ETYMON AND IMAGE IN THE FAERIE QUEENE

Thesis for the Degree of Ph. D.

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Alice Blitch

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This is to certify that the

thesis entitled

Demon and Image in the Faerie Queene

presented by

Alice Blitch

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_Ph D_ degree in _English_

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ABSTRACT

ETYMON AND IMAGE
IN THE FAERIE QUEENE

by Alice Blitch

The purpose of this study is to investigate the possible etymologies of the proper names in the Faerie Queene and to determine their influence on the creation of the poem. Although the science of linguistics did not exist during the Elizabethan age, in the manner of the folk etymologist Spenser traced words to their supposed origins, and this study attempts to follow his steps. In certain names he seems to be alluding to a single word, in others to several words, often in two or three classical and romance languages. There is much recourse to Greek and Latin, some to French, Italian, and Gaelic.

Dictionaries in use in Spenser's lifetime were checked systematically to afford information about Elizabethan interpretations of words which might have been in Spenser's mind when he coined or used the colorful names which abound in the Faerie Queene. To establish the validity of each etymology, the description of each character was tallied with all possibilities offered by the dictionaries. The basic criterion was appropriateness on the levels of allegory, characterization, and imagery. At the same time,

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generally accepted literary sources provided a clue
to former uses of some names and these were compared
with Spenser's usage.

The results of this study indicate that etymology
played a major role in the creation of the poem.
Spenser often chose a name because its most obvious
etymon was a brief statement of his intended allegory.
Beyond that, however, he saw other etymons, and each
of these influenced his development of episodes. Ety-
mology also served a mythopoeic role, etymons suggest-
ing existent myths or leading Spenser to the creation
of myth, thereby intensifying both the richness and
the universality of the poem. Rarely did Spenser lose
sight of etymology: he often used name and etymon
contrapuntally, and when he etymologized by contraries
or played one etymon against another, he achieved an
ironic wit which we overlook today. Careful recogni-
tion of multiple etymologies opens the way to new
interpretations of allegory throughout the poem.
Furthermore, such etymologies often elucidate disputed
passages.

Most significantly, etymology and imagery were
found to be causally related. Occasionally Spenser
seems to have desired certain images and have selected
appropriately allusive names, so that image can be
considered the source of etymon; generally, however,
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selecting a name compatible with the allegory and
then recognizing further elements in the name. These
elements in turn suggested images, and with these
Spenser developed his episodes and broadened charac-
terization. Descriptions of peripheral characters,
and imagery used in episodes centering around them,
stemmed from certain images implicit in their etymons.
And while Spenser uses etymology less consistently in
his development of central characters, etymology
greatly influenced his conception of Guyon, Amoret and
Scudamour, Timias and Belphoebe, Marinell, Artegall,
and Calidore; as well as adding to his portrayal of
Redcross, Una, Duessa, and Britomart. Spenser derived
both persistent and incidental images from multiple
etymologies, for most characters and in all of the
books. Not just coined names, but even names borrowed
from classical or other literatures were etymologized,
and in these are revealed most convincingly the salutary
effects of Spenser's habitual mode of thought. Indeed,
such etymologizing contributed basically to the writing
of this massive allegory since preoccupation with
characters as names in a sense precludes concern with
them as "real" people. Etymologizing thus assured
authorial distance, essential to the development of a
sustained allegory.

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ETYMON AND IMAGE

IN THE FAERIE QUEENE

By

Alice Blitch

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TABLE OF CONTENTS

INTRODUCTION

In a poem of sufficient length, the repetition
of certain devices can throw light on the process of
composition. In this study I shall examine one such
device: Spenser's use of etymology in the _Faerie
Queene._ By means of etymology the linguist attempts
to understand meaning through historical development;
the folk etymologist proceeds along the same lines,
although he lacks the scientific method which would
ensure accuracy; and the poet falls somewhere in be-
tween. He is preoccupied with words, but his interest
is not in accuracy so much as in revelatory power.
For the names in the _Faerie Queene_ Spenser coins words
or uses existent words in their etymological sense, in
either case with an awareness of the contributions,
real or putative, of their classical and romance an-
cestry. At the close of the second book, for example,
when Guyon has freed the men whom Acrasia has trans-
formed, some resent their reassumption of human form;

> But one above the rest in speciall,
> That had an hog beene late, hight Grylle by name,
> Repyned greatly, and did him miscall,

That had from hoggish forme him brought to
naturall.[1]

Spenser here used γρύλλος, pig,[2] to particularize the

beastliness of man. The procedure is warranted, not

for its advancement of the allegory or of the narra-

tive, but rather for its concentration of the meaning

of both. The episode ends with the observation of the

Palmer that

> The donghill kinde
> Delightes in filth and fowle incontinence:
> Let Gryll be Gryll, and have his hoggish
> minde (II.xii.87).

As Spenser moves from the concept of beastliness

to its correlative of pig-Grylle, he moves also from

etymon to image, "the donghill." And this, as I shall

demonstrate in the pages that follow, is frequently

the direction of his thought. The same relationship

between allegory, etymology, and imagery is evident in

Spenser's treatment of Ignaro. Since pride is fostered

by Ignorance, Spenser makes Ignaro the foster-father

of Orgoglio--the allegory here determines nomenclature.

In developing the actual episode, however, Spenser

turns to the etymology of ignaro, literally "not to

know," and gives Ignaro only one answer to all of

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[1]Faerie Queene, II.xii.86, in The Complete
Poetical Works of Spenser, ed. R. E. Neil Dodge
(Boston: Houghton Mifflin Co., 1936). Subsequent
references to this edition will be made parenthet-
ically in the text.

[2]Jean Crespin, Lexicon Graecolatinvm (London:
Henri Bynneman, 1581), s.v. γρύλλος, "porcus. . . ."

Arthur's questions: "He could not tell" (I.viii.32-34).
The two examples which I have given reveal Spenser's
etymological mode of thought and the resultant pro-
ductiveness of imagery. In the course of this study I
will investigate the complexities of the relationship
between name and image.

The mind of the poet is not unfathomable. One
can see him at work on such a passage as the following:

> The learned lover lost no time nor tyde,
> That least avantage mote to him afford,
> Yet bore so faire a sayle, that none espyde
> His secret drift, till he her layd abord (III.x.6).

Spenser begins casually enough, "The learned lover lost
no time," and then quite naturally falls into a cliche,
"time nor tyde." The "tyde" then takes over the image-
ry, and the result is the nautical metaphor of the
third and fourth lines. If any principle can be said
to govern these lines, it is the principle of associa-
tion. This is a key to the creation of the entire
poem. Again and again Spenser associates sounds with
sounds, not from any inherent logic but simply from
the day to day workings of a poet's rather than a
philosopher's mind. Of course this is the method of
the folk etymologist: if two words sound alike, surely
they must be related. Spenser's associative mind was
ideally suited for such etymologizing, and the similar-
ities in sound between two or more words led him to
the wealth of detail which prolonged invention

absolutely demanded. Both imagery and characterization were strengthened by Spenser's etymologizing. When etymon suggested image, the resultant texture of the poem was enriched, characterization broadened, and allegory clarified.

CHAPTER I: BOOK I

The _Faerie Queene_ has a large cast; literally
hundreds of characters fill the pages of the poem.
Since these characters often form natural groups (such
as the Abessa, Corceca, Kirkrapine cluster), it seems
best to treat them in order of appearance. This order
will be violated only when some character makes an in-
significant appearance in one book but a major appear-
ance in a later one. I shall not consider certain
characters at all: those who are nothing but a name
are irrelevant to this study, as are those whose sig-
nificance is rather larger than the pinpointing of
meaning or function to which etymology leads.

Such a character is the hero of the first book.
The REDCROSS KNIGHT is clearly an amalgam of legend
and literature.[3] The selection of St. George as the
knight of holiness is too natural a one to deserve

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[3]The sources have been exhaustively treated.
See _The Works of Edmund Spenser: A Variorum Edition_,
ed. Edwin Greenlaw, Charles Grosvenor Osgood, and
Frederick Morgan Padelford (9 vols.; Baltimore:
The Johns Hopkins Press, 1932), I, 379-421. This
edition will hereafter be cited as _Variorum_. Green-
law, _ibid._, 389-90, feels that literary "sources" are
irrelevant; the first book, he says, is "a new world
symphony upon a familiar folk theme. . . ."

comment, and of course with St. George came a red cross
as well.[4] Since the imagery used in the Redcross epi-
sodes is dominated by so rich a tradition, we should
not expect to find etymology playing a significant
role. As a matter of fact, in only one known case
does Spenser consciously etymologize, and that is in
the story of the upbringing of Redcross: Heavenly Con-
templation tells Redcross that he had been found "in
an heaped furrow" by a ploughman, who

> brought thee up in ploughmans state to byde,
> Whereof Georgos he thee gave to name (I.x.66).

This is an allusion to γεωργός, farmer.[5] In the
letter to Raleigh Spenser tells of his plans to present

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[4]Rosemond Tuve, "Spenser and Some Pictorial Con-
ventions," SP, XXXVII (1940), 173-74, demonstrates that
in many illuminated manuscripts one finds St. George
"mounted, with red cross on breastplate and each arm";
he kills a dragon while a "princess stands praying
near, with the lamb on a gold string. . . ." Roland
M. Smith, "Origines Arthurianae," JEGP, LIV (1955),
mentions a proclamation of Grey's predecessor which re-
quired "all horsemen that are to intende/ her Ma[jes]
ti[e]s service" to wear red crosses on their breast and
back. He traces, p. 677, this practice of wearing the
cross of St. George back to 1386. Spenser's shift of
one of the crosses to the shield, Smith maintains, p.
674, brought his narrative in line with romance tradi-
tions and particularly with the redcross shield of the
grail legend.

[5]Crespin, s.v. γεωργός, "agricola." Upton,
Variorum, I, 294, was the first to comment on this ety-
mology. It has been frequently noted since. Martha
Alden Craig, "Language and Concept in the Faerie Queene"
(unpublished Ph.D. dissertation, Dept. of English, Yale
University, 1959), p. 106, sees in Spenser's etymology
"an allusion to Piers Plowman. . . . Piers Plowman
'found' holiness; the same theme is now brought to
Faerie Land by Spenser."

in the twelfth book the beginning of the quest of Red-
cross. He is to be "a tall clownish younge man" who,
while awaiting the assignment of some task, would rest
on the floor, "unfitte through his rusticity for a
better place." Perhaps in these statements Spenser is
also alluding to the etymon, since "clown" means "coun-
tryman" and thus goes directly back to $\gamma\epsilon\omega\rho\gamma\acute{o}s$.
Generally, however, Spenser does not refer to Redcross
as St. George and thus he lacks the immediate stimulus
of the name itself. The names of the other major fig-
ures, sounded again and again throughout their books,
are of far greater etymological interest and some
actually dominate Spenser's treatment of those char-
acters. Only in the case of Redcross does Spenser
evince little linguistic interest; the bulk of the
Redcross imagery can be attributed to allegorical re-
quirements.

It seems fairly certain that the allegory of the
first book of the Faerie Queene was suggested by the
coronation pageants for Queen Elizabeth. Most of the
verse used in the pageants was written by Richard
Mulcaster, Spenser's former headmaster at the Merchant
Taylor's School. In the pageants "Elizabeth is iden-
tified with Truth, Pure Religion, True Religion, as
opposed to Error and other machinations associated

with popery."[6] Elizabeth herself made the same equation. When she observed a tableau depicting Truth and Time between trees representing healthy and unhealthy states, she commented, "And Time hath brought me hither!"[7] Furthermore, Elizabeth was associated with the name UNA in Thomas Drant's description of the Queen's qualities: not only was she "Gloria praesentis saecli" (the glory of the present age) but also "virtutibus vna" (one in [all] virtues).[8] The connection between Elizabeth and Una is probably responsible for Spenser's choice of a lion to serve Una.[9]

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[6]Bowie Millican, "Spenser's and Drant's Poetic Names for Elizabeth," HLQ, II (1939), 260. Millican cites Heffner's analysis of the coronation pageants, and Baskervill's identification of Mulcaster as the pageant poet.

[7]Rosemary Freeman, English Emblem Books (London: Chatto and Windus, 1948), p. 49.

[8]Millican, pp. 252-53. All translations in this study are mine unless otherwise noted. Millican mentions, p. 259, two rather persistent theories of the etymology of Una's name. Warton had noted that the Irish name means "hunger"; Grosart had shown that in Irish mythology the name signified "Faery Queen." But Millican rightly rejects both theories: "No one can object . . . to any association that Spenser may have learned . . . about Irish female cognomens in connection with the obvious Latin-Italian una . . . or to any association with a faery queen or a banshee named Una. . . . [but] Una is no faery queen, nor does she represent this aspect of Elizabeth, in Spenser's poem. . . . Gaelic has no more to do with Una in The Faerie Queene than snakes in Ireland have to do with ophiology."

[9]Tuve, p. 168, suggests rather that the "wide-grinning lions" of the illuminated manuscripts "with their tails curved over their backs, stay in the visual memory."

The word una, the feminine form of the Latin unus (one), would have seemed ideal to any etymologizer. Conceiving of Una as the one Truth, the one true faith, and unique Heavenly Beauty, Spenser created a vague but consistent pattern of imagery to develop his allegory. Una hides her own whiteness "under a vele, that wimpled was full low," and the whiteness of her gown under a black stole (I.i.4). This covering is appropriate to the three levels of allegory and in each case is demanded by the nature of Redcross: he does not know Truth for what it is, he has not yet saved the Anglican Church from the forces which oppress it, and he has not yet ascended the Platonic ladder to Heavenly Beauty. The unveiling of Una indicates that all three conditions are finally manifest in the character of Redcross himself. The actual device of unveiling may have been suggested by what Panofsky calls a common motif in Renaissance art: "Truth unveiled by Time."[10] At the same time, the unveiling corresponds to the revelation of Heavenly Beauty granted Redcross because of his capacity to appreciate it after his long apprenticeship. One critic has

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[10]Erwin Panofsky, Studies in Iconology (New York: Oxford University Press, 1939), p. 83. Panofsky cites the classical statement "veritas filia temporis" as a possible basis for such graphic treatment.

traced this apprenticeship through the reactions of
Redcross to the spirit in Una's form and to Duessa:
he sees the "shadow" of Una created by Archimago as
sensual beauty, Duessa as "an imitation of that true
light of heavenly beauty which glows beneath Una's
black veil," and Una herself as spiritual beauty.[11]
When Una throws aside her stole and wimple "wherewith
her heavenly beautie she did hide" (I.xii.22), she
shines

> As bright as doth the morning starre appeare
> Out of the east, with flaming lockes bedight,
> To tell that dawning day is drawing neare,
> And to the world does bring long wished
>   light (I.xii.21).

Light imagery is appropriate on all levels of etymol-
ogy and related allegory. In addition to this rather
distant use of the simple etymon, Spenser in one case
uses it directly when Redcross tells Britomart that he
loves "one, the truest one on ground" (III.i.24). The
traditional statement of love receives more of our at-
tention because of the etymological pun.

The characters whom Redcross and Una meet in
their journeys bear names of more particular signifi-
cance, names which are tied closely to the descriptions
of their owners. ERROUR is one of these. Redcross,
Una, and the dwarf stumble upon the den of Errour in

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[11]Linwood E. Orange, "Sensual Beauty in Book I
of The Faerie Queene," JEGP, LXI (1962), 555-58.

the "wandring wood" (I.i.13), a most logical location

since the Latin errare meant "to erre, to wander, or

go out of the waye, to stray abrod, to be deceiued."[12]

Unable to find the path by which they entered the wood,

Una and Redcross

> wander too and fro in waies unknowne,
> Furthest from end then, when they neerest weene,
> That makes them doubt, their wits be not their owne:
> So many pathes, so many turnings seene,
> That which of them to take, in diverse doubt they
> been (I.i.10).

The entire description seems to be controlled by the

name of the monster with which Redcross will fight.

Una and Redcross have been beguiled by the sight

of the many trees they pass along their way. As one

critic has pointed out, the catalogue of trees is not

merely an epic convention; the trees represent the

error "of a man allowing his pursuit of delight of the

senses so to stir him that he cannot make correct per-

ceptions. . . ."[13] Undoubtedly, then, Spenser used

the catalogue to represent a wandering of the eyes,

and we are led again to the etymology of the word

"error."

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[12]John Baret, An Alvearie or Triple Dictionarie
([London: Henry Denham, 1573]), E268. See also
Thomas Cooper, Thesaurus linguae Romanae & Britannicae
(1565) s.v. erro; Cooper also lists Errore viarum
from Livy, "By Ignorance of the way, or by goeyng out
of the way."

[13]Ernest S. Gohn, "A Note on Spenser's Use of
Trope," MLN, LXIV (1949), 55.

As Virgil Whitaker suggests, Spenser probably made Errour part woman, part serpent in allusion to the two things which "proved too much for poor Adam in the Garden of Eden. . . ."[14] Perhaps he was confirmed in his choice of a serpent by its winding nature. As Errour

> lay upon the durtie ground,
> Her huge long taile her den all overspred,
> Yet was in knots and many boughtes upwound (I.i.15).

It is the winding of the serpent which gives Redcross such difficulty; Errour

> wrapping up her wrethed sterne arownd,
> Lept fierce upon his shield, and her huge traine
> All suddenly about his body wound,
> That hand or foot to stirr he strove in vaine:
> God helpe the man so wrapt in Errours endlesse
>   traine (I.i.xviii).

By making the antagonist a snake, Spenser concentrated on the winding implicit in Errour's name. She quite literally goes out of the way or strays abroad.

He further found the snake allegorically suggestive because of certain traits traditionally associated with it. The stinging tail; the creeping of a snake's young into its mouth (I.i.15); the sucking of "their dying mothers bloud" (I.i.25)--all were part of the natural history of Spenser's time.[15] Beginning,

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[14]Virgil K. Whitaker, "The Theological Structure of the Faerie Queene, Book I," in That Soueraine Light, ed. William R. Mueller and Don Cameron Allen (Baltimore: The Johns Hopkins Press, 1952), p. 75.

[15]Roland B. Botting, "Spenser's Errour," PQ, XVI (1937), 75-77.

then, with the idea of a snake, a choice confirmed by etymology, Spenser followed through with descriptions of Errour which were largely controlled by the folk-lore of snakes.

There has been much discussion of the epic simile which compares Errour's vomit to the flooding of the Nile. Scholars have found comparable passages in a dozen or so classical and Renaissance works,[16] so that we must regard Spenser's details as commonplaces of the Renaissance naturalist. Spenser's possible reasons for drawing on this material, however, have not been discussed, and I believe that once again etymology may provide a clue. Since Spenser conceived of Errour as wandering, going out of the way, straying abroad, might he not have thought of that river which all his reading told him acted in a like manner? Whatever the actual "source" of the simile may be, the fact that he used it at all can be attributed to the imagery implicit in the name of Errour. Note his emphasis on movement and shape in the stanza:

> As when old father Nilus gins to swell
> With timely pride above the Aegyptian vale,
> His fattie waves doe fertile slime outwell,
> And overflow each plàine and lowly dale:
> But when his later spring gins to avale,
> Huge heapes of mudd he leaves, wherin there breed
> Ten thousand kindes of creatures, partly male
> And partly femall, of his fruitful seed;

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[16]See _Variorum_, I, 184-87, for summaries.

Such ugly monstrous shapes elswher may no man
    reed (I.1.21).

"Swell . . . outwell . . . overflow . . . heapes . . .

monstrous shapes. . . ."--this is the same emphasis

which Spenser placed on Errour herself and her "thou-

sand yong ones" (I.1.15).

The image of leaving the usual path is thus

found in both the etymology of Errour's name and in

all the descriptions connected with her. Even the

conclusion of the episode emphasizes the same image;

after defeating Errour, Redcross returned to a path

        which beaten was most plaine,
Ne ever would to any by way bend,
But still did follow one [another pun on Una?]
        unto the end,
The which at last out of the wood them
        brought (I.1.28).

Though out of the wandering wood, Redcross and

Una immediately encounter another problem in the shape

of ARCHIMAGO. This origin (ἀρχή) of images (imago)[17]

appears in the first three books of the Faerie Queene

as an agent of deceit, his disguise in each case

serving Spenser's current allegorical purpose. Much

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[17]John W. Draper, "Classical Coinage in the
Faerie Queene," PMLA, XLVII (1932), 100, looks to
μάγος (magician) as the source of the name. He con-
tends that Spenser often first mentions names "in
close connection with the particular matter that makes
them apt. Archimago (arch-magician) is first named in
connection with his magical powers in summoning up the
sprite of the false Una, though he had been the centre
of attention for the preceding fourteen stanzas" (p.
104). While Spenser does indeed follow such a pro-
cedure here, Draper's choice of etymology is not in-
evitable and seems rather limited.

of the imagery connected with Archimago, however, while
obviously suiting this purpose, relates more directly
to the etymology of his name. Pelegromius had equated
imago with ἀγαλματοποιὸς, a word which referred to
both the act and the agent of statue making; but, more
specifically, he speaks of the statue itself, which
might be carved, hewn, or cut; and of some melted,
molten, or liquid image.[18] Spenser must have had some
such elaboration in mind when he had Archimago create
a spirit "of liquid ayre" (I.i.45). Furthermore, the
descriptions of Archimago himself two or three times
refer in an etymologically pointed image to his
sculpted tongue: Archimago was a good conversationalist
since he "well could file his tongue as smooth as glas"
(I.i.35); and a whole book later Spenser was to mention
again "his fayre fyled tonge" (II.i.3). Even Arch-
imago's method of disappearing may be related to the
definition Pelegromius gives of imago: included in the
synonyms is conflatile, which connotes not only "to
melte metall: to forge or make," but also "to blow."[19]
Archimago vanishes before Braggadochio and Trompart by
the blowing of the wind:

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[18]Simon Pelegromius, Synonymorvm Sylva, trans.
and ed. H.F. (London: Thomas Vautrollerius, 1585),
p. 181: "Sculptile, fusile, conflatile."

[19]Cooper, s.v. conflatile.

> The northerne winde his wings did broad display
> At his commaund, and reared him up light
> From of the earth to take his aerie
>   flight (II.iii.19).

Nor is this the extent of Archimago's talents, for he can also transform himself at will into various shapes, including those of a hermit and of Redcross. This ability is consistent with the meaning of _imago_, "An Image of man or woman, the proportion of any thing . . . the signe shadow or likenesse of any thing."[20] Both Archimago himself, then, and the spirits which he creates are the visual counterparts of the Elizabethan definition of _imago_. The word was also dislogistic (_imagino_ meant "to make Images, to counterfaite"[21]) and this connotation so dominates the imagery that Archimago becomes a symbol of the misguided creative act of counterfeiting. He chooses "Sprights" who are "fittest for to _forge_ true-seeming lyes" (I.i.38); the female of the pair is a "faire-_forged_ spright" (I. i.2); and later upon meeting Guyon and the Palmer, Archimago "gan to _weave a web_ of wicked guyle" (II.i. 8). Spenser is thus at least as interested in Archimago as a symbol of corrupt creativity as he is in him as a symbol of, say, Catholicism. As he brought the abstraction "Archimago" down to the concrete level

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[20]Baret, I42.

[21]John Veron, _A dictionary in Latine and English_, ed. R. W[addington] (London: John Harison, 1575), sig. Xl^{v}.

of poetry, Spenser fleshed his character with images
suggested by the name itself and in so doing was, it
seems to me, making an allegorical statement about
artistic creativity. Suggesting the arts of sculpture
and weaving, but implying thereby any creative act,
Spenser criticizes any art which does not spring from
Truth or Goodness. As one critic commented in another
connection, "as a Puritan, [Spenser] was sensitive to
the abuse and perversion of art which had raised the
question of its moral value in the first place.
. . ."22

 Archimago is

 A bold bad man, that dar'd to call by name
 Great Gorgon, prince of darknes and dead night
           (I.i.37).

Lotspeich points out that here Spenser is following
Boccaccio's equation of Gorgon with Daemogorgon.23
Spenser was probably led to use Boccaccio's deity by
the etymology of his name. $\Delta\eta\mu\iota o\upsilon\rho\gamma\acute{e}\omega$ meant to be
a fabricator or artificer, and also more generally to

22Northrop Frye, "The Structure of Imagery in
The Faerie Queene," in Fables of Identity: Studies in
Poetic Mythology (New York: Harcourt, Brace and
World, Inc., 1963), p. 73.

23Henry Gibbons Lotspeich, Classical Mythology in
the Poetry of Edmund Spenser ("Princeton: Studies in
English," Vol. IX; Princeton: Princeton University
Press, 1932), p. 52. Jean Seznec, The Survival of the
Pagan Gods, trans. Barbara F. Sessions ("Bollingen
Series," Vol. XXXVIII; New York: Pantheon Books Inc.,
1953), p. 312, mentions Elizabethan use of the Genealogia
deorum, and calls Demogorgon, p. 222, "a grammatical
error, become god."

forge or fashion, construct, or form.[24] Since Arch-
imago is himself a fabricator, it is particularly
appropriate that the god he summons be etymologically
related to creativity. Spenser later spells the name
Daemogorgon (I.v.22), indicating that he regarded the
god as malevolent.[25] Thus the corrupted creativity of
Archimago is echoed in the name he dares utter.

Redcross encounters Sansfoy (who, along with the
other members of the Sans family, Sansjoy and Sansloy,
is of allegorical rather than etymological interest)
and thus DUESSA. The name of this enchantress quite
literally signifies "to be two," and her behavior
throughout books I, II, and V reflects this doubleness.
Spenser's conception of Duessa is basic to the alle-
gory, but it also affects his style and his imagery.
Perhaps the best example of the importance of etymol-
ogy in the determination of style is found in the
description of Duessa at the court of Mercilla:

> Then was there brought, as prisoner to the barre,
> A ladie of great countenance and place,
> But that she it with foule abuse did marre;
> Yet did appeare rare beautie in her face,
> But blotted with condition vile and base,
> That all her other honour did obscure,
> And titles of nobilitie deface (V.ix.38).

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[24]Henri Estienne, Thesaurus Graecae linguae (5
vols.; Geneva, 1572-73), I, 977, Δημιουργέω, "Sum
opifex. . . . Item generalius pro Fabricor, Compingo,
Condo."

[25]Cf. Estienne, I, 896, Δαιμόνιον, "semper de
spiritibus noxiis & impuris, qui & diaboli."

The carefully balanced style is a mirror of Duessa's double nature.

Spenser's reading would have acquainted him with the common practice of multiple etymologizing. In the Golden Legend, for example, is this account of the name Ambrose:

> Ambrose comes from ambra, a costly and aromatic spice, for he was very precious in the eyes of the Church, and spread a pleasing aroma. . . . Or, Ambrose comes from ambra and syos, God . . . for through him God spreads a pleasing aroma. . . . Or, it comes from ambor, father of light, and sior, small, for he was a father in conceiving spiritual children, a light in his interpretation of the Scriptures, and small in his humility.[26]

Thus we should not be surprised to find Spenser using two and sometimes even more etymologies for any given name, and indeed there will be many examples of multiple etymologizing in the Faerie Queene. Duessa is a case in point. Not only is Spenser thinking of the basic etymon, the Latin du-esse, but also of the Greek δύω, which in Homer had the significance of induo (with two masks).[27] Spenser uses this derivation directly when he states that

> Deceipt doth maske in visour faire,
> And cast her coulours died deepe in graine,

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[26]Jacobus de Voragine, The Golden Legend, trans. Granger Ryan and Helmut Ripperger (London: Longmans, Green and Co., 1941), p. 24. Most of the etymologies in the Golden Legend are handled in this way.

[27]Estienne, I, 1060.
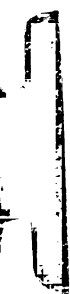
To seeme like Truth, whose shape she well can
        faine (I.vii.1);

when he says of Duessa that

        under maske of beautie and good grace
Vile treason and fowle falshood hidden
        were (IV.i.17);

and indirectly in the entire scene of the disrobing of

Duessa (I.viii.46-49), for Una comments,

    Such is the face of Falshood, such the sight
    Of fowle Duessa, when her borrowed light
    Is laid away, and counterfesaunce
        knowne (I.viii.49).

The conception of Duessa as a two-masked woman may

have led Spenser to conceive of the entire Scarlet-

Whore-of-Babylon sequence, for it is an easy leap from

two heads to seven (I.vii.17-18; viii.20).

Spenser has thus used both Greek and Latin words

in etymologizing this important name; he may have used

an Irish source as well. Roland Smith suggests that

Spenser knew the Irish name Dubésa and that his spelling

is an appropriate approximation of its pronunciation.[28]

The idea is tenable, of course, because of Spenser's

residence in Ireland, and it gains credibility because

of the relationship between the Irish etymology and

Spenser's imagery. Although two scholars differ on

the meaning of the second and third syllables, they

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[28]"Una and Duessa," PMLA, L (1935), 918. Smith
relates the Irish word to dóibhéas, "vice, bad man-
ners," and to dobhéas, "a bad habit, an ill custom."

agree that the first meant "black."[29] At least twice

in the Faerie Queene Duessa covers the sun, once to

obscure the beauty of Fraelissa:

> [Duessa] by her hellish science raisd streightway
> A foggy mist, that overcast the day,
> And a dull blast, that, breathing on her
>   [Fraelissa's] face
> Dimmed her former beauties shining ray (I.ii.38)

thus determining Fradubio's choice between them. When

Redcross is about to kill Sansjoy, she again blackens

the atmosphere, this time with "a darkesome clowd" (I.

v.13), and, in keeping with the etymological signifi-

cance of her name, seeks help for the wounded Saracen

from Night (I.v.20ff.).

Etymology may take credit for suggesting to

Spenser these two vivid scenes. It certainly would

have encouraged him to see Duessa as a black figure,

though he carefully notes that none of the characters

who meet her sees her "in her proper hew" (I.ii.40).

Influenced as he was by etymology, Spenser was speak-

ing quite literally and thus the metaphor of this last

statement is very much alive. The same force informs

those descriptions of Duessa which I have mentioned

above in another connection, her "colours died deepe

29Smith, "Una and Duessa," p. 918: ". . .
Dubés[s]a (Duíbésa, Dubéasa) was originally a compound
of Dub, 'Black,' and Esa, itself a woman's name."
Smith notes in "A Further Note on Una and Duessa,"
PMLA, LXI (1946), 594, that a nineteenth-century
scholar traced the name to dubh + essa, "nigra nutrix"
(black nurse or mother).

in graine" and "her borrowed light," as well as the

following:

> [Duessa] now had chang'd her former wonted hew;
> For she could d'on so manie shapes in sight,
> As ever could cameleon colours new   (IV.i.18).

Basing an interpretation on the relationship between

the triple etymology and related imagery, we see that

Spenser must have conceived of Duessa as that kind of

falsehood which is two things at once, masking itself

quite appropriately with light because its essence is

darkness. Multiple etymologies thus helped Spenser

clarify his ideas as he put them into the demanding

allegorical framework.

Although Redcross has by his own poor judgment

lost Una and gained Duessa, he is not utterly bereft

of heavenly care. The tree beneath which he sits with

Duessa has a story to tell, a story which, if care-

fully read, is a kind of prophecy of what could happen

to Redcross if he continued to be misled by Duessa.

Although a talking tree is found in Ariosto, I believe

that Spenser was influenced by the Dodonian tree of

Jove (he mentions it in "The Visions of Bellay") and

hence must have intended the message of that tree as

God's warning to Redcross.[30] The fact that Spenser

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[30]Greenlaw, _Variorum_, I, 203, disagrees; he
feels that Redcross could not possibly interpret the
message because at this point he is "spiritually
blind," and that Spenser's purpose is to demonstrate
allegorically that human beings cannot interpret their
experiences.

chose transformation to a tree rather than any of the many other transformations available in literature, coupled with the providential message, suggests a Biblical prototype: the story of Adam and Eve, with its tree of life and tree of knowledge.[31] In the eleventh canto, which is the symmetrical mate of this second canto, Spenser speaks of both trees. Of the tree of life he says,

> From that first tree forth flowd, as from a well,
> A trickling streame of balme, most soveraine
> And dainty deare, which on the ground still fell,
> And overflowed all the fertile plaine,
> As it had deawed bene with timely raine:
> Life and long health that gracious ointment gave,
> And deadly wounds could heale, and reare againe
> The sencelesse corse appointed for the
>   grave (I.xi.48).

The balm of the tree also "scorching heat alay[s]" (I.xi.50). In contrast, the tree called FRADUBIO pours forth "smal drops of gory bloud" (I.ii.30) and suffers from the heat of the sun (I.ii.33). Although Fradubio and Fraelissa were once human beings, they are now trees: one critic calls these "paralyzed trees" a symbolic parody of the tree of life in Eden.[32] It is

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[31]William Nelson, The Poetry of Edmund Spenser (New York: Columbia University Press, 1963), pp. 162-64, attributes the transformation to literary, artistic, and Biblical equations of men in trees with men who have sinned.

[32]Frye, p. 79. Whitaker, p. 79, argues that the tree image simply shows that Fradubio now lacks the human quality of reason; if this were true, however, Spenser could have transformed Fradubio into an animal.

possible to see the entire episode as an elaboration
of that part of the story of Adam and Eve which Spenser
felt necessary to the education of the knight seeking
holiness. The name Fradubio connects the character
with Redcross: they are brothers, even if Redcross
fails to recognize his sibling: fra is brother, dubio,
doubt.[33] Just as Fradubio could not weigh the "doubt-
full ballaunce" between the charms of Fraelissa and
Duessa, so Redcross was incapable of making the correct
decision between Una and Duessa. And so was Adam in-
capable of choosing wisely between the demands of God
and of Eve. The name Fradubio, then, is the first clue
Spenser gives that he is basing the episode on the
Biblical prototype.

The name FRAELISSA is the second. It is trisyl-
labic, but the euphonistic diphthong should not pre-
vent us from interpreting the name as fra-elissa since
Spenser would have added "fra" to any name chosen in
order to have a convenient doublet for Fradubio.
Spenser would have formed the word "elissa" from
ἐλλείπω, to neglect or abandon.[34] Nelson, who inter-
prets this episode as I do, suggests that Fraelissa's

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[33]Baret, D968, "To be in doubte . . . in dubio
esse."

[34]Estienne, II, 669, Ἐλλείπω, "Relinquo,
Praetermitto, Praetereo. . . ."

name means "frailty," from the Italian fragilezza.[35]

Since, however, Spenser uses the name Elissa in the

second book and is here using "fra" for a related

character, there seems to be no need to go so far

afield. The name "Brother Abandonment" obviously

points to the kinship between Fradubio and Redcross,

for the latter will abandon God repeatedly in the

course of the first book. At this very moment in his

adventures he has abandoned Una. Spenser does not use

the name to characterize Fraelissa since he is not

particularly interested in Eve; but he chooses the

name to point to the guilt of Adam which parallels

that of Fradubio. Fradubio's description of Fraelissa

makes little sense if we remember that Fraelissa in

Spenser's story does absolutely nothing to cause his

downfall:

>   this wretched lady, my deare love;
> O too deare love, love bought with death too
>   deare! (I.ii.31)

but it makes a great deal of sense when it is applied

to Eve in her relationship with Adam. Because Eve's

responsibility was less than Adam's, Spenser's empha-

sis, like Milton's after him, was on the man who al-

lowed himself to make a foolish choice because of

human love. The catalyst in both cases is Satanic:

Spenser explicitly calls Duessa "the divelish hag"

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[35]Nelson, pp. 162, 327n.

(I.ii.42).

The Biblical prototype controls much of the im-
agery of this episode. As I will show later in this
study, Spenser generally chooses punishments appro-
priate to the crimes which are "hidden" in the names
of his characters. Eve's abandonment of God, and
Adam's doubts of God's power lead both to taste of the
forbidden fruit. Fraelissa and Fradubio are not sent
out into the world but receive a more symbolic punish-
ment: transformation into trees.[36] Before Fradubio
is thus transformed, however, he experiences something
comparable to postlapsarian disenchantment: he sees
Duessa "in her proper hew," (I.ii.40),

> Her neather partes misshapen, monstruous,
> Were hidd in water, that I could not see,
> But they did seeme more foule and hideous,
> Then womans shape man would beleeve to bee.
> Thensforth from her most beastly companie
> I gan refraine, in minde to slipp away,
> Soone as appeard safe opportunitie:
> For danger great, if not assurd decay,
> I saw before mine eyes, if I were knowne to
>   stray (I.ii.41).

How reminiscent of the shame and fear of Adam and Eve!
And finally, Fradubio tells Redcross that the spell on
himself and Fraelissa will be broken only when they are
"bathed in a living well" (I.ii.43), a clear reference

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[36]Orange, p. 560, argues that the tree is a sym-
bol of a coffin. He identifies the "desert waste" of
I.ii.42 as a graveyard and Fradubio's banishment as
burial. He bases his argument on Plato's contention
that the souls of those who never get beyond sensual
beauty remain in the world "prowling about tombs and
sepulchers."

to the salvation of mankind through Christ. The sym-
metrical counterpart in the eleventh canto is the Well
of Life (I.xi.29-30). Particularly because the later
fight against the dragon of original sin is undertaken
in behalf of the king and queen of Paradise (I.vii.43),
and because Redcross can then be aided by the Well of
Life and the Tree of Life, his earlier encounter with
Fradubio and Fraelissa defines the dangers which he
must avoid and the temptations which he must overcome.
The names Fradubio and Fraelissa, properly understood
by the reader, thus establish the character of Redcross
with fine dramatic irony.

Leaving Redcross in the grasp of Duessa, Spenser
returns to Una, providing her with a lion for her en-
counter with the holy threesome Abessa, Corceca, and
Kirkrapine. Scholars have long accepted Upton's iden-
tification of ABESSA with abbies,[37] assuming that
Spenser was referring to the situation which obtained
in England during the reign of Henry VIII. The lion
would then symbolize the law of nature which is in-
imical to Catholicism and friendly to the Church of
England. If, however, one does not assume that Abessa
represents anything as specific as the Catholic Church
but instead any form of irrationality by which men de-
base themselves, the entire episode is both more

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[37]Upton, _Variorum_, I, 208.

meaningful and more universal. The imagery of the
Abessa episode suggests that when Spenser chose the
name he may have been thinking not of abbesses but
rather of the French <u>abbaisser</u>, "to bring lowe or
. . . under foote: to make a thing of small accompt,
value or estimation."[38] Abessa is quite literally
"brought low" when she joins her mother, Corceca, on
the floor (I.iii.13); and she is figuratively
"brought low" and made a creature of small value by
Kirkrapine, who used her in "whoredome" (I.iii.18).
When Una and the lion approach and Una asks if there
is a dwelling nearby,

> the rude wench her answerd nought at all;
> She could not heare, nor speake, nor understand;
> Till, seeing by her side the lyon stand,
> With suddeine feare her pitcher downe she threw,
> And fled away: for never in that land
> Face of fayre lady she before did vew,
> And that dredd lyons looke her cast in deadly
> hew (I.iii.11).

For the first time Abessa is confronted with a vision
of what she is and what she might have been. She can
neither speak nor understand because she is on a level
with the beasts. Kirkrapine treats her as an animal;
he "fed her fatt" and mated with her (I.iii.18). The
name Abessa, and the imagery associated with this
character, are thus of a piece: both show the debase-
ment of specifically human characteristics and the
triumph of the bestial.

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[38]Baret, A7.

Although I believe that Abessa's importance in
the moral allegory was Spenser's primary concern, and
that he first conceived of her name in the manner
which I have outlined above, I am convinced that both
her name and actions were also relevant to the religious
allegory, although not as an attack on the Catholic
Church. Mother Mary Robert Falls suggests that Spenser
in this episode was censuring the abuses of his own
church. She feels that the name Abessa was taken from
ab-esse and signifies "non-residence,"[39] a serious
problem in Spenser's time. Poorly trained ministers
substituting for the non-resident clerics were so in-
adequate that in 1562 Sussex was prompted to write:

> . . . the ministers for disability and greedi-
> ness be had in contempt; and the wise fear
> more the impiety of the licentious professors
> than the superstition of the erroneous Pa-
> pists.[40]

The non-resident clerics spent their time at their
country homes, a setting to which Spenser seems to

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[39]"Spenser's Kirkrapine and the Elizabethans,"
SP, L (1953), 460. In an interesting footnote, p. 459,
Mother Mary demonstrates that almost all of the fem-
inine names in the first book end in "a," only twice
because their models ended thus. If Spenser arrived
at his feminine names by some rather unusual routes,
she reasonably contends that he derived this feminine
noun from an infinitive.

[40]Quoted in ibid., p. 469. Mother Mary also
notes, p. 464, that Grindal, about whom Spenser wrote
in the Shepherd's Calendar, never went to Pembroke
Hall in the three year period during which he was its
master.

allude in his description of Abessa carrying "a pot of water" as she walked on "the troden gras . . . Under the steepe foot of a mountaine hore" (I.iii.10)[41]

If, then, Abessa represents the evil of non-residence, it follows that KIRKRAPINE because of his relationship to her also represent some abuse of the Anglican rather than of the Roman Catholic Church.[42] In Spenser's time the term "church-robbery" was frequently used to condemn the practices of Anglican clergymen and laymen alike who used church funds for their own needs.[43] If Mother Mary is correct, and her evidence does seem trustworthy, then Spenser was here portraying most vividly the evils which he saw within his own church, and was making a veiled suggestion for their eradication. The lion would represent not the laws of nature but rather the laws of the state, and Spenser would be suggesting that Elizabeth put an end to the abuses within her church.[44]

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[41]Falls, p. 458, comments that this setting "scarcely fills the role of abbess which critics generally see in [Abessa]."

[42]Again we must question Upton, _Variorum_, I, 208, who suggests that Kirkrapine is a symbol for the powerful abbies which drained the churches of their wealth.

[43]Falls, p. 461.

[44]_Ibid._, pp. 471-72, notes that an attempt in 1586 to make such practices illegal was foiled because those who defended the abuses knew and used Elizabeth's complicity in the matter.

Besides the obviously controlling idea of "church-robbery" in the name Kirkrapine, Spenser would also have thought of "rape," and thus the relationship between Abessa and Kirkrapine is demanded by the etymologies of both names.

Abessa's mother, the blind CORCECA, is also a thoroughly consistent character. Her name opened several possibilities to Spenser and he seems to have taken something from each of them. Most obviously, the name is derived from <u>cor</u> (heart) and <u>caecus</u> (blind); such an interpretation is sufficient to the allegory. But both Latin words have further meanings. <u>Cor</u> can signify courage as well as heart;[45] and Corceca tries to bar Una's entrance of their hovel "full of ghastly fright and cold affray" (I.iii.12), forgets her beads for fear (I.iii.14), and will not answer the door because Una's lion so frightens her (I.iii.19). The same syllable of her name could also conceivably be derived from $\kappa o \rho \acute{e} \omega$, to drag or trail on the ground; in truth this is Corceca's habitual posture. A third possibility, tracing "cor" to $\kappa \acute{o} \rho o s$, which Estienne defines as "Niger, $\mu \acute{e} \lambda a s$,"[46] leads us to the remainder of Corceca's name and intensifies its meaning. "-ceca" must allude to <u>caecus</u>, "Blinde:

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[45]Baret, H196.

[46]II, 379.

darke: unknowen: uncertaine."[47] That both κόρος and

caecus connote blackness suggests that Spenser took much

of the imagery of this scene from etymology. Corceca

"sate in eternall night" (I.iii.12); she and her

daughter were "in darkesome corner pent" (I.iii.13);

and even the traditionally poetic treatment of night

in the sixteenth stanza uses the Cassiopeia myth which

was sure to remind Spenser's Renaissance readers of

Andromeda, princess of Ethiopia. Thus each image with

which Spenser establishes the character of Corceca,

with the exception of the purely Catholic imagery, can

be said to derive from the multiplicity of images in-

herent in the etymology of her name.

The Catholic imagery itself can be related to

the etymons of the two persons associated with Corceca.

Mother Mary suggests that Corceca represents only "the

ignorance and crude superstition that flourished" in an

age given to such corruption within the Anglican

church.[48] She of course ignores the obvious associa-

tions with Catholicism in the picture of Corceca sit-

ting "in darkesome corner,"

> Where that old woman day and night did pray
> Upon her beads, devoutly penitent:
> Nine hundred Pater nosters every day,
> And thrise nine hundred Aves, she was wont to
>   say (I.iii.13).

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[47]Cooper, s.v. caecus.

[48]P. 469.

But one cannot ignore the imagery nor its implications.
It seems to me that Spenser made Corceca the mother of
Abessa because he saw in the abuses of the Church of
England much the same abasement which Protestants as-
cribed to the Roman Catholic Church at the time of the
Reformation. The very fact that this episode can be
interpreted as anti-Catholic and anti-Anglican allegory
speaks for their fellowship in abuses. If the episode
is Spenser's warning, he could have given Abessa no
more frightening a mother than Corceca, for the child
can be expected to grow more like her mother as time
goes on.

The fourth canto of Book I, picking up the Red-
cross thread, takes him to the House of Pride. Red-
cross is admitted by the porter, MALVENU:

> Arrived there, they passed in forth right;
> For still to all the gates stood open wide:
> Yet charge of them was to a porter hight,
> Cald Malvenu, who entrance none denide (I.iv.6).

The allegorical import is clear enough: although we
are "welcome" to the House of Pride, we are in truth
poorly-come. And yet Spenser is achieving a little
more than a warning, for the name of the porter also
underscores the characterization of Redcross. Since
the expression "Jeune homme mal venu" refers to an
awkward youth, we can understand the admission of Red-
cross to the House of Pride as a function of his own
moral uncertainty.

The House of Pride is the domain of LUCIFERA. I imagine that Spenser was here coining a feminine noun from the Christian Lucifer, ruler of another House of Pride. Lucifera's genealogy seems to be an allusion to such a source:

> Of griesly Pluto 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 Jove, that high in heaven doth dwell,
> And wield the world, she claymed for her syre,
> Or if that any else did Jove excell (I.iv.11).

Her association with the remaining six deadly sins also strongly suggests Satanic corruption.

But Spenser's conception of Lucifera is quite complex, drawing on not only Christian but also pagan symbolism. Lucifera shines

> like Phoebus fayrest childe,
> That did presume his fathers fyrie wayne,
> And flaming mouthes of steedes unwonted wilde,
> Through highest heaven with weaker hand to rayne;
> Proud of such glory and advancement vayne,
> While flashing beames do daze his feeble eyen,
> He leaves the welkin way most beaten playne,
> And, rapt with whirling wheeles, inflames the
>   skyen
> With fire not made to burne, but fayrely for to
>   shyne (I.iv.9).

As Seznec points out, in the Renaissance interpretation "Phaethon represents Lucifer and his revolt against God."[49] Thus the simile is a natural one for a character whose name was derived from Lucifer. It is, however, appropriate on another level, and that is one

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[49]P. 93.

to which Spenser would have been attracted through the

name Lucifera itself.   Comes identified Lucifera with

the moon:

> Luna shines with alien light;   she is said to
> be the daughter of the Sun and is of crasser
> matter.   She is said to be the guardian of
> roads and mountains, since she gives light at
> night to travellers, for which reason she is
> also called Lucifera.[50]

Spenser seems to think of Lucifera in terms of the

moon. Hankins claims that the comparison with Phaethon,

whose use of the sun chariot is another case of "alien

light," may have been prompted by Comes' statement

about the moon.   He also demonstrates Spenser's debt

to Comes by the facts that Lucifera shines <u>like</u> the

sun (I.iv.8) and that she is of "crasser matter" than

she would care to admit.[51] I think that his point is

well taken, although one could as easily use the same

evidence, as indeed I have, to show kinship between

Lucifera and Lucifer.   There is one detail which

Hankins neglected to mention that actually strengthens

his case, and that is the reference to Lucifera as "a

mayden queene" (I.iv.8). We cannot assume that Spenser

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[50]John E. Hankins, "Spenser's Lucifera and
Philotime," <u>MLN</u>, LIX (1944), 413, quotes Comes: "Atque
um Luna lumine luceat alieno, iure solis & crassioris
ateriae filia esse dicitur. Dicta est viarum &
ontium esse custos, quoniam viatoribus lumen praebeat
er noctem, quare estiam Lucifera vocata est."

[51]Ibid.

was referring to Elizabeth in this picture of pride,
but since Spenser would undoubtedly have known of
Diana Lucifera,[52] we can readily suppose that he made
Lucifera a virgin because of her nominal relationship
with the virgin goddess.

Both the classical Lucifera and the Christian
Lucifer, then, contributed to Spenser's portrayal of
Lucifera. The two figures are so perfectly blended
that one must look to both of them for the inspiration
of Spenser's heavy emphasis on the fact that Lucifera
thinks of herself as a queen,

> Yet rightfull kingdome she had none at all,
> Ne heritage of native soveraintie,
> But did usurpe with wrong and tyrannie
> Upon the scepter, which she now did hold:
> Ne ruld her realme with lawes, but
>   pollicie (I.iv.12).

This can be considered as true of the moon as it is of
Lucifer, for both "usurp" their power.

Even these two controlling figures do not compre-
hend the richness of Spenser's imagery in the Lucifera
episode. Much of it is based on a kind of ultimate
etymologizing, tracing names further and further back
until one arrives at their elements. The classical and
Christian names which he was using would have led
Spenser to the literal meaning of Lucifera, light-bearing.
Thus when Lucifera comes forth she is likened to "faire

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[52]Seznec, p. 245, mentions an allusion in Giraldi
to a medal of Diana Lucifera.

Aurora" who calls "out of the east the dawning day"
(I.iv.16). Perhaps he was thinking here of another
Lucifer, "the daie sterre,"[53] that is, Venus, the
morning star and herald of the sun.

And finally, much of the remaining imagery in
the Lucifera passages seems to draw on a second mean-
ing of lux, eye.[54] Eye imagery pervades this section
of the poem. Lucifera greets Redcross and Duessa
"with loftie eyes" (I.iv.14); as she rises, "Her
glitterand light doth all mens eies amaze" (I.iv.16);
and finally,

> . . . forth she comes, and to her coche does
>   clyme,
> Adorned all with gold and girlonds gay,
> That seemd as fresh as Flora in her prime,
> And strove to match, in roiall rich array,
> Great Junoes golden chayre, the which, they say,
> The gods stand gazing on, when she does ride
> To Joves high hous through heavens bras-paved way,
> Drawne of fayre pecocks, that excell in pride,
> And full of Argus eyes their tayles dispredden
>   wide (I.iv.17).

Eyes are everywhere. Combined with the moon imagery
they make up a vivid picture. Lucifera is a product
of multiple etymologizing, each association broadening
and intensifying Spenser's conception of pride.

Spenser returns to the adventures of Una in the
sixth canto, where she is threatened by Sansloy but
saved by a group of satyrs. Since Spenser would have

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[53]Cooper, s.v. Lucifer.

[54]Cooper, s.v. lux.

een familiar with classical descriptions of these
salvage people," he would have had a large stock of
images at his disposal. One pervasive image, however,
ay have been suggested by an unclassical milieu.
rom time to time in the _Faerie Queene_ Spenser draws
n his Irish experiences and the terrain and legends
f Ireland. It has been demonstrated that in this
ery episode Spenser recalls Irish myth, paralleling
he adventures of Satyrane and the god Labraid; and
e makes Satyrane the grandson of Labryde (I.vi.21).[55]
hus it is not surprising that in this Irish context
penser might have related the word "satyr" to the
aelic _Sitir_ (loud laughter).[56] Spenser does refer to
he "rurall meriment" of the satyrs (I.vi.8). The
hrase helps the reader to view the satyrs as Spenser
ished, and this is fortunate; the editors of the
ariorum state that Spenser ignores in his treatment
f the satyrs the "ordinary moral considerations" and
hus avoids "a moral anomaly in an allegory of holi-
ess."[57] The emphasis on an etymological link with

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[55]J. M. Williams, "A Possible Source for
penser's Labryde," _MLN_, LXXVI (1961), 483. The pre-
iously held view of Satyrane's lineage relates the
ame Labryde to λάρρος , interpreted rather broadly
s "the lower Appetites." See _Variorum_, I, 245.

[56]Charles Mackay, _The Gaelic Etymology of the
anguages of Western Europe_ (London: N. Trubner and
o., 1877), p. 379.

[57]_Variorum_, I, 245.

aughter may indeed have suggested the rightness of an

pisode of the satyrs in the first place.

Spenser's descriptions of SATYRANE, who rescues

na from the satyrs, are woven with this same thread

f laughter; its influence on the imagery is strong-

t in the third book when Satyrane listens to the tale

f the Squyre of Dames:

> "Mote I," then laughing sayd
> The knight, "inquire of thee, what were those
>   three,
> The which thy proffred curtesie
>   denayd?" (III.vii.57)

en the Squyre of Dames answers that one was a "common

urtisane" Satyrane "full hartely laughed" (III.vii.58).

e merriment of the satyrs and the laughter of Satyrane

ake of them appropriate characters in books of holiness

d of chastity, emphasizing the joyful innocence rather

an the moral laxity of these mythological beings.

The seventh canto opens with Redcross (still ac-

mpanied by Duessa) weaker than ever from the debil-

ating effects of a magic fountain and thus unprepared

r his encounter with ORGOGLIO. The name means lit-

ally "pride," in Italian orgoglio and in French

rgueil.[58] And yet allegorically Orgoglio must repre-

nt some form of pride which differs from that of

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[58]John Florio, A Worlde of Wordes (n.p.: Edw.
lount, 1598), p. 248, s.v. orgoglio, "pride, disdaine,
ughtiness." A Dictionarie French and English, trans.
, H. (1571), s.v. orgueil, "pryde, hautiness, lofti-
ss."
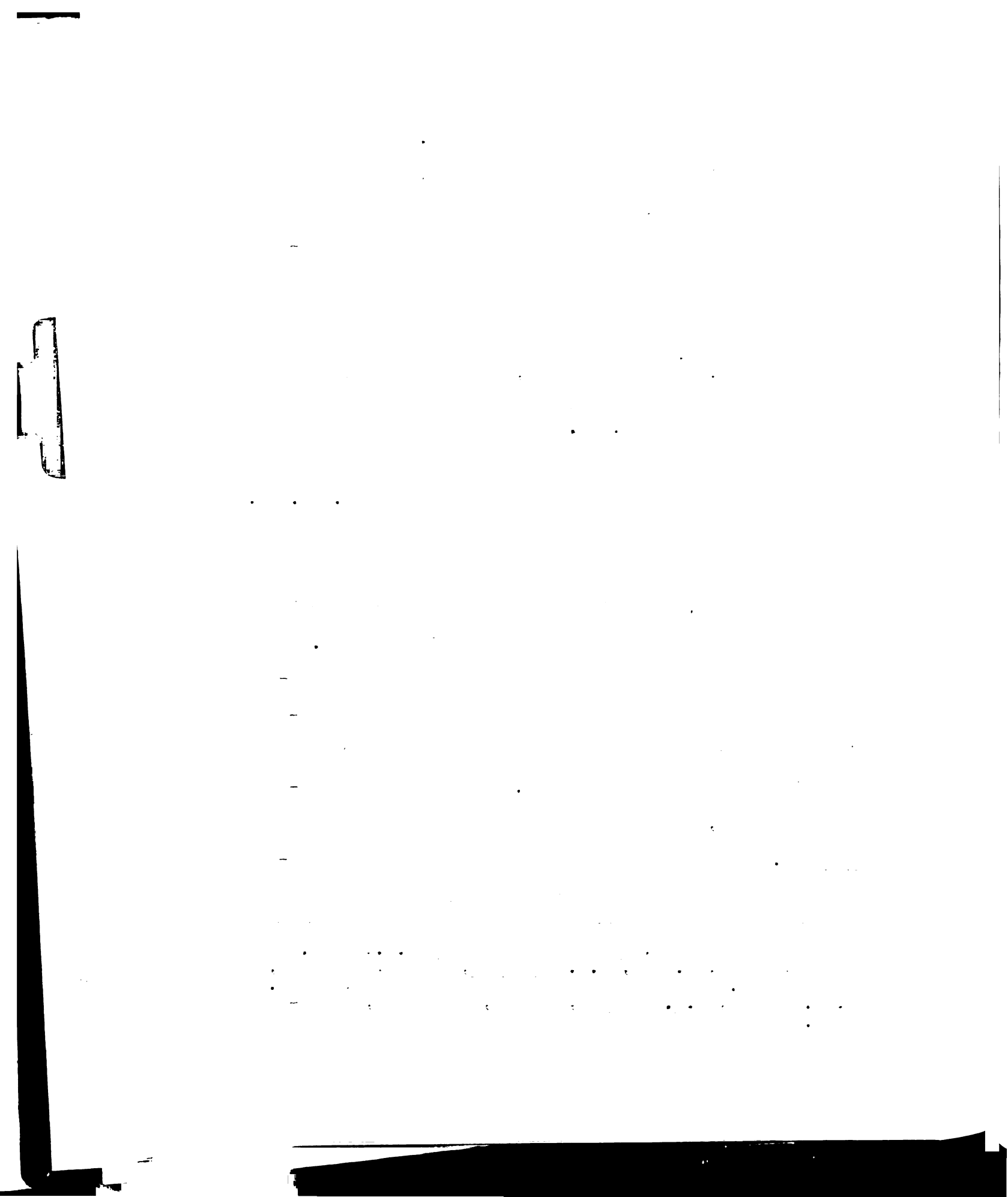
Lucifera, since Redcross refused to accompany her on
her little outing with the rest of the deadly sins,
and from that of the House of Pride, since he repudi-
ated what it stood for by leaving the premises rather
abruptly.[59] The ease with which Redcross resisted
these temptations reminds one of Becket's almost non-
chalant dismissal of the three tempters whom he had
expected; and his defeat at the hands of Orgoglio
makes one realize that Redcross is not yet a saint,
that he cannot, like Becket, resist the temptation of
spiritual pride.

