Avise° thee well, and change thy wilfull mood,
Least thou perhaps hereafter wish, and be withstood.”

consider

39

“Suffse it then, thou Money God,” quoth hee,
“That all thine idle offers I refuse.
All that I need I have; what needeth mee
To covet more, then I have cause to use?
With such vaine shewes thy worldings vile abuse:°
But give me leave to follow mine emprise.”°
Mammon was much displeasd, yet no’te° chuse,
But beare the rigour of his bold mesprise.°
And thence him forward led, him further to entise.

deceive
enterprise
could not
scorn

40

He brought him through a darksome narrow strait,
To a broad gate, all built of beaten gold:
The gate was open, but therein did wait
A sturdy villein, striding stiffe and bold,
As if that highest God defie he would:
In his right hand an yron club he held,
But he himselfe was all of golden mould,
Yet had both life and sence, and well could wield°
That curséd weapon, when his cruell foes he queld.

wield

41

Disdayne he calléd was, and did disdainé
To be so cald, and who so did him call:
Sterné was his looké, and full of stomacke° vaine,
His portance° terrible, and stature tall,

arrogance
bearing

Far passing th height of men terrestriall;
Like an huge Gyant of the Titans race,
That made him scorne all creatures great and small,
And with his pride all others powre deface:°
More fit amongst blacke fendes, then men to have his place.

destroy

42

Soone as those glitterand° armes he did espye,
That with their brightnesse made that darknesse light,
His harmefull club he gan to hurtle° hie,
And threaten battell to the Faery knight;
Who likewise gan himselfe to battell dight,°
Till Mammon did his hasty hand withhold,
And counselléd him abstaine from perilous fight:
For nothing might abash the villein bold,
Ne mortall steele emperce his miscreated° mould.

glittering

brandish

prepare

unnatural

43

So having him with reason paciféd,
And the fers Carle° commanding to forbearé,
He brought him in. The rowme was large and wide,
As it some Cyele° or solemne Temple wearé:
Many great golden pillours did upbeare
The massy rooffe, and riches huge sustayne,
And every pillour deckéd was full deare°
With crownes and Diademes, and titles vaine,
Which mortall Princes wore, whiles they on earth did rayne.

churl

guildhall

richly

44

A route° of people there assembled were,
Of every sort and nation under skye,
Which with great uprore preaced° to draw nere
To th’ upper part, where was advancéd hie
A stately siege° of soveraigne majesty;°
And thereon sat a woman gorgeous gay,
And richly clad in robes of royaltye,
That never earthly Prince in such aray
His glory did enhance, and pompous pride display.

crowd

pressed

throne

45

Her face night wondrous faire did seeme to bee,
That her broad beauties beam great brightes threw
Through the dim shade, that all men might it see:
Yet was not that same her owne native hew,°
But wrought by art and counterfetted shew,
Thereby more lovers unto her to call;
Nath’lesse most heavenly faire in deed and vew

aspect

6. I.e., Philotime (from Greek, “love of honor”), identified in st. 49. Her appearance and situation recall those of Lucifera, described in I. iv. 6–8, 11, as the daughter of Pluto and Proserpina. Both figures, in differing contexts, represent perversions of the ideal exemplified by Gloriana: Lucifera has usurped her power “with wrong and tyrannie,” while the fallen Philotime holds sway by pretense and artifice over the pushful mobs that crowd her court.

She by creation was, till she did fall;
Thenceforth she sought for helps, to cloke her crime withall.

There, as in glistening glory she did sit,
She held a great gold chaine ylncked well,

Whose upper end to highest heaven was knit,
And lower part did reach to lowest Hell;

And all that preace⁶ did round about her swell,
To catchen hold of that long chaine, thereby
To clime aloft, and others to excell:

That was Ambition, rash desire to stye,⁷
And every lincke thereof a step of dignity,⁷

Some thought to raise themselves to high degree,
By riches and unrighteous reward,

Others through friends, others for base regard,⁸
And all by wrong wayes for themselves prepard.