Orgoglio is a complex figure. When I say that
represents spiritual pride, I am telling only half
the story; but since it is a rather long story, I
all be content to look first at just this much.
K. Heninger, Jr. considers Orgoglio "the mythical
bodiment of an earthquake"[60] and convincingly draws
rallels between Spenser's imagery and contemporary
counts of the origin and characteristics of earth-
akes. He shows that Redcross' dalliance with Duessa,
the allusion to the myth of Salmacis and

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[59]Whitaker, p. 80, objects to all efforts to dis-
guish the pride of Orgoglio from that of Lucifera;
h a distinction, he claims, is "required by the
torical, not the moral allegory." His view seems
me to be an oversimplification of Spenser's method
it seriously underestimates his powers of
ention.

[60]"The Orgoglio Episode in The Faerie Queene,"
, XXVI (1959), 173.

Hermaphroditus, which was customarily interpreted as a
cautionary tale against sloth and lechery, both justify
Spenser's use of earthquake imagery, since earthquakes
were regarded as "visitation[s] of God's wrath to warn
men to repentance. . . ."[61] Heninger's carefully doc-
umented account is attractive, and yet it does not
recognize the triumph of Redcross over simple sloth
and simple lechery (if I may use the word "simple" for
either of these strikingly portrayed counselors of
Lucifera) in his refusal to accompany them while at the
House of Pride.

A second discussion of Orgoglio, by Vern Torczon,
shows that there is more than one way of looking at
earthquakes:

> It was thought that natural phenomena like
> earthquakes, where the wind and the earth ap-
> peared to be in conflict with the heavens, were
> responsible for the allegorical fables which
> arose about the struggles between God and the
> giants.[62]

Since giants were considered rebels against God, and
since before his encounter with Orgoglio Redcross re-
moves the armor which is a symbol of God's protection,
Torczon concludes that "Red Cross has been guilty of
rebellion against God."[63] Taking the evidence of

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[61]Ibid., pp. 173-75.

[62]Vern[on] [James] Torczon, "Spenser's Orgoglio
and Despaire," TSLL, III (1961), 125.

[63]Ibid. He points out, p. 126, that the removal

Heninger and Torczon, then, there is sufficient war-
rant for interpreting Orgoglio as spiritual pride.

As I said above, this is only half of the story.
To investigate its other half we must turn to the ety-
mology of the name Orgoglio. As Spenser particular-
ized the abstraction with which he was working, he
very likely saw in the Italian word a Greek element,
ὀργάω, to desire with impatience (and this is said
characteristically of animals with pressing longing or
violent impulse, or of those which desire most ar-
dently and are unable to abstain).[64] Most of the im-
agery of the Orgoglio episode can be interpreted as
sexual. Although I think Schroeder's analysis of the
episode as an "erotic drama" is extreme, his findings
certainly support my contention that Spenser had in
mind the Greek verb as he created Orgoglio. Schroeder
sees the fountain as a symbol of female genitalia,
Redcross' drink there a symbol of the sexual act, and
Orgoglio and his oak tree club symbols of male gen-
italia.[65]

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of armor symbolizes "presumption," which, along with
despair, is a stage "of the religious experience
leading to sanctification and holiness."

[64]Estienne, II, 1428, Ὀργάω, "appeto impa-
tienter . . . ac proprie de animantibus dicitur quae
urgent libidine, & quodam eius impetu concitantur,
seu quae ardentissime appetunt & abstinere non possunt."

[65]John W. Schroeder, "Spenser's Erotic Drama:
The Orgoglio Episode," ELH, XXIX (1962), 144-48.

Every reference to exhaustion or to wind, Schroeder

maintains, reflects either Aristotelian or Elizabethan

physiology of sex.[66] To all Schroeder's evidence I

might add a reference to a passage which is clearly

related to the definition of ὀργάω given above:

when Arthur manages to cut off Orgoglio's arm,

> He lowdly brayd with beastly yelling sownd,
> That all the fieldes rebellowed againe:
> As great a noyse, as when in Cymbrian plaine
> An heard of bulles, whom kindly rage doth sting,
> Doe for the milky mothers want complaine,
> And fill the fieldes with troublous bellowing
> <div align="right">(I.viii.11).</div>

The evidence seems contradictory: we have an

Orgoglio who on the one hand represents spiritual

pride, on the other extreme sensuality. There is,

however, a form of pride which combines these two

elements, and that is hubris. From the start Redcross

is arrogant: he ignores the warning of Una and the

dwarf and plunges headlong into Errour's den. And

from the start he is sensual: he has lustful dreams

and is immediately drawn to the attractive Duessa.

Although he has been able to resist the seven deadly

sins in their emblem-book form, he is basically guilty

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[66]_Ibid._, pp. 144-45: Redcross feels faint and
cold, symptoms in Aristotelian physiology of "the
aftermath of coition"; pp. 150-51: anything puffed
up with wind is a phallus since Elizabethan physiology
attributed erections to the presence of air; p. 154:
Redcross is defeated by the force of wind from
Orgoglio's club, for "Aristotle supposed that pneuma,
among its copulatory roles, has that of effecting
ejaculation."

of the overweening pride and rampant sensuality of

hubris. For this reason he is conquered by Orgoglio,

in the etymology of whose name we find ample evidence

of the guilt of Redcross.

PRINCE ARTHUR, who rescues Redcross from

Orgoglio, is one of those characters whose function is

in general too broad to fit within the bounds of this

study. Merritt Hughes sees in Arthur not a single

character but a composite of an "imperial Arthur," a

"synthesis of nature and grace," and a "rival of Her-

cules."[67] Two of Hughes' points are of special inter-

est to this study. He agrees with Ruskin that in res-

cuing Redcross "Arthur is the 'magnificence, or liter-

ally the great-doing of the Kingdom of England'

against Rome. . . ."[68] He does not make the claim,

however, that the etymology of the word "magnificence"

plays a major role in Spenser's conception of Arthur,

and he is quite right in seeing Arthur as a much

broader figure. Hughes' most interesting point is his

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[67]"The Arthurs of The Faerie Queene," Etudes
Anglaises, VI (1953), 195, 199, 205.

[68]Ibid., p. 199. Cf. Cooper, s.v. magnum
facere, "To doe some great mattier." Craig, p. 19,
adds that "'Magnificence' is not properly the lavish-
ness of Skelton's interlude but 'doing great deeds,'
as the etymology shows." Don Cameron Allen, "Arthur's
Diamond Shield," JEGP, XXXVI (1937), 243, gives a
different interpretation of the episode, based on the
contemporary Christian interpretation of diamonds as
symbols of repentance. When Arthur rescues Redcross,
"repentance . . . comes to the aid and rescue of
Faith."

suggestion that in choosing Hercules as a prototype for Arthur in many of the episodes, Spenser may have been influenced by the conventional etymology of Hercules, "heris cleos--the glory of struggle or of the wars of the spirit." Hughes demonstrates that Spenser could have known this well-established etymology and suggests that "its prestige among the mythographers played a part in his invention of an Herculean Arthur in love with glory."[69]

Spenser's reasons for selecting Arthur as the central hero of the Faerie Queene cannot of course be known. Scholars have theorized endlessly. I should like to suggest that, whatever his motive, etymology may have confirmed Spenser in his choice of Arthur. In the letter to Raleigh Spenser states that the "generall end" of the poem was

> to fashion a gentleman or noble person in vertuous and gentle discipline: which for that I conceived shoulde be most plausible and pleasing, being coloured with an historicall fiction . . . I chose the historye of King Arthure. . . . I labour to pourtraict in Arthure . . . the image of a brave knight, perfected in the twelve private morall vertues. . . . in the person of Prince Arthure I sette forth magnificence in particular, which vertue, for that . . . it is the perfection of all the rest, and conteineth in it them all, therefore in the whole course I mention the deedes of Arthure applyable to that vertue which I write of in that booke.

The letter was clearly written after the fact, and it

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[69]Ibid., pp. 208-209.   .

is a commonplace of Spenser scholarship that Spenser
sought thereby to give a semblance of plan and cohe-
siveness to a poem which he may have felt lacked both.
Spenser was in a sense "stuck" with Arthur, and if
etymology did not help him to the choice it clearly
did help him justify it. Ἀρθρόω , to form or fashion,
and to put together carefully,[70] would have been a
natural etymology for a name of uncertain ancestry.
In recognizing the Greek verb, illogical though it may
have seemed for a Celtic name, Spenser would have been
contravening no established tradition since the ety-
mology of the name was not known. And in the Greek
verb Spenser would have found the two ideas which he
emphasized in the letter to Raleigh: the idea of
fashioning something and the idea of joining various
elements into a whole.

After a digression on Arthur's "lignage" and
his search for the Faerie Queene, Spenser dispatches
Redcross and Una to their next adventure, a visit to
Despayre. To make Redcross aware of the suicide which
despair can lead to, Spenser invents a messenger named
Trevisan, and has him recount the tale of SIR TERWIN,
who has killed himself because of unrequited love and
his subsequent feelings of despair. The figure of

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[70]Crespin, s.v. ἀρθρόω , "formo, concinno. . . ."

Despayre has been traced to a literary source,[71] but no one as far as I know has attempted to explain Spenser's nomenclature in the early parts of this episode. Neither "Trevisan" nor "Terwin" can be satisfactorily traced to the classical or romance languages which Spenser habitually ùsed. And yet the name Terwin is no darker a disguise than Tramtrist in the Tristram legend or Algrind in the Shepheardes Calender: clearly the name is an anagram of Winter. Spenser would have chosen the name because of the common association of winter with death, an association he frequently makes. In the December eclogue, for example,

    Winter is come, that blowes the bitter blaste,
    And after winter dreerie death does
            hast (ll. 149-50).

Thus Spenser assigned an appropriate seasonal name to a knight whose only function in the poem is to die: the winter of his discontent is made Terwin. A second reason for the choice might have been Spenser's own discontent with his world, a world which in many places he claimed had degenerated. Don Cameron Allen, commenting on the pessimism of the Despayre passages, refers to a Spanish philosopher of the Renaissance who

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[71]M. S. and G. H. Blayney, "The Faerie Queene and an English Version of Chartrier's Traité de l'Esperance," SP, LV (1958), 160-61, trace the appearance of Despayre, and 157-58, 161, the argument of Despayre, to Alain Chartrier. They suggest, 160, that Trevisan's behavior in I.ix.21 is similar to that of Chartrier's Diffidence.

"compare[d] the ages of the world to the four seasons,
an ordinary comparison for the life of man; and
[said] that the world is now approaching its winter."[72]
The personal experience of Terwin, then, might have
been intended as a cautionary tale to a world over
which Spenser despaired.

TREVISAN himself has no personal motive for
despair: although he feels compassion for his friend
Terwin, nothing but the demands of the narrative seems
to cause his

> bitter byting griefe
> Which love had launched with his deadly
> darts (I.ix.29).

And as soon as Trevisan has served his purpose as mes-
senger, Spenser promptly forgets him and we hear no
more of him after Redcross forces him to remain at the
cave of Despayre. That this character has a name is
therefore surprising and must be significant of some
further purpose. I believe that the purpose was lit-
erary allusion. Giovanni Della Casa wrote a large
number of extremely melancholy poems; of these "the
most detached and austere were written in the poet's
last years, when . . . he had retired to Venice or
Treviso."[73] If Spenser knew the poems of Della Casa,

72"The Degeneration of Man and Renaissance Pes-
simism," SP, XXXV (1938), 219.

73F[rank] T[empleton] Prince, The Italian Ele-
ment in Milton's Verse (Oxford: Clarendon Press,
1954), p. 26.

as there is good reason to believe,[74] and if he would
have called an inhabitant of Treviso a "Trevisano"
(although one need not go so far to account for the
simple change to an "an" suffix), it seems reasonable
to conclude that he might have been referring to Della
Casa's ideas in the name Trevisan. The poems of Della
Casa stress two major themes, both of which are
sounded in the descriptions of Trevisan: extreme un-
happiness and the recurrent image of flight. In his
sonnet to sleep he says,

> Oh sleep, oh son of the quiet, damp, shady,
> placid night, oh comfort of miserable mortals,
> sweet forgetfulness of such grave events where
> life is hard and fretful; come now to the help
> of my heart which languishes and has no re-
> pose, and relieve these tired and frail parts.
> Give me a quick flight, oh sleep, and unfold
> your shadowy wings and place them over me.
> Where is the silence which flees the day and
> light? And the light dreams which are accus-
> tomed to follow you with insecure step? Alas,
> in vain I call you, and in vain I flatter the
> dark and cold shadows. Oh wings of utmost
> sharpness! Oh bitter and hard night![75]

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[74]John M. Steadman, "Spenser's House of Care,"
Studies in the Renaissance, VII (1960), 208-209, 220,
demonstrates marked similarities between Spenser's
and Della Casa's treatments of jealousy, and inti-
mates that Spenser may have known Della Casa through
the commentary of Benedetto Varchi.

[75]Giovanni Della Casa, *Le Rime*, ed. Adriano
Seroni (Florence: Casa Editrice F. Le Monnier, 1944),
pp. 164-65. The sonnet reads,

> O sonno, o de la queta, umide, ombrosa
> Notte placido figlio; o de' mortali
> Egri conforto, oblio dolce de' mali
> Sì gravi ond'e la vita aspra e noiosa;

There is no single stanza in this episode in the
Faerie Queene which is an exact parallel, and of
course Spenser could have found the same images in
many poets other than Della Casa. Della Casa could
nonetheless have been the immediate inspiration of
the Trevisan episode. Trevisan appears on the scene
fleeing from "some feared foe" (I.ix.21). The foe is
Despayre, who later describes the rest of the dead
Terwin as "sleep after toyle":

> He there does now enjoy eternall rest
> And happy ease, which thou doest want and crave,
> And further from it daily wanderest:
> What if some little payne the passage have,
> That makes frayle flesh to feare the bitter wave?
> Is not short payne well borne, that bringes long
>   ease,
> And layes the soule to sleepe in quiet grave?
> Sleep after toyle, port after stormie seas,
> Ease after warre, death after life does greatly
>   please (I.ix.40).

The fact that it is Trevisan who acquaints Redcross
with the purveyor of this philosophy is surely sig-
nificant. Spenser would have expected his courtly

> Soccorri al core omai, che langue e posa
> Non ave, e queste membra stanche e frali
> Solleva: a me ten vola, o sonno, e l'ali
> Tue brune sovra me distendi e posa.
>
> Ov'e 'l silenzio che 'l di fugge e 'l lume?
> E i lievi sogni, che con non secure
> Vestigia di seguirti han per costume?
>
> Lasso, che 'nvan te chiamo, e queste oscure
> E gelide ombre invan lusingo. O piume
> D'asprezza colme! o notti acerbe e dure!

I am grateful to Dr. Eugenia Buchanan for translating
this sonnet and others in the volume of Della Casa's
poems.

audience to understand the allusion and thus to read
the entire episode as an authentic portrayal of bitter
despair. The episode can also be read on the level of
religious allegory if the name Trevisan is accepted as
an allusion to Della Casa. Throughout the first book
Redcross meets symbols of the Roman Catholic Church.
Della Casa was at one time Papal Secretary and would
thus represent Catholicism in the religious allegory.
Only Una, the one true faith, can save Redcross from
the despair to which his contact with Catholicism, in
the person of Trevisan, leads him (I.ix.52-53).

CHAPTER II: BOOK II

The hero of the second book is etymologically
one of the most interesting in the entire Faerie
Queene. For almost two hundred years scholars agreed
with Upton's contention that the name GUYON came from
the verb "to guide."[76] A second school of thought
now sees the name simply as a variant of "the Guyan
(Guienne) of the Elizabethan Chronicles. . . ."[77] But
perhaps the most significant contribution to the solu-
tion of the problem is Fowler's, for he most sensibly
relates etymology to allegory in his identification of
"Guyon" as one of the rivers of Paradise:

> These rivers were from patristic times iden-
> tified with the four cardinal virtues, Pison
> usually being prudence, Tigris fortitude,
> Euphrates justice, and Gihon (Geon, Gaeon,
> Gyon, etc.) temperance.[78]

[76]John Upton, ed. Spenser's Faerie Queene (2
vols.; London: J. and R. Tonson, 1758), II, 431.
Upton cites the Italian guidare and the Gallic guider.
Craig, p. 185, thinks that the name illustrates
Spenser's frequent practice of using archaisms, here
"the old form 'guy' meaning to 'guide.'"

[77]Winstanley as quoted in Variorum, II, 187.

[78]A. D. S. Fowler, "Emblems of Temperance in
The Faerie Queene, Book II," RES, XI (1960), 147. In
"The River Guyon," MLN, LXXV (1960), 289-91, Fowler
traces the evolution of the river as a symbol of
tolerance from Josephus, through Philo, to Ambrose,

This association of Guyon with water is crucial to
Fowler's argument, for he sees Guyon's presence at the
Bower of Bliss as a symbolic combination of water and
wine. Thus the river Guyon provides a key to our under-
standing of the nature of temperance: it is "the mix-
ture or integration of extremes, as distinct from
their avoidance. . . ."[79]

Although each of the etymologies offered has its
merits, all ignore one for which Spenser himself fur-
nishes the best clue. Just as he frequently adds to
the name of one of his characters the phrase "rightly
called," so here he speaks of Guyon "whose living
hands immortalized his name" (II.viii.13). Perhaps
scholars have felt that this expression is figurative,
but as I shall show, Spenser obviously was speaking
quite literally here. The word $\gamma\nu\hat{\iota}o\nu$ signifies any
limb, especially the hand or the foot.[80] All meanings
contribute to the imagery associated with Guyon.

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until finally the connection "took its place in the
structure of religious symbolism which dominated the
medieval imagination." He attributes, p. 292, Spen-
ser's change in spelling to a desire to bring the
name closer to "that of a romance hero, such as Guy."

[79]Fowler, "Emblems," pp. 147-48.

[80]Crespin, s.v. $\gamma\nu\hat{\iota}o\nu$, "membrum, proprie manus
& pedes"; Estienne, I, 880, $\gamma\nu\hat{\iota}o\nu$, "Membrum. Sed
proprie $\gamma\hat{\gamma}a$ . . . pedes manusque. . . ." Marie
Walther, Variorum, I, 391, mentions Gareth (Beaumayns)
as a possible prototype for Redcross. I think it en-
tirely possible that "Beaumayns" remained in Spenser's
imagination and reappeared in Book II in the form of
Guyon.

Spenser's reference to Guyon's "living hands"
does not stand alone. He speaks of Guyon's "mighty
hands" in the Furor episode (II.iv.6), and Guyon's
first adventure begins with his meeting the dying
Amavia, mother of RUDDYMANE. Although the baby
clearly has his name from "his cruell sport,"

> For in her streaming blood he did embay
> His litle hands, and tender joints
>   embrew (II.i.40),

Spenser probably first thought of his unusual behavior
because of his preoccupation in this book with images
of hands. Later in the second book Guyon answers
Mammon's offers of wealth with an analogy which is of
particular interest in connection with such images:

> At the well head the purest streames arise:
> But mucky filth his braunching armes annoyes,
> And with uncomely weedes the gentle wave
>   accloyes (II.vii.15).

If we interpret the "well head" as God, and "mucky
filth" as Mammon (and these are certainly conventional
enough metaphors), then God's "braunching armes" would
refer to Guyon himself--an elaborate etymological pun.

Spenser's description of the seige by the "twelve
troupes" against the castle of Alma contains a passage
which until recently had been badly misinterpreted:

> And those two brethren gyauntes did defend
> The walles so stoutly with their sturdie mayne,
> That never entraunce any durst pretend,
> But they to direfull death their groning ghosts
>   did send (II.xi.15).

Gilbert correctly maintains that "those two brethren

gyauntes" are the hands of the body, and the pun in the second line surely supports his contention. He mentions the continuance of the body metaphor and also contemporary uses of hands as warriors, and concludes that

> Spenser, familiar with the organic allegory, assumed that his readers would catch the meaning of his word <u>those</u> (meaning <u>those defenders mentioned in allegories of the body</u>), and would understand that 'those two brethren giants' are the warrior hands.[81]

Since Guyon has left the scene some ten stanzas earlier, I agree with Gilbert that Spenser is not referring to him in this stanza. Nevertheless one should not be misled by the narrative, which Spenser manipulates to serve his varied purposes. I assume that in the reference to hands Spenser is speaking of the principle of which Guyon is the embodiment. Temperance defends the body and thus, by a process which I will discuss below, the soul. The use of "the warrior hands" is one aspect of temperance.

A suggestion that the name Guyon may be related to <u>gyon</u>, wrestler,[82] although ignoring the difference

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[81]Allan Gilbert, "'Those two brethren giants' (Faerie Queene, 2.11.15)," MLN, LXX (1955), 94. Gilbert feels that the reference cannot be to Arthur and Timias since they are "neither brethren nor giants."

[82]Susan Snyder, "Guyon the Wrestler," Renaissance News, XIV (1961), 250. Snyder cites Caxton's etymology of "George" in his translation of the Golden Legend: gera, holy, and gyon, wrestler. She

in spelling, does lend support to my contention that
Guyon means, literally, hands. I have stressed Guyon's
use of his hands; Snyder sees a wrestling motif run-
ning through the entire second book, and feels that
"Spenser's insistence on hand-to-hand struggle rein-
forces his theme of self-mastery."[83] The spelling
Spenser chose to use indicates that he had in mind
just such an emphasis: Guyon is the hands.

Guyon is, furthermore, a pedestrian hero: no one
else in the Faerie Queene must pursue his adventures
on foot to the extent that Guyon must. Because his
horse has been stolen, he must "fare on foot" to the
castle of Medina (II.ii.12); and

> forth he far'd, as now befell, on foot,
> Sith his good steed is lately from him
>   gone (II.iii.3);

and yet again Guyon "the whiles on foot was forced for
to yeed" (II.iv.2); he even beheads Pyrochles' horse

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suggests, pp. 251-52, that Redcross and Guyon are
meant to represent two aspects of Christian virtue.
Snyder was apparently unaware of Padelford and
O'Connor's mention, Variorum, I, 389, of Caxton's
etymology and their suggestion that it may have con-
firmed Spenser in his decision to use St. George as
the knight of holiness and may "also have suggested
the name of Guyon for the hero of the second book,
that other knight who wrestled so valiantly with
every form of incontinence."

[83]Snyder, p. 251. She mentions, pp. 250-51, five
occurrences of the motif in the second book: (1)
Guyon and Furor, (2) Guyon and Occasion, (3) Arthur
and Impatience, (4) Arthur and Maleger, and (5) a
parody of the theme in Braggadochio, II.iii.16.

So him, dismounted low, he did compell
On foot with him to matchen equall fight (II.v.4).

Spenser does not allow Guyon to reclaim his stolen
horse from Braggadochio until the fifth book, for the
nature of the allegory demanded a hero who could use
his feet well.[84] This idea so dominates the second
book that Spenser can achieve a neat implied contrast
between Guyon and Genius, who is hampered by long-
flowing garments from "speedy pace or manly exercise"
(II.xii.46). Even one of the epic similes to wild
animals which Spenser enjoyed for battle scenes seems
more than usually fresh because of the image implicit
in Guyon's name: when Huddibras and Sansloy unite
against Guyon, they end their private quarrel,

As when a beare and tygre, being met
In cruell fight on Lybicke ocean wide,
Espye a traveiler with feet surbet (II.ii.22).

Spenser furthermore defined the Palmer's function
using the same image: the Palmer "suffred not his
[Guyon's] wandring feete to slide" (II.iv.3).

Having chosen a hero with whom he associated
images of hands, arms, and feet, Spenser in his search

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[84]I cannot agree with Maurice Evans, "The Fall
of Guyon," ELH, XXVIII (1961), 222, when he claims
that Guyon does not realize his own human frailty:
". . . the best horseman of them all without a horse
on which to demonstrate his peculiar excellence--this
is the imperfect life which Guyon hopes to govern by
reason alone." Since Guyon actually does very much
better than, say, Redcross, Spenser must be saying
that he is a man of many excellences, one of which is
the pedestrian life. Temperance is not an occasional
virtue but a way of life.

for an appropriate companion for Guyon would have
found an etymologically "correct" figure through sim-
ple thought association: the PALMER. It has been
suggested that the romance elements implicit in the
name "Guy" would have been enough to lead Spenser to a
palmer as a logical companion for Guyon.[85] And of
course allegorically a religious figure seems a well-
suited guide for a young knight whose temperance must
be tested and developed. It is impossible to prove
the matter one way or the other, but the association
of Guyon with hands must have contributed to Spenser's
choice of a character whose name in English, Latin,
and Greek would have meant "palm," and, by extension,
"hand" as well. The two belong together physically
just as the prudence of the palmer is necessary to
the temperance of Guyon.

The House of Temperance has often been criti-
cized because of Spenser's rather naive description of
the human body.[86] It seems to me, however, that just

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[85]Josephine Waters Bennett, The Evolution of
"The Faerie Queene" (Chicago: University of Chicago
Press, [1942]), p. 82, points out that "palmers are
not infrequent in the romances, but Guy of Warwick is
a palmer romance par excellence." She relates, p. 81,
this literary allusion to the historical allegory,
claiming that Guyon is thus a tribute to Leicester.

[86]See, for example, Dodge as quoted in Variorum,
II, 186: ". . . the House of Temperance with its cut
and dried allegory of the human body, the house of the
soul, is perillously close to a 'reductio ad
absurdum.'" Bennett, p. 129, feels that the section

such a focus is needed in a book which is exploring a
virtue by means of a body metaphor. Spenser intro-
duces the House in these words:

> Of all Gods workes, which doe this world adorne,
> There is no one more faire and excellent,
> Then is mans body both for powre and forme,
> Whiles it is kept in sober government (II.ix.1).

The statement is not abrupt nor is the description of
the human body unnecessarily detailed since Spenser
has been discussing just this throughout the entire
book. Because of his emphasis on bodily images
throughout his treatment of Guyon and the Palmer, the
words just quoted are an effective transition from
the particular to the general. In the earlier cantos
Spenser demonstrated that the proper use of one's
hands and feet _is_ temperance.

Guyon and the Palmer meet the dying AMAVIA, an
event which is necessary to the development of the
narrative since it is from her that they first hear of
Acrasia. But the episode is also necessary allegori-
cally, for it further defines Guyon's nature. A look
at the name in this episode is instructive. Generally
the name Amavia has been interpreted as either she
"that loves to live" or as "I have loved."[87] The

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is "an old piece, worked over to fit its present place
in the poem by the insertion of the passage on the
affections which mentions Arthur and Guyon. . . ."

[87]Dodge, p. 791, supplies a "t": Ama-vi[t]a.
Draper, _Variorum_, II, 204, cites _amavi_, the perfect
tense of _amo_.

former etymology fits Acrasia's curse on "her that
loves to live" (II.1.55); the latter seems inconsis-
tent with Amavia's behavior since she kills herself
because she is still in love. Neither interpretation
is compelling, although the former demonstrates that
Spenser etymologized further after selecting the name.
Since Mordant has left his wife for the wiles of
Acrasia, I should think that Spenser composed the name
Amavia of two elements, ama (love) + via (path), al-
luding to the belief that the path of love leads to
death.[88]

Such an interpretation lends support to the
theory of A. D. S. Fowler, who reads the entire epi-
sode as religious allegory. Fowler suggests that
MORDANT is "him that death does give" (II.1.55) be-
cause "he was flesh (all flesh doth frayltie breed)"
(II.1.52); and "the concept of the flesh as virtual
death is . . . a central theme throughout the epistles
of Paul."[89] He further points out that "the reiter-
ated floral imagery . . . conveys the transience of
the flesh--flowers being a standard symbol of human

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[88]Cooper, s.v. via, "A way . . . A passage."
Cf. Della Casa's sonnet, p. 47, "Amor, per lo tuo
calle a morte vassi."; and Dante, Inferno, v. 106,
"Amor condusse noi ad una morte," "Love led us to
one death."

[89]A. D. S. Fowler, "The Image of Mortality:
the Faerie Queene II.1-11," HLQ, XXIV (1961), 92.

frailty."[90] The entire episode is thus seen to be a
tightly woven one in which narrative, allegorical, and
etymological levels give mutual support and clarifi-
cation.

I have noted above the etymological relationship
between the names Guyon and Ruddymane. Now the rela-
tionship can be viewed in its fullest implications.
Ruddymane is the child of spiritual death (i.e.,
Mordant) and of one who herself follows the path of
love to commit the totally immoderate act of self de-
struction (i.e., Amavia). Such a child must needs
have bloody hands, for the sins of the father are
passed on to the child.[91] Guyon, on the other hand,
is the son of an elf (II.i.6), and for Spenser this
means that, unlike Ruddymane, Guyon is the child of
spiritual life. He is a descendant of the man created
by Prometheus:

> That man so made he called Elfe, to weet
> Quick. . . .

and of a woman found in "the gardins of Adonis"

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[90]Ibid., p. 92n.

[91]Fowler, "Image," p. 98, feels that Ruddymane
is a resurrection symbol: the burial of his parents
represents "a burial of the 'old man,'" and the child
represents "the new man put on at baptism." He ex-
plains the bloody hands as the "corruptible flesh"
which baptism cannot cleanse. Since Spenser in the
first book shows that Redcross is able to defeat the
dragon after being "baptised" in the Well of Life, I
cannot regard Fowler's interpretation as tenable.

(symbols in the Renaissance for generation),

>th' authour of all woman kynd;
>Therefore a Fay he her according hight (II.x.71).

The contrast with Ruddymane's parentage could not be more striking: Guyon is the son of life and of the life force. And significantly there is no "Ruddy" in Guyon's name.

Guyon takes Ruddymane, as indeed he should, to the castle of MEDINA, a name chosen for its obvious allegorical suggestions of the golden mean.[92] Medina's hair, naturally, is "golden" (II.ii.15). This emphasis on gold probably inspired Spenser in his choice of SIR HUDDIBRAS as a mate for Medina's sister and allegorical contrast Elissa. Although Spenser falls back on the use of Sansloy for Perissa, he creates this new character to serve as Elissa's lover. One can see the fecundity of his imagination at work here: if the images associated with one sister are of gold, then he would quite naturally think of another metal, and a baser one, for an inferior sister:

>He that made love unto the eldest dame [Elissa]
>Was hight Sir Huddibras, a hardy man;
>. . . . .
>More huge in strength then wise in workes he was,
>And reason with foole-hardize over ran;
>Sterne melancholy did his courage pas;

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[92]Cooper, s.v. Medius, "The middle: equallie distant from the extremities: meane. . . ." Spenser identifies Medina explicitly in the argument to canto ii.

> And was, for terrour more, all armd in shyning
> bras (II.ii.17).

Spenser obviously so armed Huddibras because of the
brazen element in his name, which in turn would have
been suggested because of the association of the two
metals and perhaps because of some desire to underline
the allegory with hints of the Age of Brass as con-
trasted to the Golden Age.

Medina's sisters are the extremes demanded by the
allegory. ELISSA, the sullen, stingy sister, takes
part in none of the activities which the others enjoy,
for she is to represent the lower end of the scale of
which Medina is the mean:

> ne ought would eat,
> Ne ought would speake, but evermore did seeme
> As discontent for want of merth or meat;
> No solace could her paramour intreat
> Her once to show, ne court, nor
> dalliaunce (II.ii.35).

Her behavior here is of a piece with the etymology of
her name, for $\dot{\epsilon}\lambda\lambda\epsilon\dot{\iota}\pi\omega$ meant both to suffer the want
of something, and to take no part in various activ-
ities.[93] Spenser pays the same close attention to
etymology in his handling of the youngest sister,
PERISSA. The name is a logical choice of course since
$\pi\epsilon\rho\iota\sigma\sigma\dot{o}s$ meant specifically a going beyond the

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[93]Crespin, s.v. $\dot{\epsilon}\lambda\lambda\epsilon\dot{\iota}\pi\omega$, "indigeo . . .
absum." See also Estienne, II, 669, $\dot{\epsilon}\lambda\lambda\epsilon\iota\psi\iota s$, a
leaving out or omission.

mean.[94] Spenser explicitly refers to this aspect of
Perissa: "No measure in her mood, no rule of right"
(II.ii.36), and his choice of paramour for Perissa is
entirely consistent, for the name Sansloy is a restate-
ment of the phrase just quoted. But once Spenser had
coined the name Perissa, its etymology would have domi-
nated his thinking as he drew his portrait of the
character. Beginning with "going beyond the mean," he
would have thought also of "superfluous,"[95] and this
alone would have stimulated a visually oriented mind
to see a river overflowing its banks. Thus Spenser
says of Perissa,

> No measure in her mood, no rule of right,
> But poured out in pleasure and delight;
> In wine and meats she flowd above the
>   banck (II.ii.36).

Rarely does one find so exact a correspondence between
etymon and image.

Guyon leaves Medina's castle on foot because his
horse has been stolen by BRAGGADOCHIO. The name would
seem to be a coinage of Spenser's.[96] Although a

[94]Estienne, III, 250, περισσός, "Modum
excedens."

[95]Estienne, III, 250, περισσός, "Item
Superuacaneus." Equally significant is the definition
of περισσεύω , "Abundo [overflow], Affluo [flow
to--of rivers]. . . ." (III, 251).

[96]The NED so credits it. Jakob Schoembs, quoted
in Variorum, II, 209, mentions Stephan Taylor's "A
Whippe For Worldlings Or The Centre Of Content" as a
possibly earlier source, but points out that the

single source is difficult to find, Spenser's famil-
iarity with French, Irish, and Italian would have led
to such a choice since in all three languages the first
syllable at any rate had just the right connotations
for the vain comical figure he needed in many of the
episodes of Books II through V. Basically the name
goes back to the word "brag," which has been related
to the Celtic "breug, to lie, and breugach, lying,
false, deceitful, vainglorious."[97] Such is the char-
acter described in the following lines:

> . . . puffed up with smoke of vanity,
> And with selfe-loved personage deceiv'd,
> He gan to hope of men to be receiv'd
> For such as he him thought, or faine would
>   bee (II.iii.5).

Whereas Orgoglio had been puffed up with wind, Spenser
carefully uses "smoke" to describe a character whose
frailty is deceit.[98] To further express in images the
exact nature of Braggadochio's deceit, Spenser draws

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suggested date of 1586 cannot be definitely assigned
Taylor's work since there is no known copy which bears
such a date. Schoembs therefore concludes that
"Braggadocchio" "ist eine glückliche Neubildung
Spensers."

    [97]Charles Mackay, A Glossary of Obscure Words
and Phrases in the Writings of Shakspeare and His Con-
temporaries (London: Sampson, Low, Marston, Searle,
and Rivington, 1887), p. 37.

    [98]John Leon Lievsay, "Braggadochio: Spenser's
Legacy to the Character Writers," MLQ, II (1941),
477n, suggests that Spenser found the smoke image in
Alessandro Piccolomini's Institutione Morale, where
the adjective fumosi is used for braggarts.

on ideas supplied by the etymology of the name. In the <u>Shepheardes Calendar</u> he had used the word "brag" to connote beauty ("Seest not thilk hawthorn/ How <u>bragly</u> it begins to bud"), and the contemporary meaning of <u>bragard</u> in French was "dapper fellowe."[99] Thus Spenser continues the stanza quoted above,

> But for in court gay portaunce he perceiv'd
> And gallant shew to be in greatest gree,
> Estsoones to court he cast t'advaunce his first
>   degree (II.iii.5).

Braggadochio is thus a "brag" character in more than one sense. Wearing shining stolen armor and riding a stolen horse with "golden sell," he is an impressive enough figure to fool the wily Archimago (II.iii.11-12); and later in the poem he appears with Artegall's shield "which bore the sunne brode blazed in a golden field" (V.iii.14).

In both cases his resplendence is borrowed. To discover what lurked beneath the "brag" exterior, we must turn once again to etymology. The Italian <u>brago,</u> which Spenser must have had in mind as he wittily clothed the bumbling would-be knight in others' magnificence, meant "mud, dirt, mire, earth, or clay. . . ."[100] I suspect that Spenser was punning, then,

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[99]<u>Dictionarie French,</u> <u>s.v.</u> Bragard. Mackay, <u>Gaelic,</u> <u>s.v.</u> brag, notes a possible etymology to the French Gothic <u>braguer,</u> "to go stately or proudly; and this manifestly from the Latin <u>paratus,</u> ready or fit. . . ."

[100]Florio, p. 48.

in naming Braggadochio. Basically he was thinking of
"brag" in the sense of "boast"; but the additional
meanings, "beauty" and "mud," would have convinced him
that he could find no better name for his miles glo-
riosus since the two latter meanings together consti-
tute the essence of boasting. The knight of beautiful
appurtenances is in reality nothing but a man of mud.
As John Lievsay has said, the portrait of Braggadochio
could be entitled "The Counterfeit Magnanimous Man."[101]

Borrowing Lievsay's phrase I would like to sug-
gest that an even more telling title would be "The
Counterfeit Man," for as Spenser characterizes Brag-
gadochio through imagery we witness a further reduction
of his pretensions: he is stripped of his supposed
manhood and revealed a eunuch. It is this stroke
which makes the brag complete, and Spenser achieves it
through a thorough and consistent representation of
Braggadochio as a bird, and a rather inadequate bird
at that. Spenser associates four varieties of birds
with Braggadochio: the false knight wears the "bor-
rowed plumes" (V.iii.20) of the jackdaw;[102] he is

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[101]Lievsay, p. 476.

[102]Lievsay, p. 479, notes the relationship be-
tween this image and Aesop's fable of the jackdaw. He
shows, p. 480, that the "uncasing" of Braggadochio and
Trompart reflects Guazzo's interpretation of this
fable: a plagiarizer is stripped out of his borrowed
plumage like a jackdaw, "and mockt and laught at as a
counterfaite theefe."

compared to a peacock as he approaches Trompart,

> To whom avaunting in great bravery,
> As peacocke, that his painted plumes doth
>   pranck (II.iii.6);

he is called a "capon" when Sir Ferraugh advances to take from him the snowy Florimell (III.viii.15); and throughout the poem Spenser refers to "his kestrell kynd" (e.g., II.iii.4). The two latter varieties may have been related in Spenser's mind because both would have reminded him of castrated males (kestrel was often pronounced "castrel" in Spenser's time[103]). Braggadochio's actions are indeed effeminate, and the bird imagery neatly underscores this characteristic.

Spenser interestingly reverts to the kestrel image again and again in his development of Braggadochio, and if he chose this particular bird because of associations in his own mind with "castrate," he would also have found it appropriate for the braggart since that bird is the smallest of the falcons as Braggadochio is the least of the knights. Thus when Malbecco seeks Braggadochio's aid in finding the lost Hellenore and fighting Paridell, Spenser has his braggart pause before accepting the task:

> Yet stoupt he not, but lay still in the winde,
> Waiting advauntage on the pray to sease (III.x.30).

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[103]The NED cites the Middle English castrel as the source of "kestrel," and quotes Googe's 1577 use of the word: "There is a kinde of Hauke . . . the common people call it castrell."

This image from falconry is the more humorous because
it applies not to a large falcon, who might indeed
seize some prey, but only to Braggadochio. Spenser
uses the same source for an image just a few stanzas
later when Paridell approaches without Hellenore:

> Alone he rode without his paragone;
> For having filcht her bells, her up he cast
> To the wide world, and let her fly alone (III.x.35).

In both stanzas falconry dominates the imagery, forcing
the reader to view the little kestrel with amusement.
The tone of Spenser's hidden wit blends well with the
generally light treatment of the entire Malbecco epi-
sode and gives it more texture than it might on the
surface seem to have.

Spenser thus involves Braggadochio, then, in a
framework of falconry although he is only a kestrel;
and yet even this does not exhaust the possibilities
which the "brag" element in the name opened up for
Spenser. Perhaps the greatest indignity he could in-
flict on the inept knight was to make him the prey of
another falcon, to reduce him to an even ignobler
role, that of a "fearfull fowle." While Belphoebe
speaks to Trompart, Braggadochio was "mewd" in a bush,
and left it only at the threat of a volley of arrows:

> . . . he crauld out of his nest,
> Forth creeping on his caitive hands and thies,
> And standing stoutly up, his lofty crest
> Did fiercely shake, and rowze, as comming late
>   from rest.

As fearfull fowle, that long in secret cave
For dread of soring hauke her selfe hath hid,
Not caring how, her silly life to save,
She her gay painted plumes disorderid,
Seeing at last her selfe from daunger rid,
Peepes forth, and soone renews her native pride;
She gins her feathers fowle disfigured
Prowdly to prune, and sett on every side;
So shakes off shame, ne thinks how erst she did
her hide (II.iii.35-36).

The feminine pronoun of course is central to Spenser's

conception of Braggadochio, and the reversal of roles

from hunter to hunted similarly emphasizes the

knight's self-deceit and his attempted deception of

others. The consistency and artistry of Spenser's

imagery are remarkable in the Braggadochio episodes,

and their relationship to the etymology of the name

reveals the subtlety of Spenser's wit.

TROMPART, the quasi squire of this quasi knight,

is an etymologically "fitt man for Braggadochio"(II.

iii.10). Spenser would have looked for another name

connoting deception, and the French _tromper_ and

tromperte would be a logical start.[104] Once he had

settled on the name, however, Spenser would have dis-

covered further possibilities of characterization

through etymological suggestions. The obvious rela-

tionship between "trompart" and the French _trompe_ or

trompette, not to mention an Elizabethan spelling of

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[104]Dictionarie French, _s.v._ tromper, "to begile,
to deceyue." Baret, D174, "Deceyte, fraude or guile:
a snare or trappe to beguile. . . . Tromperte, fraude,
deception, malengin"; see also D155 and D162.
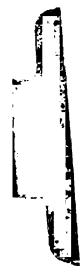
trumpet, "trompet," might have suggested the image of blowing which concludes this description of Trompart:

> For he was wylie witted, and growne old
> In cunning sleightes and practick knavery.
> From that day forth he cast for to uphold
> His ydle humour with fine flattery,
> And blow the bellowes to his swelling
>   vanity (II.iii.9).

Here the "cunning sleightes" reflect the tromper-tromperte element in the name; the "blow the bellowes" image reflects the trompe-trompette element. A few lines later Spenser uses much the same image:

> Vaineglorious man, when fluttring wind does blow
> In his light winges, is lifted up to skye,

stimulated no doubt by the same etymology. Later in this episode Spenser seems to have thought of still another possible etymology for Trompart, Τρομέω, a natural enough thought for someone who often coined names with Greek roots. Τρομέω, to tremble or quake,[105] suggested Trompart's description of his reaction to Belphoebe, "I quake and tremble over all" (II.iii.44), and may indeed by extension have influenced even the description of Braggadochio and Trompart, who, after Archimago's disappearance, hear "each trembling leafe" (II.iii.20).

The fourth canto takes up again the adventures of Guyon and the Palmer. Here they meet Furor and his mother OCCASION, both of whom Spenser describes fairly

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[105]Crespin, s.v. Τρομέω, "tremo, trepido, timeo."

conventionally.[106] His emphasis on Occasion's lame-
ness, however, could have derived from the etymology
of the name as easily as from any literary or pic-
torial source (just as the latter might have taken a
clue from etymology). Occido ("to fall downe: to
perish vtterly: to die: to go downe as the sunne
doth; to decay"[107]) would seem to be in back of the
following:

> And him behynd, a wicked hag did stalke,
> In ragged robes and filthy disaray:
> Her other leg was lame, that she no'te walke,
> But on a staffe her feeble steps did stay
> . . . .
> And ever as she went, her toung did walke
> In fowle reproch and termes of vile despight,
> . . . .
> Sometimes she raught him stones, wherwith to smite,
> Sometimes her staffe, though it her one leg were,
> Withouten which she could not goe upright
> <div align="right">(II.iv.4-5).</div>

After he has captured both Furor and Occasion,
Guyon comforts their dying victim, PHEDON. Phedon's
story is an old one,[108] but the names are new and of
some interest, since in this episode Spenser seems to
be etymologizing by contraries. The practice was com-
mon: Isidore of Seville had stated that words were
often formed in reference to their antitheses, and

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[106]For a full discussion of possible sources,
see Variorum, II, 224-28.

[107]Cooper, s.v. occido.

[108]Ariosto has been cited as a primary source;
for this, other analogues, and references see
Variorum, II, 229.

cited "lutum (mud) from lavare--since mud is not clean--and lucus (sacred grove), because being shady it has little light (parum luceat)."[109] Spenser's use of this practice can be seen in his handling of name and narrative in the Phedon episode. Phedon has pledged fidelity to both his betrothed, Claribell, and his friend, Philemon; he has broken that pledge to both, has, in fact, slain them both. Thus the name of the protagonist is ironic for "Phedon" seems to be a Greek transliteration of the Latin fido.[110] The shift to a Greek form was probably motivated by Spenser's customary desire to have alliterating names--in this case Phedon and Philemon.

The latter name again shows Spenser etymologizing by contraries. PHILEMON, Phedon's supposed friend, betrays him by prevailing upon Pryene to dress

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[109]Opera Omnia, in Patrologia Latina, ed. J[acques]-P[aul] Migne (Paris, 1850), LXXXII, 105: "Sunt autem etymologiae nominum . . . ex contrariis, ut a lavando lutum, dum lutum non sit mundum, et lucus, quia umbra opacus, parum luceat." Translation by Ernest Brehaut, An Encyclopedist of the Dark Ages: Isidore of Seville ("Columbia University Studies in History, Economics and Public Law," Vol. XLVIII, No. 1; New York: Columbia University Press, 1912), p. 100.

[110]Draper, pp. 98-99 and 99n, attributes the name to Plato's friend φαίδων, but classes it with those names used "with no apparent allusion to those who bore them in Greek or Roman times or to the etymological meaning of the word itself." I feel, however, that Cooper's definition of fidus provides ample evidence for etymological allusion: "Trustie: faithfull: sure: true harted."

as Claribell[111] and thus "prove" her unfaithful.
Phedon tells Guyon, "Our selves in league of vowed
love wee knitt" (II.iv.18); since such sworn friend-
ships were to last forever, Spenser calls Phedon's
friend Philemon. Draper has mentioned the irony of the
first syllable,[112] but it is the remaining syllables
which deepen the irony if we can assume that Spenser
had in mind $\overset{\prime}{\epsilon}\mu\mu o\nu o s$, "stabilis, permaneus,
diuturnus."[113] Such a possibility fits well the
classical ideal of friendship. The entire episode,
centering as it does on unfaithfulness, takes on an
appropriately ironic tone, then, through Spenser's
choice of the names Phedon and Philemon. Had Phedon
been more temperate he would not have so readily be-
lieved anyone making a promise of eternal friendship.

Just as Phedon begins an account of his lineage,
the group is joined by ATIN,

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[111]The women's names in this tale are of less
interest. Mention of the beauty of Claribell could be
a nod to clarus and bella, although the adjective
"fair" is too common to need an etymological source.
"Pryene," the handmaid's name, could have come from
that of a Greek nymph although I have found no motive
for such a choice. It is tempting to think that
Spenser's fire imagery ("blazing pride" II.iv.26;
"with my heat kindled his cruell fyre" II.iv.32;
"Wrath is a fire" II.iv.35) may have been engendered
by metathesis of Pryene's name.

[112]Variorum, II, 229. He adds that "the last
two syllables [may come] from the possessive adjective
of the first person, $\overset{\prime}{\epsilon}\mu o\nu$. Popular etymology
flourished in the age."

[113]Crespin, s.v. $\overset{\prime}{\epsilon}\mu\mu o\nu o s$.

> A varlet ronning towardes hastily,
> Whose flying feet so fast their way applyde,
> That round about a cloud of dust did fly,
> Which, mingled all with sweate, did dim his
>   eye (II.iv.37).

Two major elements in this description of Atin can be traced to a Greek etymology in the verb $\overset{,'}{\alpha}\overset{'}{\iota}\sigma\sigma\omega$ (Attic $\overset{,'}{\alpha}\tau\tau\omega$), "Ruo . . . Irruo"[114]: ruo denotes running or rushing, and thus accounts for the image of lines one and two; and irruo means not only to rush upon something but also to rush blindly, and thus accounts for the image of lines three and four. That Spenser had such an etymology in mind is doubly certain since in the argument to the fifth canto and several other places he spells the name Attin.[115] Throughout his descriptions of Atin Spenser draws on imagery implicit in this etymology: Guyon asks Atin why he travels "so swifte and light" (II.iv.43); later, fearing for the life of Pyrochles, Atin "fledd fast away" (II.v. 25); and when he summons Cymochles,

>   he would not endure that wofull theame
> For to dilate at large, but urged sore,
> With percing wordes and pittifull implore,
> Him hasty to arise (II.v.37).

It has been suggested that Spenser may have

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[114]Estienne, I, 233, $\overset{,'}{\alpha}\overset{'}{\iota}\sigma\sigma\omega$.

[115]A. Kent Hieatt, "Spenser's Atin from Atine?" MLN, LXII (1957), 251, uses this variant spelling as support for his hypothesis that the name comes from the French word since attine was a common Old French variant.

derived the name from $\overset{\prime\prime}{\alpha}\tau\eta$,[116] but such a possibility

seems remote since the imagery associated with Atin

fits $\overset{\prime}{\alpha}\overset{\prime}{\iota}\sigma\sigma\omega$ much more exactly and since Spenser goes

on to name another character Ate. Another suggestion,

that Spenser was thinking of the French atine,[117] is

reasonable and may provide a clue to the evolution of

this character. Perhaps Spenser began with a general

idea of the allegorical figure necessary at this point

in his narrative, a figure who provoked others to mis-

chief. For this the French atiner would be adequate.[118]

Then, as so often happened in his thinking about his

characters, atiner suggested $\overset{\prime\prime}{\alpha}\tau\tau\omega$ ($\overset{\prime}{\alpha}\overset{\prime}{\iota}\sigma\sigma\omega$); and

$\overset{\prime\prime}{\alpha}\tau\tau\omega$, finally, suggested images of rushing and of

blindness.

Atin tells Guyon of PYROCHLES and Cymochles,

brothers whose adventures will be the focus of several

cantos. Spenser would have found the name Pyrochles

in the Arcadia,[119] and immediately have seen its uses

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[116]Kitchin, Variorum, II, 230.

[117]Hieatt, ibid.: ". . . as the conveyor of
Pyrochles' frantic defi to the world, Atin performs
actions congruent with most of the meanings" of atine.
Hieatt feels that although Spenser was primarily in-
fluenced by the French etymology he also had $\overset{\prime\prime}{\alpha}\tau\eta$
in mind.

[118]Dictionarie French, s.v. atiner, "to moue,
prouoke."

[119]Winstanley, cited in Variorum, II, 231.

in an allegory of temperance and its imagistic possi-
bilities. $\pi \hat{v} \rho$, fire,[120] controls much of the im-
agery associated with Pyrochles:

> . . . [he] so shined bright,
> And round about him threw forth sparkling fire,
> That seemd him to enflame on every side (II.v.2)

> [Pyrochles] prickt so fiers, that underneath his
>   feete
> The smouldring dust did rownd about him smoke,
> Both horse and man nigh able for to choke (II.v.3).

Incensed with Guyon's slaughter of his horse, Pyrochles
"drew his flaming sword" (II.v.6); and his fierce re-
taliation made Guyon more wary "in the heat of all his
strife" (II.v.9). Later, when Atin saves Pyrochles
from suicide, Pyrochles explains his plight:

> 'I burne, I burne, I burne!' then lowd he cryde,
> 'O how I burne with implacable fyre!
> Yet nought can quench mine inly flaming
>   syde (II.vi.44)

> 'Burning in flames, yet no flames can I
>   see' (II.vi.45)

> 'These flames, these flames,' he cryde, 'do me
>   torment!'
> . . . .
> 'Harrow! the flames which me consume,' said hee,
> 'Ne can be quencht, within my secret bowelles
>   bee (II.vi.49).

> [Furor's] whott fyre burnes in mine entralles
>   bright,
> Kindled through his infernall brond of spight;
> Sith late with him I batteill vaine would boste;
> That now I weene Joves dreaded thunder light
> Does scorch not half so sore, nor damned ghoste
> In flaming Phlegeton does not so felly roste'
>   (II.vi.50).

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[120]Crespin, s.v. $\pi \hat{v} \rho$, "ignis, vis ignea, calor,
incendium."

Archimago and Atin kindle "coles of contention and whot vengeaunce" (II.viii.11) in the minds of Pyrochles and his brother. Nor does this exhaust the examples of fire imagery, but they should suffice to show the relationship with the etymology of the name Pyrochles.

The second element in this name also contributes to imagery. $O'\chi\lambda\epsilon'\omega$, to cause annoyance or chagrin,[121] combined with $\pi\hat{v}\rho$ exactly diagnoses Pyrochles' ailment; as seen in the examples above, he is driven by the fire within him so that neither he nor anyone else can tolerate his behavior. An incidental image, but one on which Spenser lavishes two stanzas, is that of Pyrochles' stouping "unto his knee" (II. v.11-12). This may have been suggested by a further etymology of "ochles" to $\dot{o}\kappa\lambda\dot{a}\sqrt{\omega}$, to bend the knees to the ground.[122]

CYMOCHLES is a more complex character, perhaps because of the multiple etymologies of the name. Spenser would have formed the name analogically since he was fond of pairs of names for brothers, and hence the basic meaning of the first two syllables must be

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[121]_Ibid._, _s.v._ $\dot{o}\chi\lambda\epsilon'\omega$, "molestiam exhibeo. . . ."

[122]_Ibid._, _s.v._ $\dot{o}\kappa\lambda\dot{a}\sqrt{\omega}$, "flecto genua ad terram. . . ."

"waves."[123] In the Bower of Bliss

> [Cymochles] now has pourd out his ydle mynd
> In daintie delices and lavish joyes,
> Having his warlike weapons cast behynd,
> And flowes in pleasures. . . . (II.v.28).

In the Bower, in fact, water imagery is predominant.[124]

This fact has frequently been noticed, but as far as I

know no critic has commented on the interesting combi-

nation of images inherent in Cymochles' name or in

Spenser's presentation of the character. Κῦμα means

not only waves but also storm or tempest.[125] This

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[123]Ibid., s.v. Κῦμα , "fluctus vnda. . . ."
This fact has been noted by Child, Osgood, and Draper,
cited in Variorum, II, 231.

[124]See II.v.30, 33, 34, 36; vi.27; viii.36.
Most of these instances have been commented upon by
the critics mentioned above. Fowler, "Emblems," p.
146, would associate these liquid images with wine
rather than with water; he says that "the temptation
of the Bower of Bliss is presented as a wine-cup. . .
." and he sees Guyon as the water-symbol which in com-
bination with the wine-symbol of the Bower equals an
"emblem of temperance." A. H. Gilbert, Variorum, II,
231, prefers καῦμα as the etymon since it would ac-
count for the fire images which occasionally are asso-
ciated with Cymochles. Such images could of course
arise from his close connection with Pyrochles, but I
think Gilbert does have a point. Multiple etymologies
are common in Spenser. Furthermore, Spenser might
have considered καῦμα , not because of its reference
to heat, as Gilbert suggests, but rather because of
its connection with the sea (cf. Crespin, s.v. καῦμα ,
"calor, aestus [seething and raging of the sea] . . .
."). Frye, p. 81, makes a most interesting suggestion:
"Temperance is also good temperament, or the balancing
of humours, and Guyon's enemies are mainly humours in
the Elizabethan sense, although the humours are usually
symbolized by their corresponding elements, as the
choleric Pyrochles is associated with fire and the
phlegmatic Cymochles with water."

[125]Crespin, s.v. Κῦμα , "fluctus vnda, tem-
pestas. . . ."

would seem to be the source of Spenser's observations

on Cymochles' sloth:

> So easie was, to quench his flamed minde
> With one sweete drop of sensuall delight;
> So easie is, t'appease the stormy winde
> Of malice in the calme of pleasaunt woman-
> kind (II.vi.8).

Phaedria's explanation of the phenomenon is based on

the same etymology:

> Ne care, ne feare I, how the wind do blow,
> Or whether swift I wend, or whether slow;
> Both slow and swift a like do serve my tourne:
> Ne swelling Neptune, ne lowd thundring Jove
> Can chaunge my cheare . . . . (II.vi.10).

Even these images, however, do not exhaust the

connotations of $\kappa \hat{\hat{v}} \mu a$; a third though less frequent

meaning is bud or offspring.[126] Spenser seems to be

thinking of this meaning when he describes the Bower

of Bliss as "a litle nest" in which all sorts of

flowers and herbs "bud out faire" (II.vi.12). This

etymology may have suggested to Spenser the interest-

ing parody of the "lilies of the field" with which

Phaedria charms Cymochles:

> Behold, O man, that toilesome paines doest take,
> The flowrs, the fields, and all that pleasaunt
> growes,
> . . . .
> They spring, they bud, they blossome fresh and
> faire,
> . . . .
>
> The lilly, lady of the flowring field,
> The flowre deluce, her lovely paramoure,
> Bid thee to them thy fruitlesse labors
> yield (II.vi.15-16).

126Ibid., "Interdum foetus germen. . . ."

And again Phaedria advises him to "Refuse such fruit-
lesse toile, and present pleasures chuse" (II.vi.17).
The repetition is purposeful, for Spenser does not
want his reader to miss the allegorical point mani-
fested in the pun on the name of Cymochles, who is the
bud which will never bear fruit.

We first see Cymochles in the Bower of Bliss,
and the site is well chosen since the Bower, like
Cymochles, is on one level both etymologically and
allegorically a sterile place. Its evil genius is
ACRASIA, who is in a sense the personification of
impotence.[127] Cymochles in Acrasia's bower is no more
than a voyeur:

> . . . his frayle eye with spoyle of beauty feedes:
> Sometimes he falsely faines himselfe to sleepe,
> Whiles through their lids his wanton eies do peepe,
> To steale a snatch of amorous conceipt (II.v.34).

Spenser further exploits the image of impotence found
in Acrasia's name by calling the porter of the Bower
of Bliss GENIUS. "Genius" immediately focuses atten-
tion on generation,[128] and yet this "comely personage

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[127]Estienne, II, 404, ἀκρατής, "Impotens."

[128]Crespin, s.v. γίνομαι or γίγνομαι,
"fio, nascor, sum" (to be made, to be born, to be in
life or exist). C. S. Lewis, The Allegory of Love
(London: Oxford University Press, 1936), pp. 361-63,
distinguishes between the god of generation and the
many spirits which work for good and evil in men's
lives. He feels, p. 363, that Spenser confuses the
two forms. I suspect that part of the confusion can
be attributed to etymologizing, which controls some,
although not all, of the stanzas.

of stature tall" is so clothed that he is not "fitt

for . . . manly exercise" (II.xii.46). Spenser takes

care to inform the reader that this is

> Not that celestiall powre, to whom the care
> Of life, and generation of all
> That lives, perteines in charge particu-
>   lare (II.xii.47)

and places near him "a mighty mazer bowle of wine" (II.

xii.49). Perhaps "mazer" is meant not simply as a

synonym for drinking, but also as a punning reminder

that the wine "mazed" or bewildered those who drank it.

Instead of fostering virility, then, this Genius may

cause impotence.

And yet there is much in the Bower of Bliss to

lead one to question the traditional interpretation of

Acrasia as impotence, and much in Renaissance defini-

tions of $\dot{\alpha}\kappa\rho\alpha\tau\grave{\eta}s$ to support a further interpretation.

The Greek word referred to someone who could not be

restrained, checked, curbed, or held back.[129] Both

Acrasia and the men in her power have not been

Cymochles-like voyeurs; the men are explicitly called

"her lovers, which her lustes did feed" (II.xii.85).

And VERDANT, who is indeed sleeping in her arms when

we see him, is resting after having enjoyed "her late

sweet toyle" (II.xii.78).[130] Although the word

129Estienne, II, 405, $\dot{\alpha}\kappa\rho\alpha\tau\grave{\eta}s$, "Qui contineri
seu coerceri aut compesci non potest, vel etiam
refraenari."

130Graham Hough, A Preface to "The Faerie Queene"

"verdant" today occasionally refers to lack of experience and sophistication, it was not so used in Spenser's time.[131] If Spenser was coining a word and intended the reader to think of the etymology of the name, then of course "green" would have carried with it the connotation of inexperience.[132] Since Verdant bears the name when he enters the Bower of Bliss, some such etymology would be warranted; but to say that he is inexperienced during his stay with Acrasia is to misinterpret the scene mentioned above. Rather, "Verdant" would suggest the greenness of abundant life[133] and would thus imply procreation. Such an allusion is consistent with the description of the character.

(London: Gerald Duckworth and Co., Ltd., 1962, p. 164, comments on this passage: "I do not suppose that the toil referred to is watering the garden." Hough thereby refutes C. S. Lewis' long-accepted idea that there is nothing but lascivious looking in the Bower.

[131]NED cites Byron's Don Juan as the first use: "Because my business is to dress society, And stuff with sage that very verdant goose." The definition reads, "Of persons: Green, inexperienced, gullible."

[132]NED lists three examples of such usage in the second half of the sixteenth century.

[133]Interestingly, the NED cites Spenser as the first to use "green" in the sense of "Green with vegetation; characterized by abundance of verdure" (the reference is to FQ I.ii.17). Fowler, "Emblems," pp. 146-47, shows that Spenser uses various symbols of Bacchus in the Bower of Bliss. One of these is Verdant, who, "as his name suggests, enjoys the green age of youth which was the perpetual condition of the god [Bacchus]." Maurice Evans, p. 223, sees the name Verdant as a sign of hope: whereas Mordant died, Verdant is rescued and lives.

Those who stress Acrasia as sexual impotence mention
the fact that Verdant sleeps even though the seduc-
tress Acrasia is by his side and that his manly ac-
coutrements (arms, shield) are unused. The first ob-
jection is answered when we consider the cause of
Verdant's fatigue; the second when we realize that
Spenser is thereby showing not sexual impotence but
rather that impotence in other manly pursuits which
follows sexual intemperance. Both Verdant and the
former lovers who are now beasts have been debilitated
by intemperance. This is the focus which Spenser
surely intended when he created Acrasia in Guyon's
book.

Not only does the etymology of "Acrasia" furnish
suggestions for the frequent allusions to unrestrained
sexuality, but it also provides a clue for the many
scenes of debility found in the Bower. Ἀκρατής con-
noted not only impotence and lack of restraint, but
also indisposition, feebleness, and sickness.[134] Spen-
ser was not here thinking of sexual impotence but
rather of the sickness resulting from intemperance, as
his use of medical metaphors attests: Amavia tells
Guyon she found Mordant

> In chaines of lust and lewde desyres ybownd,
> And so transformed from his former skill,

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[134]Estienne, II, 405, ". . . Inualidus, Debilis,
Imbecillus."

> That me he knew not, nether his owne ill;
> Till through wise handling and faire governaunce,
> I him recured to a better will,
> Purged from drugs of fowle intemperaunce (II.i.54).

And Guyon comes across Acrasia hanging over the sleeping Verdant "as seeking medicine whence she was stong" (II.xii.73).

Through the unusual collocation of ordinarily incompatible imagery Spenser makes his point about temperance. He is not speaking of a simple matter and thus the multiple etymologies of $\overset{\backprime}{\alpha}\kappa\rho\alpha\tau\overset{\backprime}{\eta}s$ enabled him to achieve the complexity his subject demanded. Impotence is only one of the evils of Acrasia's way of life; misdirected potency is another, for it saps virility and destroys the natural course of men's lives; and unrestrained sexuality is yet another of the evils since it diseases the entire organism.

To make a major statement Spenser will employ a large number of minor characters whose function it is to define the nature of a particular virtue by embodying some part of its antithesis. Closely related to the entire section devoted to Acrasia, Cymochles, and Pyrochles is another intemperate figure, PHAEDRIA. Just as Spenser had punned on the name of Cymochles in the statement mentioned above, "Refuse such fruitlesse toile, and present pleasures chuse," so he would also seem to be punning on Phaedria's name since "present pleasures" would include the "merry mariner" herself.
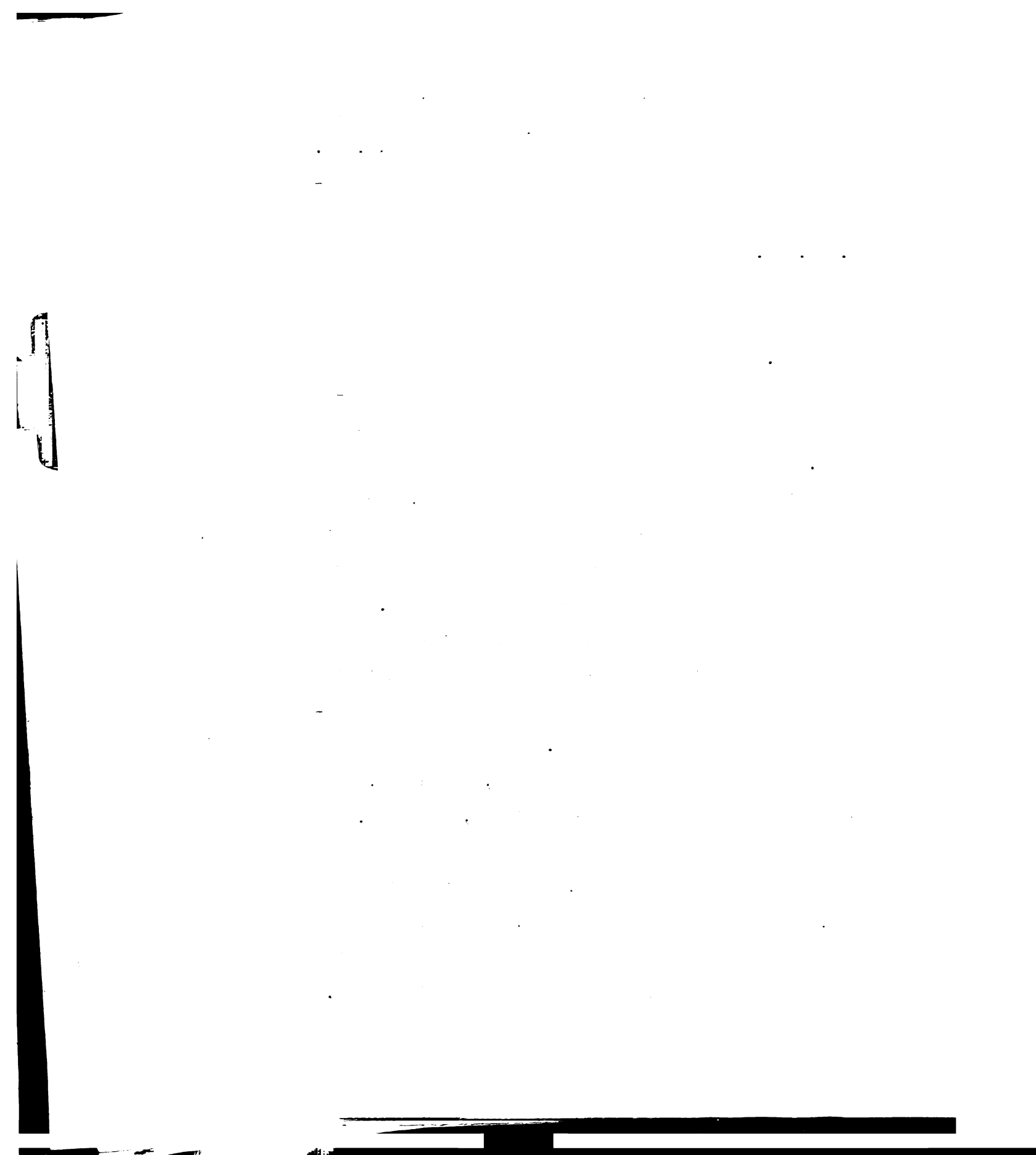
Spenser chose a name whose etymon, φαιδρός, implied, among other things, something loud, joyful-browed, swift, well-sounding, and gay or cheerful.[135] The images he uses for Phaedria embody these meanings. She is certainly one of the loudest creatures in the Faerie Queene: she calls loudly and laughs loudly (II.xii.15), and

> Sometimes she song, as lowd as larke in ayre,
> Sometimes she laught, that nigh her breth was
> gone (II.vi.3).

Her laughter sounds throughout the sixth canto (see, e.g., stanzas 21-23), but perhaps etymology did its greatest service in suggesting this beautiful description of the island to which Phaedria takes Guyon:

> The fields did laugh, the flowres did freshly
> spring,
> The trees did bud, and early blossomes bore,
> And all the quire of birds did sweetly sing,
> And told that gardins pleasures in their
> caroling (II.vi.24).

Here we have much of the definition of φαιδρός in the form of images.

Phaedria's boat glides "more swift then swallow sheres the liquid skye" (II.vi.5), and she herself sings "more sweete then any bird on bough" (II.vi.25). Even her boat ties in with the etymology of her name. Spenser calls it a "little frigot" (II.vi.7) and a

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[135]Crespin, s.v. φαιδρός , "clarus . . . qui est laeta fronte, alacer . . . splendidus. . . ." s.v. φαιδρῶς , "hilariter. . . ."

"small gondelay" (II.vi.11), both of which unusual

nouns come from Italian verbs meaning to laugh.[136]

All of this emphasis on laughter could have made of

Phaedria a rather silly female, but the portrait is

saved from being ludicrous because Spenser utilizes

the full imagistic potential of the etymology of the

name. The bird imagery suggested by "swift" and

"well-sounding," the song imagery suggested by the

latter, and even the hyperbole of the "loud" images--

all give Phaedria a certain substance and thus make

resistance to her charms more difficult and temperance

thereby a more admirable virtue.

Canto vii interrupts the testing of Guyon by

Acrasia and those agents of intemperance clustering

around her and introduces him to the temptations of

avarice and ambition. Spenser's descriptions of

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[136]Craig, p. 53: "Spenser seems to be etymolo-
gizing them, 'gondola' to the Italian verb 'gongolare'
'to laugh till one's heart be sore or shoulders ache,
to chuckle and be full of joy or excessive gladness,'
'frigot' to 'frigotare' 'to chuckle, to shrug or strut
for overjoy.'" Craig's point is that Spenser uses one
foreign word to explain another; it is further evi-
dent that in this case he used both to correspond to
the etymology of the name of the character with whom
they are associated.

Spenser uses the word "frigot" again in his de-
scription of Guyon and the Palmer's row boat (II.xii.
10). The etymology of this word may explain the odd
shift in imagery there from turbulent and threatening
waters to lightly dancing bubbles; and Spenser's
choice of the word probably was the result of his plan
to bring Phaedria into the picture soon again.

MAMMON are what one would expect because of the association between riches and Hell (his eyes are bleared, beard sooty, hands and face blackened as if they had been burned) and because of the obvious need to surround his figure with gold. One room to which Mammon takes Guyon has been shown to be modelled after the Guildhall,[137] an obvious connection with Mammon as riches. But even with so conventional a figure Spenser's habit of etymologizing was operant: from Mammon he went to _mamma_, breast,[138] and from this word to Mammon's boast,

> . . . of my plenty [I] poure out unto all,
> And unto none my graces do envye:
> Riches, renowme, and principality,
> Honour, estate, and all this worldes 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 (II.vii.8).

Thus the "ample flood" which issues from Mammon does not nourish, as Guyon suggests it should (he accuses Mammon of hiding the gold "from the worldes eye, and from her right usaunce" (II.vii.7), but rather is wasted on "the hollow earth," the only "brood" which Mammon has. Mammon's name thus contains the image of a lactating mother who fails to nurse her offspring,

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137Frederick Hard, "Princelie Pallaces," _Sewanee Review_, XLII (1934), 307-308.

138Cooper, _s.v._ _mamma_, "A dugge or pappe. . . .";
_s.v._ _mammo_, "To geue the pappe or dugge."

and the name therefore is a highly condensed metaphor
for wastefulness. The image of a liquid which fails
to perform its proper function adds some variety to
Spenser's treatment of avarice. He is obviously using
the same imagery in Guyon's observation that men can
learn to despise "such superfluities" (II.vii.15).[139]
The imagery of these stanzas is impressive in its
tightness: name and images suggest fertility and
liquids, with the result that the reader understands
Mammon not simply as riches but also as the evil which
is inherent in wealth, for it causes a perversion of
the natural order.

Mammon takes Guyon to Hell to show him its
treasures. At the entrance to the room of Ambition,
they meet its keeper, DISDAYNE. Obviously Spenser was
thinking of the English word and its French source[140]
when he began the following description:

Disdayne he called was, and did disdayne
To be so cald, and who so did him call:
Sterne was his looke, and full of stomacke
        vayne (II.vii.41).

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[139]Spenser, with his intensely visual orienta-
tion, always uses the word literally; in the same
stanza he goes on to speak of streams and waves. When
Mammon takes Guyon on a tour of Hell, he calls it "the
fountaine of the worldes good" (II.vii.38).

[140]Dictionarie French, s.v. desdaigner,
"Desdaigner quelqu'vn, too disdayne, to dispise."
Baret, D710, "To contemne with disdayne: to abhorre:
to lothe: to haue in abhomination. . . . Reacter
quelque chose auec desdaing, desdaigner."

But as he continues one senses the use of a second
etymology:

> His portaunce terrible, and stature tall,
> Far passing th' hight of men terrestriall,
> Like an huge gyant of the Titans race (II.vii.41)

for two Greek words would have inspired him to change
Disdayne in mid-stanza from the familiar figure of
Romance to a giant. $\Delta\epsilon\iota\nu\acute{o}s$ meant terrible,[141]
and, even more significantly, $\delta\epsilon\iota\nu\acute{o}\omega$ meant to raise
or elevate or in general to enlarge.[142] Spenser may
even have been thinking of the pejorative $\delta\upsilon s$ as
the first syllable of the name, although $\delta\epsilon\iota\nu\acute{o}\omega$
would have been sufficient for him to conceive of
Disdayne as a giant.

Presiding over the room Guyon enters is
PHILOTIME, "and fayre Philotime she rightly hight"
(II.vii.49) for the name is appropriate not only alle-
gorically, but also etymologically in its connection
with "Mammon." Basically $\varphi\iota\lambda o\tau\iota\mu\acute{\iota}\alpha$ means the love
of honor,[143] but when the quality is excessive, as
here, it is reprehensible.[144] Another meaning of the

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[141]Estienne, I, 923, $\delta\epsilon\iota\nu\acute{o}s$, "Terribilis,
Horribilis, Formidabilis. . . ."

[142]Crespin, s.v. $\delta\epsilon\iota\nu\acute{o}\omega$, "exaggero";
Estienne, II, 925, $\delta\epsilon\iota\nu\acute{o}\omega$, ". . . Amplifico."

[143]Crespin, s.v. $\varphi\iota\lambda o\tau\iota\mu\acute{\iota}a$, ". . . honoris
amor, honoris studium, honorum appetitus, splendoris
& gloriae cupiditas. . . ."

[144]Hankins, pp. 413-14, suggests that Spenser
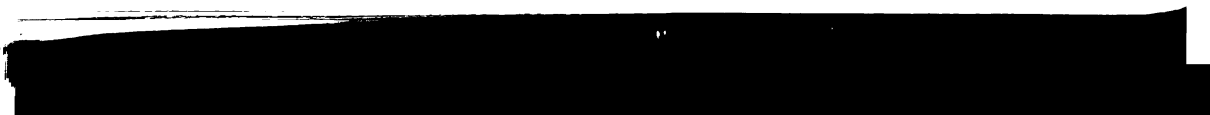
word is ostentation,[145] and this makes Philotime the

logical daughter for Mammon (riches). This sense of

her name, ostentation, also controls much of the im-

agery of this episode: the pillars of the room are

decorated with crowns (II.vii.43); Philotime is

> cladd in robes of royaltye,
> That never earthly prince in such aray
> His glory did enhaunce and pompous pryde
> display (II.vii.44)

and

> her broad beauties beam great brightnes
> threw
> Through the dim shade, that all men might it
> see (II.vii.45).

Here is the public **display** which is as much a part of

the name Philotime as "love of honor" is. Philotime

holds a golden chain which Spenser labels Ambition,

maintaining the "love of honor" theme but also re-

leasing another etymologically inspired image. "Ambi-

tion" he would have traced to the Latin ambio, "To

compasse: to goe about. . . ."[146] and hence

> all that preace did rownd about her
> [Philotime] swell,
> To catchen hold of that long chaine, thereby
> To climbe aloft, and others to excell:
> That was Ambition. . . . (II.vii.46)

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may have been influenced by Aquinas in this conception
of the love of honor.

[145]Crespin, s.v. φιλοτιμία, "Item magnifi-
centia, liberalitas & largitio, munificentia, sumptus,
erogatio publice facta. . . ."

[146]Cooper, s.v. ambio.

Regardless of the exact method by which each one hoped to rise, "all by wrong waies for themselves prepard" (II.vii.47). Which is perfectly natural since for Spenser ambition was a "going about." The multiple etymologies for Philotime and Ambition led Spenser to the imagery which would clarify his allegory.

Guyon's further adventures take him through the Garden of Proserpina and finally back to his own world, where he is threatened once again by Cymochles and Pyrochles, and saved by Prince Arthur. Arthur's sword is here named Morddure or Mordure, "rightfully," says Spenser, since it would neither break nor bend (II. viii.21). The allusion is to the French durer, "to harden, to continue, to last long,"[147] and ultimately to the Latin duro; and to support this name Spenser invents a suitable myth (II.viii.20). When Cymochles attempts to use Morddure, the sword "would not his owner byte" (II.viii.38); and even when it pierces Arthur's mail, Morddure "bit no more" (II.viii.44). In this case a traditionally magical property of romance swords probably suggested the nomenclature. The evolution of the scene was undoubtedly from image to etymon, Spenser using the Italian or French, and again ultimately Latin, verb mordere or mordre[148] to maintain

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[147]Dictionarie French, s.v. durer.

[148]Florio, p. 232, s.v. mordere, "to bite. . . ."; Dictionarie French, s.v. mordre, "to byte. . . ."

consistency between name and image.

Arthur and Guyon proceed to the House of Temperance, where they are entertained by ALMA. Obviously the Italian alma, soul,[149] is the source of the name; but the word would have attracted Spenser's attention for a second and perhaps equally important reason. I have discussed above the appropriateness of the physiological metaphor for an allegory of temperance--Guyon's name itself demanded as much. Spenser's choice of "Alma" for the soul is equally appropriate since the soul nourishes the body and makes it beautiful--cf. Latin almus.[150] Considering the length of the Faerie Queene, there is relatively little mention of food; two such references are associated with Alma, who

> to her guestes doth bounteous banket dight,
> Attempred goodly well for health and for de-
> light (II.xi.2).

And after a battle Alma meets Arthur

> With balme and wine and costly spicery,
> To comfort him in his infirmity (II.xi.49).

Such emphasis on Alma's nourishment was probably suggested by etymology.

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[149]Florio, p. 14, s.v. alma, "the soule of man."

[150]Cooper, s.v. almus, "That norisheth; fayre; beautifull." Several critics have proposed sources for the allegory of the House of Temperance. See Variorum, II, 285ff. Lowes, Variorum, II, 286, thinks Gower's Mirour de L'Omme may have suggested the name Alma.

Arthur has just defeated MALEGER, the leader of the siege against Alma's castle. The name surely was taken from aeger, sick,[151] with the addition of mal, which Spenser often used either to intensify or negate what follows; in this case the adverb is intensive: very or badly diseased. Osgood suggests that such an interpretation of the name corresponds to the many images of death in the descriptions of Maleger.[152] Beyond a doubt Spenser coined the name in order to demonstrate that "physical weakness undermines morale."[153] In addition, the name thus arrived at in turn produced a further association, one which any classicist would have felt: that of Maleger and Meleager. Spenser's interest in the Hercules legend is well known; he does, in fact, borrow from the Antaeus episode the miraculous recovery of Maleger each time he falls to the earth (II.xi.35, 38, 42). In the twelfth labor Hercules descended to Tartarus, where he saw the ghost of Meleager. In Spenser's association of Meleager and Tartarus we can see the

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[151]Cooper, s.v. aeger, "Sicke. . . ."; valetudine aeger, "Diseased." Child was the first to propose this etymology; Osgood's support is conclusive. See Variorum, II, 343.

[152]Charles G. Osgood, "Comments on the Moral Allegory of the Faerie Queene," MLN, XLVI (1931), 506. See also Nelson, p. 197.

[153]Osgood, p. 505. Thus Maleger provokes his men "the breaches to assay."

inspiration for the comparison of Maleger and a Tartar (II.xi.26). Indeed, such an association may have contributed to Spenser's decision to portray Maleger as a ghost (II.xi.20) and to give him a helmet "made of a dead mans skull, that seemd a ghastly sight" (II.xi.22).

Sound is always a powerful stimulus for Spenser; it is the basis of his etymologizing, often to the most unlikely sources. If he formed the name Maleger from the Latin aeger, might he not have selected a beast for Maleger to ride from a rhyming association: aeger with tiger? Allegorically many wild animals would have been appropriate, but etymologically only one.

CHAPTER III: BOOK III

Spenser undoubtedly derived the name of BRITOMART,

the titular heroine of the third book, from the Cretan

goddess Britomartis. In the legend, Britomartis fled

from Minos, who loved her, and managed to escape only

by leaping into the sea, where she was rescued by fish-

ermen. Spenser used this sequence of events for an-

other character, and in reversing it for Britomart, who

pursues Artegall, would seem to be etymologizing by

contraries.[154] At the same time, he saw in the name a

direct etymological link with "martial Britoness," per-

haps suggested by the equation of Britomartis and

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[154]Thomas P. Roche, Jr., The Kindly Flame
(Princeton: Princeton University Press, 1964), p. 54,
finds in Virgil's Ciris the source of the name;
Spenser "transferred the name of the chaste daughter
to the passionate foster-child of Carme. Britomart
then has the name of a dedicated virgin and the pas-
sion of a love-sick maiden. . . ." He relates, p. 56,
the "ambiguity of her name" to the "theme of discordia
concors" which dominates the third book. John E.
Hankins, "The Sources of Spenser's Britomart," MLN,
LVIII (1943), 609, sees no such ambiguity; he cites
the "obscure" etymology of the name Britomartis in
Solinus' Collectanea: ". . . quod sermone nostro
sonat virginem dulcem" (which in our language means
sweet virgin). Hough, p. 169, adds that the mytho-
logical Britomartis was sometimes equated with Diana,
whom she served, and that "a lingering suggestion of
the goddess Diana survives through her name and be-
comes a part of her character."

Britona in dictionaries he is presumed to have known.[155]

Britomart figures prominently in Books III, IV, and V, and Spenser therefore had to devote to her a great deal of descriptive material. His task was made easier because of the peculiar turn of his mind which led him to view names etymologically, and from more than one starting point. The second starting point for Britomart was located in the first syllable of her name: brit, which Spenser would have associated with the Middle English brid, bird, with which he was obviously familiar. Bird imagery frequently figures in the descriptions of Britomart. When, for example, she is easily duped by Malecasta, Spenser comments,

> The bird, that knowes not the false fowlers call,
> Into his hidden nett full easely doth
>   fall (III.i.54).

But Britomart manages to avoid the advances of Malecasta for a time, and she undresses and goes to bed—or, as Spenser puts it,

>   she gan her selfe despoile,
> And safe committ to her soft fethered
>   nest (III.i.58).

When Britomart later discovers Malecasta in this nest, she ahd Redcross battle it out with Malecasta's men and go on their way. In the course of their

[155]De Witt T. Starnes and Ernest William Talbert, Classical Myth and Legend in Renaissance Dictionaries (Chapel Hill: University of North Carolina Press, 1955), p. 87. See also Nelson, p. 141.

conversation Redcross asks

> what uncouth wind
> Brought her into those partes (III.i.4).

Spenser gives the history of her love for Artegall,
and once again he uses bird imagery. After Britomart
had seen Artegall in a magic mirror, she suffered the
agonies of love:

> Thenceforth the fether in her lofty crest,
> Ruffed of love, gan lowly to availe (III.ii.27),[156]

and "sleepe full far away from her did fly" (III.ii.
28); one night, suffering again from insomnia, she
leaped "out of her loathed nest" (III.ii.30). One
might assume that the image of Britomart's crest was a
conventional one for any warrior, but Spenser rarely
uses it elsewhere in the Faerie Queene, and coupled as
it is with the insistent bird images, it seems fair to
conclude that the crest has the same origin. The de-
tail is as much a part of Spenser's descriptions of
Britomart as the crest is of the descriptions of cer-
tain birds. He calls her "that warrioresse with
haughty crest" (V.vii.27), and compares her flowing
hair with the night sky in summer which "is creasted
all with lines of firie light" (IV.i.13)[157]

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[156]NED defines "ruff," "Of a bird: To ruffle
(the feathers)."

[157]Jortin, Variorum, IV, 167, considers this a
reference to the Aurora Borealis; Upton, Variorum, IV,
166, feels it alludes to "the 'hairy beames' which .
. . meteors flung out. . . ." The latter contends

Thus far the ornithological element in Brito-
mart's name has yielded images of a nest, a propelling
wind, flight, and crests. To complete the picture,
the Renaissance bridwatcher mentions wings: when
Artegall is detained by Radigund, Britomart

> to a window came, that opened west
> . . . .
> And sent her winged thoughts, more swift then wind,
> To beare unto her love the message of her
>   mind (V.vi.7).

Throughout her adventures, Britomart is "as trew in
love as turtle to her make" (III.xi.2).[158] The simile
is highly conventional of course, but it is signifi-
cant that of the large stock from which Spenser could
draw he selected this comparison. One or two bird
images could well be adventitious; the large number
associated with Britomart, however, are no accident
but rather betray a secondary etymology Spenser saw
in her name.

Britomart is known as the "Knight of the Hebene
Speare" (IV.v.8). Since his contemporaries spelled

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that "creasted" comes from cristatus, tufted, plumed.
Although I would say that Jortin is obviously right,
the word "creasted" can nonetheless be explained as
an image suggested by the name Britomart itself.

[158]When Britomart visits the House of Busirane,
she sees hangings which depict Jove in his various
disguises. Perhaps Spenser conceived of this device
not only allegorically but also etymologically since
he stresses the Leda story ("the proud bird, ruffing
his fethers wyde/ And brushing his faire brest, did
her invade" III.xi.32).

ebony with or without the "h" interchangeably, Spen-
ser's preference for the form "hebene" might indicate
some linguistic preoccupation crucial to the allegory.
When, in the episode in the Garden of Proserpina
Spenser speaks of the "heben sad," (II.vii.52), he is
probably alluding to the blackness of the wood and
perhaps also to the fact that the ebony tree was said
to lack both leaves and fruit.[159] But surely he does
not intend the reader to associate sterility or death
with Britomart, for she is to be the founder of Eliza-
beth's family. We must therefore look for a further
symbolic meaning of the "hebene" spear. His intention
becomes apparent when we realize that "heben" was a
variant spelling of "heaven,"[160] and thus Britomart's
spear is a heavenly one. This can be interpreted in
two ways, either of which advances the moral allegory;
chastity establishes God's will; God aids the cause
of those who are chaste. On the level of political
allegory, either interpretation is a compliment to the
virgin queen. Since Spenser thought of Britomart as a
bird, and the realm of birds is the heavens, he may
have conceived of a heavenly spear as the most fitting
weapon, linguistically and allegorically, for his

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[159]Cooper, s.v. hebenus, "A tree wherof the
wodde is blacke as lette within, and beareth nor
leaues nor fruite."

[160]NED, s.v. heaven.

knight of chastity.

Britomart's first major antagonist is MALECASTA and her men. Spenser chose the name because of its basic meaning of unchastity,[161] appropriate for his "Lady of Delight." Having selected an allegorically apposite name from Latin, however, Spenser would have noticed its English meanings as well. "Cast" meant then, as it does now, "to cast an eye, glance, look. . . ."[162] Spenser could easily have thought of the name, then, at second glance, as a portmanteau word combining the Latin _malus_, wicked or lewd, and the English cast: to give lewd glances.[163] He does indeed describe Malecasta in just these terms:

> She seemd a woman of great bountihed
> And of rare beautie, saving that askaunce
> Her wanton eyes, ill signes of womanhed,
> Did roll too lightly, and too often glaunce,
> Without regard of grace or comely
>   amenaunce (III.i.41).

Malecasta's "wanton eyes" here, and her "false eies"

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[161]_Male_ connotes evil in Italian and goes back to the Latin _malus_ (see Cooper, _s.v._ _malus_, "Ill: naught: wicked: lewde: not good: not honeste."). -casta is from the Latin _castus_: Cooper, _s.v._ _castus_, "Chaste: pure: honest: continent: undefiled [sic], uncorrupted."

[162]_NED_, _s.v._ cast.

[163]Roche, _Kindly_, p. 68, does not notice the "cast" in Malecasta's name, but he does recognize the fact that Spenser is describing "lust of the eyes" or "skeptophilia" in III.i.41. He further notes, p. 71, that "Castle Joyous as the ordinary social world is deliberately set up to trap the eye. . . ."

(III.1.50) are a transcription into imagery of her
name. In addition, the verb "cast" also meant "to
form (metal, or the like) into a shape, by pouring it
when melted or soft into a mould. . . ."[164] so that
the name might also have suggested "wicked pouring."
Spenser uses images indicating such an etymology:

> . . . she was given all to fleshly lust,
> And poured forth in sensuall delight (III.1.48)

and again, at Malecasta's banquet, whose excess betrays
its evil,

>   fruitfull Ceres and Lyaeus fatt
> Pourd out their plenty, without spight or spare:
> Nought wanted there that dainty was and rare;
> And aye the cups their bancks did overflow,
> And aye, betweene the cups, she did prepare
> Way to her love, and secret darts did
>   throw (III.1.51).

The last stanza shows Spenser richly combining the
"wicked pouring" with "wicked looking" to clarify, in
etymologically suggested imagery, the allegory.

The second and third cantos are largely given
over to descriptions of Britomart's passion, which I
have discussed above; and of the eventual union of
Britomart and Artegall and "the famous progeny, which
from them springen shall." Much of the fourth canto
is devoted to an account of the whereabouts of several
of the characters. In establishing this, Spenser in-
troduces DONY, a dwarf. Dony is one of those char-
acters who make brief appearances in the poem.

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[164]NED, s.v. cast.

Spenser uses him to forward the plot rather than to develop it. Needing a character who would race onto the scene and then race out again, he probably thought of δονέω , to move hastily, and thus of the name Dony.[165] When Arthur meets Dony, the drawf "travelled so fast" that he was "panting for breath" (III.v.3-4); and again, Artegall meets him

> in hasty course;
> Whom he requir'd his forward hast to stay,
> Till he of tidings mote with him discourse.
> Loth was the dwarfe, yet did he stay
> perforse (V.ii.2).

He stays to act as messenger, but disappears from the scene when he has performed this function. Thus Spenser's name choice here need not be allegorically appropriate; but it is etymologically appropriate since it fits imagery so exactly. Spenser seems to be amusing himself in giving a name at all to a rather unimportant character, but an inveterate etymologizer would not miss such an opportunity.

The fifth canto resumes the action. TIMIAS, Arthur's squire, has been pursuing a forester who had

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[165]Estienne, I, 1040, δονέω , "Agito." None of the theories advanced to account for the name really contributes to our understanding of the character's function. Upton, Variorum, V, 169, calls it a contraction of Adonio; Draper, p. 99, notes that a moral philosopher was named Doni but assumes that Spenser simply chose a pleasant-sounding name; and Roland Smith, "Irish Names in the Faerie Queene," MLN, LXI (1946), 35, says Dony was an Irish nickname for Donogh, Donall, and Dunadhach.

been threatening Florimell; now the forester enlists

the aid of his two brothers to attack Timias. The ex-

periences of Timias in the course of this combat, and

of a later one with Despetto, Decetto, and Defetto, of

his relationship with Belphoebe, with Duessa, with

Amoret, with Mirabella--all lead one to question the

generally accepted etymology of the name Timias:

$T\acute{\iota}\mu\iota o s$, honored, valued, or esteemed.[166] If one

does accept such a derivation, one must admit to a

large degree of irony in the name, for it would be

rather difficult in a tale of knighthood to value a

squire who is so frequently inept. It seems to me

that Spenser would have done one of two things:

either he would have thought of the name as an ap-

propriate one for someone associated with Arthur and

then have realized further etymological possibilities,

or he would have from the first thought of a unique

name which embodied certain ideas he was interested in

developing through the use of a squire. Regardless of

exact genesis, though, the name he chose seems to have

been meant as a combination of two Greek words, the

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[166]See, e.g., Draper, p. 104. Allan H. Gilbert,
"Belphoebe's Misdeeming of Timias," PMLA, LXII (1947),
638, who is primarily concerned with topical allusions,
agrees that the Greek meaning "valued (dear in the
sense of high-priced only), or honored. . . ." is
implied, but feels that it "was not devised for Ralegh.
. . ." He points out, p. 638n, that Timias is dear to
Arthur, citing I.vii.37, I.viii.15, IV.vii.43, VI.v.23.

indefinite pronoun τι , something; and μιὰς , a pollution, dyeing, stain, defilement.[167] Timias is indeed "something of a defilement." Each episode in which he takes part, even those in which he is ostensibly the victor, shows him dyed, stained, defiled. Although he manages, with difficulty, to defeat the three foresters, he is seriously wounded in the thigh. Allegorically he has been corrupted by lust, for he has been wounded by the forester who represents this quality. Etymologically he _is_ that corruption, as the imagery used in this episode demonstrates:

> . . . of that cruell wound he bled so sore,
> That from his steed he fell in deadly swowne;
> Yet still the blood forth gusht in so great
>   store,
> That he lay wallowd all in his owne
>   gore (III.v.26).

If this were an isolated case of the "staining" of Timias, it would be no more than the usual hyperbole of Spenser's battle scenes; but it is followed by scene after scene which employs the same imagery. Belphoebe comes across Timias "with blood deformed,"

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

Timias responds to the ministrations of Belphoebe by

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[167]Crespin, _s.v._ μιὰς , & μίασμα". . .
impuritas . . . implamentum. . . ."

calling himself a "sinfull wight" (III.v.35), a state-
ment which shows that he knows his own nature. Spen-
ser does not think of Timias as an "honored" person
but rather as an ordinary, sinful, defiled, postlap-
sarian creature. It seems that he cannot repeat often
enough that Timias is a "goodly boy, with blood / De-
fowled" (III.v.38), and it is no figure of speech that
Timias utters when he regards Belphoebe as heavenly
grace (III.v.35). She and her hunting companions take
Timias to a place in the forest which is so beautiful
and peaceful that Spenser calls it "an earthly para-
dize" (III.v.38). Timias rightfully feels unworthy of
Belphoebe, but he cannot restrain the love he feels for
her; in a mood of abject guilt he accuses himself of
desiring

> with villeinous despight
> To blott her honour and her heavenly
> light (III.v.45).

The imagery is consistently drawn from the defilement
in the squire's name. But the beautiful lyric of which
the last quotation is a part uses the image even more
freely and cleverly than anything that has gone before.
The refrain of the three stanzas is, "Dye rather, dye"
(III.v.45-47). As the idea is worked out, we find not
only the usual Elizabethan pun on "die" but also a
third meaning is brought in since we think of Timias as
"a dyeing." The lyric thus achieves a real intensity
by bringing all Timias' problems together with great
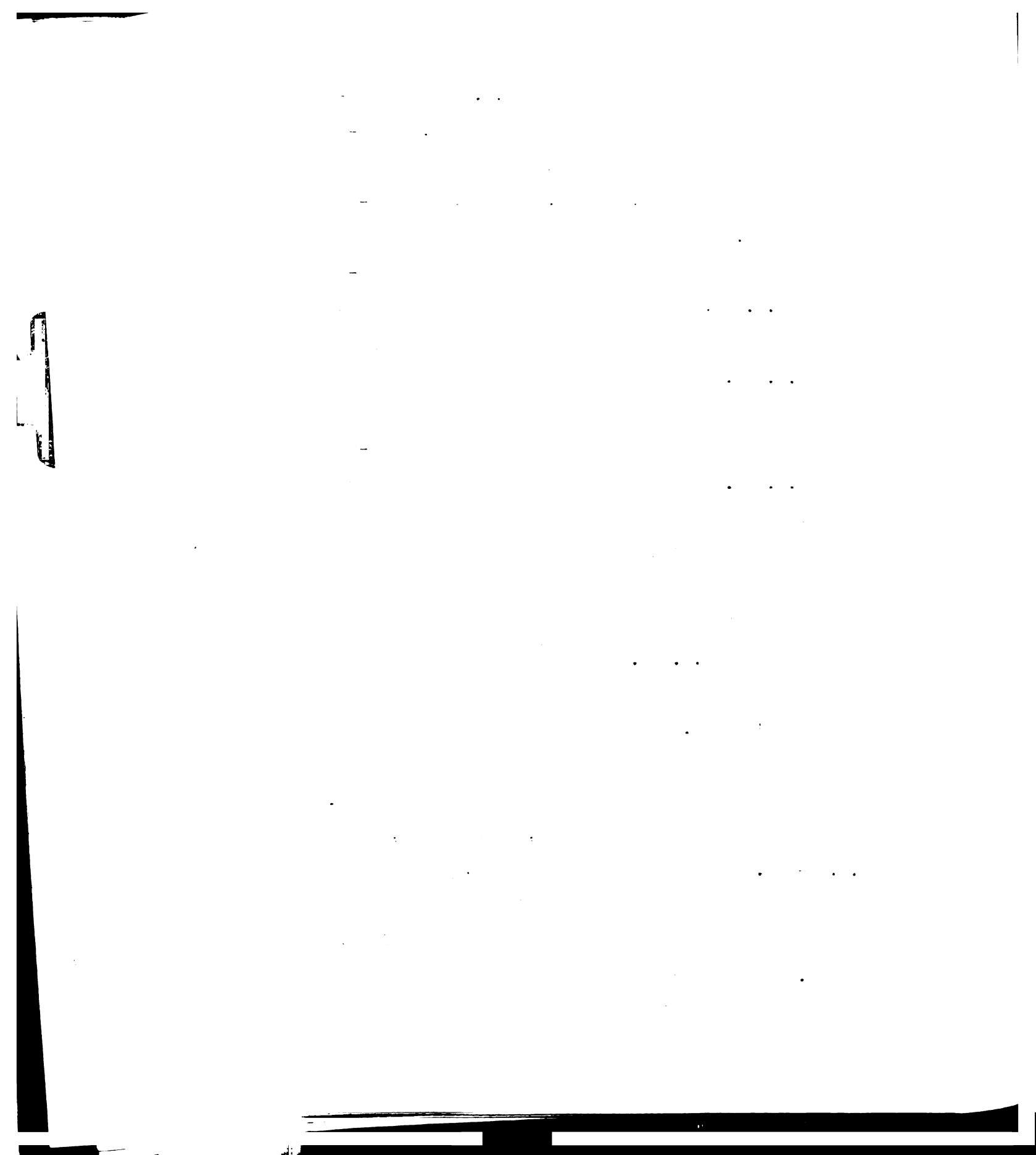
economy.

This scene, which discloses the true nature of
Timias, clarifies in retrospect an earlier episode.
When Arthur was fighting Orgoglio, Timias attempted
to aid him by taking on Duessa's seven-headed beast,
and "with his body bard the way atwixt them twaine"
(I.viii.13). But his body is particularly vulnerable;
it is the defilement of an otherwise good man. Duessa
has but to sprinkle a magic liquid

> on his weaker partes;
> [and] therewith his sturdie corage soone was
> quayd (I.viii.14).

He is an easy prey to the beast, and once again it is
God's grace (this time Arthur) which saves him from
death.

Timias is always well-meaning but he cannot ac-
complish his lofty aims because he suffers the taint
of guilt. When he has been separated from Belphoebe
he goes to the aid of Amoret, who has just been recap-
tured by Lust; yet the blows Timias aims at Lust fall
on Amoret (IV.vii.26), and when Timias finally does
wound Lust,

> A streame of coleblacke bloud thence gust amaine,
> That all her silken garments did with bloud
> bestaine (IV.vii.27).

Amoret has been stained by not only her contact with
Lust but also her rescue by Timias. The point is em-
phasized in the later scene where Timias is comforting
Amoret,

> Who lay the whiles in swoune, full sadly set,
> From her faire eyes wiping the deawy wet,
> Which softly stild, and kissing them atweene,
> And handling soft the hurts which she did get:
> For of that carle [Lust] she sorely bruz'd had
>   beene,
> Als of his [Timias'] owne rash hand one wound was
>   to be seene (IV.vii.35).

Once again it is Belphoebe who must kill the antagonist,
since once again Timias is unable to do so.

The episode of Belphoebe coming upon Timias with
his "new lovely mate," and his subsequent exile, are
generally thought to be an allusion to Raleigh's affair
with a maid of Queen Elizabeth's court; if this is
historical allegory, Spenser could not have chosen a
better name for Raleigh, for the picture he paints is
of a man defiled and deformed by his guilt, his $\mu\iota\grave{\alpha}s$.
Timias let "his faire lockes"

>   grow and griesly to concrew,
> Uncomb'd, uncurl'd, and carelesly unshed;
> That in short time his face they overgrew,
> And over all his shoulders did dispred,
> That who he whilome was, uneath was to be
>   red (IV.vii.40).

He is so pale that Arthur does not recognize the
"pined ghost" (IV.vii.41, 43); and Belphoebe does not
guess the identity of Timias "with heary glib de-
form'd" (IV.viii.12). The fact that the name Timias
is not mentioned in this episode has led Gilbert to
postulate two stages in the creation of Timias, the
first using him as a squire of romance and the second
as a figure in the historical allegory. The name, he

reasons, "was not devised for Ralegh. . . ."[168] Since

this hypothesis is based on an etymology of $\tau \acute{\iota} \mu \iota o s$

rather than of $\tau \iota - \mu \iota \grave{a} s$, however, and since $\tau \iota - \mu \iota \grave{a} s$

does indeed control the imagery of this episode, I

would question Gilbert's conclusion. It is quite pos-

sible that Spenser was thinking of Raleigh's "defile-

ment" before the creation of the Belphoebe episode;

it is certain, if the episode is an allusion to

Raleigh's difficulties, that Spenser made Timias the

central figure because he found in the etymology of

the squire's name the very quality about which he

wished to speak.

I have suggested that the "defilement" of Timias

is his own sinful nature, and though Spenser may have

been defending Raleigh in his estrangement from the

queen he nonetheless clearly sides with Belphoebe in

her disappointment at Timias' infidelity. Spenser was

a man of large sensibility and it was perfectly pos-

sible for him to at once criticize a man's foibles and

criticize his detractors. He abhorred the Blatant

Beast, but in releasing him Spenser was stating alle-

gorically that slander will exist as long as man is

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[168]Gilbert, "Belphoebe's," pp. 637-38. Gilbert
points out that Timias is called by name in the ear-
lier episode with the forester; "yet in his rescue by
Belphoebe, his love, his offence, and his reconcilia-
tion, he is either Boy or Squire, but not Timias."
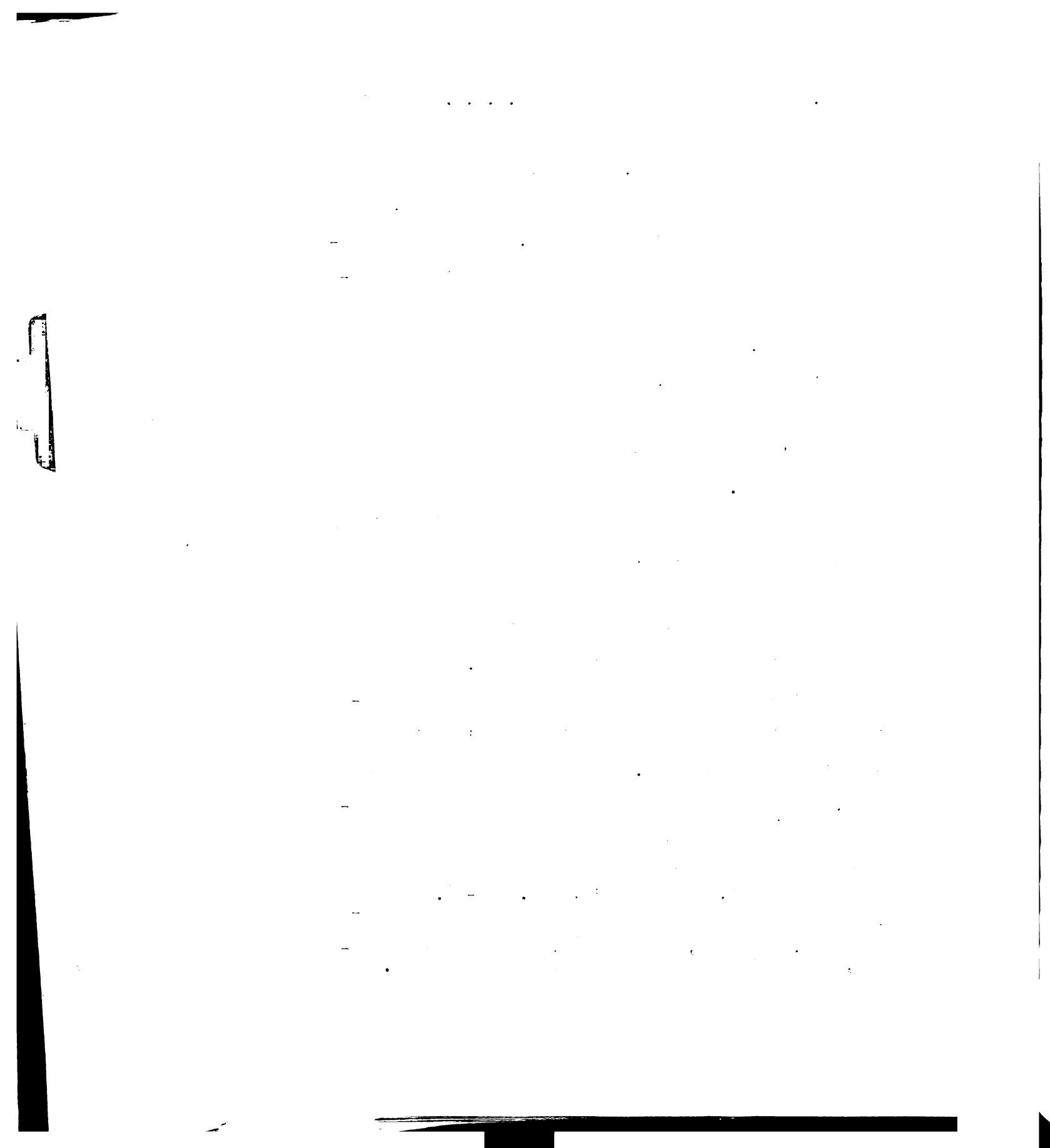
corrupted. The "defilement" of Timias thus becomes both the nature of the man himself and the nature of the world around him. This is best illustrated in Timias' encounter with Despetto, Decetto, Defetto, and the Blatant Beast. The very names of the three brothers who attack him are illustrative of Timias' "defilement." DESPETTO is clearly the Italian despitto, "despight, spite. Also despised, or contemned" and DEFETTO the Italian defetto or difetto, "a defect, a fault, an error, a want, an offence, a blame."[169] Timias tries, as usual, to defeat his foes, but he is not the chivalric hero who subdues large numbers of antagonists; he is only Timias, and therefore Prince Arthur must rescue him (VI.v.22). But the result of the encounter for Timias is a severe wound, and "feeblenesse, which all his limbes oppressed has" (VI.v. 31). The "sharpe disease" (VI.v.32) which afflicts Timias is thus the stain within him which attracts further defilement.

Spenser completes his picture of this embodiment of μιàς in Timias' abortive rescue of Mirabella. Disdaine and Scorne so abuse this lady that "his gentle heart with indignation sweld" and we hope that Timias will be successful in his attempt to free her. But of

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[169]Florio, p. 99, s.v. despitto; p. 101, s.v. difetto.

course given his nature this is not to happen: just

as he is about to capture Scorn, "his foote slipt"

(VI.vii.48). Scorne leads him by a rope, whips him,

and heaps abuse on him. Again Spenser provides

Arthur, for only God's grace can save corrupted man.

The reaction of Timias at this juncture emphasizes his

own sense of guilt:

> The squire him selfe, when as he saw his lord,
> The witnesse of his wretchednesse, in place,
> Was much asham'd, that with an hempen cord
> He like a dog was led in captive case,
> And did his head for bashfulnesse abase,
> As loth to see, or to be seene at all:
> Shame would be hid (VI.viii.5).

In every episode involving Timias Spenser portrays a

man both sinned against and sinning; his choice of

name and the overwhelming congruence of images based

on defilement suggest that this man is sinned against

because sinning. The presence of Timias in four of

the six books of the <u>Faerie Queene</u> thus provides a

moral backdrop to much of the action of the poem.

Spenser characteristically develops the moral

allegory through contrast. The contrast to the de-

filement of Timias is found in BELPHOEBE. In the let-

ter to Raleigh Spenser states that Belphoebe is one of

the characters representing Queen Elizabeth:

> For considering she beareth two persons, the
> one of a most royal queene or empresse, the
> other of a most vertuous and beautiful lady,
> this latter part in some places I doe expresse
> in Belphoebe, fashioning her name according

to your owne excellent conceipt of Cynthia,
(Phaebe and Cynthia being both names of
Diana.)

Belphoebe first appears in the poem "clad in hunters

weed" (II.iii.21),

And in her hand a sharp bore-speare she held,
And at her backe a bow and quiver gay,
Stuft with steele-headed dartes, wherewith she
    queld
The salvage beastes in her victorious
    play (II.iii.29).

It is not necessary to document Spenser's debt to

classical mythology in his creation of this character,

for the subject has been treated at length by others.

The relationship between Belphoebe and Diana, however,

cannot be regarded as a simple equation. There is

much in each character which we do not find in the

other. One critic suggests that Spenser was blending

in Belphoebe the traits of two goddesses, Venus and

Diana. She shows that there was an established prece-

dent for such blending, and that the arrows of Diana

and of Cupid furnished an image with which writers

could emphasize the relationship. Spenser seems to

have used the "Venus-Diana exchanges" in the episode

in which Belphoebe pursues a wounded beast and finds

instead the wounded Timias (III.v.28-29).[170]

    This episode is of particular interest as an

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[170]Kathleen Williams, "Venus and Diana: Some
Uses of Myth in The Faerie Queene," ELH, XXVIII
(1961), 109.

example of Spenser's etymologizing. First Spenser

says, "Belphoebe was her name, as faire as Phaebus

sunne" (III.v.27), a literal interpretation of bel-

Phoebe. Next, "that lady bright . . . with melting

eies did vew" the wounded Timias (III.v.30), and here

he draws on φοῖβος , bright,[171] and associates the

sun with eyes. In the second book Spenser had devoted

most of a stanza to the same particulars:

> In her faire eyes two living lamps did flame,
> Kindled above at th' Hevenly Makers light,
> And darted fyrie beames out of the same,
> So passing persant, and so wondrous bright,
> That quite bereav'd the rash beholders sight;

The brightness of her eyes, furthermore, is undefiled

by lust:

> In them the blinded god his lustfull fyre
> To kindle oft assayd, but had no might;
> For with dredd majestie and awfull yre
> She broke his wanton darts, and quenched bace
> desyre (II.iii.23).

Crespin defines φοῖβος not only as "bright," but also

as "pure and undefiled."[172] In describing the birth of

Belphoebe Spenser says,

> Her berth was of the wombe of morning dew,
> And her conception of the joyous prime,
> And all her whole creation did her shew
> Pure and unspotted from all loathly
> crime (III.vi.3).

The phrase "pure and unspotted" is clearly a translation

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[171]Crespin, s.v. φοῖβος , "lucidus. . . ."

[172]Ibid., φοῖβος , "lucidus, purus & impollutus. . . ."

of _purus & impollutus_. As I have shown, Timias is the most appropriate person to be healed by a woman of undefiled beauty.

The dialogue between Timias and Belphoebe after she has dressed his wounds shows the extent of Spenser's debt to etymology for imagery:

> What service may I doe unto thee meete,
> That hast from darkenes me returnd to light,
> And with thy hevenly salves and med'cines sweete
> Hast drest my sinfull wounds?
> Thereat she blushing said: 'Ah! gentle squire,
> Nor goddesse I, nor angell, but the mayd
> And daughter of a woody nymphe, desire
> No service but thy safety and ayd'(III.v.35-36).

Let us examine the major images in these stanzas. Timias is returned from darkness to light, a reference not only to death and life but also to death and Belphoebe, whose name means light. She dresses his "sinfull wounds" using the juice of herbs to cleanse them (III.v.32-33), perhaps an allusion to the verb $\varphi o \iota \beta \acute{a} \omega$, cleanse,[173] with which Spenser would have associated the name Belphoebe. Spenser develops a pleasant little irony in the fact that the "better salves" with which Belphoebe cures Timias only lead to a new wound, love (III.v.41). But to return to the stanza under discussion, Belphoebe's answer that she desires the "safety and ayd" of Timias takes us to $\varphi \acute{a} o s$, a word used metaphorically for aid and

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[173]Crespin, _s.v._ $\varphi o \iota \beta \acute{a} \omega$, "purgo."
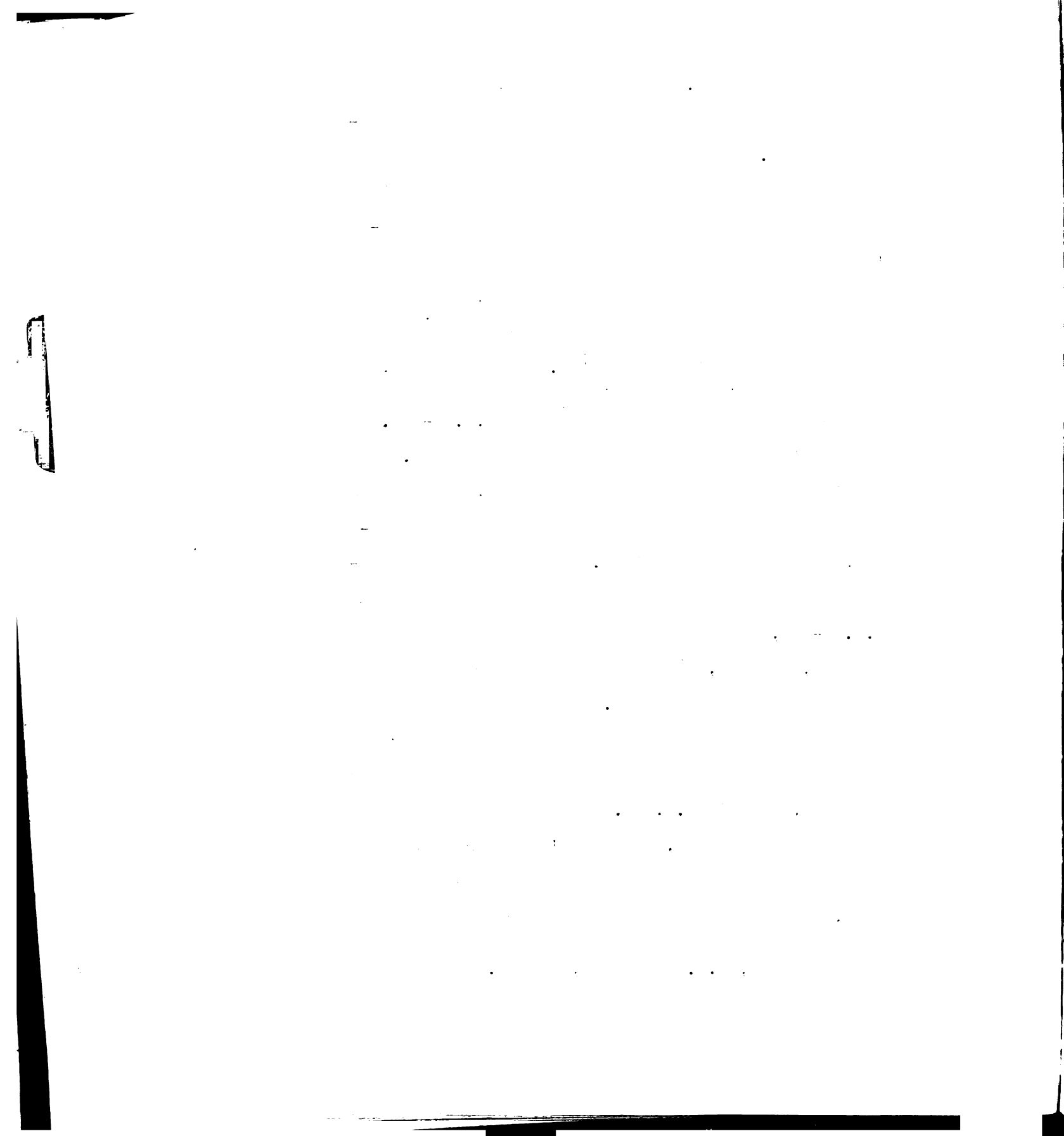
safety.[174] In short, although Spenser draws on the
figure of Diana for his basic conception of Belphoebe,
he finds the images to be used in her description in
the complex etymology of her name.