Those that were up themselves, kept others low,
Those that were low themselves, held others hard,
Ne suffered them to rise or greater grow,
But every one did strive his fellow downe to throw.

Which whenas Guyon saw, he gan inquire,
What meant that preace about that Ladies throne,

And what she was that did so high aspire.
Him Mammon answered: "That goodly one,
Whom all that folke with such contention,
Do flocke about, my deare, my daughter is;
Honour and dignite from her alone,
Derived are, and all this worldes bis

For which ye men do strive: few get, but many mis.

"And faire Philotimé she rightly hight,⁹
The fairest wight that womneth⁹ under skye,
But that this darksome neather world her light
Doth dim with horour and deformite,
Worthy of heaven and hve felicitie,
From whence the gods have her for envy thrust:
But sith thou hast found favour in mine eye,
Thy spouse I will her make, if that thou last,⁹
That she may thee advance for workes and merites just."

"Gramercy⁹ Mammon," said the gentle knight,
"For so great grace and offred high estate;
But I, that am fraile flesh and earthly wight,

7. Cf. I. v. 25 and note. Spenser's use of the image of the golden chain in this context reflects the opinion of Natalis Comes, who observes that it may occasionally signify avarice or am-

8. I.e., bribes.

9. I.e., concealing his wrath.

10. I.e., the golden apples of the Hesperides (the daughters of Atlas) was the eleventh of Hercules's twelve labors. For Spenser as for Natalis Comes (*Mythologiae*, VII. 7), the golden apples are symbols of avarice and discord.

11. I.e., the golden apples of the Hesperides (the daughters of Atlas) was the eleventh of Hercules's twelve labors. For Spenser as for Natalis Comes (*Mythologiae*, VII. 7), the golden apples are symbols of avarice and discord.

Unworthy match for such immortall mate
My selfe well wote, and mine unequal fate;
And were I not, yet is my trouth yplight,¹⁰
And love avowd to other Lady late,¹⁰

That to remove the same I have no might:
To chaunge love causelesse is reproch to warlike knight."

Mammon emmovéd was with inward wrath;
Yet forcing it to faime,⁹ him forth thence led
Through griesly shadowes by a beaten path,
Into a garden goodly garnished
With heabs and fruits, whose kinds mote not be red:¹⁰
Not such, as earth out of her fruitfull wombe
Throws forth to men, sweet and well savoured,
But direfull deadly blacke both leafe and bloom,
Fit to adome the dead, and decke the drexy toombe:¹

There mournfull Gyresse grew in greatest store,
And trees of bitter Gall, and Heben sad,
Dead sleeping Poppy, and blacke Hellebore,
Cold Coloquintida, and Tetra mad,
Mortall Sammitis, and Cicuta bad,²
With which th'unjust Atheniens made to dy
Wise Socrates, who thereof quaffing glad
Pound out his life, and last Philosophy
To the faire Critias his dearest Belamy.³

The Gardin of Proserpina this hight,³
And in the midst thereof a silver seat,³
With a thicke Arber goodly over dight,³
In which she often usd from open heat
Her selfe to shroud, and pleasures to entreat.³
Next therunto did grow a goodly tree,
With branches broad dispred⁴ and body great,
Clothéd with leaves, that none the wood mote see
And loaden all with fruit as thicke as it might bee.

Their fruit were golden apples⁴ glistening bright,
That goodly was their glory to behold,
On earth like never grew, ne living wight

1. I.e., concealing his wrath.

2. I.e., the golden apples of the Hesperides (the daughters of Atlas) was the eleventh of Hercules's twelve labors. For Spenser as for Natalis Comes (*Mythologiae*, VII. 7), the golden apples are symbols of avarice and discord.

3. I.e., the golden apples of the Hesperides (the daughters of Atlas) was the eleventh of Hercules's twelve labors. For Spenser as for Natalis Comes (*Mythologiae*, VII. 7), the golden apples are symbols of avarice and discord.