Spenser uses the myth of Danae in the story of
Belphoebe and Amoret's birth. Their mother is
CHRYSOGONEE, a name chosen in allusion to the golden
shower of Zeus. Spenser's knowledge of the myth is
evident in his later description of one of the scenes
depicted in the House of Busirane (III.xi.31).[175] His
choice of the name is an interesting example of imagery
determining etymon. Yet even here the process is not
as simple as it might seem. From myth-image Spenser
went to etymology, and from etymology again to image.
Chrysogonee is the daughter of Amphisa, "yborne of
high degree" (III.vi.4). The latter phrase is prob-
ably another reference to golden birth, and Spenser's
name for the mother seems to allude to the same fact.
He undoubtedly knew the story of another Chrysogonee
in Theocritus; there he would have found mention of
an "offering of a chaste woman, to wit of Chrysogone,

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[174]Crespin, **s.v.** $\phi\acute{a}os$, "Capitur & pro auxilio
& salute."

[175]Starnes and Talbert, p. 85, demonstrate that
the actual details of this stanza were probably taken
from the dictionary of Charles Stephanus and from
Comes' Mythologiae.

in the house of Amphicles. . . ."[176] I suspect that
this coupling of the name Amphicles with Chrysogonee
led Spenser to Amphisa. The change in name is char-
acteristic of the etymologizing in this stanza; as
Draper has pointed out, Spenser probably coined the
name from $\overset{\text{'}}{\alpha}\mu$, both, and $\varphi\acute{v}\sigma\iota s$, nature, because of
the "double nature" of this Faerie.[177]

The adventures of Sir Satyrane, whose name has
been discussed in Chapter II, lead him to an encounter
with the giantess Argante. But let us first consider
the name of Argante's twin, OLLYPHANT, for I feel that
Spenser probably first thought of the brother and then
provided him with a suitably named sister. Josephine
Bennett suggests that Spenser had earlier written a
continuation of Chaucer's Tale of Sir Thopas (where he
would have found mention of an Ollyphant) and had then
used it in the third book of the Faerie Queene.[178]

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[176]The Greek Bucolic Poets, trans. J. M. Edmonds
(London: Heinemann, 1923), p. 373.

[177]Variorum, III, 249. Draper does not mention
Amphicles, but I think that in that name Spenser found
one of those clues which so often inspired him.
Roche, Kindly, p. 106, feels that the names Chrysogonee
and Amphisa prove that "Spenser is insisting that this
miraculous birth is an analogue to the Incarnation"
and thus demonstrate "the true genealogy of Christian
virginity and marriage." I cannot agree with Roche,
for Belphoebe is a particularly insensitive virgin and
Amoret an utter failure as a wife. I shall discuss
the latter at length below.

[178]Pp. 18-20.

Whether or not this is the exact genesis of the Olly-
phant episodes in Spenser, he doubtless took the name
from Chaucer. But once he had the name, he developed
the character in his own way. The spelling is a com-
mon one in Spenser's time for "elephant," and we would
therefore expect Ollyphant to exhibit the character-
istics associated with elephants. Of these the most
frequently cited is their chastity.[179] Yet Ollyphant
"surpassed his sex masculine,/ In beastly use" (III.
xi.4). Is this a case of etymologizing by contraries?
I think not. It is rather an instance of etymologizing
by misreading. Spenser would have found a description
of the elephant in Isidore's Etymologiae which in-
cluded this phrase: "Rostrum . . . promuscis dicitur.
. . ." (his snout is called promuscis).[180] Promuscis,
a corruption of the classical word for an elephant's
trunk, proboscis, could easily have been misread
promiscus (promiscuous). The result would have been
the conception of Ollyphant which Spenser brought to
the Faerie Queene. Thus Ollyphant and his sister

Whiles in their mothers wombe enclosd they were,

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[179]Cooper, s.v. elephas, "An Oliphant. . . . He
neuer toucheth agayne the femaile, that he hath ones
seasoned. . . ." The Book of Beasts, trans. T. H.
White (New York: Putnam's, 1954), pp. 24, 28, states
that the elephant "has no desire to copulate" and that
"adultery is unknown to them."

[180]Isidore, p. 436.
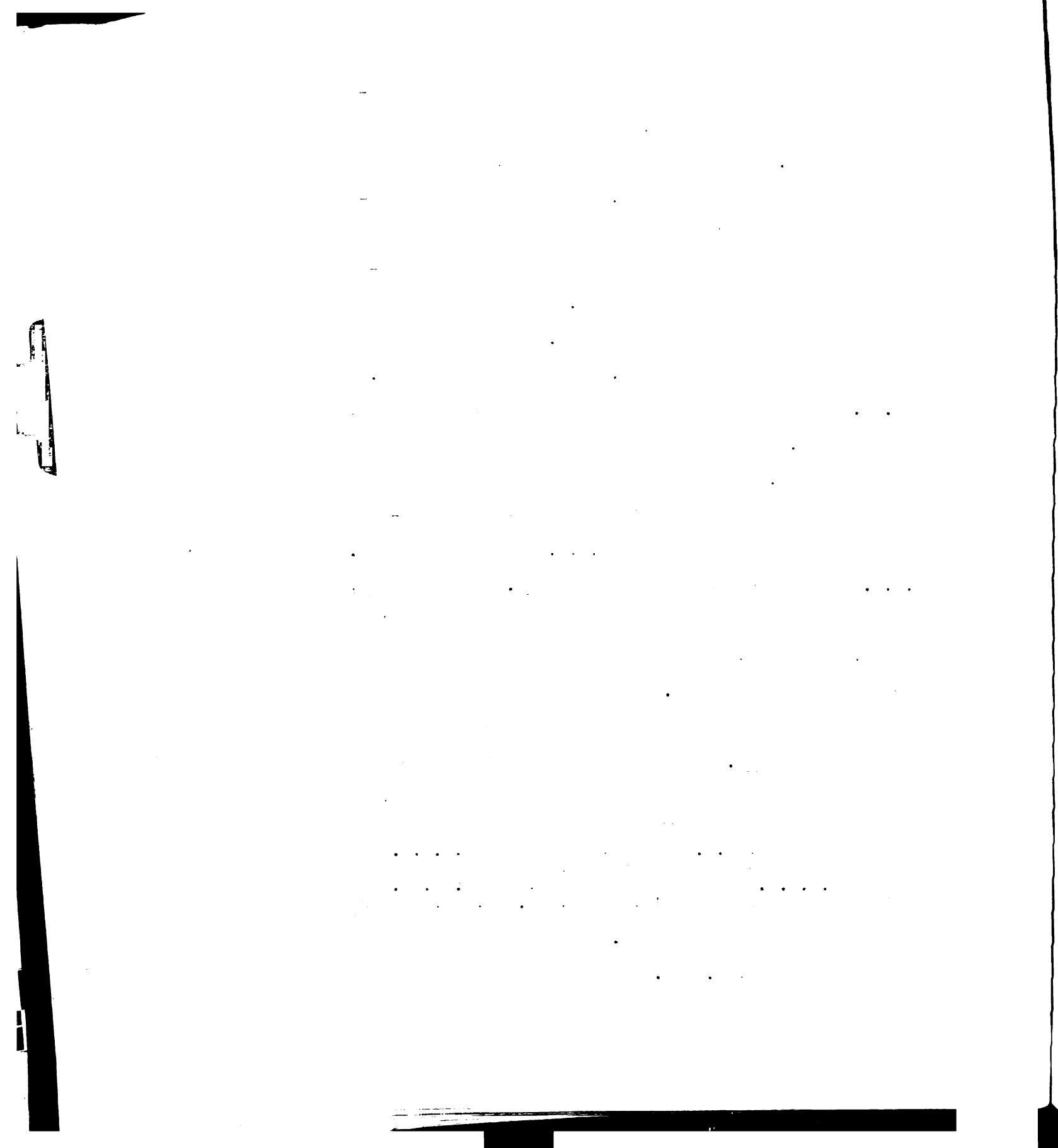
> Ere they into the lightsom world were brought,
> In fleshly lust were mingled both
> yfere (III.vii.48).

And thus it is that Ollyphant fears not Satyrane but

Britomart,

> the flowre of chastity;
> For he the powre of chaste hands might not
> beare (III.xi.6).

Spenser was indeed so convinced of the lasciviousness

of elephants, that he describes another character,

Lust, in this way:

> . . . downe both sides two wide long eares did
> glow,
> And raught downe to his waste, when up he stood,
> More great then th'eares of elephants by Indus
> flood (IV.vii.6).

The next step in the creation of the Ollyphant

episode would have been the selection of an appropriate

sister for him since Spenser wished to show both male

and female sensuality. In the Etymologies Spenser

would have found a solution to this problem also. The

full sentence in Isidore reads, "Rostrum . . .

promuscis dicitur, quo ille pabulum ori admovet, et

est angui similis, vallo munitis eburno"[181] (His snout

is called promuscis, with which he brings food to his

mouth, and it is like a serpent, fortified with an

ivory defence). Once the connection between elephants

and serpents was established, it would have been

natural for Spenser to seek a name meaning serpent.

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[181]Ibid.

This he found in ARGANTE. Ἀργάς is a species of
serpent, which is of a wild and savage nature.[182]
Spenser may indeed have thought of this snake-woman
as a lamia. Consider, for example, this sample of her
behavior:

> But over all the countrie she did raunge,
> To seeke young men, to quench her flaming thrust,
> And feed her fancy with delightfull chaunge:
> Whom so she fittest findes to serve her lust,
> Through her maine strength, in which she most
>   doth trust,
> She with her bringes into a secret ile,
> Where in eternall bondage dye he must,
> Or be the vassall of her pleasures vile,
> And in all shamefull sort him selfe with her
>   defile (III.vii.50).

Furthermore, Spenser names Argante's father Typhoeus,
with whom he would also have associated snakelike
characteristics.[183] The "wild and savage nature" of
Argante is adequately documented in the fact that in
addition to committing incest, she

> Did wallow in all other fleshly myre,
> And suffred beastes her body to deflowre,
> So whot she burned in that lustfull fyre:
> Yet all that might not slake her sensuall
>   desyre (III.vii.49).

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[182]Crespin, s.v. ἀργάς, "genus serpentis: &
qui moribus est, ferinis, & agrestibus. . . ." As far
as I know, no one has suggested this etymology for the
name Argante. Lotspeich, Variorum, III, 266, suggests
that Spenser might have gotten the idea for the name
in Boccaccio's Argente; I should think this unlikely,
however, since such a spelling would have suggested
avarice rather than lust.

[183]Seznec, p. 252, mentions that in Cartari
there is a picture of "the unspeakable Typhon [Spenser
equates Typhon and Typhoeus], whose scaly body bows
his soft, snakelike legs. . . ."
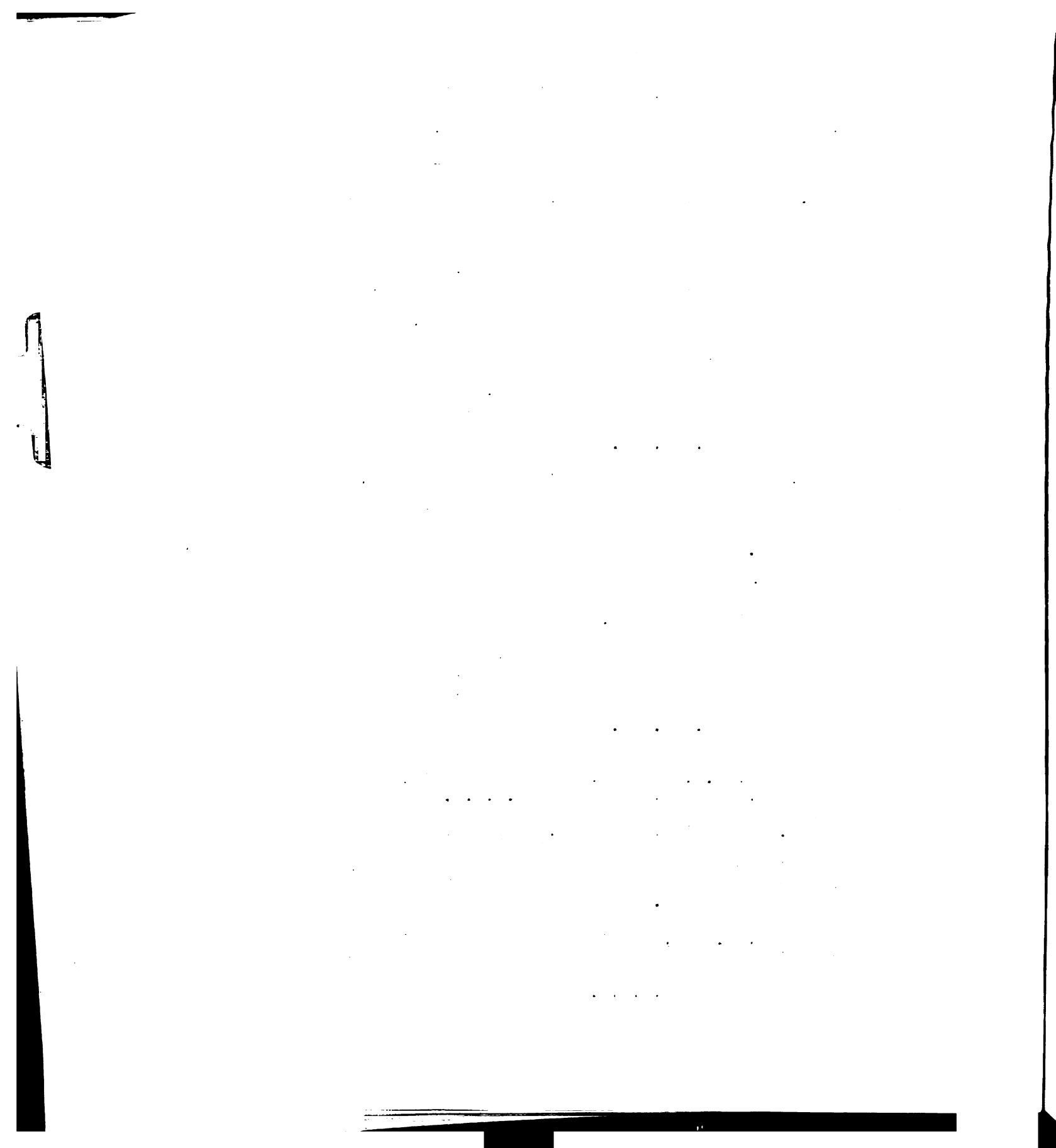
Spenser compares Ollyphant and Argante in this way:

> For as the sister did in feminine
> And filthy lust exceede all woman kinde,
> So he surpassed his sex masculine,
> In beastly use. . . . (III.xi.4).

His descriptions of the pair, and the etymologies of

their names, bear out the hyperbole.

When Satyrane first meets Argante she is carrying

off the SQUIRE OF DAMES. Spenser must have coined the

phrase using an analogy with a current expression,

"Squire of the _____'s body".[184] Argante throws the

Squire of Dames from her when she is attacked by

Satyrane; Spenser's epic simile for this event is of

particular interest:

> Like as a goshauke, that in foote doth beare
> A trembling culver, having spide on hight
> An eagle. . .
> . . . .
> The quarrey throwes to ground with fell
>   despight (III.vii.39).

I am not sure why Spenser compares Argante to a

"goshauke,"[185] but I believe he found the image of a

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[184]NED lists Spenser's use of "Squire of Dames"
as the first. It defines "Squire of the _____'s
body" as "an officer charged with personal attendance
upon a sovereign, nobleman, or other high dignitary."
One thinks of Falstaff's "let not us that are squires
of the night's body be called thieves of the day's
beauty."

[185]Perhaps he was thinking of Pindar's phrase
" Ἀργᾶντες ταῦροι," which Estienne, I, 529, de-
fines as "Albicantes tauri" (not only white bull but
also white bird, and therefore a possible source for
the "goshauke" or osprey image). As far as I know, no
one has suggested a literary source for the simile, but
in Nonnos Dionysiaca, trans. W. H. D. Rouse ("Loeb

"culver" or dove in the squire's real name. To be

sure, one may search the <u>Faerie Queene</u> and not find

the name, for as the squire says,

> As for my name, it mistreth not to tell;
> Call me the Squyre of Dames; that me beseemeth
>   well (III.vii.51).

The name is indeed appropriate, for at this point in

his career the Squire of Dames is just that, having

been sent out on various chivalric missions by the

woman he loves. Had Spenser finished the <u>Faerie</u>

<u>Queene</u>, however, I am certain the "real" name of the

Squire of Dames would have been revealed. Knowing

Spenser's habitual etymologizing and the close rela-

tionship between etymon and image, I would guess that

the squire's name is "Columphel." He is compared to a

dove; the woman he loves <u>is</u> a dove; and with his

fondness for doublets Spenser would undoubtedly have

conceived of these quasi-lovers as Columbel and

Columphel.

COLUMBEL is basically a dove, from the Latin

Classical Library"; 3 vols.; Cambridge: Harvard
University Press, 1940), III, 265, 267, there is the
tale of the rivalry of Dionysus and Poseidon for
Beroe, in the course of which Dionysus sees "a great
portent": "A storm-swift falcon was in chase of a
feeding pigeon; he drooped his breeze-impregnated
wings, when suddenly an osprey caught up the pigeon
from the ground and flew to the deep. . . ." Perhaps
a vague remembrance of this passage was stimulated by
characters whose names might have suggested two of the
three birds mentioned by Nonnos.
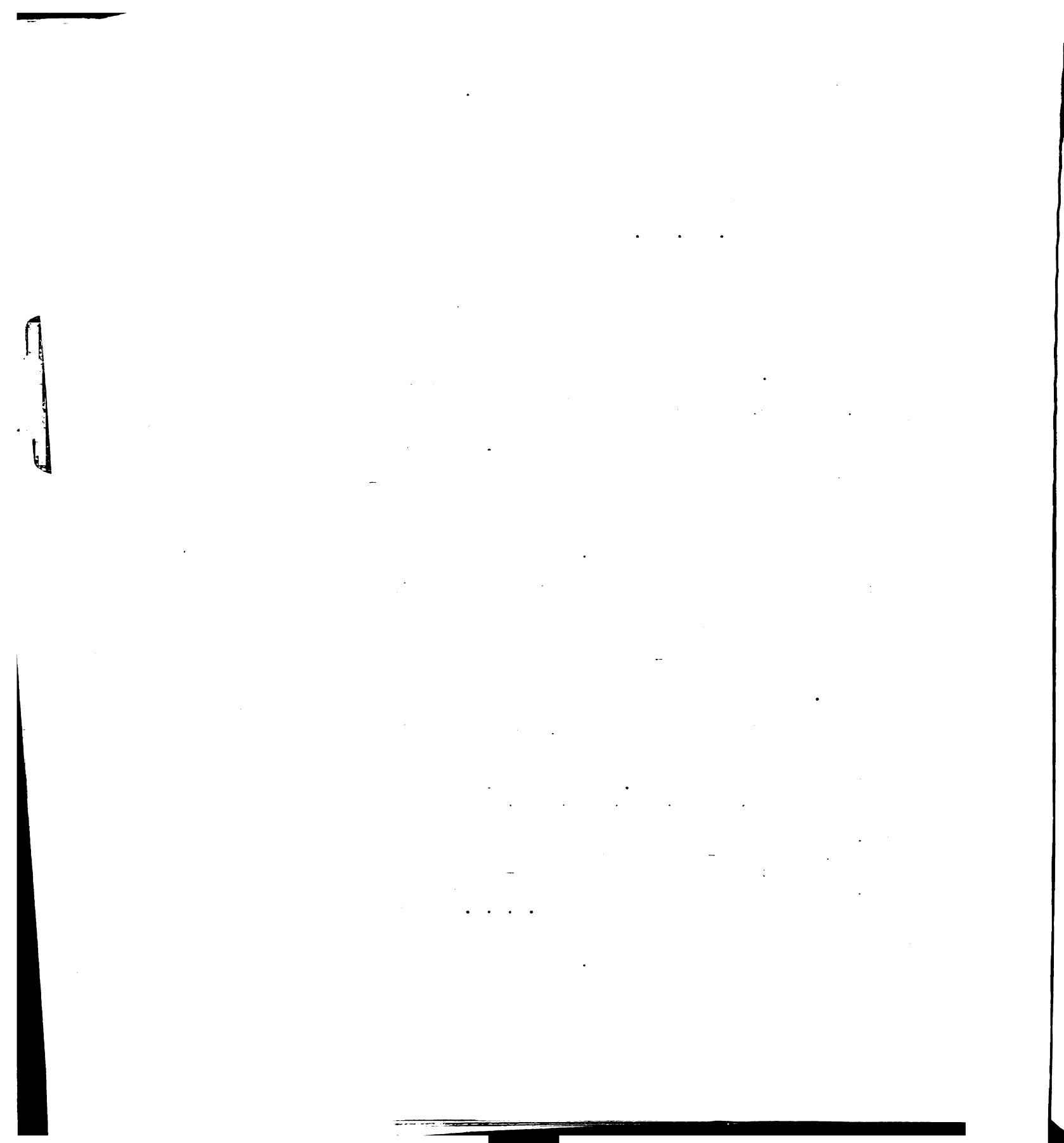
columba,[186] but this impossible woman betrays the

trust and fidelity one generally associates with doves.

Spenser is in one sense etymologizing by contraries,

an irony one would expect in a poet who as C. S. Lewis

maintained dealt the death blow to the allegory of

love. In another sense, however, he might have fanci-

fully hinted at a connection with $\kappa\omega\lambda\upsilon\mu\alpha$, "Impedi-

mentum, Obstaculum."[187] Columbel sends the Squire of

Dames on extremely difficult errands, first for a year

to "doe service unto gentle dames" and bring her

> their names
> And pledges, as the spoiles of [his] victorious
>   games (III.vii.54);

and then to find three hundred who

> would [him] refuse their pledges to afford,
> But . . . abide for ever chaste and
>   sownd (III.vii.56).

Formidable obstacles indeed, and worthy of a woman

named Columbel.

The same sort of etymologizing enhances the wit

of the Malbecco-Paridell-Hellenore episode. Paridell

is of course the Paris who lures Helen (here Hellenore)

from her husband. MALBECCO is a combination of malus

(ill, wicked) and the Italian becco (he-goat or

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[186]Adrian Junius, The Nomenclator, trans. Iohn
Higins (London: Ralph Newberie and Henrie Denham,
1583), p. 57.

[187]Estienne, II, 529.

cuckold).[188] Both parts of the name are significant
for Spenser is not sympathetic toward this cuckold;
the _mal_ indicates his censure of the inappropriate
marriage the old and impotent Malbecco makes. Even
before his transformation, Malbecco is approximately
half goat. Just as the eyes of a goat "are transverse
slits because he is so randy," so one of Malbecco's
eyes is "blincked" (III.ix.5), and "halfen [imper-
fect]" (III.x.5), and "blinde" (III.ix.27).[189] That
he is transformed to a goat is of course consistent
with his name, perhaps on two counts. Not only does
becco mean cuckold, but the word cuckold itself would
have suggested change if Spenser related it to the
Gaelic _cogail_.[190] In a sense Malbecco's change does

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[188]Florio, p. 41, _s.v._ _becco_.

[189]_Book of Beasts_, p. 74. Nelson, p. 131, calls
Malbecco's half-blindness "a metaphor for the watchful
blindness of jealousy. . . ." Joseph B. Dallett,
"Ideas of Sight in _The Faerie Queene_," _ELH_, XXVII
(1960), 109, refers to III.x.58, where the transformed
Malbecco keeps one eye open in his sleep; the single
eye suggests to Dallett that Malbecco is now beset by
only one emotion, fear, rather than three--lechery,
avarice, and fear. His interpretation, however, ig-
nores the fact that the untransformed Malbecco also
had the use of only one eye, and at that time was
motivated by all three elements in his personality.
And of course if one must thus interpret this passage
it is only fair to give an eye for an emotion, thus
making Malbecco more of a freak than he already is.

[190]Mackay, _Glossary_, p. 114, denies the generally
accepted etymology of "cuckold,"--to cuckoo--main-
taining that "it comes more probably from the Gaelic
cogail, to change, whence _cogailte_ or _caochailte_, one
who has been changed. This etymology accounts for the

not provide an objective correlative to his personality
(in the way that Circe-charmed filthy men turn into
swine), for he is not libidinous; he is rather "unfit
faire ladies service to supply" (III.ix.5). This im-
potence is the cause of his jealousy. Thus when Spen-
ser describes Malbecco creeping around on all fours,

> And like a gote emongst the gotes did rush,
> That through the helpe of his faire hornes on
>   hight,
> And misty dampe of misconceyving night,
> And eke through likenesse of his gotish beard,
> He did the better counterfeite aright (III.x.47),

the horns are a direct statement of Malbecco's prob-
lems, but the beard an ironic statement. He is a
cuckold in fact, but a he-goat in name only. Thus
Hellenore prefers the satyrs. Malbecco's transforma-
tion into a goat (stanzas 57-59) is the crowning irony.

Spenser's handling of the entire episode is
urbane and witty, but nowhere more than in his comment
on the clever flirtation of Paridell and Hellenore:

> Thus was the ape,
> By their faire handling, put into Malbeccoes
>   cape (III.ix.31).

It has long been recognized that Spenser found the

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ld in cuckold. . . ." Although this hypothesis would
have seemed eccentric to many Elizabethans (Shake-
speare, for example, considered "cuckoo" "a word of
fear, unpleasing to a married ear"), to someone who
generally saw more than accepted etymologies and who
furthermore had resided in Ireland, the resemblance
in sound might very well have signified some such
ancestry for the word "cuckold."

proverb in Chaucer, but in Chaucer's versions the line
reads either

That cursed Canon put in his hode an ape

or

The Monke put in the marchants hode an ape.[191]
Obviously Spenser needed a rhyme for "ape," and "cape"
would do very nicely. But considering his emphasis on
goat imagery in the Malbecco episode, he was probably
also punning on the Latin caper, he-goat.

The last major piece of Book III is the House of
BUSYRANE. Apparently Spenser was thinking of Busiris
when he named this character,[192] and it has also been
suggested that "abuse" or "abusion" could have influ-
enced his choice through their deception and sadism.[193]

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[191]Warton noted the sources, the prologues of the
Doctor of Physic and of the Prioresse. See Variorum,
III, 280. Upton, ibid., explains that since fools
carried apes on their shoulders, the expression meant
that the Canon and the Monk were making fools of their
victims. Skeat, Variorum, III, 280, adds that Chaucer
uses "ape" in the sense of "dupe."

[192]Warton, Variorum, III, 287, was the first to
suggest the connection; he points to the "cruelty and
inhospitality" of both Busiris and Busyrane. Thomas
P. Roche, Jr., "The Challenge to Chastity: Britomart
at the House of Busyrane," PMLA, LXXVI (1961), 342-43,
agrees; he finds in the Busiris of Ovid's Art of
Love "the deceit, the sadism, and the destruction
which we associate with Amoret's plight." Tuve, p.
170, adds support from depictions of Busiris in illu-
minated manuscripts, which "stress the peculiarly
bloody cruelty and connection with strange gods which
characterize the enchanter Busyrane."

[193]Roche, "Challenge," p. 343.

I should think that he first conceived of Busyrane in terms of the Busiris legend and then in his usual fashion selected one or two other elements and expanded on them to meet the demands of his narrative and his allegory.

The slight change in name indicates the direction of Spenser's thinking at this point, and again quite characteristically etymology seems to determine the final form of the name. By changing Busiris to Busyrane Spenser suggests σειρήν , a Siren, a conventional symbol of deceitfulness. Busyrane's castle must be entered through a wall of flame. Although this has been identified as "the fire-barrier . . . found in the court of love allegories,"[194] Spenser explicitly places it in a classical context. Britomart asks Scudamour,

> What monstrous enmity provoke we heare,
> Foolhardy as th' Earthes children, the which made
> Batteil against the gods? so we a god
>   invade (III.xi.22).

And soon Spenser identifies the god as Mulciber (III. xi.26). His obvious intention is to surround Busyrane with reminiscences of miraculous craftsmanship and perhaps even to allude to the god's forge, with the implicit pun enriching the picture of Busyrane. The "utmost rowme" of his castle continues the image:

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[194]E. B. Fowler, _Variorum_, III, 290.

For round about, the walls yclothed were
With goodly arras of great majesty,
Woven with gold and silke so close and nere,
That the rich metall lurked privily,
As faining to be hidd from envious eye;
Yet here, and there, and every where unwares
It shewd it selfe, and shone unwillingly;
Like a discolord snake, whose hidden snares
Through the greene gras his long bright burnisht
      back declares (III.xi.28).

The dangerous powers of the Sirens, whose voices disguised their intent, appear in this episode as the disguises of Jove (III.xi.30-35) and the victories of Cupid.

Individual elements in the total name also contributed to the imagery. First, the "bu" would have suggested an intensification of the "syrane,"[195] so that Spenser saw in this name an extreme form of deception. Furthermore the first syllable would suggest conspicuous consumption of wine if Spenser related it to the Middle English __bous__ (intoxicating drink).[196] It should be remembered that Busyrane abducts Amoret

Amidst the bridale feast, whilest every man,
Surchard'd with wine, were heedlesse and ill hedded,

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[195]Estienne, I, 780, $\beta o v$, "particula cum nominibus multis & verbalibus componitur, vbi non bouem significat, sed potius significationem eiusmodi dictionum auget. . . ." (a particle compounded with many nouns and verbs, where it does not signify cow, but rather strengthens the meaning of such an expression).

[196]__Middle English Dictionary__, ed. Hans Kurath and Sherman M. Kuhn (Ann Arbor: University of Michigan Press, 1956), __s.v.__ __bous__. Dare I suggest that in this character Spenser shows us a "boozy reign"?

All bent to mirth before the bride was
        bedded (IV.i.3).

The latter part of the name may have prompted
further etymologizing: σιρρὸς , a subterranean
passage or underground pit used as a trap for catching
game,[197] could have been the inspiration for Busyrane's
placing Amoret in "a dungeon deepe" (III.xi.16) rather
than in some room of his castle. Multiple etymologies
always lead Spenser to a wealth of descriptive detail,
and in a final element of the name he would have found
a suggestion for his frequent references to Busyrane's
method of retaining Amoret against her will. The word
"siren" has been linked with the Greek verb σειράζω,
to draw together a bond or fetter.[198] Spenser derived
much of the imagery of the Busyrane episode from this
etymon. Characters throughout the poem are given
punishments appropriate to the etymology of their
names (drowning, hanging, baffling, removal of various
parts of their bodies, and so on); Britomart binds
Busyrane:

> With that great chaine, wherewith not long ygoe
> He bound that pitteous lady prisoner, now relest,
> Himselfe she bound, more worthy to be so,

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[197]Crespin, **s.v.** σιρρὸς , "cuniculus, item
fouea subterranea. . . ."

[198]**Ibid.**, **s.v.** σειράζω , "vinculum traho."
Robert Graves, The Greek Myths (2 vols.; Baltimore:
Penguin Books, 1955), II, 408, "Sirens--those who bind
with a cord. . . ."

And captive with her led to wretchedness and
    wo (III.xii.41).

Much is made of Busyrane's methods: he binds Amoret's

hands and "her small waste girt rownd with yron bands,/

Unto a brasen pillour" (III.xii.30). Amoret prevents

Britomart from killing Busyrane for only he can unbind

her. He mutters his magic formulae, and

    At last that mightie chaine, which round about
    Her tender waste was wound, adowne gan fall,
    And that great brasen pillour broke in peeces
        small (III.xii.37).

Nowhere else in the Faerie Queene does Spenser use this

folklore motif; its relationship to the name Busyrane

suggests that he was once again inspired by etymology.

CHAPTER IV: BOOK IV

The House of Busyrane, the scene of the final
action of the third book and the focus for the forces
opposed to the virtue of that book, represents the
neurotic reaction of AMORET to her marriage. Such an
interpretation is consistent with Spenser's obvious
intention when he states that Busyrane

> The very selfe same day that she was wedded,
> . . . .
> Brought in that Mask of Love
> And there the ladie ill of friends bestedded,
> By way of sport, as oft in maskes is knowen,
> Conveyed quite away. . . . (IV.1.3)[199]

Spenser tells us that Venus named the baby entrusted
to her "Amoretta" "in her litle Loves stead, which
was strayd" (III.vi.28), but we should read this as
a little myth created expressly to justify Spenser's
choice of name on other counts.

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[199]Roche, "Challenge," p. 341, interprets this
passage in this way and says that "the House of Busy-
rane--at least on one level--is Amoret's mental atti-
tude toward love and marriage." Dowden, _Variorum_,
III, 384, is representative of the older school of
interpretation in that he believes that Spenser is
showing through Amoret that virginity "is only for
rare natures elected to it, and that the true ideal of
womanhood, as such, is only attained through love
which leads to wedlock. Amoret . . . presents us with
Spenser's conception in its purest form of the 'ewig
Weibliche. . . .'" My reasons for disagreeing with
Dowden's view are noted in the text.
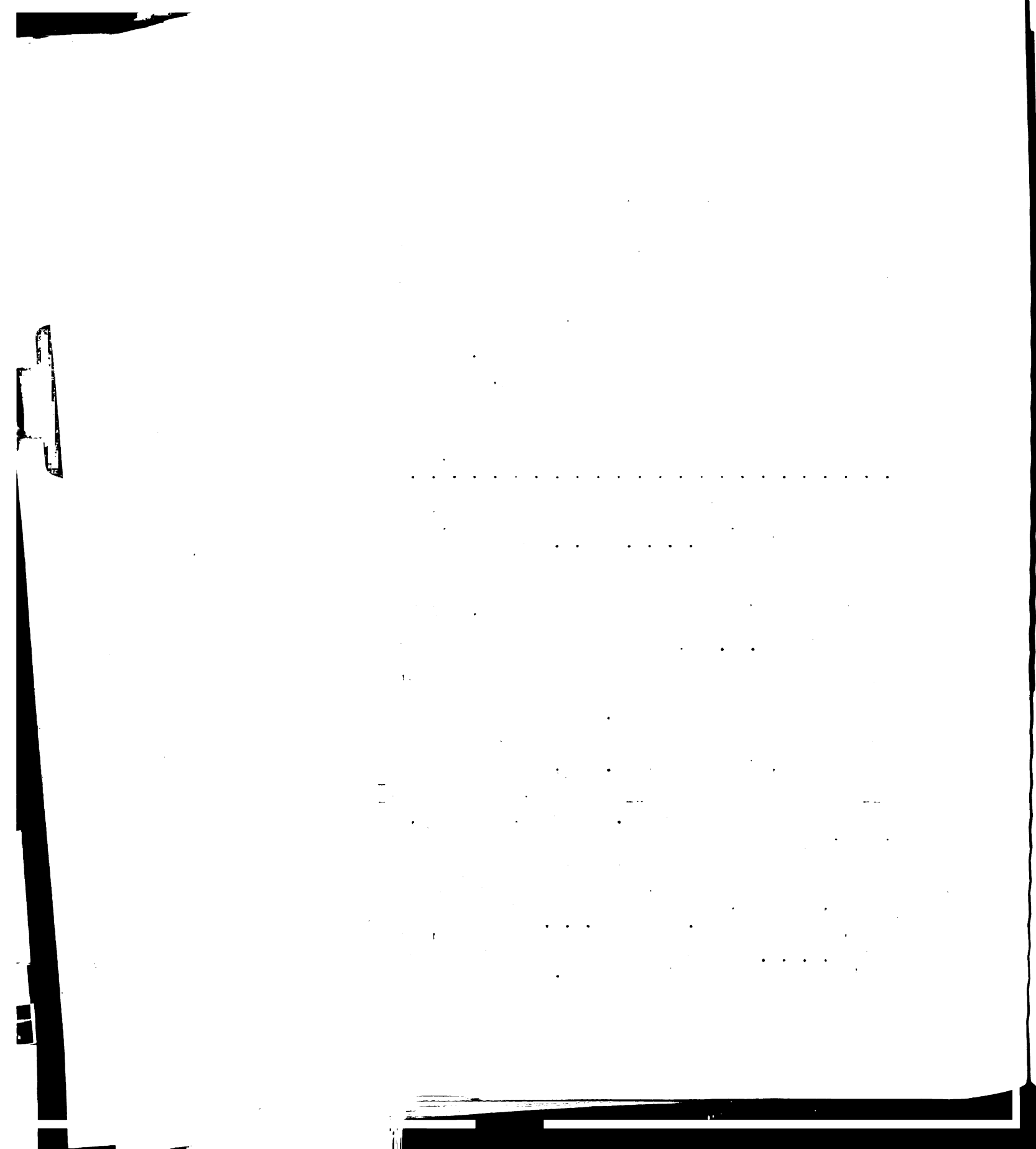
The English word "amoret" meant sweetheart, amorous girl, or paramour.[200] It no doubt entered the vocabulary from the Italian _amoretto_, "an amoret, a little loue, a wanton, a paramour."[201] Two ideas emerge from these definitions, and both play a part in the imagery Spenser uses to define Amoret's character. The first is the idea of "a little loue," a conventional description of Cupid. When Britomart is in the House of Busyrane, the imagery seems at first glance more appropriate to the Temple of Venus; but the scenes of Cupid's wars (III.xi.29ff.) reflect the presence of Amoret, whom Britomart is seeking. Where Amoret is, there Cupid perforce must be. Thus it is fitting that Spenser use the expected imagery of darts, arrows, wings, and blindfolds (III.xi.44-48), and that the scene should eventuate in the Masque of Cupid (III.xii). And yet it is not fitting on just an etymological level. Allegorically Spenser is showing that the love which Cupid represents can be akin to the preoccupation with lust which Busyrane personifies. Amoret _is_ Cupid, and Cupid is easily captured by ignoble desires. Joseph Dallett, who has analyzed Spenser's images of vision, goes so far as to call the

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[200]NED, s.v. amoret. Although the word is now obsolete, it was current from the fifteenth to the nineteenth centuries.

[201]Florio, quoted in ibid.
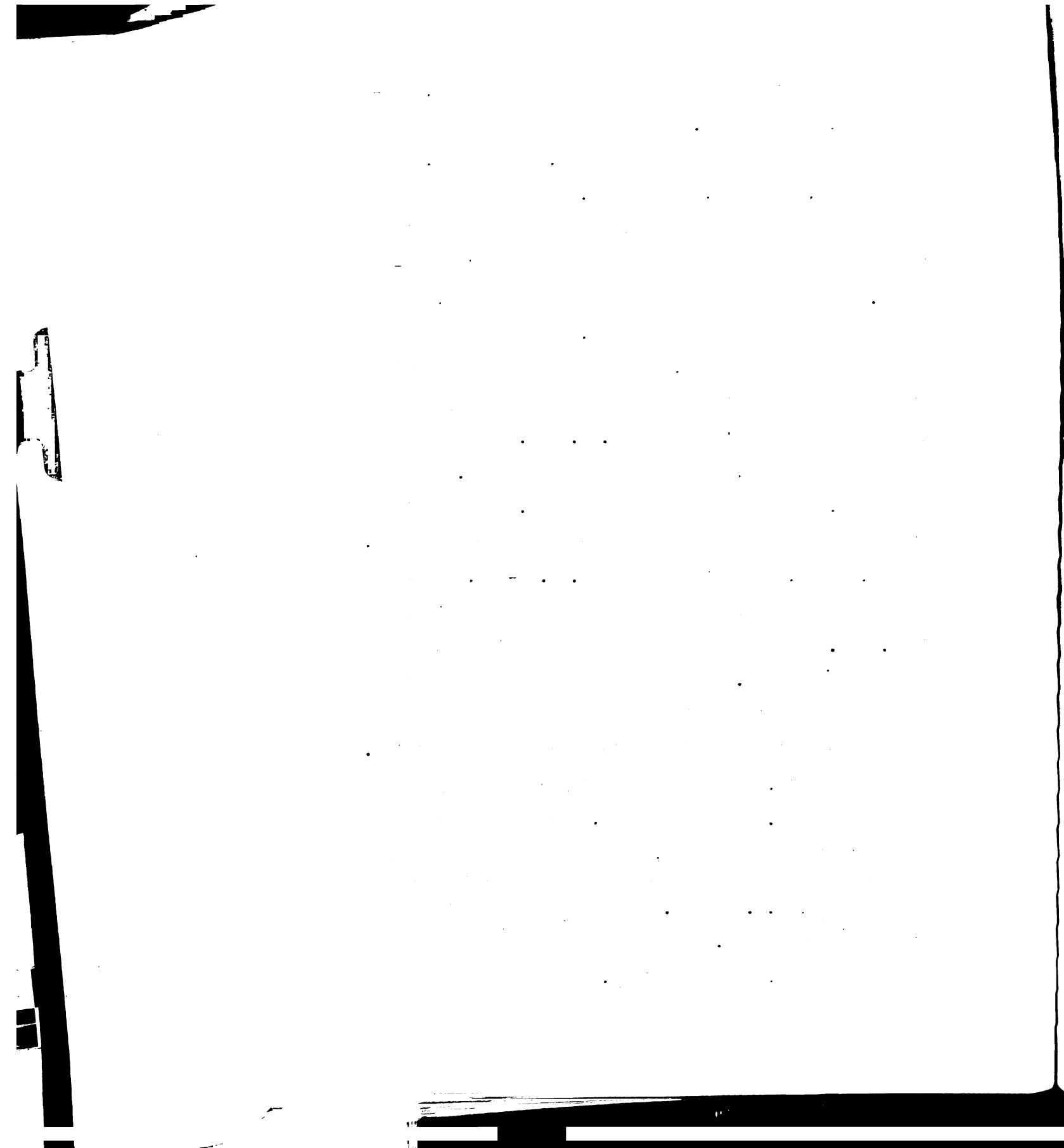
dart

> a symbol in Spenser's optics for calculated
> lust that shoots from any seducer's into any
> victim's eyes, and thence unimpeded to its
> real target, the heart, which, as a rule, it
> fatally ignites.[202]

Amoret has not approached marriage with that innocence

which would preclude fear: she is too much the Cupid

whose darts wound the understanding.

This development of Amoret's character reflects

also a second etymology of her name, that of sweet-

heart or paramour. Could Spenser be saying that the

innocent commitment of wife to husband is beyond the

powers of his amoret? As we see her in the poem, she

is always a sweetheart but never a wife, never in any

but a nominal way at any rate. She is a young girl

given to licentious thoughts, and the occasion of her

marriage only makes of these thoughts an obsession.

Thus it is that Amoret is captured a second time, sig-

nificantly while Britomart, the knight of chastity, is

asleep.[203] (Later, she is able to wear Cestus, but

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[202]Dallett, "Ideas," pp. 107-108. Although
Dallett's support of this thesis is drawn from other
passages in the FQ, it is admirably suited to the
connection between Amoret and Busyrane.

[203]Maurice Evans, p. 219, claims that it is
typical for Spenser's characters to "fall immediately
after they have resisted [temptation] and because they
have done so. . . . Amoret holds out against all the
temptations of illicit love which Busyrane can force
upon her, only to be seized by lust when under the
protection of Britomart—in other words, when she is
virtuously married." This is a careless and

only because Britomart is with her.) And this time

the captor is Lust. Spenser could not be more explicit

in his delineation of character, yet there are those

who object to this second peril of Amoret, preferring

the original version in which Amoret and Scudamour were

reunited at the end of the third book.[204] The revi-

sion, however, seems to me to indicate Spenser's grow-

ing awareness of the possibilities implicit in this

complex character, an awareness very possibly heightened

by etymological suggestion. Thus it is significant

that Spenser describes Amoret's reaction to Lust in

these words:

> Feebly she shriekt, but so feebly indeed,
> That Britomart heard not the shrilling
> sound (IV.vii.4).

She faints in Lust's arms, and when she regains con-

sciousness almost faints again

> when she lookt about, and nothing found
> But darknesse and dread horrour, where she
> dwelt (IV.vii.9).

Had Freud analyzed her behavior, he would have called

this the reaction of a punitive Super Ego which beholds

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inconsistent reading. First, Amoret is certainly not
"under the protection of Britomart" when Lust captures
her; and second, one cannot interpret one passage
literally and another allegorically when they are
closely related and when both involve the same char-
acter.

[204]Dowden, Variorum, III, 385, is representative:
Amoret's capture by Lust "is too gross a wrong to be
allowed to hurt a life so dear."

the naked Id. Amoret naturally tries to escape from her own impulses, for they would frighten anyone who has been raised as she was, but the attempt only breaks the tenuous grip she now has on sanity. Spenser likens Amoret at this point to "a ghastly gelt [lunatic]" (IV.vii.21); in Freudian terms she has become psychotic because of inner conflict. She can no longer see the world as it really is, but views it as a paranoid would: she fears that paragon, Prince Arthur:

> Feare of her safety did her not constraine,
> For well she wist now in a mighty hond
> Her person, late in perill, did remaine,
> Who able was all daungers to withstond:
> But now in feare of shame she more did stond,
> Seeing her selfe all soly succourlesse,
> Left in the victors powre, like vassall bond;
> Whose will her weakenesse could no way represse,
> In case his burning lust should breake into
>   excesse (IV.ix.18).[205]

This of Arthur! The sane and serious Spenser can only comment,

> But cause of feare sure had she none at all
> Of him, who goodly learned had of yore
> The course of loose affection to forstall,
> And lawlesse lust to rule with reasons
>   lore (IV.ix.19).

Spenser seems to be aware of the phenomenon of

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[205]That Amoret also fears the unrecognized Britomart on the same grounds is curiously justified by the fact that Britomart sometime "to her . . . purpos made / Of love, and otherwhiles of lustfulnesse" IV.i.7. The behavior is not the least bit consistent with what we know of the knight of chastity, but quite in keeping with what we know of Amoret.

projection: everyone else seems a paramour because Amoret cannot tolerate her repressed desires. Spenser may have been ahead of his time linguistically in looking at Amoret as one who is "amoral."[206]

At the conclusion of the last chapter I discussed Spenser's emphasis on binding in the Busyrane episode. Now it can be seen that this emphasis is appropriate not only to the etymology of the name Busyrane but also to the etymology and related characterization of Amoret. Finally, I would like to suggest that the entire Busyrane-Amoret story is an elaborate myth of initiation.. Edgar Wind has shown that "the torture of the mortal by the god who inspires him, was a central theme in the revival of ancient mysteries"; he mentions in this connection the story of Psyche and Cupid, "in which the ordeals suffered by Psyche to regain Amor were understood as stages of a mystical initiation."[207] The ordeals of Amoret are just such stages: she must suffer because of her inability to be married to Scudamour, and her experiences with Busyrane and Lust are preparations for her eventual reunion with her husband. Busyrane's binding of Amoret symbolizes a stage

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[206]NED finds the first use of "amoral" late in the nineteenth century.

[207]Edgar Wind, Pagan Mysteries in the Renaissance (New Haven: Yale University Press, 1958), p. 145.
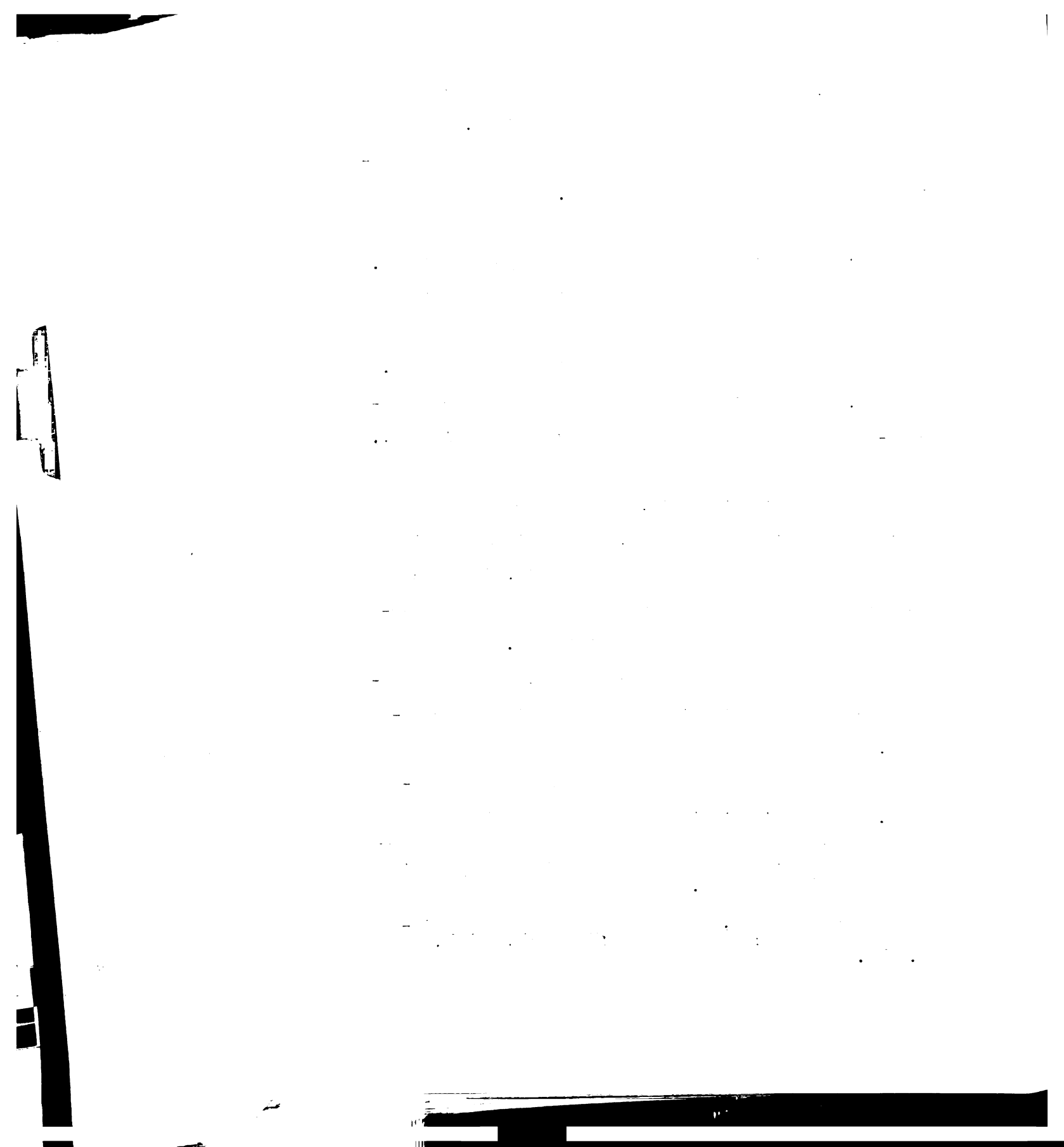
in her growth, for it presumably will enable her to be
bound to her husband after she has successfully passed
through another stage in her initiation.[208] This
second stage, symbolized in her abduction by Lust, is
necessitated by the still imperfect nature of Amoret.
Having passed through both phases of the initiation,
Amoret will be able to commit herself to marriage.

We might well ask what sort of man Amoret's hus-
band is that she has so violent a reaction on her wed-
ding day. The answer is that he is SCUDAMOUR (or
Scudamore), and in saying this Spenser further explains
Amoret's difficulties. On the surface the name, taken
from the Italian _scudo_ (shield) _d'amore_ (of love--
French _d'amour_),[209] means simply "the shield of love,"
(IV.x.3) and he appropriately bears a shield

> On which the Winged Boy in colours cleare
> Depeincted was, full easie to be knowne,
> And he thereby. . . . (III.xi.7)

The matter seems a simple one, Spenser identifying a
knight by the traditional device of romance. Yet the

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[208]Roche, "Challenge," p. 342, is quite right in
maintaining that Busyrane does not represent lust, but
he bases his argument that Busyrane represents de-
struction of "the will to love" on a misreading of the
narrative, for Busyrane is not, as Roche claims he is,
"literally trying to kill Amoret." There are better
methods than binding a woman's hand and, apparently
ineffectually, bleeding her. My reading of the pas-
sage shows Busyrane to be an efficient villain.

[209]Florio, p. 359, _s.v._ _scudo_; p. 17, _s.v._
amore.

choice of the figure on that shield relates Scudamour
to Amoret in her role of Cupid, so that the two are
seen as courtly lovers, the man a shield for his lady.
Moreover, I think that the selection of this name
either involved an additional motive or itself led to
a development of Scudamour's character which in inten-
sity goes a bit beyond the attributes of conventional
knights. The verb σκυζᾶν meant to desire the male,
to rouse to violent desire; it referred to the sensual
passion of dogs and she-wolves, and Aristotle mentioned
it in relation to mares.[210] What word could have
served as well as σκυζᾶν to demonstrate Amoret's de-
sires and fears on the day on which she married Scuda-
mour?

Spenser builds his picture of Scudamour using
the images in the Greek verb. Scudamour tells of his
conquest of Amoret, recounting the praise of Venus he
heard while in her temple: all living creatures when
they see "the Spring breake forth out of his lusty
bowres," themselves show the characteristics of oestrus
which are part of Scudamour's name; not only do the
birds seek to "coole their kindly rages," but also

> Then doe the salvage beasts begin to play
> Their pleasant friskes, and loath their wonted
>   food;

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[210]Crespin, s.v. σκυζᾶν , "est marem appetere,
ad libidinem incitari, catulire. . . . de appetitu
venereo canum hoc verbum interpretatur. Idem tamen &
σκυσᾶν posuit [Aristotle] de equis."
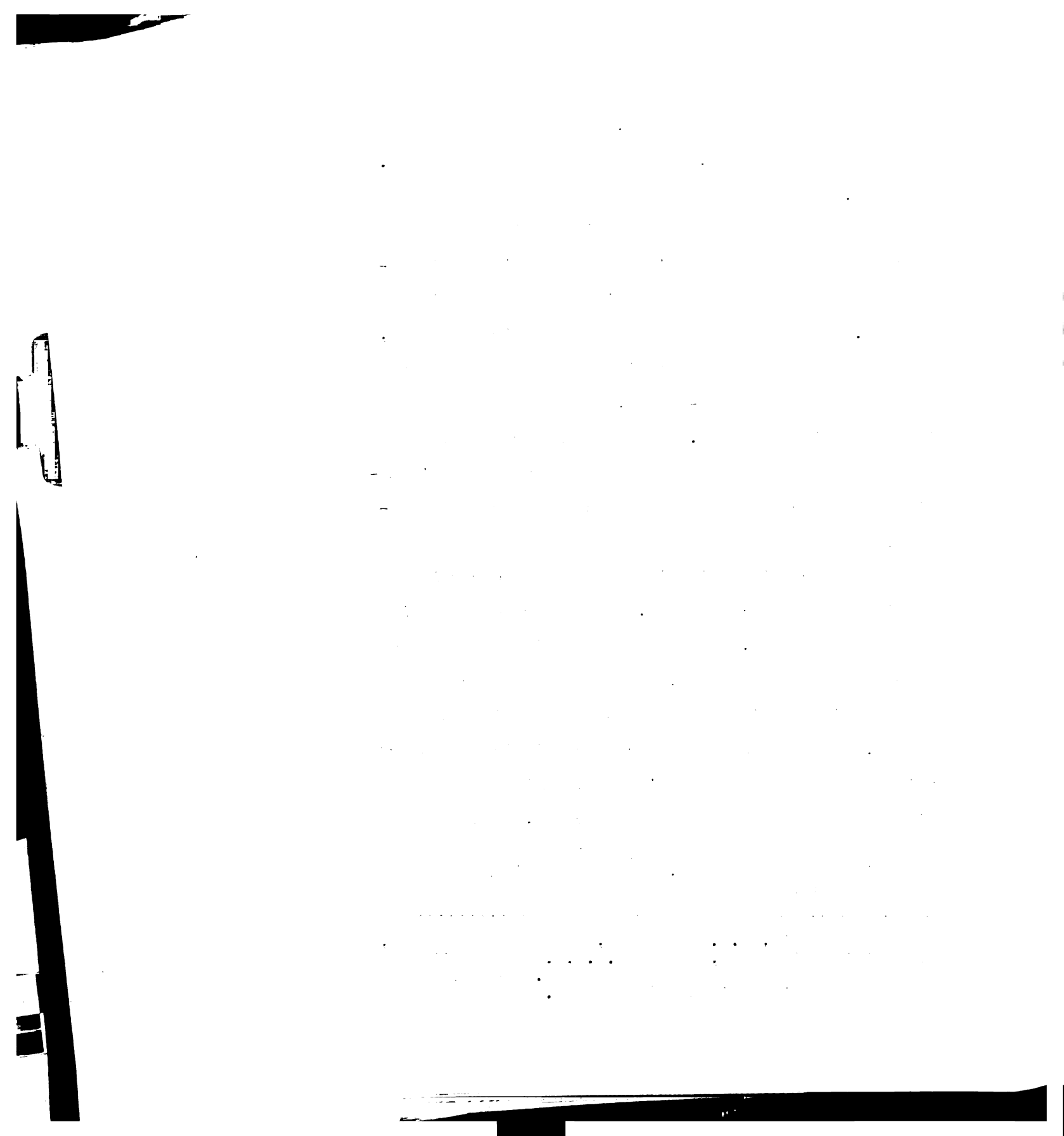
> The lyons rore, the tygres loudly bray,
> The raging buls rebellow through the wood,
> And breaking forth, dare tempt the deepest flood,
> To come where thou [Venus] doest draw them with
>   desire:
> So all thinges else, that nourish vitall blood,
> Soone as with fury thou doest them inspire,
> In generation seeke to quench their inward
>   fire (IV.x.46).

The animals are at heat, just as Scudamour is "the
heat of love." Such an interpretation of Scudamour
also clarifies the modification in Britomart's feel-
ings after she has encountered Artegall for the first
time. Thomas Roche has pointed out that Britomart's
companion is Amoret before she meets Artegall but
Scudamour after the meeting, the shift symbolizing
"what she has gained from her encounter with Arthegall,
a new and more complete realization of that love which
is the moving spirit of her quest."[211] I would add
that the "more complete realization" includes sexual
attraction, as implied by the presence of Scudamour.

But to return to Scudamour himself. Spenser
not only uses descriptions of animals in oestrous, but
also generally characterizes Scudamour in terms of
animal imagery. He <u>devours</u> the days spent away from
Amoret (IV.ix.39). When Ate tells him that she saw a
knight "have your Amoret at will,"

>   his heart
> Was thrild with inward griefe, as when in chace
> The Parthian strikes a stag with shivering dart,

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[211]Roche, <u>Kindly</u>, p. 53.
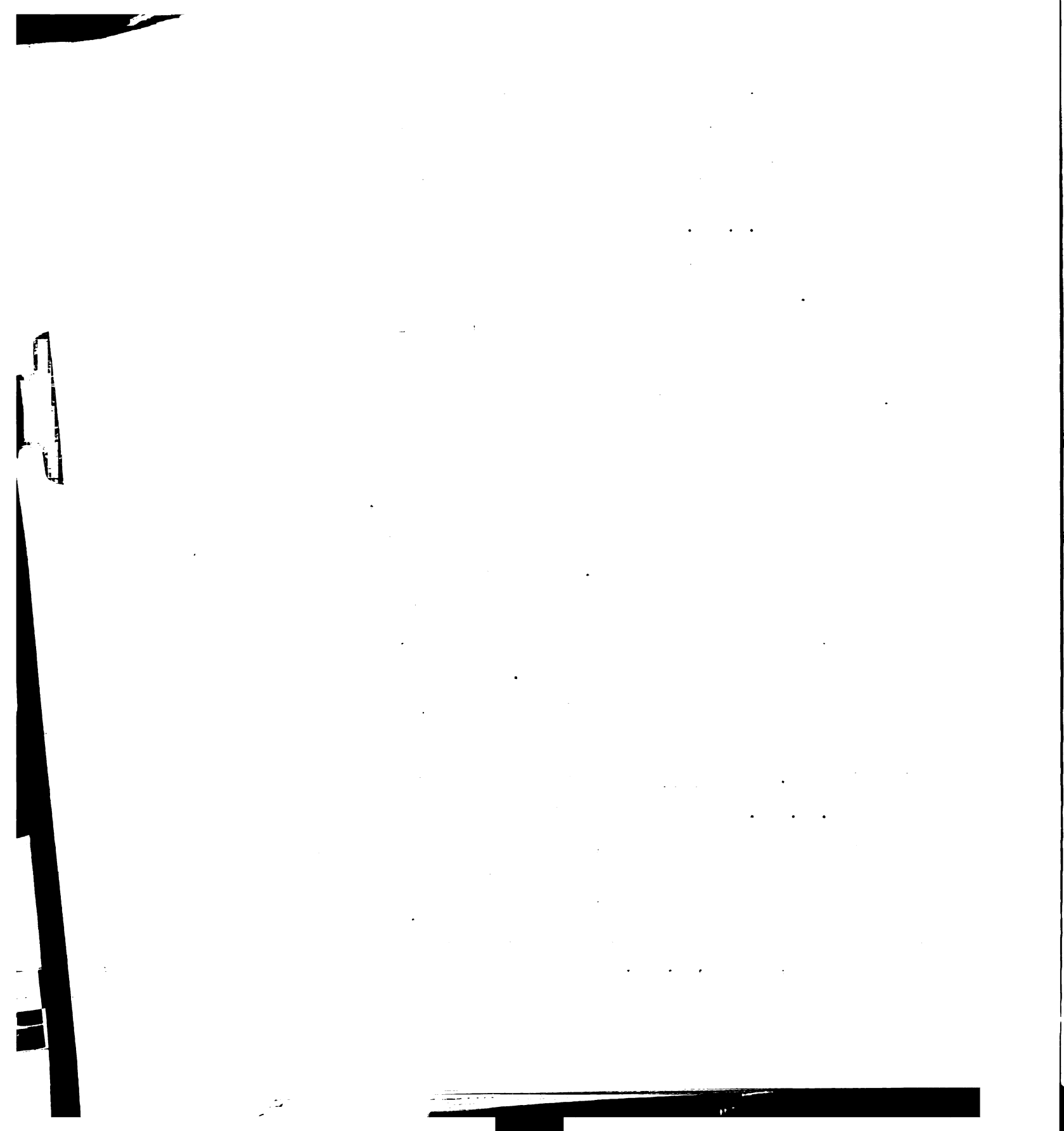
                    The beast astonisht stands in middest of his
                            smart (IV.i.49).

The simile is just, not only because it alludes to cuckolds (and had this been Spenser's primary intention he would probably have referred to horns), but also because it points to the bestiality which is the source of Scudamour's problems. He _is_ a stag. Spenser draws on the image again when Scudamour is at the cottage of Care, but this time with more subtlety. Care beats his hammer so fiercely "that seem'd a rocke of diamond it could rive" (IV.v.37). An examination of the supposed qualities of diamonds reveals that they could be shattered by repeated blows of an iron instrument only if they were first softened by the fresh, warm blood of stags.[212] The presence of Scudamour the stag would have suggested the seemingly hyperbolic statement.

Another use of animal imagery occurs when Britomart tells Scudamour that Amoret has vanished for a second time: he acts like "a mazed steare" (IV.vi.37), an image which suggests both bestiality and castration. The former is the cause of the latter if my interpretation of Amoret is tenable. Through his choice of names for this couple, and using the images implicit

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[212]Isidore, p. 577: "Sed dum sit invictus ferri, ignisque contemptor, hircino rumpitur sanguine recenti et calido maceratus, sicque multis ictibus ferri perfringitur."
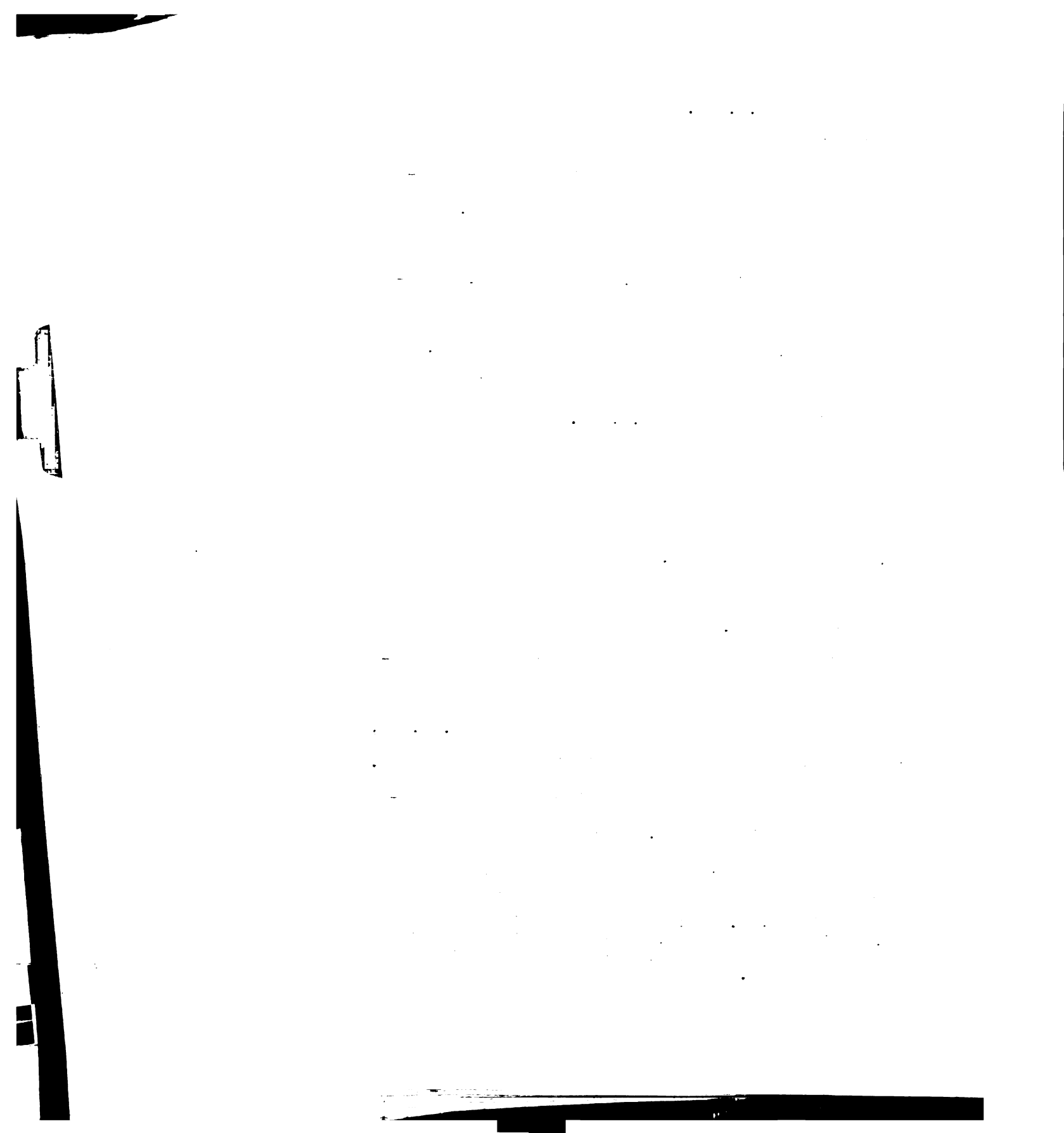
in both names, Spenser has been able to create a story

which is relevant to the books of chastity and of

friendship. He suggests that marriage must be ap-

proached in a spirit of friendship and innocence rather

than in the spirit of sensuousness properly charac-

teristic of the mating of animals.

Between her two neurotic attacks, Amoret, trav-

elling with Britomart, meets ATE. Spenser draws most

of his descriptive material from classical, medieval,

and Renaissance sources.[213] It is just possible that

he was thinking of the Latin ater, "as blacke as a

Cole, dark, browne, stinking,"[214] when he called her

home "a darksome delve" (IV.i.20) or Ate herself an

"old hag of hellish hew" (V.ix.47); and etymology

may have advanced his conception of the ruin for which

she was responsible, but generally the sources of the

imagery for Ate would seem to be literary.

The same cannot be said, however, of Spenser's

conception of Ate's mate, BLANDAMOUR. Even the name,

which many have traced to the Blandamour of Chaucer's

Tale of Sir Thopas, could not have been found in

exactly that form in the editions of Chaucer available

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[213]Lotspeich, pp. 40-41; Variorum, IV, 325-26
(particularly relevant is Holinshed's account of
Slander with her "double heart, double toong, and
double face. . . .").

[214]Veron, sig. E3ᵛ.

to Spenser.[215] His adoption of the spelling "Blanda-
mour" can be attributed to his desire to portray a
character who is so allured by love that he is easily
infatuated; thus he can be a fit mate for the dis-
guised Ate, "fresh and fragrant as the floure deluce"
at this point (IV.i.31) but to a mature person still
an extremely unattractive woman. Even this reference
to the "floure deluce" may have been suggested by
Spenser's French context. All of this adds up to an
immediate etymology to blandir (allure) plus amour
(love),[216] to which Spenser seems to be alluding when
he says,

His name was Blandamour, that did descrie
His fickle mind full of inconstancie (IV.i.32).

Blandamour, on the spur of the moment, gives Ate to
Paridell, for suddenly he is infatuated with Brito-
mart, "his new love" (IV.i.36). And a short time
later he is similarly taken with the false Florimell.

Love indeed allures this knight, and the name is
therefore well chosen. But it was to yield two further
etymological possibilities. The first is a combination
of the Latin blandus (merry) and amour.[217] Thus it is

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[215] See Magoun, Variorum, IV, 170-71 for a full
discussion. Magoun establishes the fact that Spenser
would have known only the form "Blaindamoure."

[216] Dictionarie French, s.v. blandir, "Blandir a
aucun, to allure one."

[217] Cooper, s.v. blandus. Draper, p. 100, men-
tions blandus + amor as the only source of the name.

that Blandamour "tickled with delight . . . jesting
sayd" (IV.i.33), or "woxe full blithe" (IV.i.50). The
next etymon Spenser would have seen as he wrote of
this character is perhaps the most interesting of the
three: $\beta\lambda\acute{a}vos$ (half-blind or simply blind)[218] and
d'amour. The poet, as if translating the name, says
that when Blandamour saw the snowy Florimell his fancy

> prickt his wanton mind
> With sting of lust, that reasons eye did
> blind (IV.ii.5).

And although she never becomes his mistress, "he seemed
brought to bed in Paradise,'"(IV.ii.9)--"So blind is
lust, false colours to descry" (IV.ii.11). In choosing
Blandamour as one of Duessa's counselors in the Mary
Queen of Scots allegory, Spenser might have been say-
ing that only someone who was blind could plead for
this enemy of Elizabeth. Thus drawing on three lan-
guages Spenser found in the name Blandamour a source
for most of the imagery used in connection with that
character.

Spenser introduces in the second canto the titu-
lar heroes of the fourth book, CAMBELL and TRIAMOND.
Spenser found Camballo and his sister Canace is "Dan
Chaucer, well of English undefyled" (IV.ii.32). The
change from Camballo to Cambello can probably be

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[218]Crespin, s.v. $\beta\lambda\acute{a}vos$, "lippus, $\tau v\phi\lambda\acute{\omega}\delta\eta s$."

attributed to etymologizing: <u>bello</u> would have suggested battles, and of course the major action in which Cambell is involved is just that. Although Spenser uses the shortened form of the name--Cambell--in much of the episode, he frequently uses the form Cambello (IV.iii.20, 22, 26, 35), the suggestions of etymology perhaps as urgent as the demands of the meter.

In the <u>Squire's Tale</u> Camballo and Algarsyf, the brothers of Canace, fight another Camballo. As narrative this would have been extremely clumsy for Spenser and he thus needed a new name for Canace's suitor. His first requirement would have been a name meaning strength, since if he was to have a battle scene he would have enjoyed writing a really vivid one. Quite naturally he would have thought of adamant, a symbol of hardness and strength,[219] and simultaneously of the diamond. "Diamond" would be the name of only one antagonist, and for two reasons it would not have struck Spenser as the total answer to his problem: first, etymologically it implied duality, and given his usual way of looking at names he would have felt compelled to supply a Priamond for etymological completeness. But still another claim would have to be

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[219]Estienne, I, 909, "Adamas, a duritie quasi indomita ita dictus." Veron, sig. A7[v], <u>s.v.</u> Adamantaeus, "made of a Diamant stone, as hard as a Diamant stone."

met, for the <u>Squire's Tale</u>, with its talking bird,
steed of brass, and magic mirror, ring, and sword,
would have put him in a fairy-tale world, a world in
which events and adventuresome brothers occur in
threes; and for this reason he would create a
Triamond.

Now the stage is set, but what is to transpire
on it? The etymology of the names of the "adamant"
family would have favored invention: the diamond,
so-called from its almost invincible hardness, would
suggest a myth of invincibility; and the numbers one,
two, and three would suggest, by simple arithmetic,
that the qualities of Priamond, added to the qualities
of Diamond, would make up the qualities of Triamond.
Thus the following description of the brothers:

> Stout Priamond, but not so strong to strike,
> Strong Diamond, but not so stout a knight,
> But Triamond was stout and strong alike (IV.ii.42).

And thus the creation of a myth: one day Agape, the
mother of the three, sought out the Fates and, seeing
that the threads of life of her sons were all short,
asked that the life span of Triamond be lengthened by
the addition of the spans of Priamond and Diamond:

> Graunt this, that when ye shred with fatall knife,
> His line which is the eldest of the three,
> Which is of them the shortest, as I see,
> Eftsoones his life may passe into the next;
> And when the next shall likewise ended bee,
> That both their lives may likewise be annext
> Unto the third, that his may so be trebly
>   wext (IV.ii.52).

The Fates of course grant the wish and the battle which follows is the spelling out of the myth (IV. iii.13, 22, 31, 35).

Etymology figured also in the selection of a suitable name for the mother of the "adamant" family: AGAPE is Greek for love or friendship,[220] and yet Spenser could have chosen many names with the same meaning. His choice of this particular noun was probably determined by its relation to both the etymology of the "adamants" and the consequent myth of invincibility. Agapis is "a stone of the colour of saffron, that cureth the stingynge of serpentes."[221] Spenser thus places both mother and sons in a lapidary context and alludes also in her name to her removal of the sting from death.

Since narrative and allegory both demanded at this point that Cambell and Triamond live through the battle, Spenser needed a character who would bring peace. His dea ex machina he dubs CAMBINA, probably referring to cambio, to change.[222] Her caduceus and cup of Nepenthe do indeed effect the desired change from war to peace (IV.iii.49). Triamond marries

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[220]Crespin, s.v. $\dot{\alpha}\gamma\dot{\alpha}\pi\eta$, "dilectio, beneuolentia"; see also Estienne, I, 4, $\dot{\alpha}\gamma\alpha\pi\dot{\alpha}\omega$, "Amo, Diligo."

[221]Cooper, s.v. agapis.

[222]Ibid., s.v. cambio.

Canacee (a Chaucerian name which Spenser uses without further elaboration) and Cambell marries Cambina. Cambell and Triamond illustrate the friendship which is the focus of Book IV. Cambina in her capacity of changing hostility to friendship performs another feat in changing the pugnacious Blandamour and Paridell into mild-mannered gossips (IV.iv.5).

From these errant knights the two couples learn that there is soon to be a tournament for the "rich girdle of faire Florimell," CESTUS. Spenser found the name in the Iliad, although there it was a symbol of desire and in the Faerie Queene a symbol of chastity.[223] Possibly he was etymologizing by contraries, or possibly he was thinking not of Venus' girdle, but of any marriage girdle[224] and thus of his ideal conception of marriage. At any rate, etymology figured in the description of the girdle:

A gorgeous girdle, curiously embost
With pearle and precious stone (IV.iv.15).

Κεστός , embroidered,[225] would have suggested this much;   and the related κεντέω may have suggested the

[223]Hough, p. 185, calls this "typical of Spenser's way of taking a motif from earlier literature or mythology and turning it to his own quite different purpose."

[224]Cooper, s.v. cestus, "A mariage gyrdle full of studdes, wherwith the husbande gyrded his wyfe at hir fyrst weddynge;"

[225]Crespin, s.v. κεστός, "acu pictus. . . ."
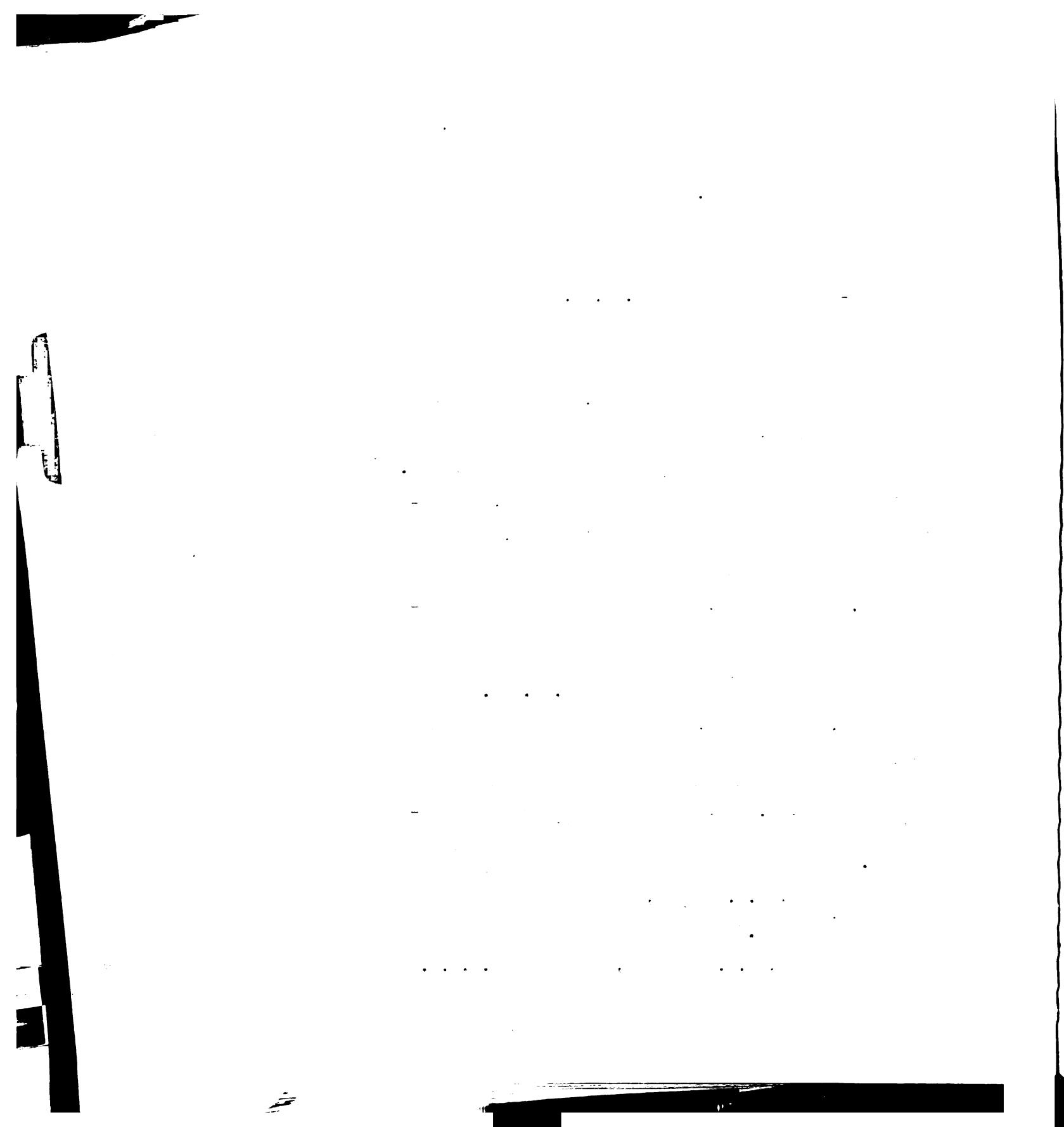
entire idea of a tournament, for the verb denotes the

spurring on[226] for which Cestus is responsible:

> That same aloft he hong in open vew,
> To be the prize of beautie and of might;
> The which eftsoones discovered, to it drew
> The eyes of all, allur'd with close delight,
> And hearts quite robbed with so glorious sight,
> That all men threw out vowes and wishes
>   vaine (IV.iv.16).

The knights gladly enter the tournament, for Cestus is

"so worthie of the perill, worthy of the paine" (IV.

iv.16).

Those present for the tournament reflect the

force Spenser felt $\kappa\epsilon\nu\tau\acute{\epsilon}\omega$ to exert. Ate, the god-

dess of mischief, accompanies Blandamour and "provokt

him privily," (IV.iv.11). $\kappa\epsilon\nu\tau\acute{\epsilon}\omega$, meaning figura-

tively to sting, vex, or annoy,[227] would have reminded

Spenser of this most annoying character, and would

probably also have influenced his choice of a name for

the first "painim knight" to challenge Satyrane at the

tournament: BRUNCHEVAL. "Cheuaux qui brunchent,

stumbling or tripping iades,"[228] are surely most vexing

to knights bent on chivalric deeds, as Spenser demon-

strates in the humorous stanza where "Bruncheval the

bold, who fiersly forth did ride" (IV.iv.17) comes a

cropper:

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[226]Estienne, II, 120, $\kappa\epsilon\nu\tau\acute{\epsilon}\omega$, "Stimulo."

[227]Ibid., II, 120, $\kappa\epsilon\nu\tau\acute{\epsilon}\omega$, "Pungo."

[228]Dictionarie French, s.v. cheuaux.

> So furiously they both together met,
> That neither could the others force sustaine:
> As two fierce buls, that strive the rule to get
> Of all the heard, meete with so hideous maine,
> That both, rebutted, tumble on the plaine;
> So these two champions to the ground were feld,
> Where in a maze they both did long remaine,
> And in their hands their idle troncheons held,
> Which neither able were to wag, or once to
>   weld (IV.iv.18).

One can almost see Spenser, delighted with his name

for the challenger, abandoning himself to the wit of

a play on the word "rebutted," of the sexual imagery

in the closing, and of the "tumble" in allusion to

"Bruncheval." The tournament, in fact, seems to in-

volve as much tumbling as jousting: Blandamour falls

so "sorely" "That on an heape were tumbled horse and

man" (IV.iv.19); Satyrane tumbles from a blow in-

flicted only because of the pure "skittishness" of his

horse:

> It chaunst Sir Satyrane his steed at last,
> Whether through foundring, or through sodein feare,
> To stumble, that his rider nigh he cast

and Cambell

>   forced him to leave his loftie sell,
> And rudely tumbling downe under his horse feete
>   fell (IV.iv.30).

Even Artegall tumbles, and as ignobly as the other

knights; Britomart

>   smote him on his umbriere
> So sore, that tombling backe, he downe did slyde
> Over his horses taile above a stryde (IV.iv.44).

In all of these passages it seems to me that Spenser

is leaving his allegory, for Cestus, the symbol of

chastity, is the spur to unusually inglorious activity.
Such abandonment of allegory is of course not uncommon
in the Faerie Queene, and in this case its cause is to
be sought no further than in the etymology of the word
Cestus. One must expect one of the combatants to lose
in a joust, but it is significant that those who lose
at this tournament are fine knights and that they lose
in precisely the same way--by tumbling.

The entire tournament is unsatisfactory allegor-
ically. The false Florimell wins the beauty contest
and is thus the first to try on the girdle.

> That girdle gave the vertue of chast love
> And wivehood true to all that did it beare;
> But whosoever contrarie doth prove
> Might not the same about her middle weare;
> But it would loose, or else a sunder teare (IV.v.3).

Naturally "it loos'd/ And fell away" (IV.v.16), and
yet at the end of the episode the false Florimell has
regained Cestus "as her dew right" (IV.v.20). Once
again Spenser is thinking etymologically rather than
allegorically.

The tournament concluded on this anomalous note,
the action shifts to the allegorically apposite visit
of the jealous Scudamour to the cottage of CARE.[229]

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[229]Warton, Variorum, I, 367, objected to the
allegory here since a visit to the cottage of Care
should mean that Scudamour had not to that point felt
the miseries of love. I should think, however, that
Spenser is simply pointing to the intensification of
jealousy with the passage of time, and to the conse-
quent sleepless nights.
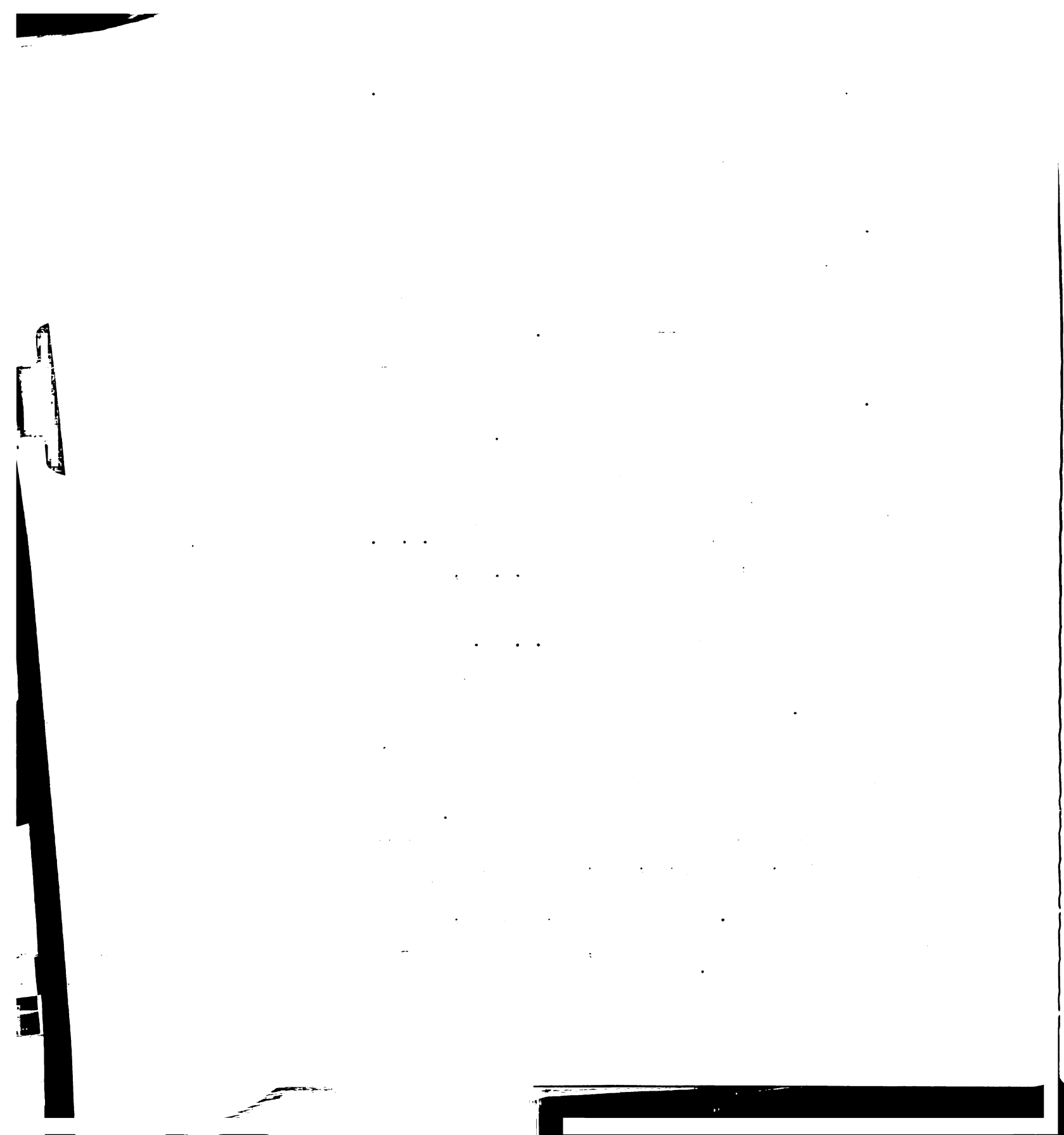
Since "care" is an Anglo-Saxon word, Spenser would
have found in etymology no direct suggestions for the
depiction of the scene. But as John Steadman has ably
demonstrated, the entire scene followed certain Ren-
aissance conceptions which are etymologically related
to "care." Steadman demonstrates that cura is the
equivalent of aemulatio, and that aemulatio is an exact
translation of "Tubalcain." Tubalcain, in turn, was
considered the Biblical equivalent of Vulcan,[230] and
thus, by a route no more circuitous than that taken by
etymologizers before him, Spenser would have conceived
of Care as a blacksmith.

Allegory and etymology work together to form a
picture of Care:

>With blistred hands emongst the cinders brent,
>And fingers filthie, with long nayles unpared,
>Right fit to rend the food on which he fared.
>His name was Care; a blacksmith by his trade,
>That neither day nor night from working spared,
>But to small purpose yron wedges made;
>Those be unquiet thoughts, that carefull minds
>   invade (IV.v.35).

Etymology and myth may have also suggested the detailed
images of the following stanza:

>In which his worke he had sixe servants prest,
>About the andvile standing evermore,
>With huge great hammers, that did never rest
>From heaping strokes, which thereon soused sore:
>All sixe strong groomes, but one then other more:
>For by degrees they all were disagreed;

John M. Steadman, "The 'Inharmonious Black-
smith': Spenser and the Pythagoras Legend," PMLA,
LXXIX (Dec. 1964), 665.
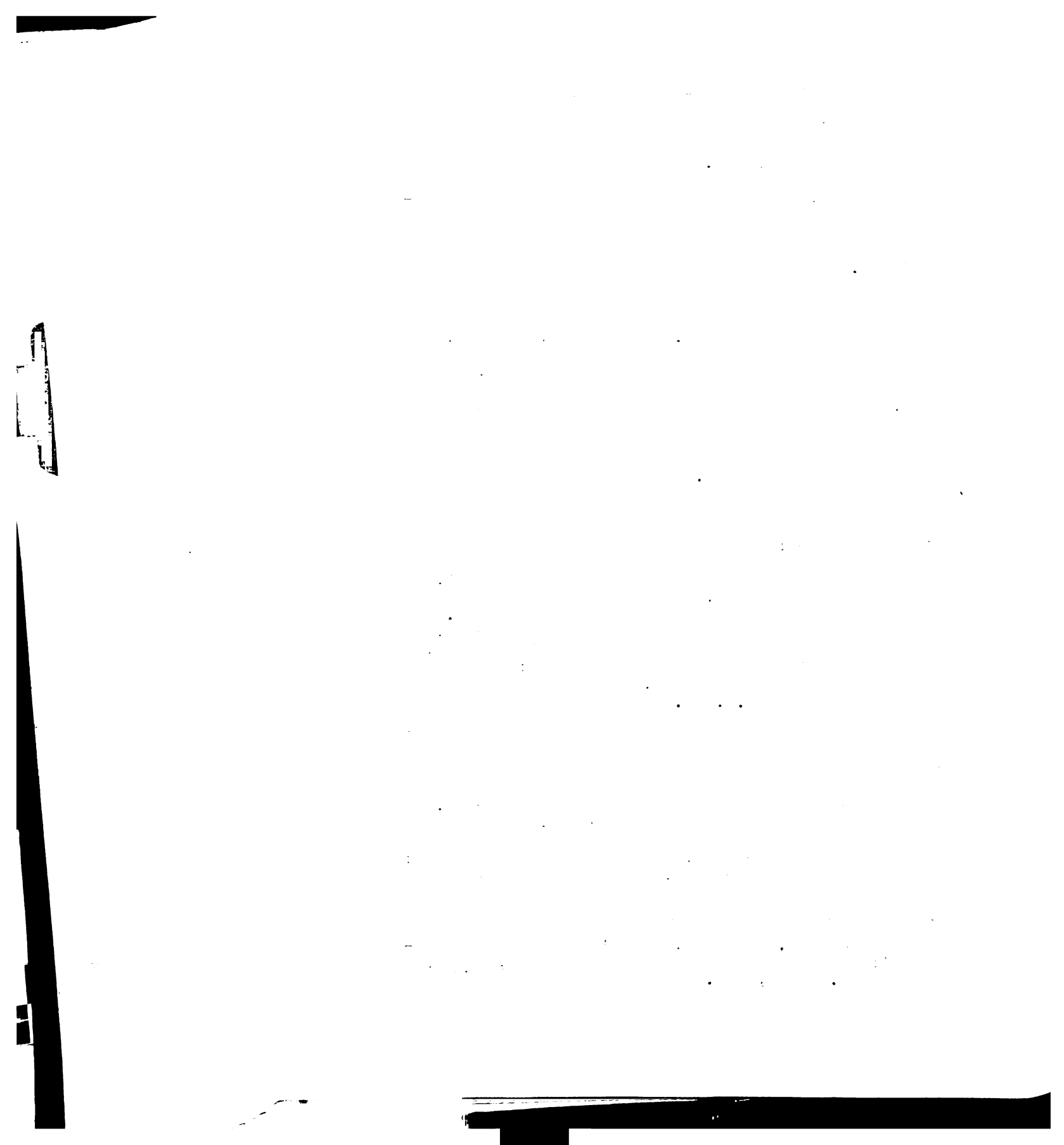
So likewise did the hammers which they bore.
Like belles in greatnesse orderly succeed,
That he which was the last the first did farre
    exceede (IV.v.36).

Steadman has found parallels to the six servants, the

ordered hammers, and the image of graduated bells, in

a story told of Pythagoras; and he has further demon-

strated that the tale had been Christianized to refer

to Jubal and Tubalcain.[231] If he is correct, then

Spenser is once again led by the etymology of "care"

to the imagery of the cottage.

The very same process may have been operative in

Spenser's descriptions of LUST, the wild man who cap-

tures Amoret. I believe that he would have seen in

Antaeus the prototype of lust, as Boccaccio had before

him.[232] Having made Busyrane the first captor of

Amoret, and associating Busiris and Antaeus from their

juxtaposition in the Hercules legend,[233] Spenser might

have sought an Antaeus-figure to complete an

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[231]Steadman, "Inharmonious," pp. 664-65. The
parallels are in Franchino Gafuri's Theorica Musicae.

[232]Seznec, p. 223, points out that Boccaccio
"takes from Fulgentius his allegorical interpretation
of Antaeus, image of earthly lust which the virtuous
man can overcome only by chastity." Significantly,
only Belphoebe can destroy Lust.

[233]The Bibliotheca Historica of Diodorus Siculus,
trans. John Skelton, ed. F. M. Salter and H. L. R.
Edwards ("EETS," No. 233; London: Geoffrey Cumber-
lege, 1956), I, 392: "Whan tyme was that he vic-
toryously had ouercome Antheus & had slayn hym . . .
he toke hys iourney in-to the contrey of Egipte where
to hym was made relacion how Kynge Busiris, there
regnynge, had grete delyte in dedely cruelte. . . ."

etymological-mythographic picture. Although he does
not use all the details of the Hercules-Antaeus story,
Spenser seems to be alluding to the kinship of Antaeus
and the earth when he speculates that Lust may have
been born of the earth (IV.vii.7).[234] In his entire
depiction of Lust Spenser may have been influenced by
late interpretations of the Hercules legend, for just
as Hercules was conceived of as a wild man in the later
medieval period,[235] so Lust is described in standard-
ized wild-man imagery. Wild men occupied an ambiguous
place somewhere between men and animals; they were
covered with fur, carried tree trunks, and wore foliage
around their loins. The wild man was often depicted
"with boar's tusks rising out of the corners of his
mouth. . . ."[236] Undoubtedly this is the prototype of
Lust, who

> was . . . a wilde and salvage man,
> Yet was no man, but onely like in shape,
> And eke in stature higher by a span,
> All overgrowne with haire, that could awhape
> An hardy hart, and his wide mouth did gape

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[234]Roy Harvey Pearce, "Primitivisitic Ideas in
the Faerie Queene," JEGP, XLIV (1945), 150, suggests
instead an ultimate source in Isidore, who etymolo-
gized homo to humus.

[235]Richard Bernheimer, Wild Men in the Middle
Ages (Cambridge: Harvard University Press, 1952),
p. 102. It is also significant that Bernheimer points
out, p. 148, that in the Renaissance lust was con-
sidered one of the traits of wild men.

[236]Ibid., pp. 1, 6.

> With huge great teeth, like to a tusked
>   bore (IV.vii.5).

Wild men traditionally lived far from the madding crowd, but of all the possible retreats he could have used Spenser chose a cave, perhaps in allusion to lustrum (cave).[237]

Arthur takes Amoret from the cave of Lust only to arrive at the cottage of SCLAUNDER, although the visit is harmless enough because of the golden age in which Arthur lives. Nonetheless, Sclaunder is an ugly person, and Spenser's depiction of her is obviously controlled by the allegory. Yet even here etymology seems to have influenced him. Consider this description:

> Her words were not, as common words are ment,
> T' expresse the meaning of the inward mind,
> But noysome breath, and poysnous spirit sent
> From inward parts, with cancred malice lind,
> And breathed forth with blast of bitter wind;
> Which passing through the eares would pierce the
>   hart (IV.viii.26).

While much of this is allegorical transcription, the breath "from inward parts," and the "blast of bitter wind" with its piercing noise suggest that Spenser is thinking of Sclaunder etymologically. Esclandre, which would account for the "c" in Spenser's spelling, is defined as "a thunder clappe, a slaunder" in a contemporary dictionary.[238] Thunder was viewed as a

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[237]Veron, sig. Bb5^V: "a caue, den, or seller, where resort, remaine, and dwell, wilde beastes in the woods. . . ."

[238]Dictionarie French, s.v. esclandre.

phenomenon resulting from the forcible expulsion of
contained wind; as Isidore explained,

> . . . when a great gust of the most furious
> wind suddenly bursts into the clouds, its
> circular motion becoming stronger and seeking
> an outlet, it tears asunder with great force
> the cloud it has hollowed out, and thus comes
> to our ears with a horrifying noise.[239]

Hence all the noise in the Sclaunder episode, and the
description of the night spent as "dampish." In all
probability, when Spenser says the travellers "forward
softly paced" (IV.viii.34), he is contrasting their
virtue with Sclaunder's vice (just as he contrasts the
absence of slander in the golden age with its prevalence
in the iron age--IV.viii.29-33).

Travelling with Amoret and Arthur is another
woman he had freed from Lust. The selection of a name
for this woman was probably made aided by the same
sort of association which led Spenser to the Antaeus
legend after he had treated a Busiris figure. In this
case the link is provided by the Scudamour-Amoret
nexus: in canto five Scudamour is at the House of
Care, and in canto seven his wife is at the cave of
Lust. As we have seen, Spenser associated cura and
aemulatio; given this association and the relationship
between Scudamour and Amoret, it was natural for Spen-
ser to seek a related name for the second prisoner of

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[239]Brehaut, p. 237.

Lust, and this he found in AEMYLIA. I believe that this name was the beginning of a chain of associations which led ultimately to Spenser's highly plotted tale of Aemylia. Harry Morgan Ayres has pointed out the resemblance between this tale and Amis and Amiloun;[240] his hypothesis of the evolution of Spenser's tale, however, does not take into consideration the logical starting point of Aemylia's name nor does it account for the fact that Spenser's Amiloun-figure is female.

Let us begin, then, as Spenser began, with the name Aemylia. The name and his desire to bring in a tale of friendship lead him naturally to Amis and Amiloun, but he realizes that he will have to adapt the medieval tale to suit his own purposes. Thus his Amiloun must be the sweetheart of his Amis. But what sort of person is Amis? A man who accedes to the amorous demands of a woman he dislikes is spineless, and with just a little change in the name Spenser can indicate this quality: of "Amis" he makes AMYAS, from $\mu\hat{\upsilon}s$ [241] with the alpha privative, without muscle. And thus he describes Amyas:

> He, though affide unto a former love,
> To whom his faith he firmely ment to hold,

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[240]Summarized at length in Variorum, IV, 322-24.

[241]Estienne, II, 991, $\mu\hat{\upsilon}s$, "Musculus. Est motus voluntarii instrumentum. . . ." (Muscle. It is the means of voluntary movement).

> Yet seeing not how thence he mote remove,
> But by that meanes which fortune did unfold,
> Her graunted love, but with affection cold,
> To win her grace his libertie to get.
> Yet she him still detaines in captive
>   hold (IV.vii.53).

While it seems perfectly simple for someone else to get away, Amyas does not manage to escape. This, however, is the only difference between Amyas and his friend, for PLACIDAS is so like Amyas that even Spenser confuses them (see IV.ix.arg.). Since classical friends must be similar, Spenser sought a Latin equivalent of the Greek ἀμυνος and found it in placidus, "gentill: meeke: paciente: quiet: caulme: stil: without trouble: tame: tractable."[242] Generally Placidas deserves the name: he is captured by a dwarf and "suffred that same dwarfe me to her dongeon drive" (IV.viii.56); and while this might be interpreted as clever maneuvering, Placidas does nothing to justify his imprisonment and in fact shortly escapes. When Poeana wooes him, thinking him Amyas, he "did well accept," as he generally does anything that comes his way. And finally we see in Placidas the height of tractability: Arthur asks him

> Not to despise that dame, which lov'd him liefe,
> Till he had made of her some better priefe,
> But to accept her to his wedded wife.
> Thereto he offred for to make him chiefe
> Of all her land and lordship during life:

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[242]Cooper, s.v. placidus.

> He yeelded, and her tooke, so stinted all their
> strife (IV.ix.15).

Either Placidas is a cad or an extremely maleable person; and since Arthur would not encourage dishonorable behavior we must conclude that the description of Placidas once again fits the etymology of his name. Yet Spenser is showing through the etymologies of the names of the friends that Placidas has a bit more muscle than Amyas; and when Placidas snatches up a dwarf and runs away (IV.viii.61) he demonstrates the difference.

Placidas is pursued by CORFLAMBO. Could it be that Spenser was inspired by the muscle image in the name Amyas to refer to the major muscle of the human body, the heart?[243] He is speaking of course of the power of love and thus the connection may be coincidental, but the tightness of his imagery elsewhere suggests conscious choice here also. Not to press the point, however, one still finds abundant evidence of the influence of etymology in Spenser's treatment of Corflambo himself. The second element in the name comes from the French _flambeau_, "A fier brande: a cresset light: a linke, or other thing which burning giueth light. . . ."[244] Spenser's description is

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[243]_Ibid._, __s.v.__ __cor__, "The hearte. . . ."

[244]Baret, F420.

consistent with this etymology:

> For from his fearefull eyes two fierie beames,
> More sharpe then points of needles, did proceede,
> Shooting forth farre away two flaming
>   streames (IV.viii.39).

Spenser mentions frequently "the powre of his infectious sight" (IV.viii.47); Corflambo was able to ruin women

> By casting secret flakes of lustfull fire
> From his false eyes, into their harts and parts
>   entire.
>
> Therefore Corflambo was he cald
>   aright (IV.viii.48-49).

Corflambo's daughter POEANA shows the effects of her father's power, a

>   bitter corsive, which did eat
> Her tender heart. . . .

Only Arthur's

>   good thewes and speaches well applyde
> Did mollifie, and calme her raging heat (IV.ix.14).

These two statements make clear Poeana's nature, one which is basically good but corrupted by her relationship with her father. As if to show this Spenser spells her name in two ways, Poeana and Paeana. Generally critics regard one of the spellings as incorrect,[245] but I think that Spenser used both intentionally. He calls her Poeana before Arthur has captured her but Paeana thereafter (IV.ix.9, 13).

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[245]Draper, p. 103, favors Poeana, which he relates to poena; Upton, _Variorum_, IV, 214, favors Paeana, which he relates to _paena_.

Obviously Arthur effects a change, or rather he allows
the true Paeana to emerge:

> And she, whom Nature did so faire create
> That she mote match the fairest of her daies,
> Yet with lewd loves and lust intemperate
> Had it defaste, thenceforth reformd her waies,
> That all men much admyrde her change, and spake
> her praise (IV.ix.16).

This stanza shows that Spenser thought of the name
Paeana first. Since her beauty and true nature merit
praise, perhaps he had in mind the Latin paean. Most
of his attention, however, is given to the debasement
of an otherwise beautiful nature by contact with
Corflambo, and this necessitated a change in name.
Draper has suggested that Poeana is related to poena
(expiation or punishment); certainly the continual
torment of love which she feels would justify such an
etymology. In addition Spenser may have looked to the
French poelle, "a stue, a hoarehouse,"[246] as he sought
a significant first syllable for Paeana's new name.
Certainly her house is little better than a brothel;

> . . . she given is to vaine delight,
> And eke too loose of life, and eke of love too
> light (IV.viii.49).

She allows Amyas to "walke about her gardens of delight"
(IV.viii.54) and sends her dwarf to bring him to her
bower (IV.viii.59). The spelling Poeana is thus pur-
poseful and allegorically apposite, calling attention

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[246]Dictionarie French, s.v. une poelle.
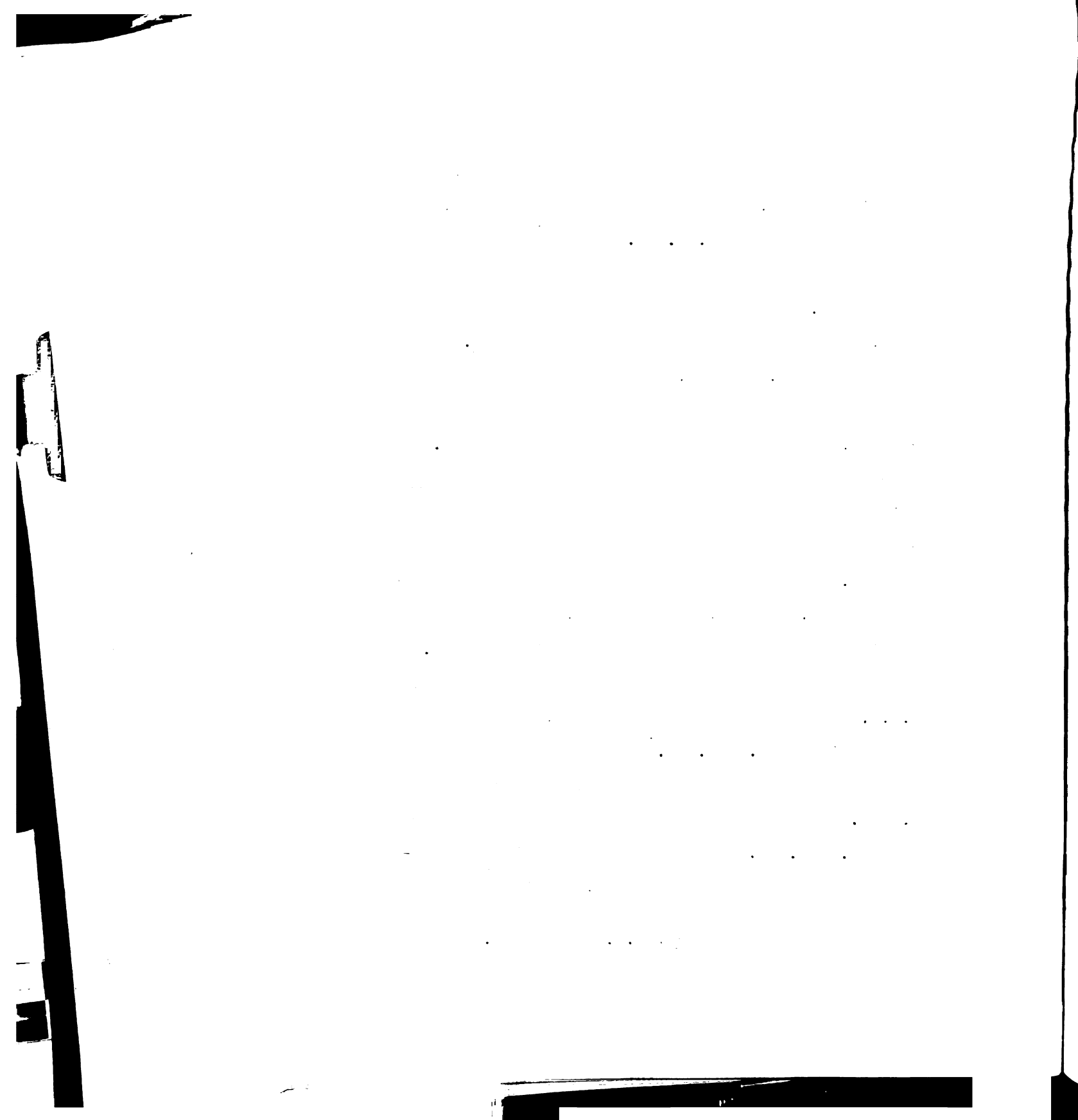
to the defect of the character's personality, just as Paeana calls attention to her merits.

The last characters in Book IV of interest in this study are FLORIMELL and MARINELL. The simple names and the complex experiences of these two characters have proved a bonanza to Spenser criticism. I say "simple names" for it is obvious that Florimell means "flower-honey"[247] and that Marinell means "of the sea."[248] Isabel Rathborne made a rather unconvincing attempt to relate the episode to the historical allegory. She feels that Marinell's defeat by Britomart "symbolizes the passage of sea-power from Spain to England"; and that Florimell represents "that 'civility' which was native to England and exiled to Ireland."[249] Such an interpretation, using only a small part of the episodes in which Marinell figures, cannot be accepted because of Spenser's obvious sympathy for Marinell and the elaborate development of his wedding to Florimell.

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[247]Cooper, s.v. floreo, "to haue flowers," and mel, "honie." See Draper, p. 101; Variorum, III, 382.

[248]Dictionarie French, s.v. marin. Cf. Latin marinus.

[249]"The Political Allegory of the Florimell-Marinell Story," ELH, XII (1945), 281, 286. She attributes, p. 282, the chance conception of Marinell to Spenser's desire to show that "the Spanish maritime empire [was] . . . due to chance rather than to heavenly destiny."

Thomas Roche offers a more reasonable, and at first glance actually an exciting, interpretation based on the fact that in the emblem literature of the Renaissance Cupid is portrayed holding in one hand a flower and in the other a fish.[250] The emblem had been interpreted contemporaneously as a symbol of the universal dominion of love. Roche reasons that since Venus was born of the sea and Marinell and Florimell "are born again from the sea through a baptism of beauty and love," the marriage of the two "asserts a beauty protected by love and its union with fertility."[251] Roche is properly uneasy because Spenser gave Marinell no fish imagery, but he feels that in the emblem books the fish had to be used since "the sea is not easily represented pictorially, particularly as an iconographical attribute held by an allegorical figure."[252] Although this is certainly true, in the light of the evidence I have presented thus far and will augment in later chapters, the presence of specific images is indicative of Spenser's conceptual thinking, and the total absence of fish in the Marinell episodes invalidates any such interpretation.

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[250]Kindly, p. 190; Roche cites Alciati's Emblems. The emblem may be seen on the title page of Roche's book.

[251]Ibid., p. 193.

[252]Ibid., p. 192.
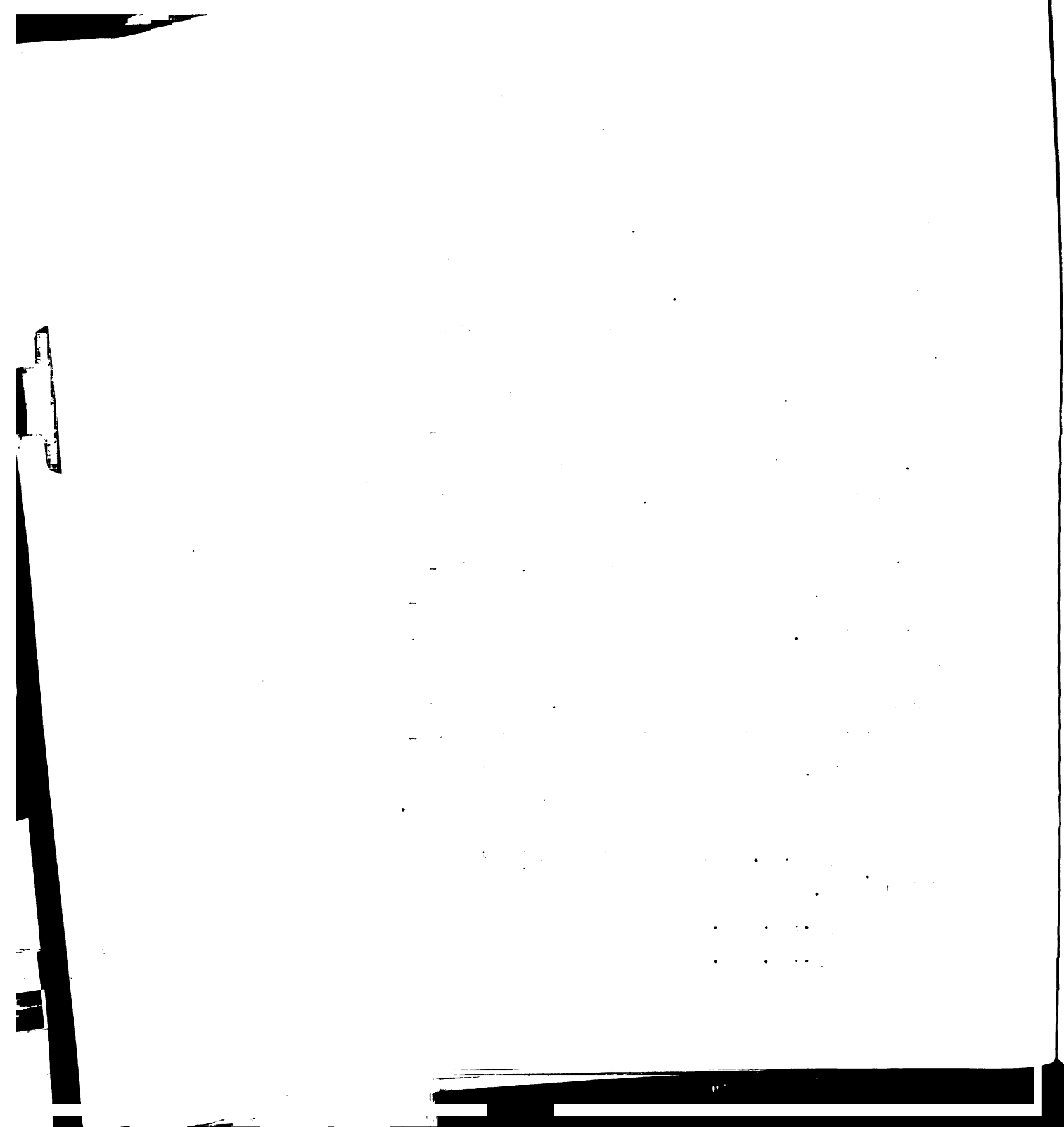
Before commenting on a more acceptable interpretation it will be necessary to examine more closely the name and character of Marinell. I have said that the name is obviously related to _marin_, and in this connection Spenser assigns Marinell appropriate parents: he is the son of Cymoent or Cymodoce (both names are used, but they have $\kappa \acute{v} \mu a$, wave, in common) and of Dumarin.[253] In his insistence on the languishing of Marinell, however, Spenser may also be aware of a Greek word which was close enough in sound to be related to the name. $M a \rho a \acute{\iota} v \omega$ was used to refer to the drying up of rivers or the abating of waves; this would have recommended the verb in connection with the complex of water imagery Spenser created in Marinell-Cymoent-Dumarin. It also meant to waste away, decay, or languish;[254] this would have taken Spenser again from etymon to image. Just as the love-sickness of

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[253]Rathborne, p. 282, suggests that Dumarin is none other than Columbus, who also "accidentally founds the empire which brings Spain the wealth of the sea." She feels that Spenser would have read of Columbus' discoveries in the same work (Peter Martyr Anghiera's _De Orbo Novo_) in which there is a marriage between a human being and a sea nymph.