4. To fetch the golden apples of the Hesperides (the daughters of Atlas) was the eleventh of Hercules's twelve labors. For Spenser as for Natalis Comes (*Mythologiae*, VII. 7), the golden apples are symbols of avarice and discord.

5. I.e., the golden apples of the Hesperides (the daughters of Atlas) was the eleventh of Hercules's twelve labors. For Spenser as for Natalis Comes (*Mythologiae*, VII. 7), the golden apples are symbols of avarice and discord.

6. I.e., the golden apples of the Hesperides (the daughters of Atlas) was the eleventh of Hercules's twelve labors. For Spenser as for Natalis Comes (*Mythologiae*, VII. 7), the golden apples are symbols of avarice and discord.

7. I.e., the golden apples of the Hesperides (the daughters of Atlas) was the eleventh of Hercules's twelve labors. For Spenser as for Natalis Comes (*Mythologiae*, VII. 7), the golden apples are symbols of avarice and discord.

8. I.e., the golden apples of the Hesperides (the daughters of Atlas) was the eleventh of Hercules's twelve labors. For Spenser as for Natalis Comes (*Mythologiae*, VII. 7), the golden apples are symbols of avarice and discord.

9. I.e., the golden apples of the Hesperides (the daughters of Atlas) was the eleventh of Hercules's twelve labors. For Spenser as for Natalis Comes (*Mythologiae*, VII. 7), the golden apples are symbols of avarice and discord.

10. I.e., the golden apples of the Hesperides (the daughters of Atlas) was the eleventh of Hercules's twelve labors. For Spenser as for Natalis Comes (*Mythologiae*, VII. 7), the golden apples are symbols of avarice and discord.

11. I.e., the golden apples of the Hesperides (the daughters of Atlas) was the eleventh of Hercules's twelve labors. For Spenser as for Natalis Comes (*Mythologiae*, VII. 7), the golden apples are symbols of avarice and discord.

12. I.e., the golden apples of the Hesperides (the daughters of Atlas) was the eleventh of Hercules's twelve labors. For Spenser as for Natalis Comes (*Mythologiae*, VII. 7), the golden apples are symbols of avarice and discord.

Like ever saw, but^o they from hence were sold,^o
 For those, which Hercules with conquest bold
 Got from great Atlas daughters, hence began,
 And planted there, did bring forth fruit of gold:
 And those with which th' Euboean young man wan^o
 Swift Atalanta, when through craft he her out ran.⁵

unless/taken

Here also sprong that goodly golden fruit,
 With which Acontius got his lover trew,
 Whom he had long time sought with fruitlesse suit:

55

Here eke that famous golden Apple grew,
 The which amongst the gods false Ate threw;
 For which th' Idaean Ladies disagreed,
 Till partiall Paris demp^o it Venus dew,
 And had of her, faire Helen for his meed,¹
 That many noble Greekes and Trojans made to bleed.⁶

adjudged
reward

The wartlike Elle much wondrous at this tree,
 So faire and great, that shadowed all the ground,
 And his broad branches, laden with rich fee,^o

56

Did stretch themselves without the utmost bound
 Of this great garden, compass^o with a mound,
 Which over-hanging, they themselves did steepe,
 In a blacke flood which flowed about it round;
 That is the river of Cocyrus deepe,⁷
 In which full many soules do endlesse waile and weep.

wealth

surrounded

Which to behold, he clomb up to the banke
 And looking downe, saw many damned wights,
 In those sad waves, which direfull deadly stanke,

57

Plonged continually of cruell Spynghs,
 That with their pitticous cries, and yelling shrighs,^o
 They made the further shore resounden^o wide:
 Emongst the rest of those same metfull sighs,
 One cursed creature⁸ he by chance espide,
 That drenched lay full deepe, under the Garden side.

by
shrieks

echo

5. Atalanta promised herself in marriages to that suitor who should defeat her in a foot race: those whom she defeated were condemned to death. Hippomenes (or, in another version of the story, Melanion of Euboea, an island near Boeotia) won the race and Atalanta's hand by casting down golden apples to intrigue and delay Atalanta who turned aside to pick them up (Ovid, *Metamorphoses*, X, 560-680).