[254]Crespin, _s.v._ $\mu a \rho a \acute{\iota} v \omega$, "arefacio," to make dry. In addition, Crespin defines $\mu a \rho a \acute{\iota} v o \mu a \iota$ as "mar[c]esco, flaccesco . . . tabesco," to wither or pine away, droop, or decay; to begin to fade, become faint, or languish; and to waste away or be gradually consumed. The connection between Marinell and $\mu a \rho a \acute{\iota} v \omega$ has been noted by Craig, p. 98, who adds that "perhaps we are even associating [-nell] with the English 'knell.'"

Britomart had been described in terms of the drooping of a bird's plumage, so the love-sickness of Marinell is described in terms of physical decay. In both cases Spenser keeps in mind an image inherent in a name. Marinell "languishes" to such an extent that

> in short space his wonted chearefull hew
> Gan fade, and lively spirits deaded quight:
> His cheeke bones raw, and eie-pits hollow grew,
> And brawney armes had lost their knowen might,
> That nothing like himselfe he seem'd in sight.
> Ere long so weake of limbe, and sicke of love
> He woxe, that lenger he note stand upright,
> But to his bed was brought, and layd above,
> Like ruefull ghost, unable once to stirre or
> move (IV.xii.20).

Apollo discovers "that he did languish of some inward thought," love (IV.xii.25). Cymoent connects his illness with a prophecy "that his decay should happen by a mayd" (IV.xii.28). Etymology thus seems responsible for the working out of Spenser's conception of Marinell. It was responsible for something larger as well, but to appreciate the fuller implications of the story of Marinell let us first look at Spenser's method of composition.

Josephine Waters Bennett's careful analysis of Spenser's methods shows that the marriage of the Thames and the Medway which takes up the eleventh canto of the fourth book is probably a reworking of the "Epithalamion Thamesis" about which Spenser spoke in a letter of 1580.[255] She feels that because Spenser wanted to

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[255]Evolution, p. 104. Roche, Kindly, p. 172,

use this earlier poem he invented the episode of
Florimell's imprisonment by Proteus, thus "pav[ing]
the way for the water pageant of the wedding of the
Thames and the Medway. . . ."256 If we for a moment
imagine Spenser as he first considered the problem of
working a beautiful set piece into his narrative, we
appreciate the difficulties he faced, difficulties
which could, however, be solved by some suggestion for
a myth which would provide a suitable framework. The
suggestion, I believe, was made by etymology. His
hero Marinell was first conceived as a relatively sim-
ple figure who would shift the action to the sea and
thus provide the sort of variety found often enough
in romance. The next step, suggested by etymology,
was the conception of Marinell as a wounded and lan-
guishing figure. The final step was a natural one
for an Elizabethan and certainly for Spenser: the
appropriation of the well-known myth of Adonis as the
best possible frame for all the materials Spenser
wished to use.

Northrop Frye reads the Florimell-Marinell story

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suggests that etymology may be the source of "river
marriages" in English literature: the Ior and the Dan
made up the Jordan; the Dor and the Dan, the Dordan;
and the Tame and the Isis, the Thames. "It may be
that the concept of river marriages would never have
been popular in the Renaissance if the . . . parent
streams [of the Thames] had not been called Tame and
Isis."

256Bennett, p. 155.

as a Venus-Adonis myth, and he shows that many of the
episodes of the third book are elaborations of this
basic archetype.[257] Frye equates Marinell and Adonis
because of Spenser's stress on "sacrificial imagery,
the laments of the nymphs, [and] the strewing of
flowers on the bier," all of which are usually asso-
ciated with Adonis.[258] When Cymoent finds the wounded
Marinell

> Eftesoones both flowres and girlonds far away
> She flong, and her faire deawy locks yrent;
> To sorrow huge she turnd her former play,
> And gamesome merth to grievous dreriment:
> She threw her selfe downe on the continent,
> Ne word did speake, but lay as in a swowne,
> Whiles al her sisters did for her lament,
> With yelling outcries, and with shrieking sowne;
> And every one did teare her girlond from her
>   crowne (III.iv.30).

Neptune quiets the waters (III.iv.32) and Cymoent,
were she mortal, would have died (III.iv.34). As
Jessie Weston points out,

> the elaborate ceremonial with which the death
> of Adonis was mourned . . . leave[s] no doubt
> that the personage with whom we are dealing
> was . . . one with whose life and well-being
> the ordinary processes of Nature, whether

257Frye, p. 81. Frye calls Acrasia "a kind of
sinister Venus" and Mordant, Cymochles, and Verdant
versions of "a dead, wasted, or frustrated Adonis. . .
." He points out that in the Castle Joyous there is a
tapestry of the story, and that in the same book
Spenser has the Garden of Adonis itself. Before read-
ing Frye's article I had become convinced that the
Florimell-Marinell episode was based on the Adonis
legend. I will follow his analysis but will add
corroborative evidence of my own.

258Ibid., p. 82.

animal or vegetable, were closely and inti-
mately concerned. In fact the central figure
of these rites, by whatever name he may be
called . . . represents in anthropomorphic
form the principle of animate Nature, upon
whose preservation, and unimpaired energies,
the life of man, directly, and indirectly,
depends.[259]

In the legend of Adonis, Aphrodite attempts to
save Adonis by hiding him with Persephone; in Spenser,
Cymoent tries to protect her son by warning him "the
love of women not to entertaine" (III.iv.26). Aphro-
dite's efforts fail because of Adonis' promiscuity and
hence Ares' jealousy; Cymoent similarly fails, for
Marinell tells the knight of chastity that she has no
business being in his territory (III.iv.14). And per-
haps most significantly both Adonis and Marinell are
wounded in the thigh.[260] First Spenser says only that
Marinell is wounded "through his left side" (III.iv.
16), but Cymoent's complaint to Proteus speaks of
Marinell's "so deepe wound through these deare members"
(III.iv.37).

Thus far in Spenser's handling of the myth,
Cymoent takes on the functions of Aphrodite, and this
is a fair enough reading of the myth, for Aphrodite
made possible the birth of Adonis.[261] After Marinell's

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[259]Jessie L. Weston, From Ritual to Romance (New
York: Doubleday, 1957), pp. 43-44.

[260]Graves, I, 69-70; Weston, p. 43.

[261]Graves, ibid.

ritual death and rebirth, Cymoent keeps him with her
much as Aphrodite unfairly keeps Adonis with her.
Both Cymoent and Aphrodite seek the help of a god in
healing the wounded boy; and

> So well that leach did hearke to [Cymoent's]
>   request,
> And did so well employ his carefull paine,
> That in short space his hurts he had redrest,
> And him restor'd to healthfull state againe:
> In which he long time after did remaine
> There with the nymph his mother, like her thrall;
> Who sore against his will did him retaine (IV.xi.7).

While all this has been transpiring, Florimell
has been stolen by Proteus and occupying her usual
place in the world is the "snowy" Florimell. A witch
creates the false Florimell of "purest snow in massy
mould congeald" (III.viii.6), remarkably resembling
the true Florimell. The one difference is that

>   in the stead
> Of life, she put a spright to rule the carcas
>   dead (III.viii.7).

The "spright" is one of the fallen angels; and Spenser
very carefully gives its gender: male (III.viii.8).
All of these details suggest the Adonis legend,[262] for
Adonis spends a season in hell, which traditionally
symbolizes the death of vegetation. As Frye wittily
expresses it, "Florimell is imprisoned under the sea
during a kind of symbolic winter in which a 'snowy'

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[262]Roche, Kindly, p. 153, sees in them rather
traces of the alternate Helen myth in which Paris
takes to Troy an eidolon of Helen while the real Helen
stays with Proteus.

Florimell takes her place."263

The love of Aphrodite for Adonis was compounded
of happiness and misery, for he had to spend a portion
of the year with Persephone.264 Scudamour knows that
all love must suffer as well as rejoice; or as he
states it metaphorically, "love with gall and hony doth
abound" (IV.x.1). I believe that this is the clue to
Florimell's full name: Spenser wishes to stress the
honey which this flower of love can yield; but when
the flower has been spoiled by snow, it yields the
gall of love.

Marinell realizes that he is responsible for
Florimell's imprisonment (IV.xii.16) when he hears her
lament in the dungeon of Proteus. The location is ob-
viously significant: Miss Weston claims that "the
presence of water, either sea, or river, is an impor-
tant feature in the Adonis cult, the effigy of the
dead god being, not buried in the earth, but thrown

263P. 83.

264Nelson, p. 136, questions Frye's interpreta-
tion of the Florimell-Marinell episode since "the
duration of Florimell's bondage [is] not six months
but seven." The reader need not be "addled" (as
Nelson says he must be) by this seeming discrepancy.
I suspect that Spenser was thinking of the seven
seeds of the pomegranate, a fruit red with the blood
of Adonis, which Persephone ate before leaving Hades.
Graves, I, 95, sees the seven seeds as possibly sym-
bolic of the "seven phases of the moon during which
farmers wait for the green corn-shoots to appear."

into the water."[265] It is following this point that
the resurrection of the god is celebrated,[266] and his
resurrection symbolizes the rebirth of vegetation.
Thus it is that Cymoent seeks aid of the sun god,
Apollo (IV.xii.25), from whom she learns that her son
is in love. Neptune further aids her so that finally,
using symbols of sun and water, Spenser shows the re-
birth of vegetation in the deliverance of Florimell.
The imagery of the stanza showing the union of Flori-
mell and Marinell is a statement of the meaning of
the Adonis legend:

> . . . soone as [Marinell] beheld that angels face,
> Adorn'd with all divine perfection,
> His cheared heart eftsoones away gan chace
> Sad death, revived with her sweet inspection,
> And feeble spirit inly felt refection;
> As withered weed through cruell winters tine,
> That feeles the warmth of sunny beames reflection,
> Liftes up his head, that did before decline,
> And gins to spread his leafe before the faire
> sunshine (IV.xii.34).

Even the remaining frailty of Marinell suggests the
early days of Spring:

> Right so himselfe did Marinell upreare,
> When he in place his dearest love did spy;
> And though his limbs could not his bodie beare,
> Ne former strength returne so suddenly,
> Yet chearefull signes he shewed
> outwardly (IV.xii.35).

It is of course impossible to know with cer-
tainty the exact workings of the creative process.

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[265]P. 51.

[266]Ibid., p. 47.

But in his development of the Florimell-Marinell story, Spenser seems to have been inspired by etymology to make use of a myth which enriches the texture and deepens the tone of the poem.

CHAPTER V: BOOK V

ARTEGALL, the name of the hero of the fifth

book, is a crux of Spenser scholarship. Long be-

lieved to allude to Arthur, Lord Grey of Wilton, it

is now thought to point rather to the Dudley family.

Mrs. Bennett notes that Grafton's Chronicle (1569)

mentions an illustrious ancestor of the Earls of

Leicester and Warwick:

> In this tyme also I finde mencion
> made of a noble and valiant man called
> Arthgall, and he was the first Erle of
> Warwicke, and he was one of the knightes
> of the round Table of king Arthure. . . .[267]

Another possible source is the King Arthgallo men-

tioned by Geoffrey of Monmouth in the Historia Regum

Britanniae. Although Arthgallo was deposed by the

barons because of his injustice, he was later restored

to the throne, and "did so amend him of his former

misdeeds, as that now he did begin to abase the baser

sort and to exalt the gentler, to allow every man to

hold his own, and to do right justice."[268] It seems

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[267]Bennett, p. 84. She discusses Malone's and
Upton's suggestions that Artegall represents Lord Grey.

[268]Geoffrey of Monmouth, trans. Sebastian Evans
("The Temple Classics"; London: J. M. Dent and Co.,

reasonable to assume, then, that Spenser began with the name "Arthgall" or "Arthgallo" and then changed it to the more euphonious "Arthegall." As Mrs. Bennett points out, Spenser uses this spelling most frequently in the earlier books of the poem, but prefers the form "Artegall" in the fifth book. She attributes the shift to a change in Spenser's conception:

> In Book IV, Cantos iv-vi, Arthegall appears as the "Salvage knight" and fights against the knights of Maidenhead. His subsequent downfall at the hands of Britomart, his ambush of her, and the fight and recognition scene were hardly designed to illustrate justice. He behaves like a knight of the romances, but neither his motive nor his action in the ambushing of Britomart is in accord with justice. Book V takes a fresh start. From the first he is the champion of a definite virtue. . . .[269]

Mrs. Bennett's point is that with a change in conception came a change in name, but she does not suggest why Spenser adopted the particular spelling Artegall. I believe that etymology provides the answer. Spenser would have heard in "Artegall" two words which together make up his conception of justice: $\overset{\text{'}}{\alpha}\rho\tau\acute{\alpha}\omega$, to weigh, consider, judge;[270] and the French egal, equal.[271] Justice is the fair weighing of contending

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1904), pp. 77-79. Spenser alludes to Archigald in II.x.44.

[269]Bennett, p. 43.

[270]Crespin, s.v. $\overset{\text{'}}{\alpha}\rho\tau\acute{\alpha}\omega$, "pendo. . . ."

[271]Dictionarie French, s.v. egal, "Equall, like, payre." Nelson, p. 257, traces the name to "art-egall,"

claims.

Spenser's entire treatment of Artegall in Book V
is a visualization of the etymology of his name. The
controversial encounter with the communist giant best
demonstrates the genesis of image in etymology.
Against a knight who truly "weighs equally" Spenser
pits one who only claims to do so:

> There they beheld a mighty gyant stand
> Upon a rocke, and holding forth on hie
> An huge great paire of ballance in his hand,
> With which he boasted in his surquedrie,
> That all the world he would weigh equallie,
> If ought he had the same to counterpoys.
> For want whereof he weighed vanity,
> And fild his ballaunce full of idle toys:
> Yet was admired much of fooles, women, and boys.
>
> He sayd that he would all the earth uptake,
> And all the sea, devided each from either:
> So would he of the fire one ballaunce make,
> And one of th' ayre, without or wind or wether:
> Then would he ballaunce heaven and hell together,
> And all that did within them all containe;
> Of all whose weight he would not misse a fether:
> And looke what surplus did of each remaine,
> He would to his owne part restore the same againe.
>
> Forwhy, he sayd, they all unequall were
> . . . .
> All which he undertooke for to repaire,
> In sort as they were formed aunciently;
> And all things would reduce unto
>   equality (V.ii.30-32).

Artegall sees the flaw in the giant's reasoning: since

God had created all things "in goodly measure,"

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but feels that although the French etymology is con-
sistent with Artegall's allegorical function, "the
primary allusion is to an ancient king of Britain,"
Arthgallo.

> And weighed out in ballaunces so nere,
> That not a dram was missing of their right (V.ii.35)

it would be wrong to weigh them again without the knowl-
edge of the worth of things, the real "weight," which
only God can have:

> . . . if thou now shouldst weigh them new in pound,
> We are not sure they would so long remaine:
> All change is perillous, and all chaunce unsound.
> Therefore leave off to weigh them all againe,
> Till we may be assur'd they shall their course
> retaine (V.ii.36).

In the giant's desire to level all things we see the
abuse of the quality which Artegall represents. Spen-
ser's use of scales in the giant episode is consistent
with both the traditional image of justice and the
image in Artegall's etymon. Spenser reconciles heav-
enly justice and the justice of man in the person of
Artegall, for he knows instinctively how to judge: he
need not depend on external systems of right and wrong
for he _is_ equal judgment. As Artegall tells the giant,
who attempts to break the scales which seem to have
betrayed him,

> Be not upon thy balance wroken;
> For they doe nought but right or wrong betoken;
> But in the mind the doome of right must bee:
> And so likewise of words, the which be spoken,
> The eare must be the ballance, to decree
> And judge, whether with truth or falshood they
> agree (V.ii.47).

Although Spenser makes Artegall the son of Gorlois
(III.iii.27), he has him raised not by Igerne but
rather by ASTRAEA. The choice of the goddess of justice
is of course apt and needs little comment. Astraea

teaches Artegall

> to weigh both right and wrong
> In equall ballance with due recompence,
> And equitie to measure out along,
> According to the line of conscience (V.i.7).

Again the image is consistent with both allegory and

etymology. Artegall's sword, CHRYSAOR, taken from the

Astraea myth, is treated with the standard etymology:

It is

> garnisht all with gold upon the blade
> In goodly wise, whereof it tooke his
> name (V.i.10).[272]

Both Astraea and Chrysaor are conventional appurte-

nances of justice and would undoubtedly have found

their way into the Faerie Queene regardless of the

name of the hero of Justice.

Just as that name, however, influenced Spenser's

treatment of the leveling giant episode, so it helped

create the details of Artegall's later encounters.

Perhaps a further connotation of $\dot{\alpha}\rho\tau\dot{\alpha}\omega$ would show

this more clearly. The word also means to tie or

bind,[273] and thus the name would be literally "to tie

equally." This is Artegall's method in proving that

Braggadochio's lady is the false and Marinell's the

true Florimell (and incidentally, although Marinell

cannot tell the difference, Artegall simply knows):

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[272]Estienne, I, 483, $\chi\rho\upsilon\sigma\acute{\alpha}\omega\rho$ [sic], "Ensem
aureum gestans" (bearing a gold sword).

[273]Crespin, s.v. $\dot{\alpha}\rho\tau\dot{\alpha}\omega$, ". . . alligo."

> Then did he set her by that snowy one,
> Like the true saint beside the image set,
> Of both their beauties to make paragone,
> And triall, whether should the honor get.
> Streight way so soone as both together met,
> Th' enchaunted damzell vanisht into nought:
> Her snowy substance melted as with heat (V.iii.24).

By joining equally, Artegall has made the true prevail.

The same process resolves the dispute between Amidas

and Bracidas:

> For equall right in equall things doth stand;
> For what the mighty sea hath once possest,
> And plucked quite from all possessors hand,
> Whether by rage of waves, that never rest,
> Or else by wracke, that wretches hath distrest,
> He may dispose by his imperiall might,
> As thing at randon left, to whom he list.
> So, Amidas, the land was yours first hight,
> And so the threasure yours is, Bracidas, by
>   right (V.iv.19).

Nature has joined owner and possessions in equal

measure, and Artegall's allegorical function is to

recognize the justice of the distribution.

In one case which Artegall adjudicates, Spenser

was clearly etymologizing by contraries, a procedure

which he occasionally used with humorous or ironic re-

sults. One can imagine him thinking of a hero who

deals out justice by joining two conflicting claims,

and then jumping to the story of Solomon who accom-

plished the same result by suggesting that a child be

cut in two. In this case a knight and a squire are

involved in a dispute over two ladies, one alive and

one dead. Artegall suggests,

> Let both the dead and living equally
> Devided be betwixt you here in sight,
> And each of either take his share aright (V.i.26).

Thus Artegall becomes the arbiter who joins equally by dividing equally. The episode, one of the happier ones in the fifth book, can be attributed to Spenser's fondness for etymologizing, which here stimulated his latent sense of humor.

Two similes used for Artegall also seem to have been suggested by etymology. In the first, Spenser compares him to a seal. In his battle with Pollente,

> Ne ever Artegall his griple strong
> For any thing would slacke, but still uppon him
>   hong.
>
> As when a dolphin and a sele are met
> In the wide champian of the ocean
>   plaine (V.ii.14-15).

And after unhorsing Pollente, Artegall has the advantage,

> For Artegall in swimming skilfull was,
> And durst the depth of any water sownd (V.ii.16).

The unusual simile probably came to Spenser as he thought of a hero whose forte was the combination of unlike things: the result, an amphibian. Spenser's bookish natural history would have suggested the particular amphibian he chose:

> AMPHIVIA are a kind of fish which get this
> name because they have the habit of walking
> about on dry land or swimming about in the
> sea. The point is that in Greek the word
> 'Amphi' means 'both'; i.e., they live in

the water or on the shore, like seals.
. . .274

The second simile suggested by etymology con-
trols not only some images which Spenser uses in con-
nection with Artegall himself but also may have con-
firmed him in his choice of the name Artegall and, as
I shall show below, may have suggested the name Talus
for Artegall's groom. The simile is the comparison of
Artegall with an eagle. The similarity in sound be-
tween "egall" and "eagle" must have suggested the de-
scription of Artegall when he rescues Terpin from
Radigund: he is "Like to an eagle in his kingly
pride" (V.iv.42), and from this clue Spenser quite
characteristically goes into his eagle-goshauke-fowle
picture. He again uses the eagle image when Artegall
embarks to challenge Grantorto, whose supporters flee
from Talus "like doves whom the eagle doth affray"
(V.xii.5). The eagle symbol would have struck Spenser
as particularly appropriate for a knight of justice.
He was aware of the supposed ability of eagles to
"behold the sunne" (I.x.47). It was this characteristic
which had led medieval writers to use the eagle as a
symbol of divine justice:

> For the medieval reader, the first
> association with the eagle was . . . his nature
> as the one living creature able to look with

274Book of Beasts, p. 196.

> unshut eye upon the sun. Only Christ can
> thus look on the glory of the Supreme Sun
> which is God. . . .[275]

The eagle furthermore symbolized secular justice,[276] so that Spenser would have felt himself on firm ground in his selection of the name Artegall.

The punitive powers of an eagle are centered in his talons just as Artegall's are in TALUS. Spenser undoubtedly knew the etymology of the English "talon," which is traced ultimately to the Latin talus, ankle.[277] Thus etymology may be considered basically responsible for Spenser's selection of the name.[278] In addition, he would have related the name of this symbol of punitive power to the Latin talio, reparation, "an equall or like payne in recompence of an

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[275]H. Flanders Dunbar, Symbolism in Medieval Thought (New Haven: Yale University Press, 1929), p. 71.

[276]Ibid.

[277]NED, s.v. talon: "The sense-development shows the stages: ankle; heel of man . . . heel or hinder part of the foot of a beast; hinder claw of a bird of prey. . . . The extension to a bird of prey . . . [is] peculiar to English." The word "talon" was used as the "powerful claws of a bird of prey" as early as 1400.

[278]There may be a hint, also, of some connection in Spenser's mind between the scales and weights imagery of Artegall and a further etymology of the name Talus: Τάλαντον , "trutina, libra, lanx," balance or pair of scales (Crespin), as well as the English "talent," (NED, s.v. talent, "An ancient weight. . . .").
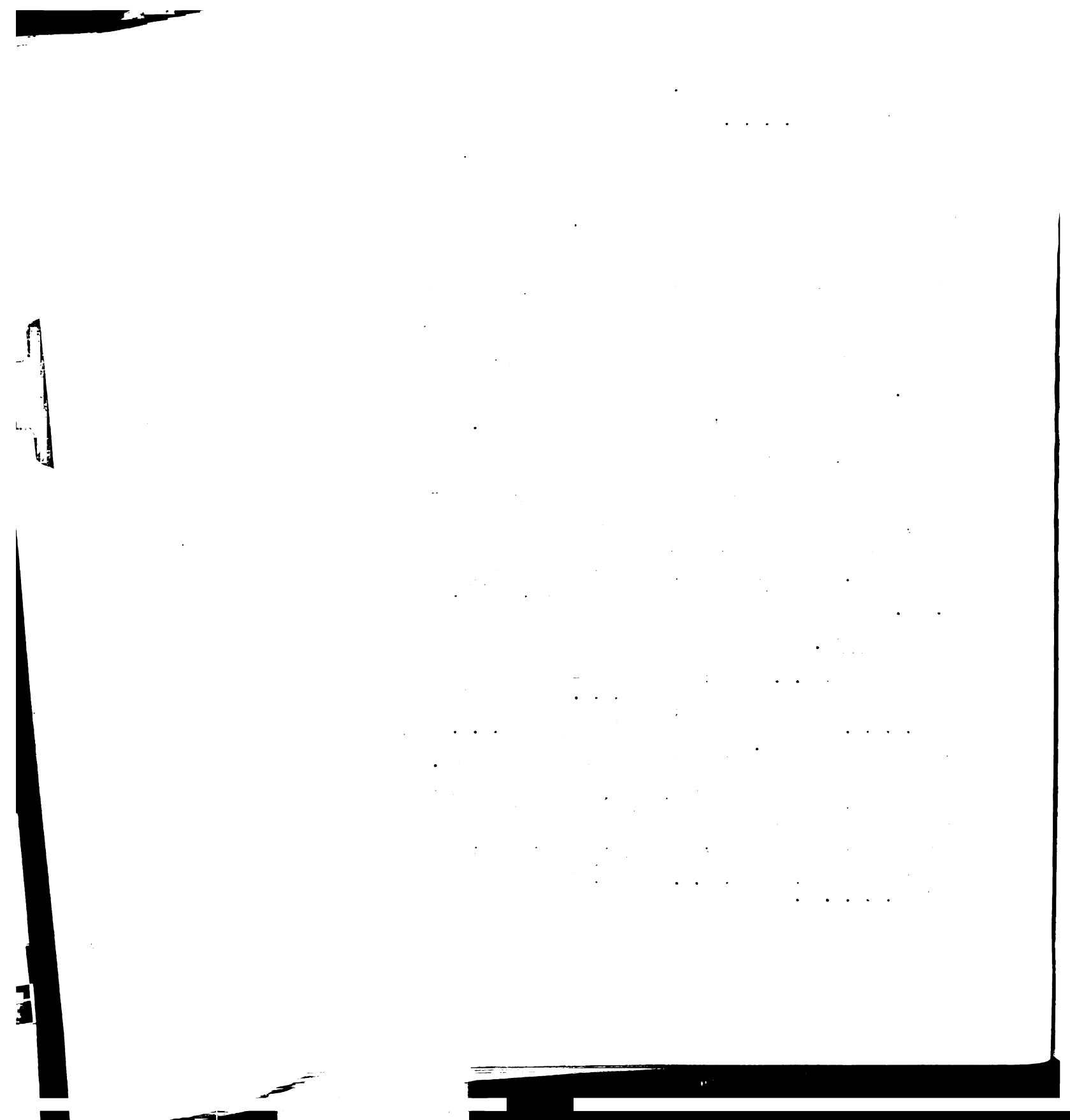
hurte."[279] Spenser could have read in Augustine, directly in Cicero, or in many other sources, the statement that "the laws recognise eight kinds of penalty--damages, imprisonment, scourging, reparation, disgrace, exile, death, slavery." And in Augustine he would have met the question: "Is there any one of these which may be compressed into a brevity proportioned to the rapid commission of the offence . . . unless, perhaps, reparation?"[280] In a narrative a poet will seize the dramatically compact penalty--for this reason alone Spenser would give the groom a name related to *talio*. The actions of Talus reflect this element in his name, so much so that Artegall is often shocked at his crude eye-for-an-eye punishments. Since Munera, for example, attempts to capture Artegall by throwing "endlesse riches" in his path, Talus punishes her first by chopping off her golden hands and silver feet (V. ii.26). Similarly he metes out the punishment of drowning to the communist giant, who cites the inequities of the sea as a prime motive for levelling. We share Artegall's discomfort, as Spenser must have wanted us to do. I do not think that Spenser wanted us to admire Talus for his cruel and heartless actions.

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[279]Cooper, *s.v.* *talio*.

[280]Saint Augustine, *The City of God*, trans. Marcus Dods (New York: Random House, Inc., 1950), p. 781.

The iron means is not the golden mean, nor was it meant to be. It must exist because, as Spenser says in another connection, "when the world woxe old, it woxe warre old" (IV.viii.31).

This conception of Talus is emphasized in the story Spenser creates to explain the presence of such a heartless character in a book of justice. When Astraea returns to heaven because of the corruption of the times, she leaves her groom, Talus, at the service of Artegall. Spenser thus consciously defines the function of Talus, that justice which is far below the ideal but which is necessary in debased eras; and he uses metals in their traditional symbolism to stress his point. He opens the fifth book with a reference to the golden age (V.prologue.2) and gives Artegall a golden sword (V.i.9). Of the present age he says two things: first that it is "a stonie one" (V.prologue. 2) and second that it is an iron one. The images are common enough and yet no one as far as I know has grasped that Spenser used the second here at all. Yet he can be saying nothing else in his description of Talus, the gift of the golden-age Astraea:

> But when she parted hence, she left her groome,
> An yron man, which did on her attend
> Alwayes, to execute her steadfast doome,
> And willed him with Artegall to wend,
> And doe what ever thing he did intend.
> His name was Talus, made of yron mould,
> Immoveable, resistlesse, without end;

> Who in his hand an yron flale did hould,
> With which he thresht out falshood, and did
> truth unfould (V.i.12).

Much ink has been spilled over Spenser's changing the mythological Talus from a bronze or brass man to an iron man.[281] Lotspeich suggests that "considering Sp[enser]'s habitual use of 'iron' to denote just such qualities as his Talus possesses, it is not surprising to find him changing the tradition in this particular."[282] I doubt that Spenser had in mind the classical Talus. He seems to have created the groom out of whole cloth, or, to shift the metaphor, out of new iron ore. If, however, Lotspeich is correct, it is now possible to extend his suggestion. Not only Talus possesses "iron qualities" but also the Elizabethan age as Spenser saw it. It was an age of iron and as such demanded an iron executioner. Furthermore, Spenser would have associated Talus with iron from his reading of Caesar,[283] and from the Latin _talea_, "A tronchion . . . a stake vsed as an enginne in warre."[284] Small wonder, then, that Spenser called

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[281]For summaries of mythological treatments see _Variorum_, V, 165-67, 298.

[282]Lotspeich, p. 109.

[283]The phrase _talea ferreae_ (a bar of iron used as money in Britain) is used by Caesar.

[284]Cooper, _s.v._ _talea_. John P. Daly, S.J., "'Talus' in Spenser's _Faerie Queene_," N&Q, VII (1960), 49, might well have cited this etymology in support of
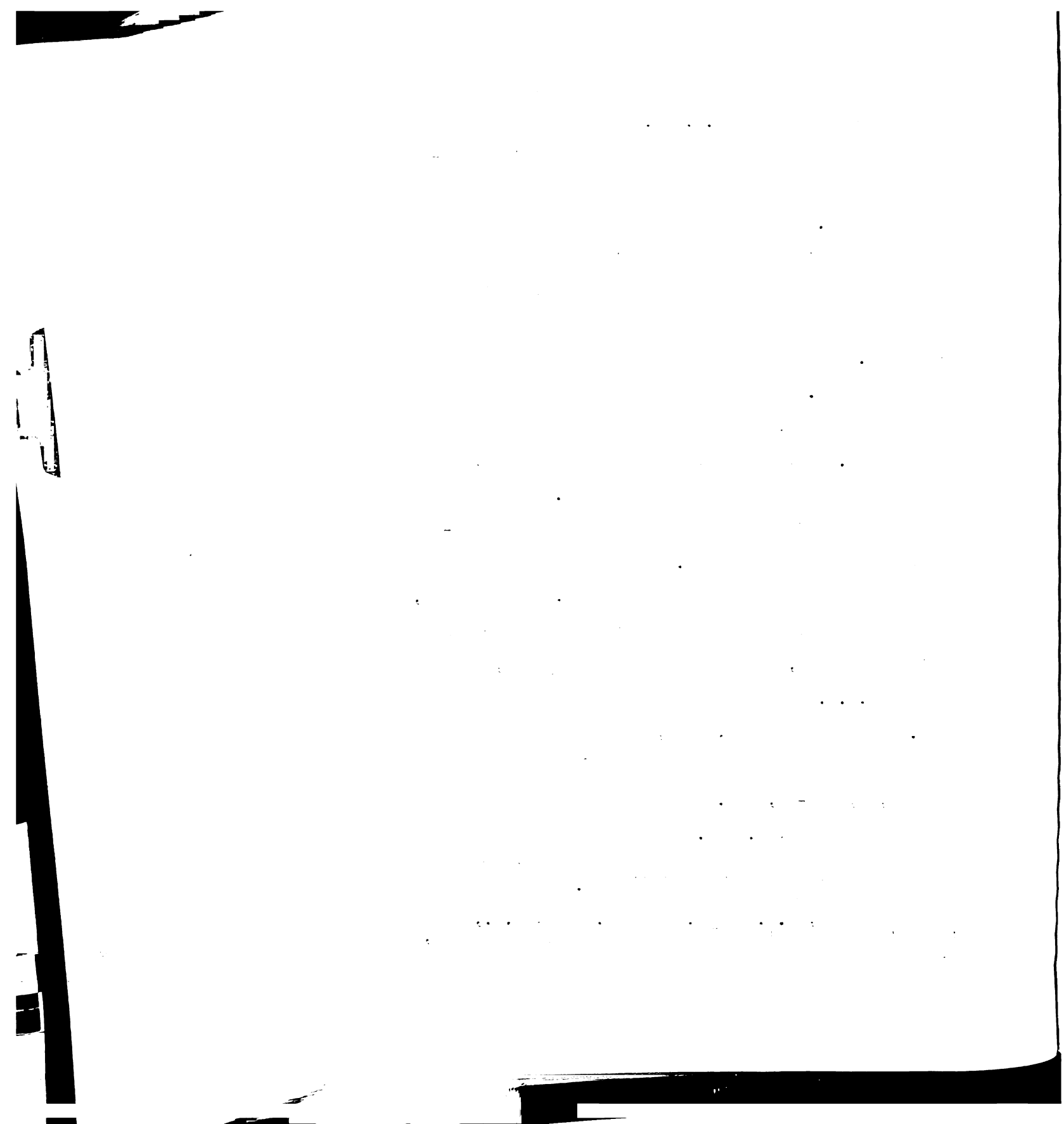
Talus an iron man and gave him an iron flail.[285] He

would have had to have been a greater slave to con-

vention and a lesser etymologist to have retained

brass imagery for this key figure.

The first adventure of Talus and Artegall in the

fifth book involves the Solomon-like decision of Arte-

gall discussed above. The guilty knight is named SIR

SANGLIER. To understand Spenser's choice of such a

name (it means "wild boar" in French)[286] we must con-

sider the context, a book of justice. Any good

Protestant thinking of justice would have heard as a

constantly recurring theme the Biblical "Judge not,

that ye be not judged" (Matt.7:1), a statement which

appears immediately after the "lilies of the field"

passage which refers to the fact that "even Solomon in

all his glory was not arrayed like one of these"

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his contention that the iron flail represents the fire-
arms which the English were beginning to use for the
first time in Spenser's day. He feels that the iron
flail is "an apt symbol for firearms: the user Talus
(English soldiers) holds the iron handle (the gun) in
his hand while the loose, free-swinging iron section
(the bullets) strike the opposition."

[285]Although John Steadman, "Spenser and the
Virgilius Legend," MLN, LXXIII (1958), 413, admits
that he can find no parallel in classical literature
for an iron Talus, he does find several iron flails
used by men of copper or brass. In the Lyf of
Virgilius a copper man uses an iron flail to clear the
streets of Rome of ruffians, and manages to murder
some two hundred.

[286]Baret, B859.

(6:29); and which appears immediately before the injunction "Give not that which is holy unto the dogs, neither cast ye your pearls before swine. . . ." (7:6). In short, Spenser's mind, in its usual associative way, would have coupled the Solomon reference with the swine reference; the result is a judgment of Solomon cast before swine. Given the name Sanglier, Spenser would also have etymologized its component parts. The French sang, blood,[287] is alluded to in Sanglier's shield which shows "a broken sword within a bloodie field" (V.i.19) and in the woman he murdered, "in her owne blood all wallow'd wofully" (V.i.14). The second part of the name, lier (French "to bynde,"[288]) may have suggested the image of Sanglier "bound like a beast appointed to the stall" (V.i.22).

Artegall and Talus next encounter POLLENTE and MUNERA. In the names of these characters Spenser saw such definite etymological ties that he was in a sense constrained from seeking further ones. This can be seen in his comments on their names.

His name is hight Pollente, rightly so,
For that he is so puissante and strong (V.ii.7).

Thus it is that Pollente wears an iron collar, for iron is a symbol of strength. And likewise,

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[287]Dictionarie French, s.v. sang.

[288]Ibid., s.v. lier.

> Then doth he take the spoile of them at will,
> And to his daughter brings, that dwels thereby;
> Who all that comes doth take, and therewith fill
> The coffers of her wicked threasury;
> . . . .
> Her name is Munera, agreeing with her deedes.
>
> Thereto she is full faire, and rich attired,
> With golden hands and silver feete
>   beside (V.ii.9-10).

In both names it is a simple case of direct etymology:
pollente is the Italian for powerful, and munera the
plural of the Latin munus, gift or reward.[289]

After killing Pollente, Munera, and the levelling
giant, Artegall and Talus go on to the tournament at
the marriage of Florimell and Marinell. Here Guyon
reappears to claim his horse BRIGADORE from Bragga-
dochio. As Florio points out, briglia d'oro means "a
golden bridle" and is "also the name of a horse in
Ariosto."[290] Thus Spenser mentions Brigadore's "golden
bit," "bright embrodered hedstall," and "golden sad-
dle" (V.iii.29, 33, 35). He would have been led to
think of Orlando's horse by two characteristics of
Guyon: first, in associating the knight of temper-
ance with the golden mean, and incidentally in discus-
sing him in a book devoted to the restitution of the
golden age, Spenser would have needed a horse associ-
ated with gold. Second, as Fowler has pointed out,

_____

[289]Florio, p. 283, s.v. pollentia, "might,
puissance, power"; Cooper, s.v. munus.

[290]Florio, p. 49.

the bridle is an "emblem of Temperance." Fowler

rightly notes that

> it is Braggadocchio's theft of Brigador
> which precipitates Guyon into the pedes-
> trian adventures which follow: that is to
> say, it is originally through pride
> (Braggadocchio) that the Platonic horse of
> man's desires ceases to be bridled by
> temperance.[291]

Thus Spenser would have appropriated an etymologically

correct name for Guyon's horse, and in having Artegall

restore the horse to Guyon he demonstrated through

imagery the allegorical connection between temperance

and justice.

The tale of Amidas and Bracidas which follows

the tournament seems to be original with Spenser; as

far as I know there are no known analogues, nor do

the names from the episode allude to earlier litera-

ture. Only MILESIO, the father of Amidas and

Bracidas, has been traced,[292] but the Irish legend of

the Milesians did not supply the other names which

Spenser uses. Assuming that Spenser wished to speak

of the settlement of disputes arising from certain

"acts of God" (and his emphasis on just such acts in

the complaints of the communist giant supports such

an assumption), he would have first sketched in the

outlines of the controversy and then have provided

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[291]Fowler, "Emblems," pp. 143-44.

[292]Gough, Variorum, V, 194.

appropriate names for his characters; that is, he would have proceeded from image to etymon in this tale. BRACIDAS complains that

> this devouring sea, that naught doth spare,
> The most part of my land hath washt away,
> And throwne it up unto my brothers share (V.iv.8).

Spenser thus would name this brother "little personal property"-- $\beta\rho\alpha\chi\grave{u}s$ and $\H{\iota}\delta\iota os$ [293]--or even "soaked personal property"-- $\beta\rho\acute{\epsilon}\chi\omega$ (make wet, moisten, soak).[294] In addition, as Padelford suggests, Spenser may have been thinking of "the root of the verb $\beta\rho\acute{\alpha}\sigma\sigma\omega$ --'to throw up,' applied to the sea--+ $\H{\iota}\delta\iota a$."[295] Certainly the image is used both in the passage cited above and in the complaint of the younger brother that Bracidas has retained a "threasure throwne uppon his strand" (V.iv.15).

The name for the younger brother had to be a neat doublet for Bracidas and also a fitting description for a treasureless man. Might Spenser not have thought of Midas, a name which fits the first criterion, and then have added the alpha privative to make it fit the second? To say that Spenser chose the name AMIDAS because it means "lover of possessions"[296]

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[293]Estienne, I, 787, $\beta\rho\alpha\chi\grave{u}s$, "Breuis, Baruus, Exiguus"; I, 1641, $\H{\iota}\delta\iota os$, "Peculiaris."

[294]Estienne, I, 789, $\beta\rho\acute{\epsilon}\chi\omega$, "Madefacio. . . ."

[295]Padelford, _Variorum_, V, 195.

[296]Of the names for the two brothers, Osgood,

would not sufficiently differentiate the two brothers.

PHILTERA, on the other hand, is indeed a lover of possessions, or more specifically, of land, as her name indicates ($\phi i \lambda os$, lover, + <u>terra</u>, land).[297] As Bracidas says,

> . . . when Philtra saw my lands decay,
> And former livelod fayle, she left me quight,
> And to my brother did ellope streight way (V.iv.9).

In having Bracidas quickly forsake his former love, Lucy, for Philtera, however, Spenser seems also to be alluding to the comparative of $\phi i \lambda os$: the irregular comparative is $\phi i \lambda \tau \epsilon \rho o s$ (more dear).[298] The last member of the foursome, LUCY, would seem to be named at random, though of course the etymologizing Spenser calls her "Lucy bright" (V.iv.9).

Having settled the problems of this group, Artegall goes on to his major adventure with the Amazons. He saves SIR TURPINE, at least temporarily, from hanging. Spenser's spelling of the knight's name varies from edition to edition: generally it is

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Variorum, V, 195, suggests that "perhaps Amidas hints at 'fond of possessions ($i\delta i a$)' and Bracidas is 'Narrowmeans' ($\beta\rho a\chi\upsilon s + i\delta i a$). Hybrids, not to mention vowels and consonants, could not embarrass an etymologizing Elizabethan."

[297]Crespin, <u>s.v.</u> $\phi i \lambda os$.

[298]Draper, p. 100, feels that Philtera was "named presumably from the double love-story in which she plays a part." Osgood, <u>Variorum</u>, V, 195, prefers the etymology of $\phi i \lambda$ + <u>terra</u>.

Terpin, although Turpine is also used.[299] Perhaps
editors have preferred the former spelling to dif-
ferentiate this character from another Turpine who
appears in the sixth book, but I feel that, since
Spenser's treatment obviously points to an etymology
using the "u," the name must be emended to Turpine
where it is not so spelled. The Latin turpo, "to de-
file: to make foule or ill fauoured,"[300] is clearly
in Spenser's mind, for the verb indicates his feel-
ings toward the "monstrous regiment of women." Arte-
gall sees Turpine in the midst of Amazons,

> With both his hands behinde him pinnoed hard,
> And round about his necke an halter tight,
> As ready for the gallow tree prepard:
> His face was covered, and his head was bar'd,
> That who he was uneath was to descry (V.iv.22).

This is Spenser's usual image for defilement (he uses
the same one, it will be remembered, for Timias).
Sir Turpine describes the treatment to which he was
subjected by the leader of the Amazons, and again the
entire stanza is consistent with the etymology of his
name:

> For all those knights, the which by force or guile
> She doth subdue, she fowly doth entreate.
> First she doth them of warlike armes despoile,
> And cloth in womens weedes: and then with threat
> Doth them compell to worke, to earne their meat,

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[299]See Variorum, V, Textual Appendix, 359;
Dodge's 1908 edition uses Turpine in V.iv.26, and not
Terpin as the appendix states.

[300]Baret, D269.

To spin, to card, to sew, to wash, to wring;
Ne doth she give them other thing to eat,
But bread and water, or like feeble thing,
Them to disable from revenge adventuring (V.iv.31).

From this "defiled" knight Artegall first learns of RADIGUND, queen of the Amazons. This woman, one of the most clearly characterized figures in the Faerie Queene, is a product of Spenser's knowledge of legend, literature, and etymology. It is difficult to say which of these elements controls specific passages in the fourth canto; in all probability they worked together to form the composite which is Radigund. One might nonetheless assume that Spenser first worked with the idea of that variety of injustice--the unnatural subjection of men by women--which Amazons would so well illustrate. It was popularly believed (as, indeed, it had been by the Greeks) that Amazons were so-called because "they bourned the right pappe. . . ."301 the name coming from $\mu a \measuredangle \grave{o} s$, "papilla, mamma, mammilla"302 with the alpha privative.

The etymology of the word "Amazon" would have given Spenser a hint for the name of the queen herself

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301Cooper, Appendix, s.v. Amazones. Celeste Wright, "The Amazons in Elizabethan Literature," SP, XXXVII (July, 1940), 452, notes the use of this etymology in Strabo, Justinus, Painter, and others.

302Crespin, s.v. $\mu a \measuredangle \grave{o} s$. Mackay, Glossary, p. 5, in discrediting such an etymology, comments that "it has, nevertheless, been believed for more than a thousand years. . . ."

since she was to be the example par excellence of un-
natural behavior. She was to typify those women who
unsexed themselves in order to gain dominion over men
by means of battle. In the name Radigund he saw the
image of unsexing: he joined the Latin <u>rado</u>, "to
shaue, scrape, or make smooth"[303] and the Greek γυνὴ ,
woman.[304] The two words, "Amazon" and "Radigund" are
thus synonyms etymologically speaking, for both refer
to the lack or destruction of feminine characteristics.
Spenser seems to be alluding to this double etymology
when he refers to Radigund as "halfe like a man" (V.
iv.36); and he refers specifically to the "scraping"
of breasts in the battle between Radigund and Brito-
mart:

> Ne either sought the others strokes to shun,
> But through great fury both their skill forgot,
> And practicke use in armes: ne spared not
> Their dainty parts, which Nature had created
> So fair and tender, without staine or spot,
> For other uses then they them translated;
> Which they now hackt and hewd, as if such use
>   they hated (V.vii.29).

This passage annoys one critic because of what he terms
a "note of burlesque" in the reference to the "dainty
parts" intended for "other uses."[305] Surely Spenser,

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[303]Cooper, <u>s.v.</u> <u>rado</u>. Draper, p. 103, suggests
instead ράδι , reckless, but while such an etymology
undoubtedly fits Spenser's allegorical purpose it
lacks the concreteness which he usually sought.

[304]Crespin, <u>s.v.</u> γυνὴ , "mulier."

[305]Nelson, p. 137.

in his glorification of women and particularly of Britomart is perfectly serious in this passage, and I see no reason for objecting to any inconsistency of tone. Furthermore, etymology demands just such an image; its use provides not disunity but unity, for etymon and image are interwoven.

Spenser uses moon imagery frequently in his descriptions of Radigund. It seems unlikely that he could have known that the word "Amazon" is Armenian for moon-woman,[306] but quite likely that he knew that Amazons used "short shields shaped like a half moon. . . ."[307] As I will show below, Spenser makes use of the moon-shaped shield suggested by either folk legend or classical literature, but he also assigns Radigund a moon-shaped sword. Rosemond Tuve has demonstrated that Spenser may have been influenced in his descriptions of Radigund by amazons in illuminated manuscripts, where he would have found "the same yellow hair, the same clothing, bows and arrows, processional train, in text after text, manuscript after manuscript."[308] One detail, however, she does not find in these manuscripts, and that is Radigund's "cemitare"

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[306]Graves, I, 355.

[307]Ibid., II, 125. Wright, p. 440n. cites Virgil and Quintus Smyrnaeus.

[308]p. 157.
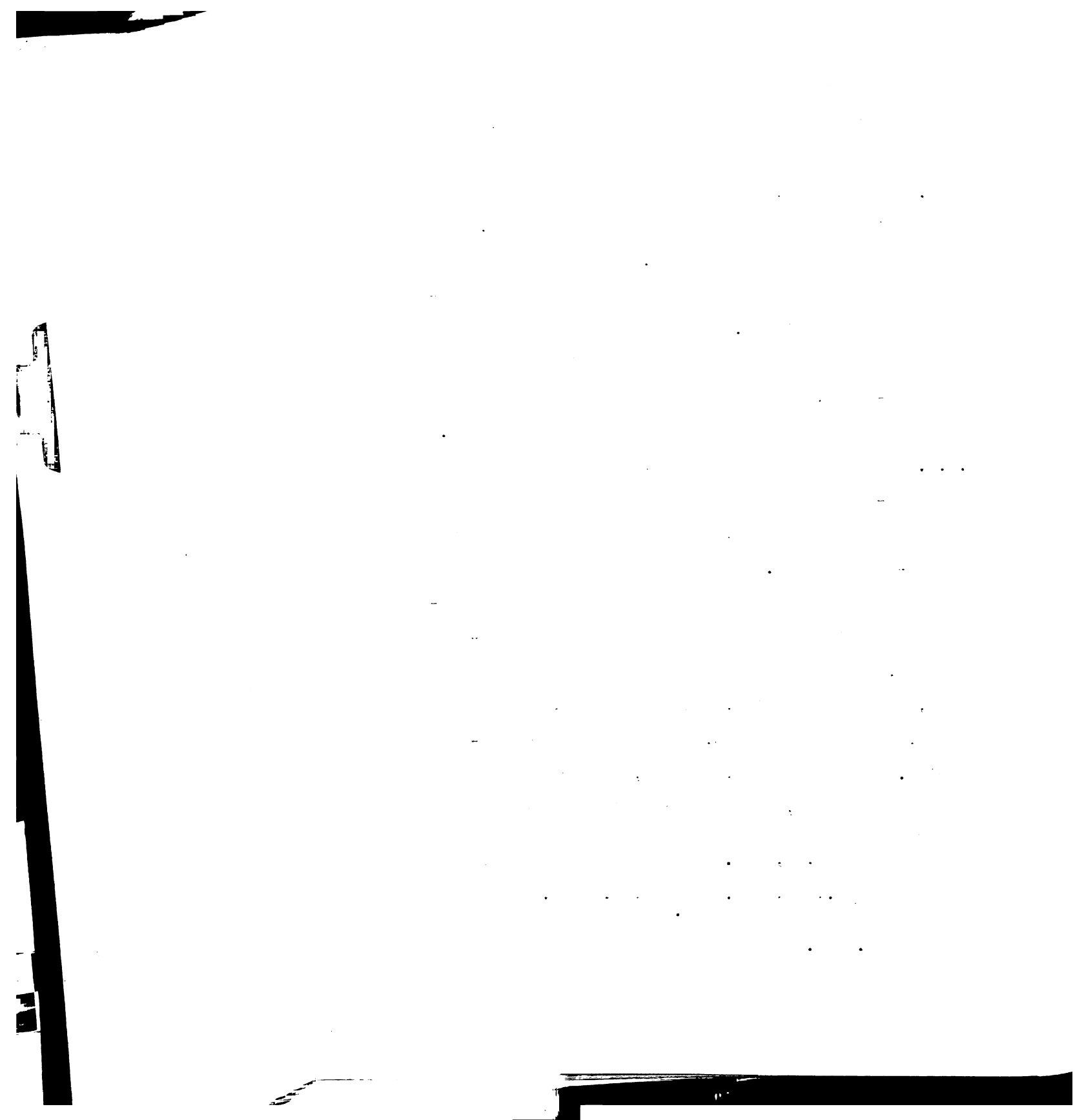
(V.v.3, 9). She views his substitution of scimitar for the ordinary Amazonian sword as simple "oriental-izing."[309] I would say, however, in light of Spenser's generally tight imagery that he prefers the scimitar to the sword because the former is crescent-shaped. Furthermore, if the spelling "cemitare" is reliable, in light of his habitual etymologizing we might detect a shift from crescent to half moon.

Such a progression from early to later phase of the moon may be related to Spenser's etymology of the name Radigund. His further descriptions liken Radigund to the full moon and to the sun, indicating something more than the conventional Amazon imagery. Supposing that Spenser chose the spelling "Radigund" because its euphony would be greater than "Radogund," the revised first part of the name could have suggested the verb radio, "To cast foorth his beames, and brightnesse."[310] Radigund's shield is likened not to a half moon but rather to a full moon:

> And on her shoulder hung her shield, bedeckt
> Uppon the bosse with stones, that shined wide
> As the faire moone in her most full aspect,
> That to the moone it mote be like in each
>   respect (V.v.3).

And her face, bathed though it is in blood and per-spiration,

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[309]Ibid., p. 162.

[310]Veron, sig. Mm6^v.

> Bewrayd the signes of feature excellent:
> Like as the moone, in foggie winters night,
> Doth seeme to be her selfe, though darkned be
>   her light (V.v.12).

One might attribute the moon imagery to Spenser's
vague recall of Amazonian lore were it not for the
fact that he also associates the sun with Radigund.
Here the force of <u>radio</u> is particularly felt. Arte-
gall beats on Radigund

> As if she had an yron andvilè beene,
> That flakes of fire, bright as the sunny ray,
> Out of her steely armes were flashing seene,
> That all on fire ye would her surely weene (V.v.8).

When he finally has disarmed Radigund, Artegall un-
laces her helmet, "Her sunshynie helmet" (V.v.11).

   While etymology thus plays a major role in the
imagery associated with Radigund, certain images have
not yet been accounted for. If Spenser did indeed
arrive at the name Radigund in the manner which I have
suggested above, he would finally have thought of
other characters bearing similar names. Of the many
suggestions for analogous characters advanced by
Spenser scholars, the most convincing is that of Don
Cameron Allen, who compares Radigund with Rhodogune,
the daughter of Artaxerxes II. Just as Rhodogune ap-
peared before a battle dressed in a knee-length robe,
so Radigund wears a camis (chemise) "which was short
tucked for light motion / Up to her ham" (V.v.2).
Rhodogune wears embroidered trousers; and although

Radigund wears "painted buskins," they are

> Basted with bends of gold on every side,
> And mailes between (V.v.3).

Allen notes also that both Radigund and Rhodogune are
dark-eyed blondes.[311] While the similarities between
the two figures may be attributed to Spenser's con-
ceiving of Radigund as a typical Amazon, they are
still suggestive, and along with the sources discussed
above help to account for the imagery Spenser uses in
connection with Radigund.

Two figures associated with Radigund also bear
the marks of Spenser's etymologizing. The cause of
Radigund's enmity to "all the brave knights that hold
of Maidenhead" (V.iv.29) is BELLODANT,

> To whom she bore most fervent love of late,
> And wooed him by all the waies she could:
> But when she saw at last, that he ne would
> For ought or nought be wonne unto her will,
> She turn'd her love to hatred manifold,
> And for his sake vow'd to doe all the ill
> Which she could doe to knights. . . . (V.iv.30).

Using this conventional motive for the unnatural be-
havior of Amazons, Spenser chose a name for this
briefly-mentioned character emphasizing his effect on
Radigund: bello (war) + dant (giving).[312]

During Radigund's subjection of Artegall she uses

311Don Cameron Allen, "Spenser's Radigund," MLN,
LXVII (1952), 121-22.

312Cooper, s.v. bello, "To warre: to make warre";
s.v. do, dare, "To geue. . . ."

the services of CLARINDA. Gough has suggested that

Spenser may have been thinking of the Amazon Clorinda

in the _Gerusalemme Liberata_,[313] but the vowel change

is surely significant of etymologizing in this name.

Spenser himself gives the clue in his first mention of

this character:

> She [Radigund] called forth to her a trusty mayd,
> Whom she thought fittest for that businesse,
> (Her name was Clarin,) and thus to her sayd:
> 'Goe, damzell, quickly, doe thy selfe addresse,
> To doe the message which I shall expresse
> Goe thou unto that stranger Faery knight,
> Who yeester day drove us to such distresse;
> Tell, that to morrow I with him wil fight,
> And try in equall field, whether hath greater
>   might (V.iv.48).

The parenthetical remark indicates that Spenser was

thinking of the French _claron_ or English clarion,[314]

and significantly Clarinda goes to the town gate

> Where sounding loud a trumpet from the wall,
> Unto those warlike knights she warning sent.

Talus approaches,

> To weeten what that trumpets sounding ment:
> Where that same damzell lowdly him bespake,
> And shew'd that with his lord she would em-
>   parlaunce make (V.iv.50).

Gough maintains that the abbreviation of the name to

"Clarin" was necessitated by the meter, but it is more

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[313]_Variorum_, V, 199.

[314]The NED defines "clarion" as "A shrill-sound-
ing trumpet with a narrow tube, formerly much used as
a signal in war"; used as early as 1384 by Chaucer.
Spenser associates trumpets and clarions in I.xii.13
and IV.iii.5.

likely that by thus shortening the name Spenser was
alluding humorously to his etymology.

When Britomart sets out to free Artegall she
meets along the way DOLON;

> Well shot in yeares he seem'd, and rather bent
> To peace, then needlesse trouble to constraine;
> As well by view of that his vestiment,
> As by his modest semblant, that no evill
>   ment (V.vi.19).

Appearances are of course deceiving, for Dolon at-
tempts to murder Britomart because he mistakes her for
Artegall. The quoted passage and the following de-
scriptions of Dolon's courtesy reflect the aptness of
Spenser's nomenclature, for the verb $\delta o \lambda o \omega$ means to
cheat or falsify.[315] Just as Dolon's deceptive ap-
pearance reflects the etymology of his name, so the
actual form of his treachery takes us to the etymon
Spenser had in mind in naming him. Dolon is defined
as "a speare, or staffe, within the which a dagger,
or swoorde is hidden. . . ." or "a whippe hauyng a
dagger inclosed in it."[316] One might conclude, as a
modern dictionary does, that the word refers to any
"cunning contrivance for catching." And this is just
what Britomart encounters at Dolon's house:

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[315]Crespin, **s.v.** $\delta o \lambda o \omega$, "decipio, vitio,
adultero." See also Estienne, I, 1039, $\delta o \lambda o s$,
"Fraus [deceit, deception, fraud]."