6. Spenser adapts the story of Acontius (who won his love, Cydippe, by the strategic use of an apple: cf. Ovid, *Heroides*, XX-XXI) to his theme by making the apple of that fable a golden one; and he identifies Ate, goddess of discord (rather than the Eris of Greek

myth named by Hyginus, *Fabulae*, XCII), as the divinity who, angered at not having been invited to the marriage of Thetis and Pelus, threw among the invited goddesses a golden apple inscribed, "Let it be given to the fairest." The subsequent contest between Juno, Minerva, and Venus, on Mt. Ida, decided by Paris in favor of Venus (who had promised him Helen), led to the Trojan War.

7. One of the five rivers of hell, traditionally associated with tears and sorrow.

8. I.e., Tantalus, who was punished for revealing divine secrets to men, as well as for having killed his son Pelops and serving up the remains at a banquet for

Deepe was he drenched to the upmost chin,⁵⁸
 Yet gapéd still, as coveting to drinke
 Of the cold liquor, which he waded in,
 And stretching forth his hand, did often thinke
 To reach the fruit, which grew upon the brinke:
 But both the fruit from hand, and floud from mouth
 Did flie abacke, and made him vainely swinke:
 The whiles he sterved^o with hunger and with drouth^o starved/thirst
 He daily dyde, yet never throughly dycn couth.⁹

59

The knight him seeing labour so in vaine,
 Askt who he was, and what he ment thereby:
 Who groning deepe, thus answered him againe;
 "Most cursed of all creatures under skye,
 Lo Tantalus, I here tormented lye:
 Of whom high Jove wont whylome feasted bee,¹
 Lo here I now for want of food doe dye:
 But if that thou be such, as I thee see,
 Of grace I pray thee, give to eat and drinke to mee."²

60

"Nay, nay, thou greddie Tantalus," quoth he,
 "Abide the fortune of thy present fate,
 And unto all that live in high degree,^o
 Ensamble be of mind intemperate,
 To teach them how to use their present state."
 Then gan the cursed wretch aloud to cry,
 Accusing highest Jove and gods ingrate,
 And eke blaspheming heaven bitterly,
 As authour of unjustice, there to let him dye.

61

He lookt a little further, and espyde
 Another wretch, whose carkasse deepe was drent^o
 Within the river, which the same did hyde:
 But both his hands most filthly feculent,^o
 Above the water were on high extent,^o
 And faynd^o to wash themselves incessantly;
 Yet nothing cleaner were for such intent,
 But rather fowler seemed to the eye;
 So lost his labour vaine and idle^o industry.

62

The knight him calling, asked who he was,
 Who lifting up his head, him answerd thus:
 "I Pilate am the falsest Judge, alas,

immersed

betwaled

stretched

tried

futile

rice: Ovid (*Arts Amatoria*, II, 601-6) and Pindar emphasize his arrogant presumption.

9. I.e., could never utterly die.

1. I.e., by whom Jove was formerly feasted.

And most unjust, that by unrighteous
 And wicked doome,^o to Jewes despituous^o
 Delivered up the Lord of life to die,
 And did acquite a murderer felonous;^o
 The whiles my hands I washt in purite,²
 The whiles my soule was soyld with foule iniquite."^o

63

Infinite moe,^o tormented in like paine
 He there beheld, too long here to be told:
 Ne Mammon would there let him long remaine,
 For terror of the tortures manifold,
 In which the damned soules he did behold,
 But roughly him bespake. "Thou fearefull foole,
 Why takest not of that same fruit of gold,
 Ne sittest downe on that same silver stoole,
 To rest thy wearie person, in the shadow coole."³

64

All which he did, to doe him deadly fall
 In frayle intemperance through sinfull bayt;
 To which if he inclinéd had at all,
 That dreadfull feend, which did behind him wayt,
 Would him have rent in thousand peeces strayt:^o
 But he was warie wise in all his way,
 And well perceivéd his deceitfull sleight,
 Ne suffred lust his safetie to betray;
 So goodly did beguile the Guyler^o of the pray.