[316]Veron, sig. P2r; Cooper, **s.v.** dolon.
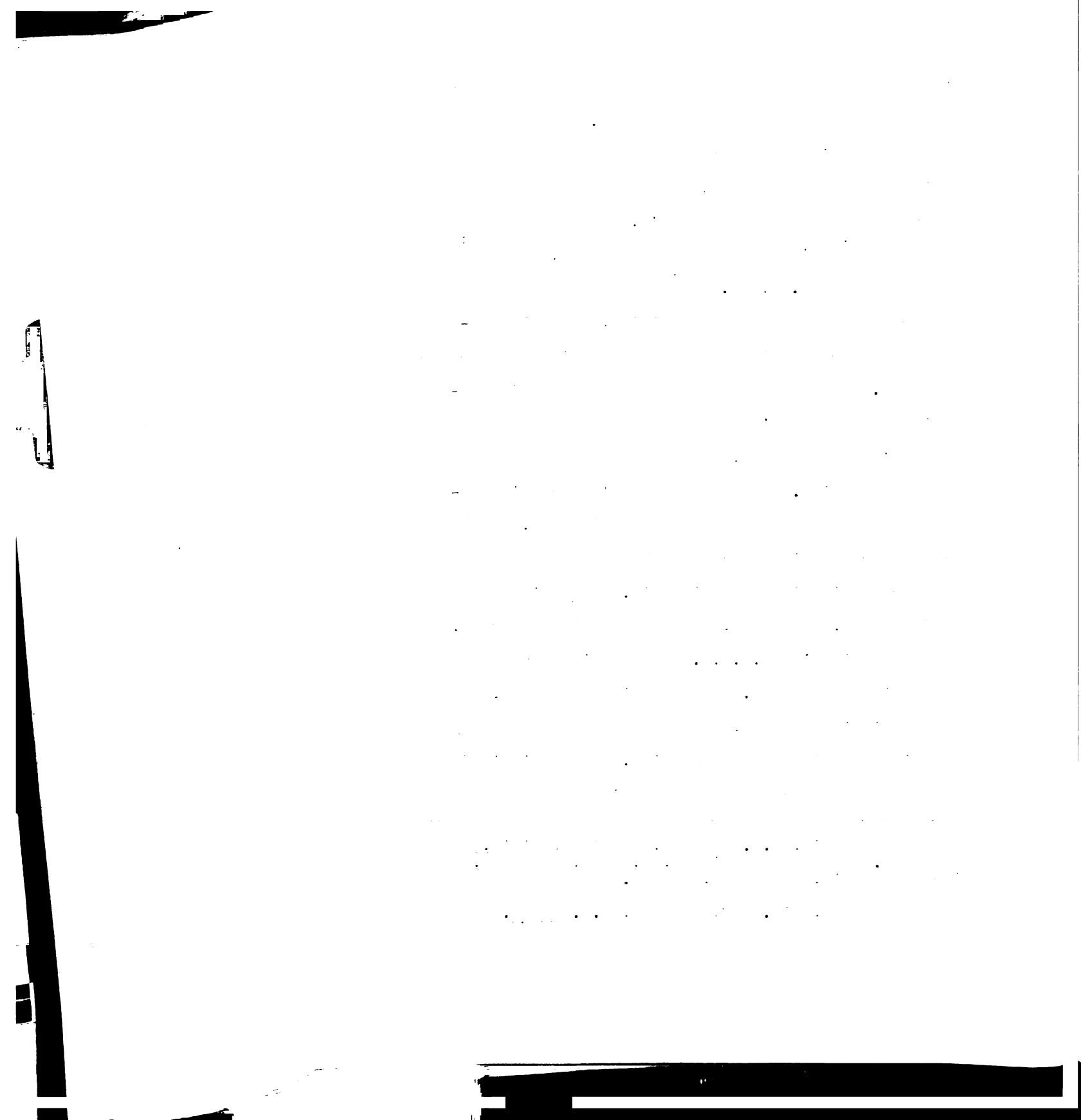
> All sodainely the bed, where she should lie,
> By a false trap was let adowne to fall
> Into a lower roome, and by and by
> The loft was raysd againe, that no man could
>   it spie (V.vi.27).

Spenser analyzes the creator of this clever trap as a
man given to "slie shiftes and wiles," "full of fraud
and guile" (V.vii.32-33). To give Dolon a motive for
his antagonism to Britomart, Spenser invents a son,
GUIZOR, whom Artegall supposedly had killed.[317] The
son's name would have been suggested by the father's.
Dolon misrepresents his character, and thus Spenser
needed another word denoting the same trait. The
French **guise**, "guyse, maner or fashion," particularly
as it was used in the phrase "Viure a la guise d'autruy"
(to liue after the maner of other")[318] is thus un-
doubtedly the source of Guizor's name.

After Britomart has killed Radigund and thus freed
Artegall from servitude, the pair must again part,
and Spenser picks up the further adventures of Arte-
gall. Since he is involved in the problems of Mercilla
and hence at this point in the historical allegory,
Spenser makes little use of etymology for the creation
of imagery. The name MERCILLA itself is obviously

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[317]Bennett, p. 184n., refutes Gough's contention
that this character had figured in an earlier episode
as a "groome of evill guize" by pointing out that
Guizor is the son of a knight and hence could not be a
"groome."

[318]*Dictionarie French*, s.v. guise.
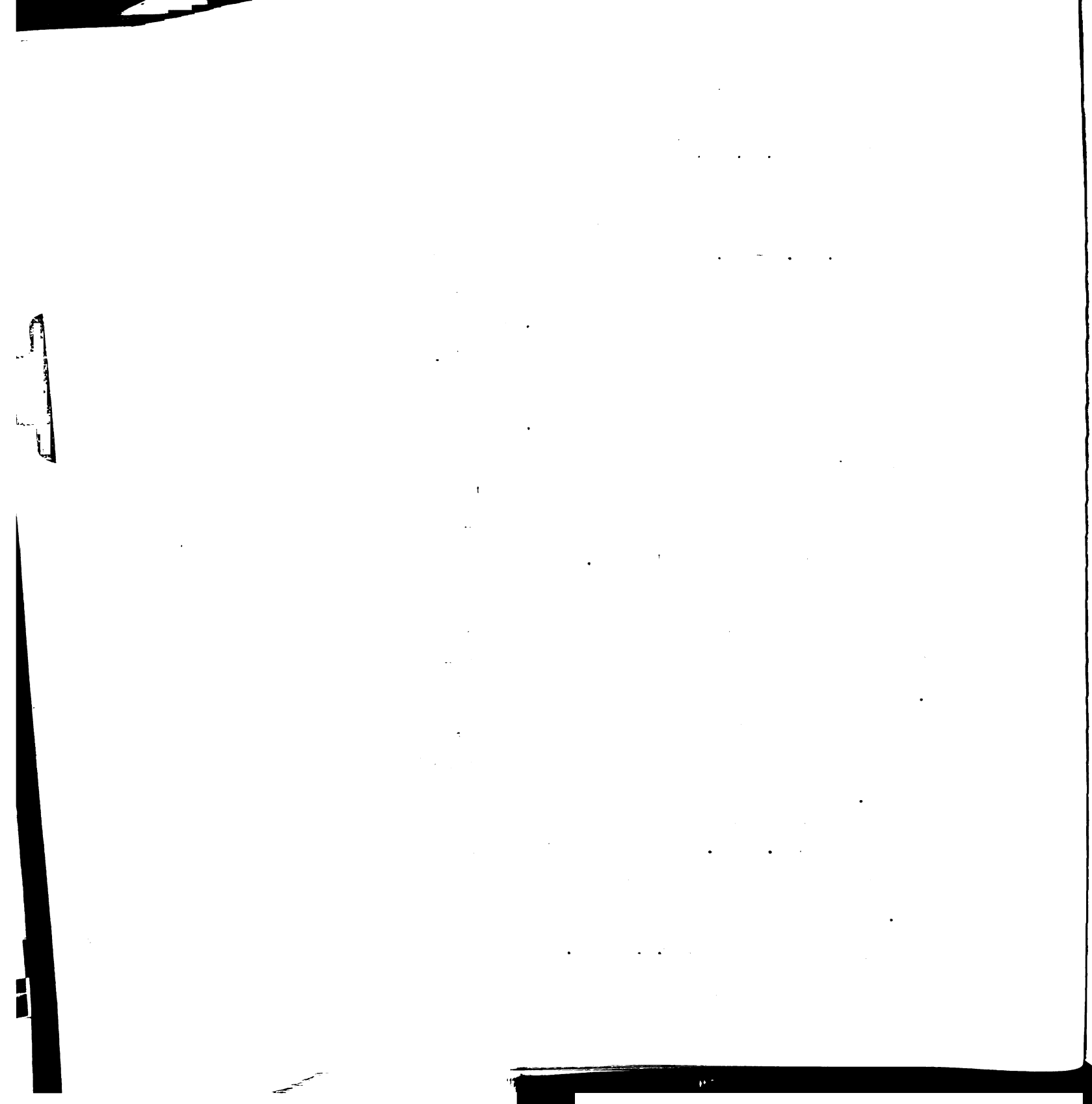
sheer flattery for the parsimonious Elizabeth, the
"mayden queene of high renowne" who is <u>not</u> known "for
her great bounty" (V.viii.17). A poet seeking pa-
tronage would naturally want to make his sovereign
aware of the etymological basis for his selection of
one of her names in the poem. The Latin <u>merces</u>,
"wages: the reward of seruice"[319] may lack subtlety
but it surely would have been an effective hint. A
second motive for calling Elizabeth Mercilla would be
the obvious suggestion of mercy in the name. This
Spenser exploits in the trial of Duessa (Mary Stuart)
where he praises her compassion. She weeps over the
just death sentence which Artegall and others advise
(V.ix.49-50). Spenser devotes several stanzas to a
discussion of the "heavenly" mercy of Elizabeth, and
has her perform "royall examples of her mercies rare"
(V.x.5).

In an earlier episode Artegall and Arthur learn
that Mercilla is troubled by the efforts of the
Souldan (Philip of Spain) "to subvert her crowne and
dignity" (V.viii.18),

> To all which cruell tyranny, they say,
> He is provokt, and stird up day and night
> By his bad wife, that hight Adicia,
> Who counsels him, through confidence of might,
> To breake all bonds of law and rules of right.
> For she her selfe professeth mortall foe
> To Justice, and against her still doth fight,

---

[319]Cooper, <u>s.v.</u> <u>merces</u>.

> Working to all that love her deadly woe,
> And making all her knights and people to doe
> so (V.viii.20).

The description of ADICIA is little more than a transcription of the Aristotelian definition of ἀδικία: injustice, unfairness, wickedness; contrary to the rule of law.[320] Frequently Spenser likens Adicia to various wild beasts, such as an "enraged cow," (V.viii.46), or "a mad bytch" (V.viii.49), quite in keeping with the etymology of "wild" seen, for example, in the following statement:

> The word "beasts" should properly be used about . . . tigers . . . dogs . . . and others which rage about with tooth and claw. . . . They are called Beasts because of the violence with which they rage, and are known as "wild" (ferus) because they are accustomed to freedom by nature and are governed (ferantur) by their own wishes.[321]

The relationship between the etymology of Adicia's name and the etymology of "wild beast" is apparent. In describing Adicia's fate, Spenser keeps both etymologies in mind:

> As a mad bytch, when as the franticke fit
> Her burning tongue with rage inflamed hath,
> Doth runne at random, and with furious bit
> Snatching at every thing, doth wreake her wrath
> On man and beast that commeth in her path.
> There they doe say that she transformed was

---

[320]Estienne, I, 1006, ἀδικία, "Iniustitia, Iniquitas, Improbitas. . . . contra legis praescriptum."

[321]Book of Beasts, p. 7.
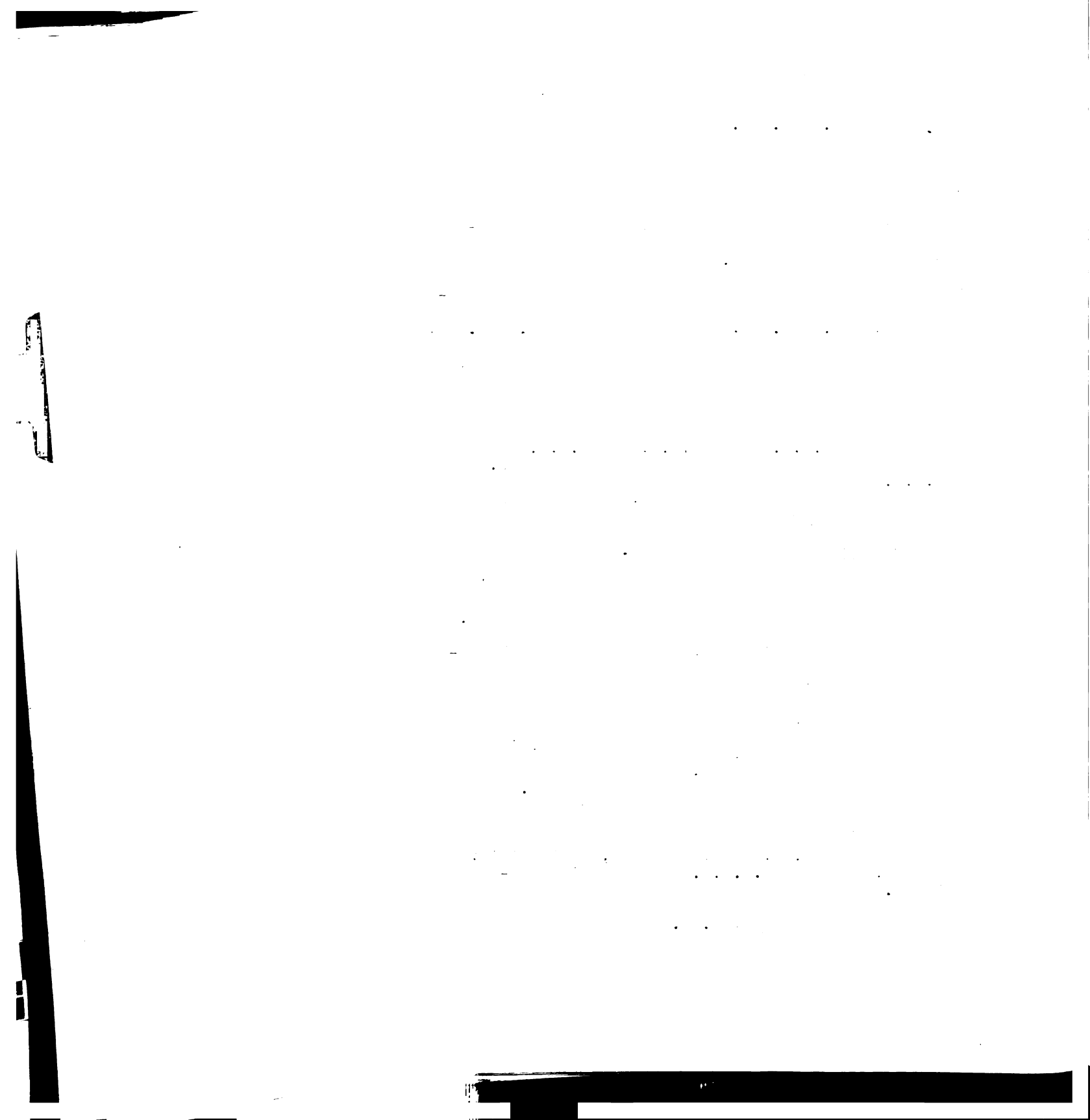
Into a tygre, and that tygres scath
In crueltie and outrage she did pas,
To prove her surname true, that she imposed
        has (V.viii.49).

Adicia "build[s] her wicked bowre" among wild beasts,

and "there," says Spenser, "let her ever keepe her

damned den" (V.ix.1-2).

The argument to canto nine reads

            Arthur and Artegall catch Guyle,
              Whom Talus doth dismay,

and thus discloses the etymology of the name MALENGIN.

Spenser again alludes to this etymology when he men-

tions Malengin's "wylie wit" and the reasons for his

invulnerability:

Dictionarie French.

For he so crafty was to forge and face,
So light of hand, and nymble of his pace,
So smooth of tongue, and subtile in his tale,
That could deceive one looking in his face;
Therefore by name Malengin they him call,
Well knowen by his feates, and famous over
        all (V.ix.5).

We find these very characteristics in contemporary

definitions of the French malengin, "fraud, craft,

subtilty, deceit, trecherie"; "deceitfull dealing";

and of engin, "vnderstanding, witte."[322]

Malengin's cave may reflect another connotation

of the French noun, "a snare or trappe to beguile"[323]:

All within, it full of wyndings is,
And hidden wayes, that scarse an hound by smell

---

[322]Dictionarie French.

[323]Baret, D174, "Deceyte, fraude or guile: a
snare or trappe to beguile. . . . malengin."

> Can follow out those false footsteps of his,
> Ne none can backe returne that once are gone
>> amis (V.ix.6).

And again, his weapons are not the conventional sword

or club of the usual antagonists in the poem but are

rather "snares or traps":

> And in his hand an huge long staffe he held,
> Whose top was arm'd with many a yron hooke,
> Fit to catch hold of all that he could weld,
> Or in the compasse of his clouches tooke;
> And ever round about he cast his looke.
> Als at his backe a great wyde net he bore,
> With which he seldome fished at the brooke,
> But usd to fish for fooles on the dry shore,
> Of which he in faire weather wont to take
>> great store (V.ix.11).

He uses his "Sardonian smyle" as "bayte . . . to be-

guyle," (V.ix.12), engages in "pleasant trickes"

> Like as the fouler on his guilefull pype
> Charmes to the birds full many a pleasant lay
> That they the whiles may take lesse heedie
>> keepe,
> How he his nets doth for their ruine lay (V.ix.13),

and finally catches a victim in his net (V.ix.14).

Several critics have called attention to the fact that

the physical appearance of Malengin was drawn from

Spenser's experiences with Irish rebels,[324] and the

---

[324]Variorum, V, 303, 305, 316. By a rather cir-
cuitous route, Burton Milligan, "Spenser's Malengin and
the Rouguebook Hooker," PQ, XIX (1940), 148, links the
hooked iron staff as well with the Irish rebels. He
demonstrates that Greene and Dekker spoke of such im-
plements used by street thieves of their day; and ac-
cepting the identification of Malengin with Grey's
enemies, he assumes that Spenser would thus be able to
remind his readers of "one of the lowest and most
furtive of English rogue types, the hooker."

editors of the _Variorum_ note that "hollow eyes, long
hair, and ragged clothes were usually associated with
villains."[325] But for the images Spenser uses to de-
fine the nature of Malengin's "guile" we must turn to
the etymology of his name.

At the court of Mercilla, Arthur and Artegall
see a man whose tongue is nailed to a post as punish-
ment for blasphemy against the queen. Naturally his
name, MALFONT, has provoked a scrambling after candi-
dates for an historical enemy of Elizabeth. The most
ingenious suggestion is that of Gough, who thinks
Spenser may be alluding to Ulpian Fulwell in part be-
cause "his enemies may have, in his own punning vein,
called him 'Foul Well'. . . ."[326] Spenser himself
seems to be disclaiming any such pointed reference
when he etymologizes the name:

> So now Malfont was plainely to be red;
> Eyther for th' evill which he did therein,
> Or that he likened was to a welhed
> Of evill words, and wicked sclaunders by him
>   shed (V.ix.26).

---

[325]_Variorum_, V, 234.

[326]_Variorum_, V, 239. Kerby Neill, _Variorum_, V,
319-21, considers Gough's theory untenable and sug-
gests, instead, Richard Verstegan, although basically
he believes "that Spenser is referring to all the at-
tacks on his Queen rather than to any specific work
or person." Smith, "Irish Names," pp. 30-31, rather
unconvincingly claims that several persons named
Malfont in the employ of Spenser's enemy Lord Roche
could have been the source of his bitterness toward
this character.

Dodge has commented on Spenser's conscious etymologizing in this passage,[327] but fails to mention another instance of the same practice in the preceding stanza, where he says that Malfont had earned for himself "the bold title of a poet bad" (V.ix.25). Here Spenser is thinking of the Old French faiseor, poet,[328] and Malfont is thus literally "bad poet."

In the remainder of the fifth book Spenser rarely uses etymology as a source of imagery. The episodes are all part of the historical allegory and are thus controlled by Spenser's knowledge of actual events and persons. The names Belgae, Irenae, Burbon, and Flourdelis are not in the least darkly veiled; Grantorto is a rather thinly veiled reference to Spain; and the mythological Geryoneo is as good a choice as another for Spain. There are, however, two exceptions, both of which occur after Artegall has killed Grantorto and established Irenae "peaceablie" once again in her palace. As soon as he returns to his normal environment, and thereby to the moral allegory, he meets "two old ill favour'd hags."

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[327]p. 804.

[328]Frédéric Godefroy, Lexique de l'ancien français (Paris: Librairie Universitaire, 1901), p. 224: "celui qui fait, qui fabrique, ouvrier, artisan, auteur, créateur; poète."

> The one of them, that elder did appeare,
> With her dull eyes did seeme to looke
>   askew (V.xii.29).

This is ENVY, and in thus describing her Spenser may

be alluding to the etymology of the word "envy,"

invideo, "to see inwardely. . . ."[329] The second hag

is DETRACTION, whose name would be traced to detraho,

which on the literal level means "To draw, plucke, or

put of or away: to take from by violence. . . ."[330]

This woman,

>   what ever evill she conceived,
> Did spred abroad, and throw in th' open
>   wynd (V.xii.33).

Detraction weaves lies "to throw amongst the good,

which others had disprad" (V.xii.36). Spenser's in-

sistence on throwing in both of these passages was

probably inspired by etymology. The ally of the two

women is the Blatant Beast, but as Spenser so often

does, I shall ask the reader's patience until I dis-

cuss that character in the next chapter.

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[329]Cooper, s.v. invideo.

[330]Ibid., s.v. traho.

CHAPTER VI: BOOK VI

To understand Spenser's reason for calling the
hero of the sixth book SIR CALIDORE, we must first
consider the relationship he saw between beauty and
God. In the fourth book he speaks of the golden age,
when men "held vertue for it selfe in soveraine awe"
(IV.viii.30) and there still abounded

> beautie, which was made to represent
> The great Creatours owne resemblance
> bright (IV.viii.32).

In his own time, however, beauty, or "her glorious
flowre" courtesy,

> is so utterly decayd,
> That any bud thereof doth scarse remaine,
> But if few plants, preserv'd through heavenly ayd,
> In princes court doe hap to sprout againe,
> Dew'd with her drops of bountie soveraine,
> Which from that goodly glorious flowre proceed,
> Sprung of the auncient stocke of princes straine,
> Now th' onely remnant of that royall breed,
> Whose noble kind at first was sure of heavenly
> seed (IV.viii.33).

Thus he considered beauty a gift of God. And in gen-
eral, as he says in the proem to the sixth book, all
virtues were

> at first . . . by the gods with paine
> Planted in earth, being deriv'd at furst
> From heavenly seedes of bounty soveraine.

Of these the fairest flower "is the bloosme of comely

Courtesie" (3,4). Both beauty and courtesy are
granted men by God, and thus it is that Spenser calls
the hero of the book of courtesy Calidore, gift of
beauty (καλòs , beautiful; δωρεà , gift).331

So much for the derivation of the name itself.
The images used for Calidore are a product of this
name, but a product achieved by Spenser's usual prac-
tice of seeing in a name multiple etymologies. The
most obvious word related to the name is the Latin
calidus, hot,332 and this was surely in Spenser's mind
when he twice likens Calidore to animals plagued by
flies in the summer's heat:

> How many flyes in whottest sommers day
> Do seize upon some beast, whose flesh is bare,
> That all the place with swarmes do overlay,
> And with their litle stings right felly fare;
> So many theeves about him swarming are (VI.xi.48).

Here Spenser is speaking of Calidore beset by brigands;
again, when he is holding off Briana's men, who
flocked about him,

> he them all from him full lightly swept,
> As doth a steare, in heat of sommers day,
> With his long taile the bryzes brush
> away (VI.i.24).

The comparison of a hero with a cow is indecorous only
if we forget the etymology of his name. Spenser never
forgets. A single instance, such as the calming of

331Estienne, II, 32, καλòs , "pulcher";
Crespin, s.v. δωρεà , "donum. . . ."

332Veron, sig. F7ᵛ.

Calidore's "wrathfull heat" (VI.i.40), could be attributed to convention rather than etymology, but Spenser repeatedly alludes to heat when presenting Calidore. When Calidore first sees the shepherds, he is "sweating" (VI.ix.5); his condition is so marked that others notice it:

> Then one of them him seeing so to sweat,
> After his rusticke wise, that well he weend,
> Offred him drinke, to quench his thirstie
>   heat (VI.ix.6).

Calidore cannot "quench his fire" of love for Pastorella (VI.ix.34), and while this too may simply be a conventional metaphor, there is no doubt that Spenser is etymologizing when he describes the comfort Pastorella feels at the arrival of Calidore: "Like lyfull heat to nummed senses brought" (VI.xi.45).

In the name Calidore Spenser would have heard yet another language and have consequently thought of another etymon, the Gaelic calaidh, "safe in harbour."333 Whether or not such an etymology helped determine the choice of name, it seems to have contributed significantly to the Calidore imagery. Calidore expresses his desire to live with Meliboe in terms of this image:

> Give leave awhyle, good father, in this shore
> To rest my barcke, which hath bene beaten late

333Mackay, Gaelic Etymology, p. 70.
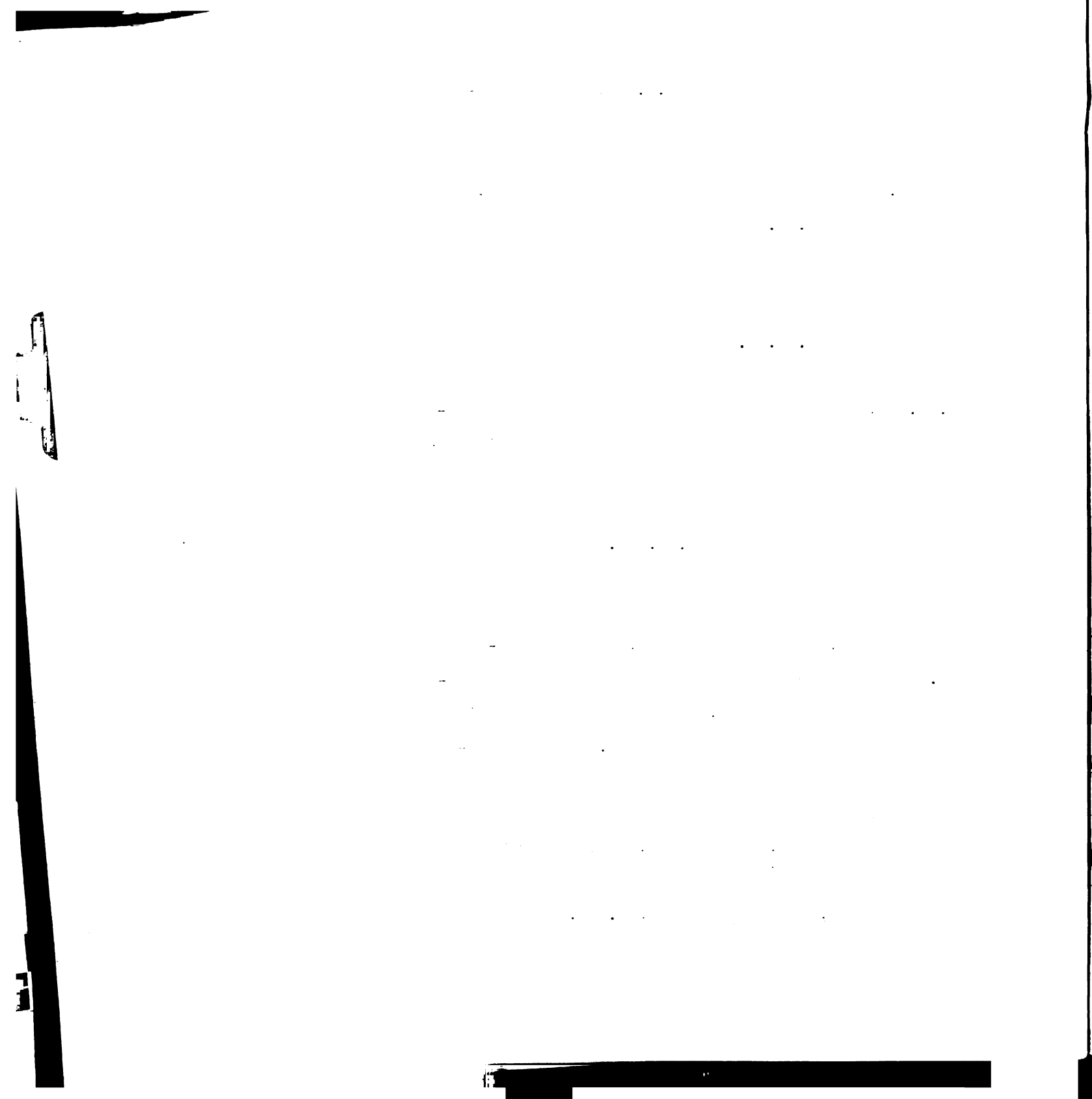
With stormes of fortune and tempestuous fate,
In seas of troubles and of toylesome
        paine (VI.ix.31).

Calidore must return to his love "Like as the wounded

whale to shore flies from the maine" (VI.x.31); and

when Pastorella hears Calidore's voice as he attempts

to rescue her, she feels joy,

Like him that being long in tempest tost,
Looking each houre into deathes mouth to fall,
At length espyes at hand the happie cost,
On which he safety hopes, that earst feard to be
        lost (VI.xi.44).

She literally sees safe harbor when she sees Calidore.

The etymology and imagery of a harbor do not

exist merely as a separate tightly-knit entity like

so many other such relationships within the poem, but

they may also be an integral part of a larger picture,

one which includes the poet himself. Throughout the

Faerie Queene Spenser's metaphor for the completion of

his work, either of a book or of the entire poem, is

the sailing of his craft into safe harbor. Clearly he

was the skillful mariner who each time achieved harbor.

It is just possible that the image shared by Calidore

and Spenser betrays an identity of the two. Not

Sidney, not Essex,[334] but Spenser himself would thus

be the prototype of the knight of courtesy. This

iconoclastic idea does not of course redound to

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[334]For a full discussion of the support given
both men by Spenser scholars, see Variorum, VI, 349-64.

Spenser's credit, but the egocentricity of the man
would have bolstered the authority of the poet.
Calidore's love for a woman whose "real" name is Rose
may simply be Spenser's love for Rosalynd.[335]

Calidore's task is the capture of the BLATANT
BEAST. Spenser probably coined the adjective[336] from
the Greek $\beta\lambda\acute{a}\pi\tau\omega$ (harm, damage, hurt). Leslie
Hotson, who suggests this etymology, very convincingly
cites an early derivation and shows that $\beta\lambda\acute{a}\pi\tau\omega$ was
frequently used in the sense which Spenser adopted.[337]
Hotson emphasizes the seriousness of the Blatant
Beast's offenses, claiming that Spenser coined the
word "blatant" to stress "the hurt, the harm, the
injury his bite inflicts. . . ."[338] No one, I am
sure, would quarrel with Hotson's thesis, but it
strikes me as rather limited. Assuming that Spenser
coined the word "blatant" from $\beta\lambda\acute{a}\pi\tau\omega$, one must

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[335]Pastorella's initial preference for Colin
(VI.ix.35), another Spenser figure, may reflect Rosa-
lynd's attraction to Spenser's poetry rather than to
his gallantry.

[336]NED: "Apparently coined by Spenser. . . . It
has been suggested that he intended it as an archaic
form of bleating (of which the 16th c. Sc. was
blaitand), but this seems rather remote from the
sense in which he used it. The L. blatire to babble,
may also be compared."

[337]Leslie Hotson, "The Blatant Beast," in
Studies in Honor of T. W. Baldwin, ed. Don Cameron
Allen (Urbana: University of Illinois Press, 1958),
p. 36.

[338]Ibid., p. 35.

recognize further etymologizing in Spenser's treat-
ment of this character. Spenser frequently uses
multiple etymologies to expand characterizations;
and while in the Greek verb he would have seen the
effect of the Beast's activities, in the Latin
blatero he would have seen the method: irresponsible
talk. That is the major antagonist to courtesy, and
blatero suggests it: to babble, or "a Babler, a
Pratler, a Chatterer, a Jangler."[339] Such babblers
were said to be "full of woordes and tungue," or
loquacious.[340] The expression "a long tongue: one
that telleth whatsoeuer he heareth" was the contem-
porary equivalent of blatero.[341] Obviously anyone
thinking of slander might see a wagging tongue, but
the emphasis on tongues in the dictionaries probably
accounts for Spenser's frequent use of tongue imagery
for the Blatant Beast. Calidore says of the beast,

          . . . with vile tongue and venemous intent
     He sore doth wound, and bite, and cruelly
               torment (VI.i.8).

This reminds Artegall of his encounter with that beast;
and although at that point the beast had a hundred
tongues (V.xii.41), in his memory the number swells:

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[339]Cooper, s.v. blatero; Pelegromius, p. 16.

[340]Veron, sig. F3r; Pelegromius, p. 16.

[341]Junius, p. 523.

> Sayd Artegall, 'I such a beast did see,
> The which did seeme a thousand tongues to
>   have.' (VI.i.9).

With Artegall Spenser too allows the number to grow in

his own mind, so that by the time of the final encounter

of the Blatant Beast and Calidore, there is no doubt

that we are dealing with a thousand tongued monster:

in his mouth

>   were a thousand tongs empight,
> Of sundry kindes, and sundry quality:
> Some were of dogs, that barked day and night,
> And some of cats, that wrawling still did cry,
> And some of beares, that groynd continually,
> And some of tygres, that did seeme to gren
> And snar at all that ever passed by:
> But most of them were tongues of mortall men,
> Which spake reprochfully, not caring where nor
>   when.
>
> And them amongst were mingled here and there
> The tongues of serpents with three forked
>   stings (VI.xii.27-28).

Leslie Hotson overlooks this decided emphasis on the

noise of the Blatant Beast, although he may be al-

luding to it when he refers to "the clamor he may . . .

incidentally produce. . . ."[342] Surely Spenser meant

to convey more than background dissonance in his empha-

sis on tongues. It seems to me that he was attacking

calumny by showing its sources as well as its ef-

fects.[343] The source, as Spenser's images abundantly

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[342]Hotson, p. 35.

[343]Hotson, p. 37, in ruling out the noisiness of
the Blatant Beast, suggests that the modern denotation
of "blatant" can not be traced to Spenser's use of the
word. I do not know that the problem is as great as
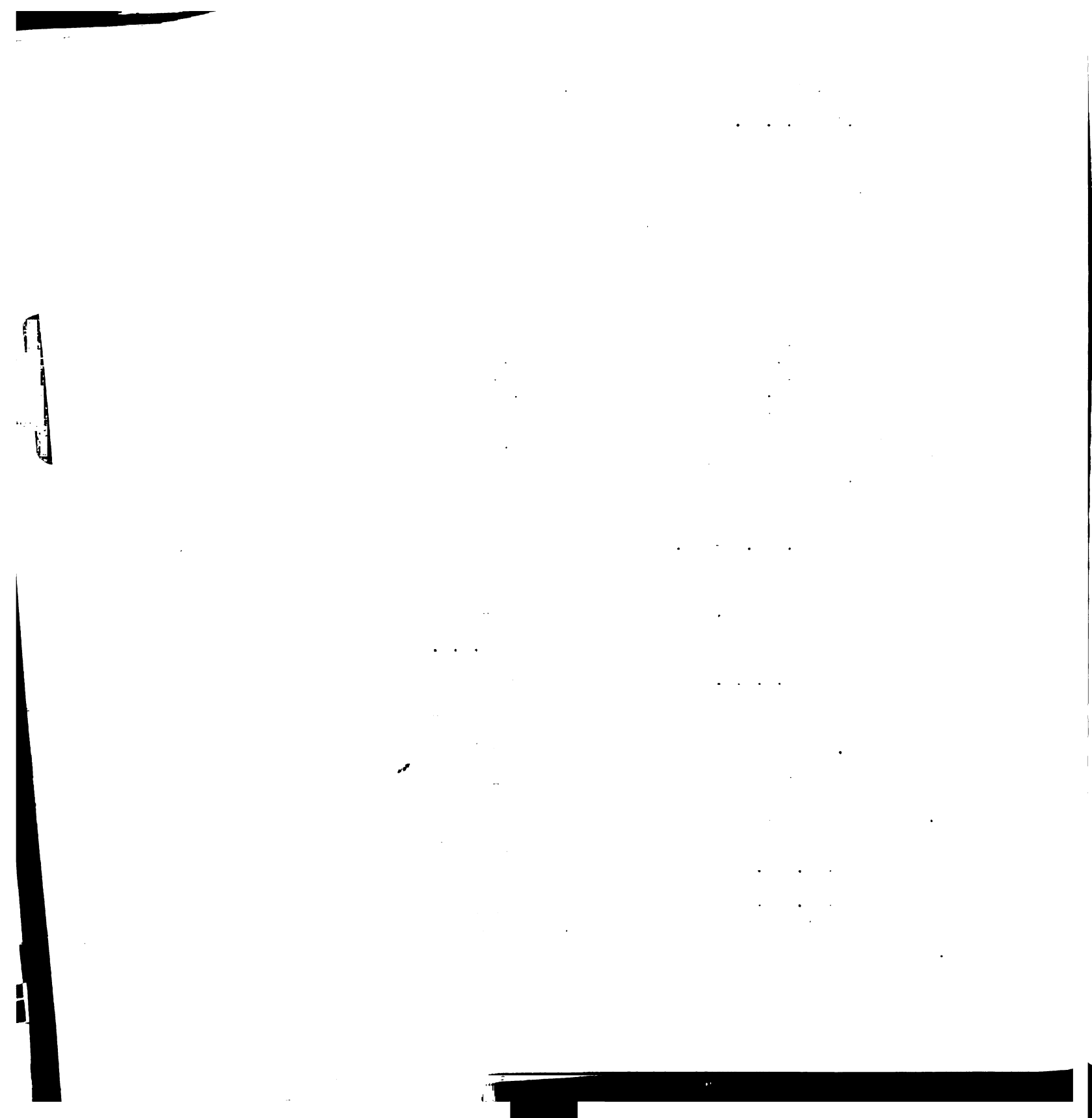
demonstrate, is the long tongue of babblers.

The multiple-tongue imagery, which I have only sampled above, begets in turn some images drawn from classical mythology. The logical step from many tongues to many heads leads Spenser to the comparison of the Blatant Beast and

> the hell-borne Hydra, which they faine
> That great Alcides whilome overthrew,
> After that he had labourd long in vaine
> To crop his thousand heads, the which still new
> Forth budded, and in greater number grew (VI.xii.32).

When Calidore finally captures the beast he takes a muzzle and

> Therewith he mured up his mouth along,
> And therein shut up his blasphemous tong
> For never more defaming gentle knight,
> Or unto lovely lady doing wrong:
> And thereunto a great long chaine he tight,
> With which he drew him forth, even in his own
>   despight.

> Like as whylome that strong Tirynthian swaine
> Brought forth with him the dreadfull dog of
>   hell (VI.xii.34-35).

In these stanzas Spenser was directly inspired to use the Hercules legend by his association of a many-tongued animal with many-headed ones.

Mr. Hotson would have us believe. It is a commonplace of linguistics that words change in shades of meaning. If "blatant" primarily meant "harmful" (and even if one does not accept my hypothesis that it also meant "noisy"), the shift to our current meaning of "offensively noisy" is certainly no greater than the shift from "soon," which once meant "immediately," to its present meaning. Indeed, a shift from "harmful" to "offensive" may mirror our present tolerance of gossip as the fairly harmless pursuit of brainless women.

The bound Blatant Beast resembles "a fearefull dog" (VI.xii.36) because at this point in the narrative he is Cerberus. Earlier Spenser had given the beast a genealogy which also reflects the many-tongued-many-headed imagery. First, Calidore names Cerberus and Chimaera as the parents (VI.i.8); then the hermit names Echidna and Typhaon (VI.vi.9, 11). Since the latter pair are the traditional parents of the former pair, Spenser's slip is relatively unimportant, for in either case he placed the Blatant Beast in a context of many-headedness.

In the course of the innumerable stanzas devoted to the Blatant Beast, Spenser draws his imagery from a further extension of the babbling tongue image implicit in the name itself. He refers to the "wide great mouth" of the beast (VI.iii.24), and this image takes him once again to Greek myth when he compares it to the mouth of Orcus (VI.xii.26). He also describes the teeth of the beast (VI.v.16; VI.vi.9; VI.xii.28) and his jaws (VI.xii.29). Both allegory and etymology demand no less, and we can credit etymology as the primary force leading Spenser to the use of myth. References to Cerberus or other mythological figures serve a double purpose: they provide the reader with Spenser's allegorical interpretation of myth (Hercules may be said to defeat slander when he conquers Hydra or Cerberus) and, more importantly for his own purposes,

they make the allegory of the sixth book less topical
and more universal.

As Calidore sets out on his quest of the Blatant
Beast he meets a squire who tells him of the cruel
custom of BRIANA, who collects "beards of knights and
locks of ladies" (VI.i.15). Calidore criticizes
Briana and her ilk who

> breake bands of civilitie,
> And wicked customes make. . . . (VI.i.26)

and in so doing is probably alluding to the source of
Briana's name, $\beta\rho\iota\acute{a}\omega$, to break out.[344] Briana's re-
luctant lover, CRUDOR, has demanded of her a mantle
lined with hair. Perhaps Spenser was simply using the
Latin crudus, cruel,[345] although he may have etymolo-
gized crudus to the related $\kappa\rho\acute{e}as$, dressed meat,[346]
thus making of the name Crudus a rather interesting
pun, considering the practice Crudor advocates of re-
moving the hair of Briana's victims. In addition
Spenser may have continued the associative process,
going next to another Greek word related to the Latin
one, $\kappa\rho\acute{u}os$, rigor, stiffness or rigidity.[347] The

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[344]Crespin, s.v. $\beta\rho\iota\acute{a}\omega$, "tumesco." The name
Brian is common in the British Isles and is generally
traced to an early Breton surname.

[345]Cooper, s.v. crudus.

[346]Crespin, s.v. $\kappa\rho\acute{e}as$, "caro."

[347]Estienne, II, 461, $\kappa\rho\acute{u}os$.

description of the fight between Crudor and Calidore

includes two statements which may be an allusion to

such an etymology:

Ne once for ruth their <u>rigour</u> they releast (VI.i.36)

That at the last like to a purple lake
Of bloudy gore <u>congeal'd</u> about them stood (VI.i.37).

Briana's seneschall is MALEFFORT. Spenser was

thinking of the French <u>effort</u>, which means not only

endeavor but also good will;[348] by tacking on the <u>mal</u>

Spenser created a name which in one sense means "great

endeavor" (Greek $\mu a \lambda$) and in another "wicked will"

(French <u>mal</u>). Hence the initial description of

Maleffort,

a man of mickle might,
Who executes her wicked will, with worse des-
pight (VI.i.15).

Once Calidore has killed Maleffort, vanquished Crudor,

and united Crudor and Briana, he is free to go on to

his next adventure.

Of Calidore's meeting with TRISTRAM little can

be said of relevance to this study. Hall has ade-

quately documented Spenser's indebtedness to two

French versions of the Grail legend.[349] He further

notes that in the <u>Morte Darthur</u> the "book of venery

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[348]<u>Dictionarie French</u>, "L'Effort qu'on met a
faire quelque chose, the endeuour, or good will that
one hath to doe a thing."

[349]<u>Variorum</u>, VI, 365-71.
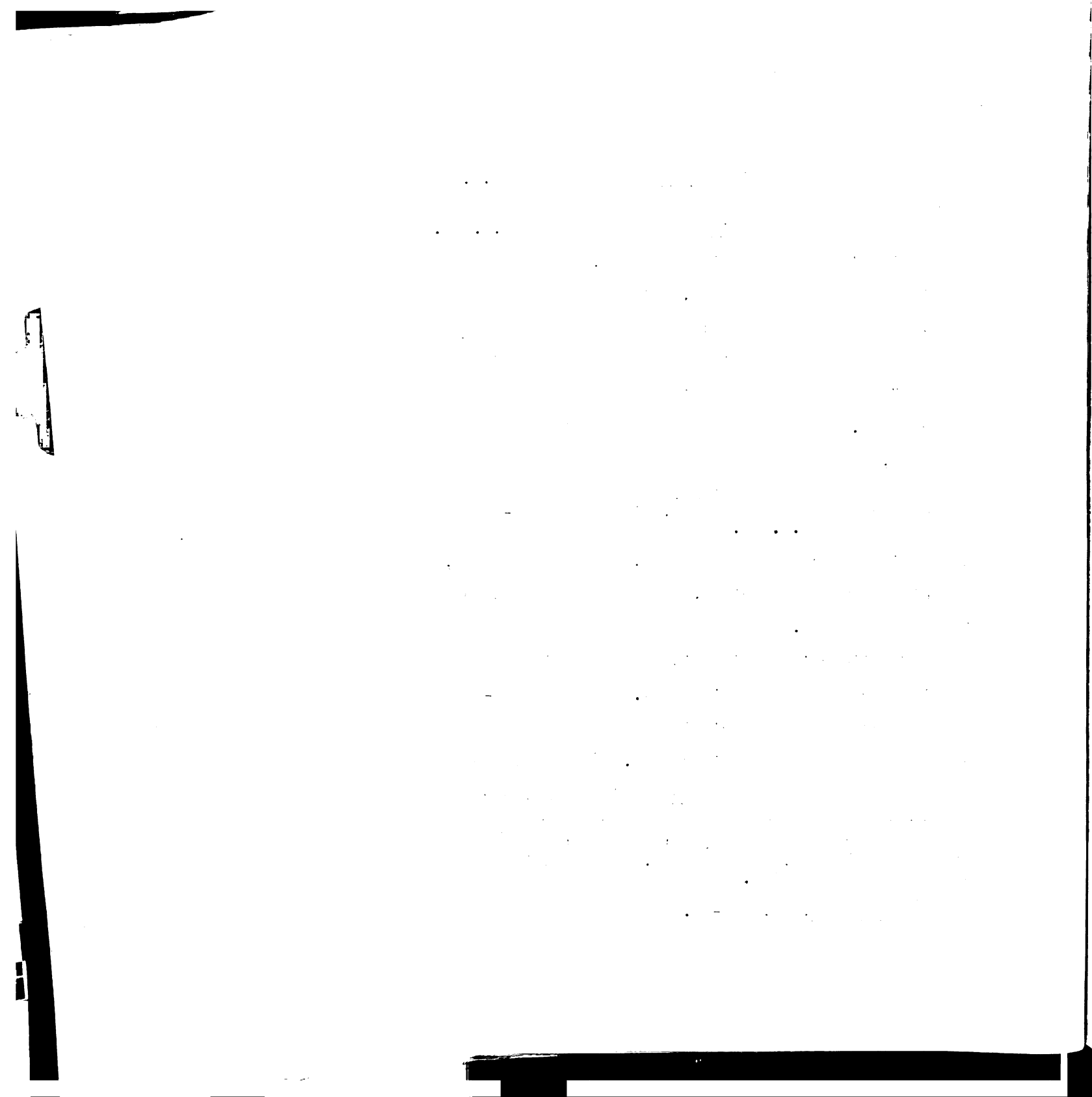
is called the book of Sir Tristram."[350] Spenser empha-
sizes this particular trait of Tristram throughout the
second canto. Initially Tristram is described as a
hunter:

> All in a woodmans jacket he was clad
> Of Lincolne greene, belayd with silver lace;
> And on his head an hood with aglets sprad,
> And by his side his hunters horne he hanging had.
>
> . . . .
>
> In his right hand he held a trembling dart,
> Whose fellow he before had sent apart;
> And in his left he held a sharpe borespeare,
> With which he wont to launch the salvage hart
> Of many a lyon and of many a beare,
> That first unto his hand in chase did happen
> neare (VI.ii.5-6).

Tristram tells Calidore,

> [I] have trayned bene with many noble feres
> In gentle thewes, and such like seemely leres,
> Mongst which my most delight hath alwaies been,
> To hunt the salvage chace. . . . (VI.ii.31).

In Malory Tristram's hunting is only a part of his
accomplishments; jousting and La Beale Isoud consume
a major part of his time. Yet Spenser pointedly
chooses a younger Tristram, who has not yet "tasted"
knightly combat and becomes a squire only after meet-
ing Calidore. I believe that etymology is the key to
this emphasis. A student of folk etymology has haz-
arded the guess that in the old romances Tristram may
have been associated with hunting through "an imagined
connexion with <u>trist</u>, an old term of the chase for a

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[350]<u>Ibid</u>., p. 368.

station in hunting."351 In the light of Spenser's
habitual etymologizing we might reasonably assume that
his depiction of Tristram grew out of his recognition
of this element in the name.

The lovers whom Calidore next meets, SERENA and
Calepine, are "much abasht" at being discovered "in
covert shade" (VI.iii.20-21), but Calidore himself is
even more disturbed for his intrusion is an offence
against courtesy. Spenser structures the episode in
this way in order to demonstrate his views on two
forms of courtesy: the courtesy of the chivalric
tradition (in Calepine and Serena) and the enlightened
courtesy whose source is God (Calidore). The Blatant
Beast attacks the former, as indeed in Spenser's view
it must. Spenser deliberately chooses the name Serena
for the woman attacked because he wishes to criticize
the irresponsibility of courtly love. The name comes
from the Latin serenus, "Fayer: cleere: without
cloudes or rayne."352 Just as Milton was later to
find Eve culpable for leaving Adam to wander off in the
garden, so Spenser criticizes Serena, and to do so he
ties name and image in his description of her just
before the Blatant Beast attacks: while Calepine and

351A [bram] Smythe Palmer, Folk Etymology (New
York: Henry Holt and Company, 1883), pp. 563-64.

352Cooper, s.v. serenus. Draper, p. 104,
established the etymology.
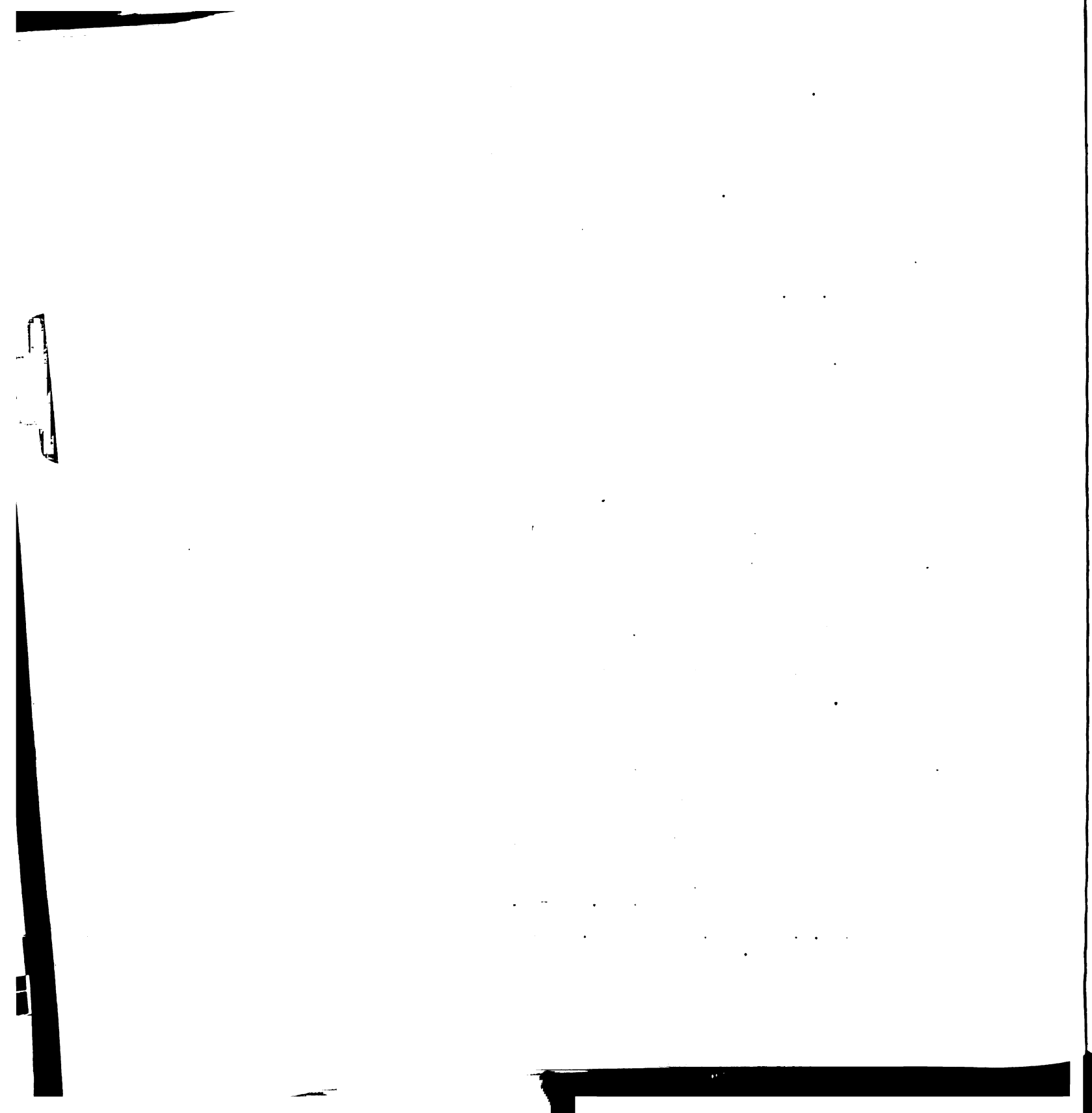
Calidore

>discoursed both together,
>The faire Serena (so his lady hight)
>Allur'd with myldnesse of the gentle wether,
>And pleasaunce of the place, the which was dight
>With divers flowres distinct with rare delight,
>Wandred about the fields, as liking led
>Her wavering lust after her wandring sight,
>To make a garland to adorne her hed,
>Without suspect of ill or daungers hidden
>>dred (VI.iii.23).

Her name, then, both provides an image and exposes her

vulnerability. Spenser particularizes the image

through a further etymology of the name, serum, eve-

ning.[353] The cannibals

>towards evening wandring every way,
>To seeke for booty, came by fortune blynde
>Whereas this lady, like a sheepe astray,
>Now drowned in the depth of sleepe all fearelesse
>>lay (VI.viii.36),

and Calepine's earlier difficulty in transporting

Serena occurs at evening (VI.iii.29). Just before he

finally discovers her, at evening, naked and about to

be sacrificed, he is

>all weetlesse of the wretched stormes,
>In which his love was lost. . . . (VI.viii.47).

There has been a change in the fair weather of

Serena's name, and the "wretched stormes" which

Serena meets in Blatant Beast and cannibals may be

construed as the logical fate of the irresponsible,

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[353]Cooper, s.v. serum, "The laste parte of the
day: the eueninge." Palmer, p. 504, attributes
various romance words for evening and evening song to
"a confusion between Lat. serenus and serus, late.
. . ."
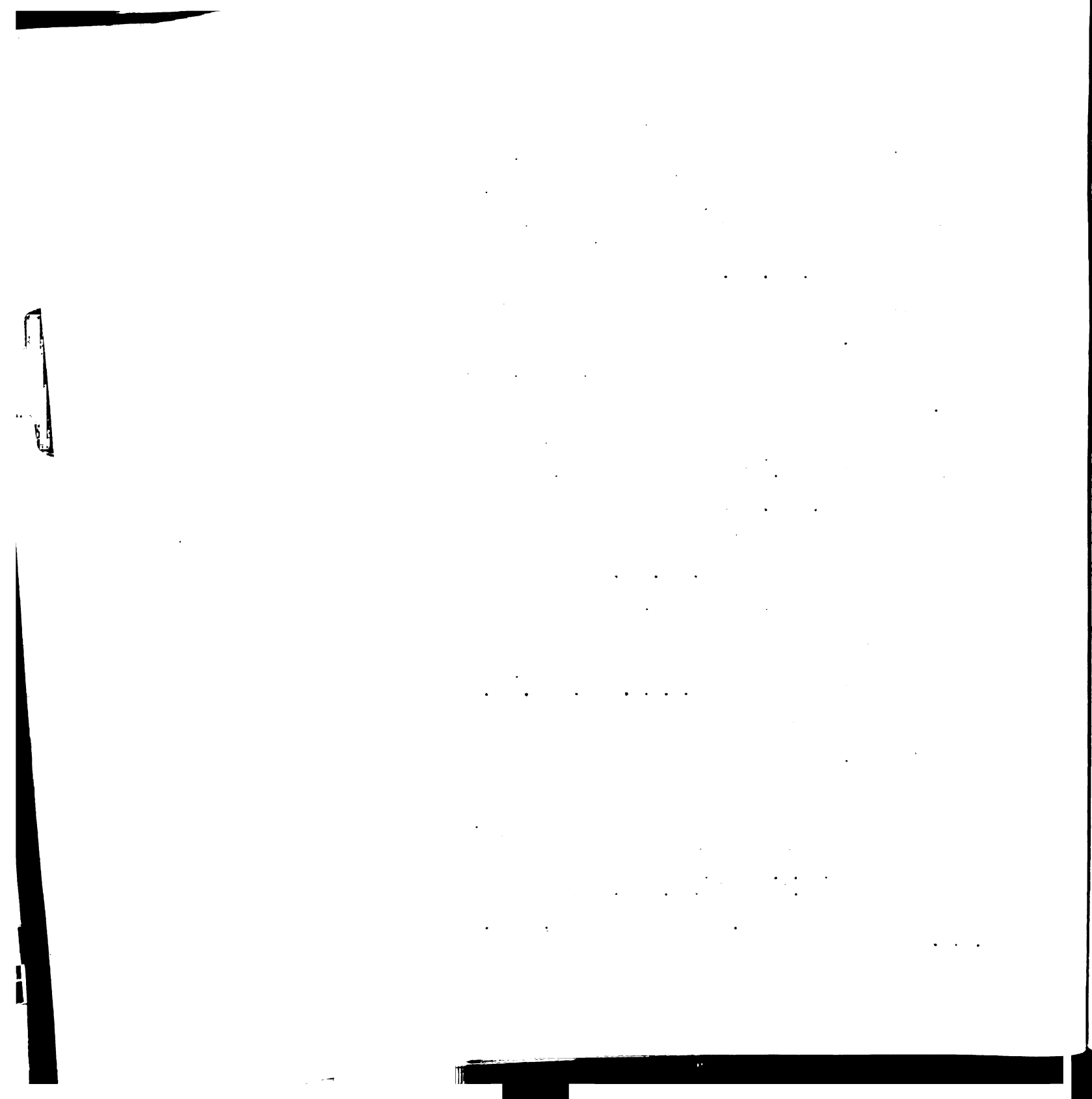
fair-weather type. Harry Berger feels that the romance name is "as deliberate an irony as her anti-romantic encounter with the cannibals. . . ."[354] I might add that the etymology of that name shows the same irony. I cannot agree with Berger, however, that Serena's shame over her nakedness when Calepine rescues her or Spenser's "sudden shift from the problems of murder to those of modesty is characteristic of the disequilibrium" of the sixth book.[355] Spenser has not shifted his focus at all. He holds Serena responsible on two counts for the attack of the Blatant Beast: she has been dallying with Calepine, and she has wandered away from him lured on by the pleasant weather. Her shame in the later episode is simply an echo of the shame she earlier felt at being discovered by Calidore. She is the sort of woman, as was Amoret, to whom things like this happen; and Spenser alludes to this propensity in his choice of name for her.