65

And now he has so long remained there,
 That vitall powres gan waxe both weake and wan,^o
 For want of food, and sleepe, which two upbare,
 Like mightie pillours, this fraile life of man,
 That none without the same enduren can.
 For now three dayes of men were full outwrought,^o
 Since he this hardie enterprize began:
 For thy great Mammon fairly he besought,
 Into the world to guide him backe, as he him brought.

66

The God, though loth, yet was constrained t'obay,
 For lenger time, then that, no living wright
 Below the earth, might suffred be to stay:
 So backe againe, him brought to living light.
 But all so soone as his enfeebled spright^o
 Gan sucke this vitall aire into his brest,

spirit

2. I.e., in token of purity. "Plate . . . look water, and washed his hands before the multitude, saying, I am innocent of the blood of this just person . . ." (Matthew xxvii. 24).
 3. Mammon invites Guyon to yield to sloth (and so to the punishment im-

As overcome with too exceeding might,
 The life did flit away out of her nest,
 And all his senses were with deadly fit oppress.⁴

Canto VIII

Sir Guyon laid in sworne is by
 Acriles some¹ despoild,
 Whom Arthur soone hath rekewéd
 And Pynim brethren foild.

And is there care in heaven? and is there love
 In heavenly spirits to these creatures base,
 That may compassion of their evils move?
 There is: else much more wretched were the case
 Of men, then beasts. But O th'exceeding grace
 Of highest God, that loves his creatures so,
 And all his workes with mercy doth embrace,
 That blessed Angels, he sends to and fro,
 To serve to wicked man, to serve his wicked foe!²

2

How oft do they, their silver bowers leave,
 To come to succour us, that succour want?^o
 How oft do they with golden pineons, cleave
 The fitting skyes, like flying Pursuivant,^o
 Aganst foule feends to aide us militant?³
 They for us fight, they watch and dewly ward,
 And their bright Squadrons round about us plant,
 And all for love, and nothing for reward:
 O why should heavenly God to men have such regard?

*messenger**need*

During the while, that Guyon did abide
 In Mammons house, the Palmer, whom whyleare^o
 In Mammons house, the Palmer, whom whyleare^o

earlier

4. Guyon's faint, in one sense, is the consequence of his having necessarily neglected the "vitall powres" of his nature: "food, and sleepe" have been denied throughout the course of his temptation, extending over a period of three days. The naturally temperate character of Guyon, further, as it were habituated to modesty and restraint, and confirmed in that course by continual resistance to the temptations of Mammon, has now been rendered virtually incapable of positively active expression: in parallel with the plight of Redcrosse, confined in the dungeon of Orgoglio, Guyon's condition requires the attentions of a higher power than his own. Analogies with Jonah's sojourn in the whale's belly and that of Jesus "in the heart of the earth" (Matthew xii. 40) are relevant too; but

1. I.e., Pyrochles and Cymochles.

2. Cf. Hebrews i. 14: "Are [the angels] not all ministering spirits, sent forth to minister for them who shall be heirs of salvation?" and, with special reference to the triple temptation of Jesus by Satan, Matthew iv. 11: "Then the devil leaveth him, and, behold, angels came and ministered unto him." In Book I. Arthur, the minister of grace, succoured the imprisoned Redcrosse; so here, an angel attends and guards the unconscious and helpless Guyon.

3. I.e., by warring on our behalf.

posed on (Thessus): to accept his offer is perhaps also, symbolically, to presume to probe into forbidden mysteries. Cf. F. Kermode, "The Cave of Mammon," in *Elizabethan Poetry*: Stratford-Upon-Avon Studies 2 (London, 1960), 151-174.