The same ironic tension informs the name CALEPINE. As Berger has pointed out, this is a "good humanist [name],"[356] and Spenser's known use of

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[354]Harry Berger, Jr., "A Secret Discipline: The Faerie Queene, Book VI," in Form and Convention in the Poetry of Edmund Spenser, ed. William Nelson (New York: Columbia University Press, 1961), p. 50.

[355]Ibid., p. 171n.

[356]Ibid.

Calepine's Dictionarium[357] would suggest that Berger's point is well taken. Spenser would have recognized the paradox contained in this well-known name, for it binds together beauty ($\kappa\alpha\lambda\grave{o}s$) and filth ($\pi\acute{\iota}vos$).[358] I suspect, however, that he was using the name not so much to comment on the limitations of humanism as to question the morality of the courtly love tradition which his character Calepine so clearly belongs to. Certainly Spenser's use of medieval romance shows that he recognized the beauty of that tradition, but his treatment of Calepine shows the ambivalence of his attitude.

Calepine's reactions to Serena and Turpine are illustrative. He treats Serena with courtly gallantry one moment (VI.iii.27-29) and with total discourtesy the next: when he fights with Turpine

> his best succour and refuge was still
> Behinde his ladies backe. . . . (VI.iii.49).

Serena is badly wounded before he uses her as a shield, and although Calepine seems to recognize her need for shelter he refuses Turpine's earlier challenge,

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357Starnes and Talbert, pp. 77-80.

358Estienne, III, 299, $\pi\acute{\iota}vos$, "Sordes [dirt; the dregs of people], Squalor & illuuies." Draper, p. 100, maintains that "The -pine was doubtless added to make the name an appropriate doublet for his adversary Turpine." Since, however, Spenser would have found the name ready-made, Draper's conclusion must be questioned.
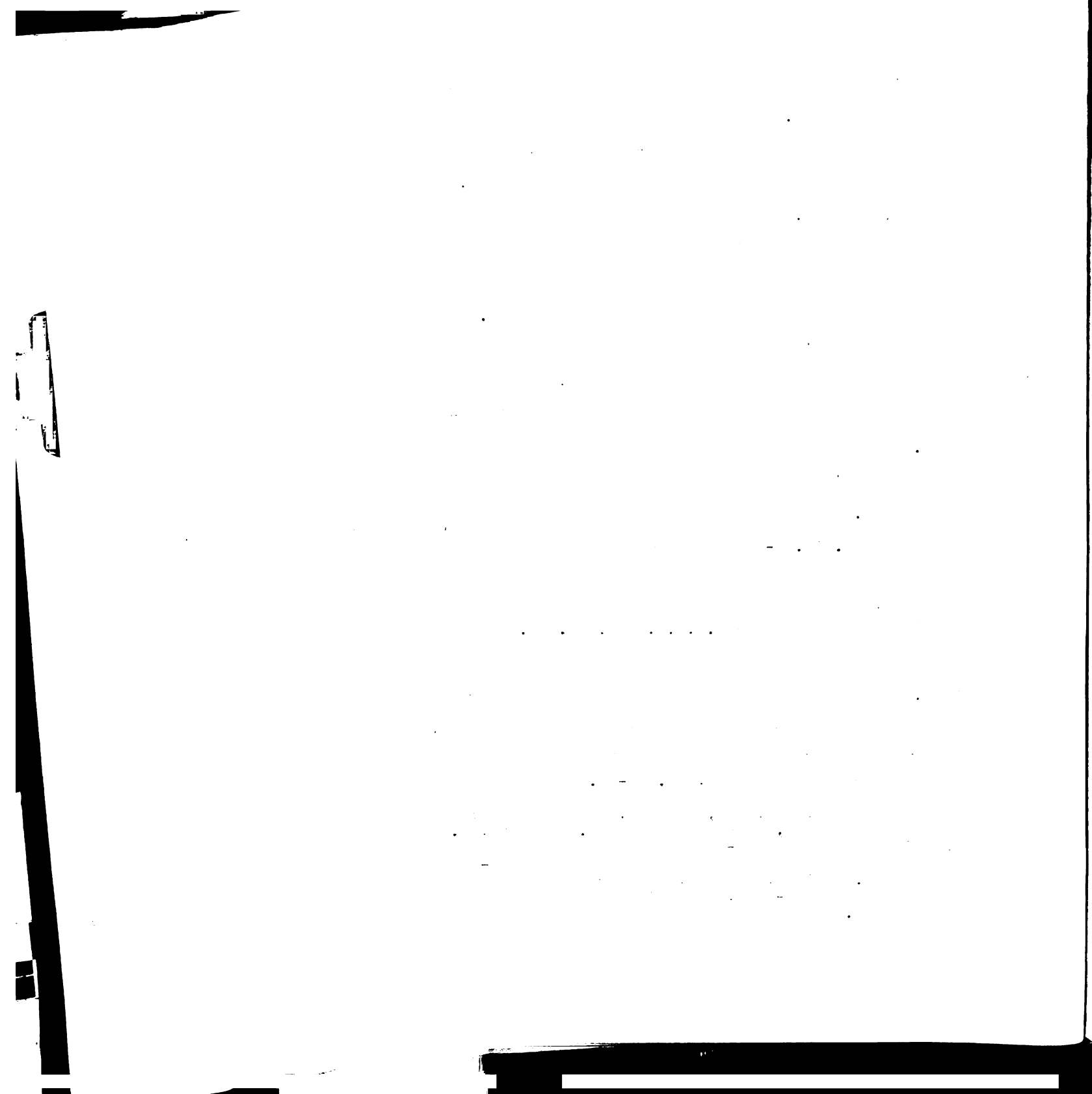
even though by fighting he stands a good chance of

obtaining that shelter for her. He is "full loth"

to fight and suggests a later date if there must in-

deed be an encounter (VI.iii.39, 41). He feels

> pitty of his dearest dame,
> Whom now in deadly daunger he did see;
> Yet had no meanes to comfort, nor procure her
> glee (VI.iii.43).

Because of his cowardice Serena must sleep beneath a

bush,

> Cover'd with cold, and wrapt in wretchednesse,
> Whiles he him selfe all night did nought but
> weepe (VI.iii.44).

Osgood says of these events,

> Editors refrain from comment on the lame and
> impotent conclusion of this canto. Why did not
> Calepine fight? He was armed (46.1). And why
> in courtesy's name did he hide behind his lady?
> The Savage Man's entrance required no such
> ignoble cue.[359]

A closer look at Calepine's name and indeed Spenser's

attitude toward courtly love would have given Osgood

the answers to his questions. Another critic has

etymologized Calepine's name to $\kappa\alpha\lambda\lambda\iota$ + $\pi\acute{\iota}\nu\omega$,

"drinker of beauty." She feels that he finally be-

comes courteous by drinking up "the boldness and

bravery [of the Salvage Man] needed to complement

his overcourtly form of courtesy."[360] Although I

would question the etymology, particularly since

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[359]Variorum, VI, 201.

[360]Craig, p. 61.
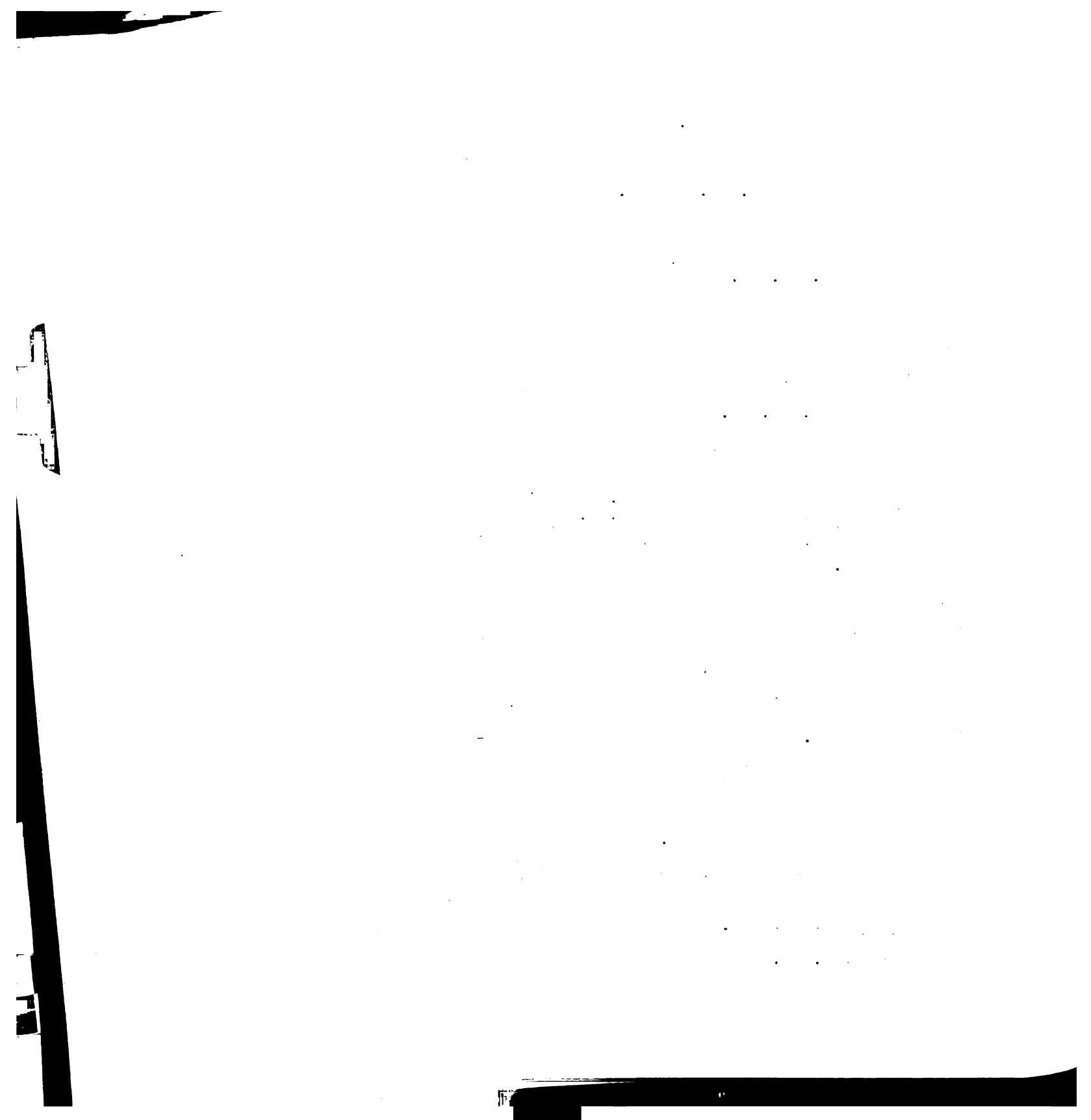
Spenser does not use a drinking metaphor, the general interpretation of Calepine's character is reasonable. It certainly is consistent with the meaning Spenser intended in naming the quasi-hero Calepine or "beautiful dregs."

Calepine's adversary TURPINE is a further debasement of the courtly image. Spenser had used the name earlier in the poem, but chose it again in the sixth book because etymologically it suggested an even lower step on the ladder of discourtesy than that occupied by Calepine. _Turpo_, "to defile: to make foule or ill-fauoured,"[361] defines the unmitigated offenses against courtesy of which Turpine is guilty. Calepine, himself a questionable knight, can justly call Turpine

> Unknightly knight, the blemish of that name,
> And blot of all that armes uppon them
> take (VI.iii.35).

Spenser is stating here not only that Turpine is the blemish of the name "knight," but he is also punning, for in the name "Turpine" is the "blemish" of which he speaks. Although Calepine should certainly have accepted Turpine's challenge, the challenge should never have been offered. Arthur is later to accuse Turpine of shaming all knights "with this knightlesse part" (VI.vi.33). Turpine's offense against courtesy is carefully documented in both encounters, and finally

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[361]Baret, D269.

Arthur prohibits his bearing arms or being a knight.

In addition to such working out of the meaning of Turpine's actions in the allegory, Spenser also derives several images from the etymology of the name. The reference to Turpine's "vile donghill mind" (VI. vii.1) alludes to the element of defilement in his name. In addition, Turpine's laughter over Calepine's swimming and subsequent abuse (VI.iii.34, 36) was probably suggested by the similarity between turpo and $\tau\acute{\epsilon}\rho\pi\omega$, to make merry. But in his selection of an appropriate punishment for Turpine Spenser shows the extent of his etymologizing.

> He [Arthur] by the heeles him hung upon a tree,
> And baffuld so, that all which passed by
> The picture of his punishment might see,
> And by the like ensample warned bee (VI.vii.27).

Such a punishment occurs only one other time in the Faerie Queene (V.iii.37) and its recipient, Bragga-dochio, has also offended against chivalry. In the case of Turpine it is particularly apt, not simply because hanging by the heels is a vivid punishment, but also because Spenser's word choice is etymologi-cally appropriate to his subject. The word "baffuld" is related to the French bafouer, to besmeare.[362]

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[362]NED, s.v. baffle. Although the NED states that the exact etymology of the word is not known, it suggests bafouer, "to hoodwink; to deceive; to be-smeare. . . ." If Spenser was aware of the connection, as he seems to have been, then the fact that Bragga-dochio, the inept deceiver, is also "baffuld" can also be attributed to etymology.

Thus the name Turpine and the etymology of "baffling"
are synonymous; no other punishment would have so
fit Turpine's crime.

I referred above to Turpine's unmitigated of-
fenses, and it is true that in his own person he never
varies from discourtesy. His wife BLANDINA, however,
does, at least verbally. As Draper has pointed out,
her name is a diminutive of the Latin blandus,
"courtuous [sic], gentle in speaking."[363] She does
possess a little courtesy, or to be more exact she
typifies the gentility of the chivalric tradition.
In creating a wife for Turpine Spenser was able to wed
the two qualities which he demonstrated in milder form
in the name "Calepine." Thus whenever Turpine acts
cruelly, Blandina smoothes over the offence with the
language of a courtier or the gentility of a heroine
of romance. She reproves Turpine for treating Calepine
as he does (VI.iii.32, 42); she pleases Arthur
"through tempering of her words . . . by wondrous
skill" (VI.vi.41).

> Yet were her words and lookes but false and fayned,
> To some hid end to make more easie way,
> Or to allure such fondlings, whom she trayned
> Into her trap unto their owne decay:

363Baret, G139; Cooper, s.v. blandus,
"Flatteryng . . . allurynge. . . ."; Draper, p. 100.
Draper's limited purpose in this article precluded
discussion of the significance of this etymology.

> Thereto, when needed, she could weepe and pray,
> And when her listed, she could fawne and
> flatter (VI.vi.42).

"Her pleasing tongue" calms Arthur's wrath and gains for Turpine some respite. The images Spenser uses to define Blandina, and the carefully chosen name, both show the pleasant but suspect side of the chivalric tradition. Obviously Spenser had to divide the two aspects of chivalry when they took on really extreme forms, for no single character could have convincingly shown both. I believe that it is significant that Calepine rather than Calidore was given this adventure, for Spenser is not simply interested in pitting virtue against vice, but in this case revealing the nature of vice by confronting a lesser form of it with a greater.

Calepine is first rescued from Turpine by a SALVAGE MAN. Following his age, Spenser retained the "l" in savage because of the supposed connection between the words "salvage" and silva, which means basically "a woodde," although the word is also "sometime spoken of vynes, sometime of hearbes. . . ."[364] Spenser alludes to the etymology of salvage in his first description, "A salvage man, which in those woods did wonne" (VI.iv.2). Since the allegory demanded a representative of uncorrupted nature in contrast to the deficiencies of the courtly tradition, Spenser selected

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[364]Cooper, s.v. sylua.

a "salvage" man. In its connection with <u>silva</u> as de-
fined above was the hint for the Salvage Man's use of
"a certaine herbe" to stop Calepine's bleeding (VI.iv.
12) and of herbs to dress the wounds of Calepine and
Serena.

The word <u>silva</u>, in turn, was thought to go back
to ξύλον .[365] Spenser would have known the many de-
notations of the Greek word, which included not only
wood in general but also specifically any stick or
staff.[366] Although uprooted trees were generally the
weapons of wild men,[367] etymologizing could have been
the source of the Salvage Man's weapon,

> That was an oaken plant, which lately hee
> Rent by the root; which he so sternely shooke,
> That like an hazell wand it quivered and
>   quooke (VI.vii.24).

The "l" in salvage is probably also the inspiration
for the little myth about the history of the Salvage
Man:

> . . . from his mothers wombe, which him did beare,
> He was invulnerable made by magicke leare (VI.iv.4).

In the word "salvage" Spenser must have seen <u>salvus</u>,
"Saife: wholle: sounde: without harme or

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[365]Isidore, p. 606, who comments, "Multa enim
Latina nomina Graecam plerumque etymologiam
recipiunt."

[366]Crespin, <u>s.v.</u> ξύλον , "lignum . . . . Item
baculus. . . ."

[367]Bernheimer, p. 26.

daunger."[368]

Nothing prevented Spenser from conceiving of the Salvage Man as a savage man as well. The French sauvage, wild, untamed,[369] not to mention the English word itself, are in back of the many wild animal similes: the Salvage Man is at one time or another likened to a tiger, buck, hound, and lion; and he creeps, crouches, gnashes his teeth, scratches, bites, and so on.

When the herbs of the Salvage Man have cured him, Calepine wanders into the woods and rescues a baby from the jaws of a bear. Spenser could have found such an episode in a medieval romance about the adventures of Valentine and Orson.[370] For the full elaboration of Calepine's adventure, he turned elsewhere. As far as I know no one has suggested a source or analogue for Spenser's story, which involves a childless couple, MATILDE and SIR BRUIN, who have recently wrested land from a giant named CORMORAUNT. Matilde tells Calepine of a prediction:

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[368]Cooper, s.v. saluus; see also Veron, sig. Oo6ᵛ;

[369]Dictionarie French, s.v. sauuage. See also Baret, W207, "Wilde; cruell: terrible: fierse. Ferus. . . . Farouche: Sauuage."

[370]Bennett, p. 208. Bennett refers also to the parallel Todd cites to Palladine of England.

> Yet was it sayd, there should to him a sonne
> Be gotten, not begotten, which should drinke
> And dry up all the water which doth ronne
> In the next brooke, by whom that feend shold be
>   fordonne (VI.iv.32).

An Australian folktale is markedly analogous, and while
it cannot be regarded as a source could very well have
been derived from some English tale which is now lost
and which Spenser might have known. In the folktale
an orphan who was to become a bear was left by his
foster-parents without water. One day he gathered
"all their water-vessels and hung them in a tree; and
he also gathered the waters of the streams, and put-
ting them into other vessels, he carried them to a
tree. . . ." When his parents returned they discov-
ered that their stream was dry. The child was thrown
from the tree and on landing turned into a bear.[371]

Assuming that Spenser did know such a myth, we
can see in it the origin of many of the elements in
his own tale. The orphaned bear would have suggested
both the infant's captor and the name for his foster-
father, Bruin. The gathering of the waters and con-
sequent dryness of the stream would have suggested the
prediction.[372] And finally, by a rather longer route,

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[371]Roland B. Dixon, Oceanic, Vol. IX of Mythology
of All Races, ed. Louis Herbert Gray (13 vols.;
Boston: Marshall Jones Company, 1916), pp. 297-98.

[372]Merritt Hughes, Variorum, VI, 377-78, unaware
of this possible analogue, feels that Spenser uses
the prediction "merely for the sake of providing a

Yet was it aayd, there about . . . . . .
no cotton, not benotten, ...
AND may by all the water whloh . . . . . .
In the next brooke, by whom that . . . the
Jordonne (VI.iv.32).

An Assalmian folktale is said . . . .

It cannot be regarded as a source . . . . . .
been derived from some Apullic . . . .
and which Spenser might have . . . .
an orphan who was to become . . . .
foster-parents without sub . . . .

"all their water-vessels and cups . . . . . "
he also gathered the waters of . . . .
ting them into other vessels, ...
tree. . . . . ." When his children . . . thirs-
ged that their stream was . . . . . . and down
from the tree and on feeling . . . .

Assuming that Spenser did . . . .

can see in it the origin of many . . . .
nis own tale. The orphaned hero would have absorbed
both the infant's capter and the name for his foster-
father, Bruin. The gathering of the waters and con-
sequent dryness of the stream would have suggested the
prediction.372 And finally, by a rather longer route,

371Roland B. Dixon, Oceanic, Vol. IX of Mythology
of All Races, ed. Louis Herbert Gray (13 vols.;
Boston: Marshall Jones Company, 1916), pp. 297-98.

372Harriett Hughes, Verloren, VI, 377-78, unaware
of this possible analogue, feels that Spenser uses
the prediction "merely for the sake of providing a

the second element of the folktale would have led

Spenser to his choice of the name Cormoraunt. The

word "cormorant" is derived from corvus marinus, raven

of the sea. Folk etymology alone would have suggested

that the cormorant is ravenous of the sea, and this

takes one back to the prediction that the infant would

conquer Cormoraunt by drinking up all the water of the

brook. In addition, two Greek legends show the asso-

ciation between the cormorant or the raven and water.

A raven does not bring water to Apollo quickly enough

and therefore "the raven, alone of birds, does not

bring water to its young." Furthermore, the "punish-

ment of everlasting thirst" is related to the proverb

$\kappa \acute{o} \rho \alpha \xi \ \acute{v} \delta \rho \epsilon \acute{v} \epsilon \iota$.[373]

Spenser's reasons for naming the woman to whom

Calepine gives the child Matilde are obscure, but

certain details in his episode lead me to believe

that he may have been influenced by Dante's depiction

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ready way for Sir Calepine to dispose of a foundling
baby. The detail about drinking up all the water in
a neighboring brook is forgotten by the poet as soon
aswritten, but it may have a remote structural in-
tention. Had the twelfth book of The Faerie Queene
been written, we should probably have the adventure of
the brook." The analogue, however, shows that the
drinking of the water is integral to the tale and not
a mere "detail." Indeed, even without the analogue
one could not ignore such an unusual element.

[373]D'Arcy Wentworth Thompson, A Glossary of
Greek Birds (Oxford: Clarendon Press, 1895), p. 93.

of Matilda in the _Purgatorio_. In Dante the poet
wanders through a dense forest until he comes to a
clearing by a river where he meets Matilda. He asks
her to come near,

> . . . so far that I may hear
> What you are singing in so sweet a strain.
> For you remind me of Proserpine,
> When her mother lost her, and when she
> Forever lost enjoyment of the spring.[374]

In Spenser the hero meets Matilde when he too comes
out of a forest (VI.iv.26); he hears a voice which
seems to be lamenting, and like Dante desires to know
the reason for the woman's behavior (VI.iv.27). I do
not mean to imply that the episodes are identical, for
Dante's heroine is not sad and Spenser's is; but the
image of childlessness is the same in both cases.
The resolutions of the two tales are similar although
roles are reversed: in Dante Matilda shows the poet
the fruitfulness of the Terrestrial Paradise. The set-
ting in both cases is reminiscent of Eden: Matilda
says that this was once "the cradle of the human
race," although

> Through his default, man did not long remain here;
> Through his default, his joy was changed to grief,
> His gentle pastimes changed to lamentations.

Spenser's Matilde says that her husband won their land

374Dante, _The Divine Comedy_, translated from the
Italian by Lawrence Grant White (New York: Pantheon
Books, 1948), p. 115. All quotations from Dante are
from this edition and this page.

after a three-day battle, but that their peace and
happiness is marred by the lack of an heir to defeat
"that foule feend" Cormoraunt,

> who dayly doth attend
> To leape into the same after our lives
> end (VI.iv.36).

The solution in both cases is the same; Matilda, who
symbolizes Mary,[375] shows Dante the fruitfulness of
the earth and explains why "it should not seem a
marvel"

> if, at some time,
> A plant takes root without apparent seed.

In the Faerie Queene Matilde takes as her own a child
not "begotten" of her marriage. If Spenser did choose
the name Matilde because of the association between
Dante's Matilda and symbolism of fruitfulness and a
redeemer, we see in this episode an effective blend-
ing of folk and religious motifs. Neither element
completely "explains" the myth and the names Spenser
used, but the two together account for every element
in an unusual and hitherto unexplained episode.[376]

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[375]Dunbar, pp. 236, 315.

[376]Harold H. Blanchard, "Imitations from Tasso
in the Faerie Queene," SP, XXII (1925), 220, suggests
as a source for the name Matilde, Rinaldo's nurse in
the Gerusalemme Liberata, and he claims that "the
parallel extends beyond the mere name itself." He
does not give any evidence for his claim, and I see
nothing to substantiate it in Tasso beyond the fact
that there is also a prophecy (although a very dif-
ferent one) concerning Rinaldo.

In the sixth canto Arthur and the Salvage Man
meet MIRABELLA, whose story is told in the next canto.

> Fayre Mirabella was her name, whereby
> Of all those crymes she there indited
>   was (VI.vii.35).

Berger points out that the name means "Beauty-look,
beautiful-looking, or perhaps Beauty-mirror: not the
true beauty but a physical image . . . a reflection
of the beholder's passion."[377] This woman, "of meane
parentage and kindred base" (VI.vii.28), disdains all
those who admire her beauty and is thus "unworthy . . .
to be belov'd so dere" (VI.vii.29). Spenser uses the
image of a mirror in various ways: "the beames" of
her lovely face affect all beholders (VI.vii.28);
Mirabella "love[s] her owne delight" (VI.vii.30), re-
gardless of the fact that

>   beautie is more glorious bright and clere,
> The more it is admir'd of many a wight (VI.vii.29).

Mirabella's fault is thus the confusion of the dis-
torted and hence more beautiful mirror image with her
rather less beautiful person. In all the above-
mentioned images Spenser is also drawing on the mean-
ing of miror, "To meruayle: to wonder at: to like:
to be in loue: to esteeme greatly,"[378] and the

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[377]P. 52.

[378]Cooper, s.v. miror.
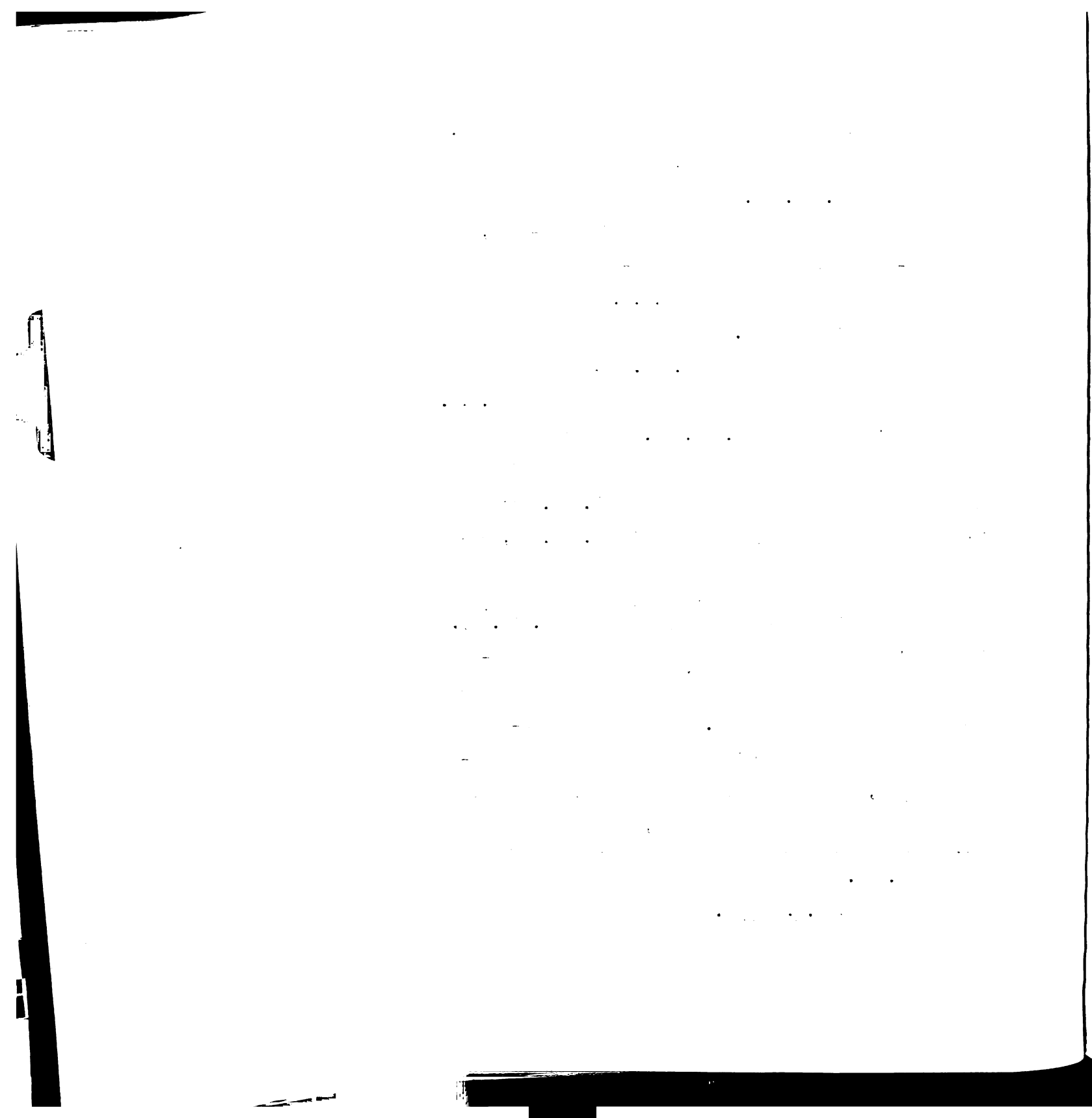
related <u>mira</u>, "wonders, or meruayles."[379]

Berger's suggestions do not include one which seems to me to be Spenser's starting point. Basically Mirabella is a woman who wars against those who admire her. Her name, according to Spenser, should be an indictment of this fault. It would be redundant for the second element in her name to allude to beauty since the first element does that. The inescapable conclusion is that this second element alludes to <u>bello</u>, to make war;[380] "wars against admiration" is a fitting name for this character. Spenser shows the court of Cupid at which Mirabella is judged, for which he uses images drawn from not only the law court but also the battlefield:

> It fortun'd then, that when the roules were red,
> In which the names of all Loves folke were fyled,
> That many there were missing, which were ded,
> Or kept in bands, or from their loves exyled,
> Or by some other violence despoyled.
> Which when as Cupid heard, he wexed wroth,
> And doubting to be wronged, or beguyled,
> He bad his eyes to be unblindfold both,
> That he might see his men, and muster them by
>   oth (VI.vii.33).

Infamie and Despight testify

> that they were all betrayd,
> And murdred cruelly by a rebellious
>   mayd (VI.vii.34);

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[379]Veron, sig. Cc8^r.

[380]Cooper, <u>s.v.</u> <u>bello</u>, "To warre: to make warre."
<u>S.v.</u> <u>bellatrix</u>, "She that warreth or perteineth to
warre." Spenser uses the same element in the name
Bellodant (V.iv.30).

Mirabella recognizes the justice of her ultimate
"penaunce of my proud and hard rebellious hart" (VI.
viii.19). Directly following the phrase "rebellious
mayd," Spenser says, "Fayre Mirabella was her name"
(VI.vii.35), thus calling attention to the etymology
of her name.

Spenser calls the bailiff of the court of Cupid
PORTAMORE, apparently in recognition of the etymology
of the word "bailiff," Latin bajulus, "A porter, or
cariar of bourdens. . . ."[381] The men who accompany
Mirabella on her penitential journey are SCORN and
DISDAINE. Spenser was probably etymologizing when he
named Scorn. Mirabella's victims are all suffering
from unrequited love, and it is therefore appropriate
that she be punished by a character whose name would
have been related in Spenser's mind to the Italian
scornare, to deprive of horns.[382] Spenser actually
gives Scorn horns in the following simile:

> Like as a mastiffe [Timias], having at a bay
> A salvage bull [Scorn], whose cruell hornes doe
>   threat
> Desperate daunger, if he them assay (VI.vii.47).

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[381]Ibid., s.v. baiulus.

[382]NED, s.v. scorn. The form "scorn," says the
NED, rather than "scarn" may show Italian influence.
The editors trace the form to the Italian scornare,
"lit. to deprive of the horns (:—popular L. *ex-
cornare, f. L. cornu horn), hence to disgrace,
slander, deride. . . . In the 16th and 17th c. the It.
word may perh. have influenced the Eng. literary use."

As in so many of Spenser's battle similes, the choice
of animal is determined by etymology.

Mirabella's second attendant, Disdaine, reminds
us of another character of that name who appeared in
Book II. Padelford feels that the character in the
sixth book is a deliberate reshaping of the earlier
figure, a reshaping that "reveals the way in which
Spenser's imagination matured a picture."[383] In my
discussion of the Disdaine of the second book, I noted
Spenser's allusion to two etymons, $\delta\epsilon\iota\nu\acute{o}s$, terrible;
and $\delta\epsilon\iota\nu\acute{o}\omega$, to raise or elevate. Spenser's use of
both was, however, limited: the earlier Disdaine is
simply likened to a Titan and called "terrible," so
that we must regard Spenser's earlier treatment as
only the germ of the idea. Now he develops both ideas
fully and at length:

> For he was sterne and terrible by nature,
> And eeke of person huge and hideous,
> Exceeding much the measure of mans stature,
> And rather like a gyant monstrous.
> For sooth he was descended of the hous
> Of those old gyants, which did warres darraine
> Against the heaven in order battailous,
> And sib to great Orgoglio. . . .
>
> His lookes were dreadfull, and his fiery eies,
> Like two great beacons, glared bright and wyde,
> Glauncing askew, as if his enemies
> He scorned in his overweening pryde;
> And stalking stately like a crane, did stryde
> At every step uppon the tiptoes hie;
> And all the way he went, on every syde

---

[383]_Variorum_, VI, 224-25.

> He gaz'd about, and stared horriblie,
> As if he with his lookes would all men
>   terrifie (VI.vii.41-42).

In the battle with Arthur, Disdaine stands again "on
his tiptoes, to seeme tall" (VI.viii.26), and his de-
feat comes through a blow to the leg, "when he assayd
to rise, but could not for his hurt" (VI.viii.16), a
fit punishment for standing too tall. If etymology
was the source of the original description of Disdaine,
one can imagine Spenser dwelling on the images thereby
suggested and arriving finally at a completed visual-
ization in his creation of the second character by
that name.[384] All the emphasis on terrible aspect
and exaggerated height does indeed show Spenser's
imagination at work.

Spenser resumes the story of Sir Calidore in the
ninth canto, where the hero meets PASTORELLA. The
name is the Italian word for shepherdess,[385] and thus
a fitting one for the young shepherdess with whom

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[384]Tuve, p. 167n, emphasizes the importance of
visual images in Spenser's thinking. She disagrees
with Lotspeich, who contends that Spenser's giants
spring from his conception of pride; instead, Tuve
maintains, Spenser began with "the visual image of the
proud figure of Disdain, familiar in picture and
poem . . . then came its magnification and its con-
nection with the more comprehensive abstraction Pride."
I agree entirely with Tuve, and add only that the
"magnification" was suggested by the further image
found in the etymon.

[385]Florio, p. 261, "Pastorella, a shepheardesse,
a yong prettie countrie wench keeping sheepe."

Calidore falls in love. Spenser's reasons for choosing such a name are not, however, as transparent as they seem. But before discussing them it will be necessary to give a brief summary of the plot. Pastorella lives with her foster-parents in an idyllic setting, where Calidore meets and falls in love with her. One day a tiger attacks her, but when Calidore saves her she responds with love. And finally the shepherds are attacked by brigands, Pastorella is captured and taken away to their underground retreat, and eventually res- cued by Calidore. Although the fact that this is a highly plotted narrative can be attributed to the ro- mance framework of the poem, the exact nature of the events seems to me to indicate an archetypal myth, specifically the myth of Persephone.

The initial description of Pastorella portrays a typical vegetation figure: she is

> a faire damzell, which did weare a crowne
> Of sundry flowres, with silken ribbands tyde,
> Yclad in home-made greene that her owne hands
> had dyde (VI.ix.7).

Not only the flowers here, but also the pointed refer- ence to Pastorella's ability to make things green, would suggest Persephone. There is an air of the god- dess about the girl whom the shepherds worship:

> Upon a litle hillocke she was placed
> Higher then all the rest, and round about
> Environ'd with a girland, goodly graced,
> Of lovely lasses, and them all without
> The lustie shepheard swaynes sate in a rout,

> The which did pype and sing her prayses dew,
> And oft rejoyce, and oft for wonder shout,
> As if some miracle of heavenly hew
> Were downe to them descended in that earthly
>   vew (VI.ix.8).

The shepherds admire her, Spenser repeats, "as some heavenly wight" and "did for their soveraine goddesse her esteeme" (VI.ix.9).

The wooing of Pastorella is expressed in terms of fruitfulness. Calidore's courtesy

> in her mynde the seeds
> Of perfect love did sow, that last forth brought
> The fruite of joy and blisse, though long time
>   dearely bought (VI.ix.45).

And finally, when Pastorella returns his love, he reaps "the timely frute" (VI.x.38). It is just at this point that Pastorella is abducted (VI.x.39). Let us now consider the nature of the place from which she is abducted before discussing the nature of the place to which she is taken. In the pastoral country which is Pastorella's home there is perpetual revelry; the shepherds "make their sports and merrie glee," dance, listen to music, and even have "wrestling game[s]" (VI. ix.41-43). Although the comparison cannot be pressed too far, this nonetheless sounds very like Elysium,[386] and like it is removed from the "real" or living world. If, however, Spenser did not intend to suggest such a comparison, and if he was simply using conventional

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[386]Graves, I, 121.

pastoral imagery, he nonetheless establishes the fruit-
fulness of the region from which Pastorella is taken.

Hades steals Persephone from just such a place
and takes her to the underworld. The Brigants take
Pastorella to their hideout:

> . . . underneath the ground their way was made,
> Through hollow caves, that no man mote discover
> For the thicke shrubs, which did them alwaies shade
> From view of living wight, and covered over:
> But darkenesse dred and daily night did hover
> Through all the inner parts, wherein they dwelt;
> Ne lightned was with window, nor with lover,
> But with continuall candlelight, which delt
> A doubtfull sense of things, not so well seene as
> felt (VI.x.42).

Small wonder that Pastorella

> thought her self in hell,
> Where with such damned fiends she should in dark-
> nesse dwell (VI.x.43).

Clearly this _is_ the darkness of Hell. Spenser uses
darkness imagery throughout, and refers again to the
"hellish dens" of the Briganta.

Hades himself is just as clearly the prototype
of the captain of the Brigants. One day

> with lustfull eyes [he] beheld that lovely
> guest,
> Faire Pastorella (VI.xi.3),

and "sought her love by all the meanes he mote" (VI.xi.
4). It should be recalled that Calidore had earlier
considered Pastorella worthy "to be a princes paragone"
(VI.ix.11). Persephone was likewise a worthy mate for
the king of the underworld. Like Persephone,
Pastorella

> thought it best, for shadow, to pretend
> Some shew of favour, by him gracing small,
> That she thereby mote either freely wend,
> Or at more ease continue there his thrall (VI.xi.6).

Even Spenser's motive for making the abductors and
their captain thieves may be found in the myth of
Hades, who possessed precious metals and gems. Spen-
ser emphasizes the slave trade of the Brigants, but
it becomes clear that their dens are also full of
"spoyles and threasures" (VI.xi.51). Even Spenser's
use of the word "brigant" suggests not only "thief"
but also "devil,"[387] and hence connects the captain of
the Brigants once again with Hades.

The Persephone myth has long been recognized as
a myth of the death and rebirth of vegetation. Spen-
ser's handling of the Pastorella episode follows the
death-rebirth archetype. Taken from a fruitfull land,
Pastorella enters the underworld of the Brigants,
where her fortunes are "chang'd from pleasaunt hew"
(VI.xi.2). May this not be a pun based on Pastorella's
former greenness? When she realizes that the captain
insists on a relationship between them, she "faine[d]/
A sodaine sickenesse" (VI.xi.7). The sickness soon
becomes real, however, and her face is "decayd and
mard" (VI.xi.13). And finally because of her

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[387]Florio, p. 49, brigante, "a pirate, a rouer
or robber by sea or land. . . ."; the modern Italian
brigante, and this may date back to the Renaissance,
also connotes devil.

association with the captain of the Brigants, when he

is wounded,

> Fayre Pastorell, who with the selfe same wound
> Launcht through the arme, fell down with him in
>   drerie swound (VI.xi.19).

The Brigants find Pastorella in the dead captain's

arms,

> Like a sweet angell twixt two clouds uphild:
> Her lovely light was dimmed and decayd,
> With cloud of death upon her eyes displayd;
>
> But when they mov'd the caracases aside,
> They found that life did yet in her remaine:
> Then all their helpes they busily applyde,
> To call the soule backe to her home
>   againe (VI.xi.21, 22).

This ritual death is reported as actual death by

Coridon, and Calidore's reaction recalls Demeter's:

> When Calidore these ruefull newes had raught,
> His hart quite deaded was with anguish great,
> And all his wits with doole were nigh distraught,
> That he his face, his head, his brest did beat,
> And death it selfe unto himselfe did threat;
> Oft cursing th' heavens, that so cruell were
> To her, whose name he often did repeat;
> And wishing oft, that he were present there,
> When she was slaine, or had bene to her succour
>   nere.
>
> But after grief awhile had had his course,
> And spent itselfe in mourning, he at last
> Began to mitigate his swelling sourse,
> And in his mind with better reason cast,
> How he might save her life, if life did last;
> Or if that dead, how he her death might
>   wreake (VI.xi.33-34).

Like Demeter, Calidore must persuade someone to tell

him where the stolen girl is, and finally it is

Calidore who like Demeter effects a rescue.

Spenser portrays the rescue using symbols of

rebirth. Pastorella is "revived" (VI.xi.44) and

> Began some smacke of comfort new to tast,
> Like lyfull heat to nummed senses brought,
> And life to feele, that long for death had
>   sought (VI.xi.45).

Calidore kills the brigants, symbols of death, and re-

turns to Pastorella;

> And forth her bringing to the joyous light,
> Whereof she long had lackt the wishfull sight,
> Deviz'd all goodly meanes, from her to drive
> The sad remembrance of her wretched plight.
> So her uneath at last he did revive,
> That long had lyen dead, and made againe
>   alive (VI.xi.50).

Calidore also brings back life to the countryside:

the brigants had stolen the sheep of the pastoral com-

munity, and Calidore's last act at the den of the

Brigants is to restore them to Coridon.

Two other incidents in the story of Pastorella

show the power of the Persephone tale in Spenser's

mind. At the first sign of the love which Pastorella

feels for Calidore, at the first hint of fruitful

union, Spenser introduces an otherwise unmotivated

attack by a tiger on Pastorella. It takes place when

she, Calidore, and Coridon enter a "greene wood, to

gather strawberies"; the tiger with

>   greedy mouth, wide gaping like hell gate,
> Did runne at Pastorell her to surprize (VI.x.34).

Here again is the Hades motif, though Spenser does not

choose to develop it at this time beyond the hell gate

reference. But a second incident clearly demonstrates

the full force of the death-rebirth myth in Spenser's thinking. Calidore takes Pastorella to the Castle of Belgard; Sir Bellamoure and Claribell turn out to be Pastorella's long-lost parents. The tale at this point is the standard one of parents having sent a child to be reared elsewhere, and the names represent historical allusions,[388] or were intended to suggest that Pastorella's virtues were born of beauty. The exact details of the case point once again to the Persephone myth. Pastorella's real mother, Claribell, is convinced that the shepherdess is her daughter because of the rose on her breast,

> The litle purple rose which thereon grew,
> Whereof her name ye then to her did
>   give (VI.xii.18).

Just as Persephone is the name of Core when she is separated from Demeter, so Pastorella is the name of Rose under similar circumstances. Spenser's choice of a flower as the name and mark of recognition would thus seem to be an allusion to the rebirth theme.[389] I have suggested above that Spenser chose this particular flower for personal reasons. Whether or not this is so, however, the use of a flower is

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[388]See _Variorum_, VI, 262-64 for a full discussion.

[389]Nelson, p. 281, believes instead that Spenser uses the metaphor of an "unfolding" flower for the revelation of anything which has existed unrecognized until a certain moment.

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the full force of the death-rebirth cycle in constant shifting. Calidore takes rank with ... ...

... Polgard; Sir Bellamoure and Claribell ... ...

Pastorella's long-lost parents. ... ...

point is the standard one of ... ...

child to be reared elsewhere, and ... ...

historical situation. ... in each ... ...

that Pastorella's clothes were ... ...

exact details of the one plot ...

Persephone myth. Pastorella is ... ...

is convinced that the appearance ... ...

cause of the rose on her breast.

> The litle purple rose which Klio brings,
> Shorof bar name ys ... ...
> give (VI.xii.20).

Just as Persephone is periodically ... ...

separated from Demeter, so Pastorella is once ...

More under similar circumstances. Pastorella's choice of

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[368] See Variorum, VI, 242-44 for a full dis-
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[369] Nelson, p. 241, believes instead that Spenser
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revelation of anything which has existed unrecognized
until a certain moment.

significant. Claribell in this third working out of

the death-rebirth archetype asks Pastorella-Rose,

"And livest thou, my daughter, now againe?
And art thou yet alive, whom dead I long did
          faine?" (VI.xii.19).

Claribell's handmaid, MELISSA, had originally

been the one to take the infant Rose to an open field

where a shepherd found her. It is her discovery of

the rose birthmark which leads to the recognition of

Pastorella. Why did Spenser name the handmaid of

Claribell Melissa? Upton, in his usual thorough man-

ner, many years ago noted several uses of the name in

classical mythology and in romance; although he did

not relate any of his suggestions to the tale of

Pastorella as a Persephone myth, he did point out that

"The necessary-women which attended the temple of

Ceres were from their industry named $\mu\epsilon\lambda\acute{\iota}\sigma\sigma\alpha\iota$,

bees."[390] Claribell-Demeter-Ceres, if I have read

Spenser correctly, would indeed need an attendant

named Melissa.

Influenced by the Persephone myth Spenser may

also have chosen two other names, CORIDON and MELIBOEE.

Let us imagine the poet facing the problem of naming

two shepherds. His first recourse would obviously be

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[390]Variorum, VI, 265. Draper, ibid., says that
Spenser's Melissa "has little in common with her
namesakes in the classics and in the Orl. Fur."
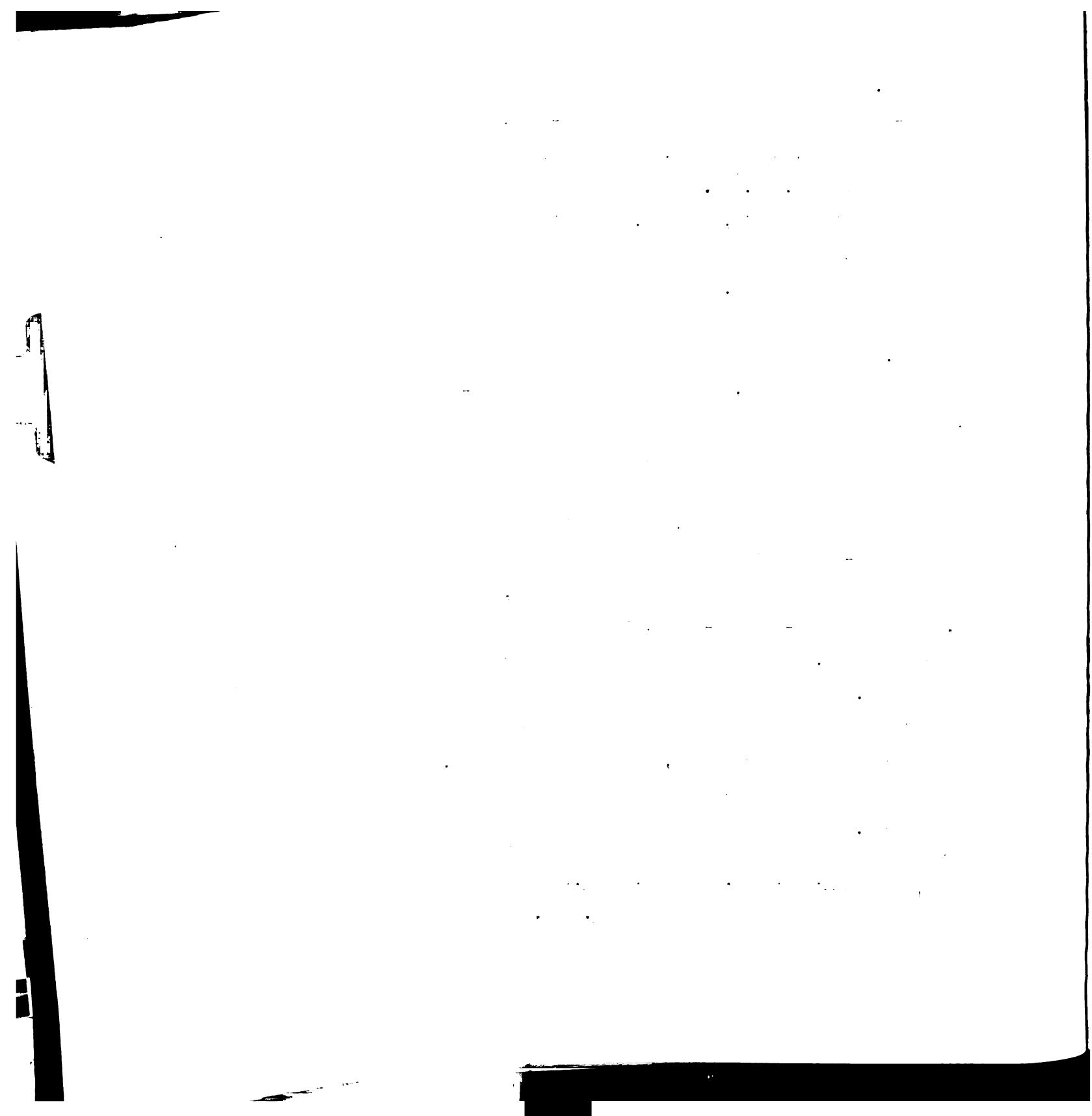
to pastoral tradition; but in the literature of the pastoral he would have found innumerable names, all traditionally associated with shepherds. How was the choice to be made? Immersed as he was in the Persephone myth, unconsciously he would have been led to names which sounded like those used in the myth. I do not mean to imply that Spenser's two characters take on the traits of their namesakes, for surely they do not. But his imagination would have led him from Core to Coridon, and from Melissa to Meliboee. Moreover, he would have been particularly attracted to the name "Meliboee" and to "Melissa" as well by the first syllable of both names, the Greek and Latin for honey.[391] Perhaps it is not too unreasonable to think that etymology and the sequence of events led to the choice of the name Meliboee: the bee's (Melissa's) relationship with the flower (Pastorella-Rose) gives honey (Meliboee).

The names and the incidents, then, of the Pastorella story show that Spenser was thinking of the Persephone myth; it controlled the structure of his tale, particularly the pattern of death and rebirth. One might well ask why Spenser was interested in this myth and this pattern, and how it relates to the virtue of courtesy. In my discussion of Talus in the fifth

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[391]Estienne, II, 866, equates the Greek μέλι and the Latin mel, both meaning honey.
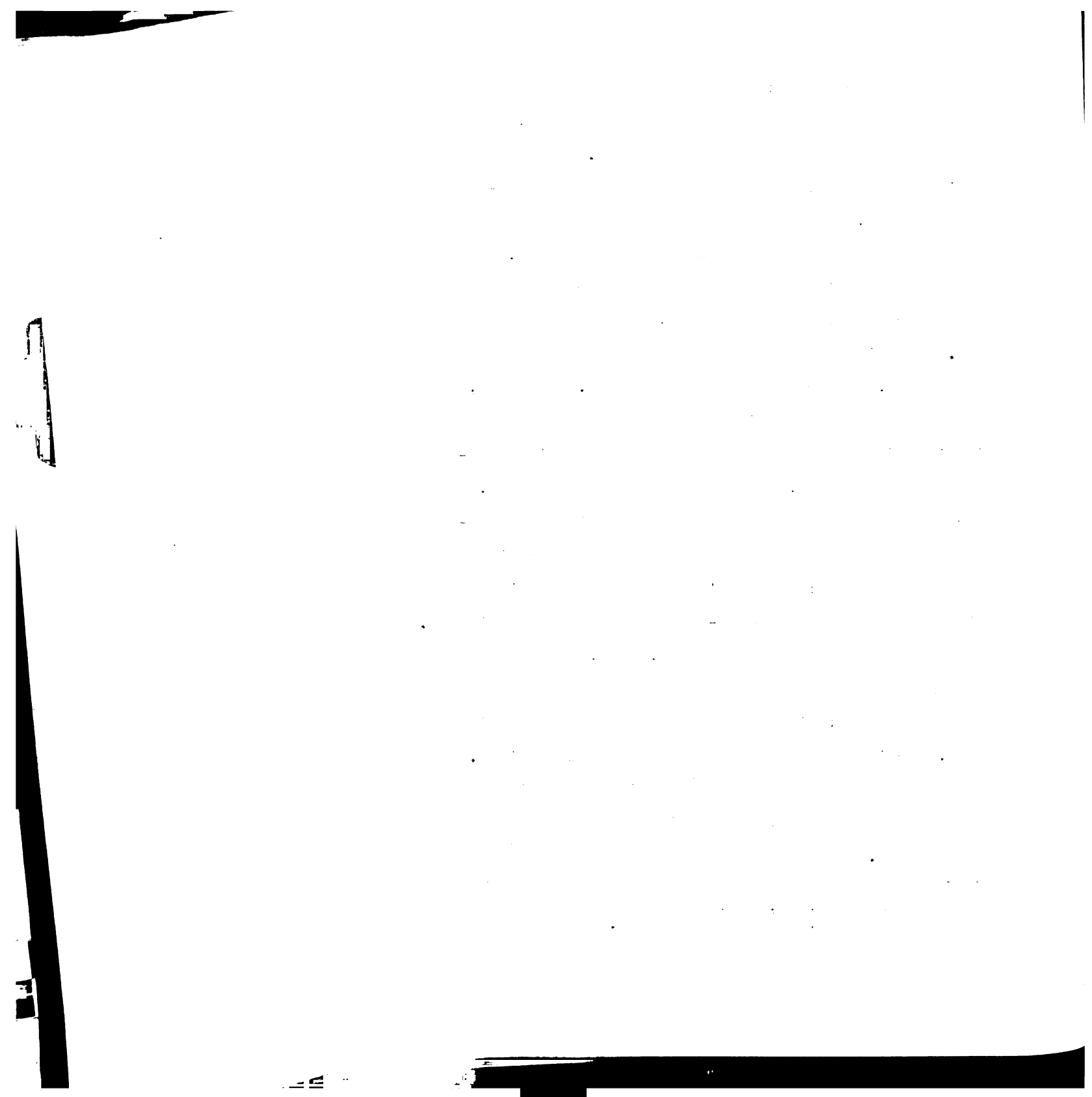
chapter I alluded to Spenser's belief that the golden

age had long since passed and that his own time was an

iron age. In the prologue to the sixth book he speaks

of the degeneration of courtesy to the point that in

the sixteenth century "it indeed is nought but

forgerie" (VI.Proem.5). Aware, however, that such a

statement might be construed as an insult to Queen

Elizabeth, he hastens to compliment his queen as a

better "patterne" of courtesy than any "in all antiq-

uity" (VI.Proem.6). He praises her "court, where

courtesies excell" (VI.Proem.7) and begins the first

canto with a little piece of etymologizing:

> Of Court, it seemes, men Courtesie doe call,
> For that it there most useth to abound
> . . . .
> Right so in Faery court it did redound,
> Where curteous knights and ladies most did won
> Of all on earth, and made a matchlesse para-
>   gon (VI.i.1).

Nonetheless, Spenser realistically shows again and

again that the courtesy of the court is debased;

Calidore envies Meliboee's pastoral existence: they

are happier who live far from the court,

> Where warres, and wreckes, and wicked enmitie
> Doe them afflict, which no man can ap-
>   pease! (VI.ix.19).

As C. S. Lewis says, "Courtesy, for the poet, has very

little connexion with court."392

392Variorum, VI, 346-47. J. W. Saunders, "The
Facade of Morality," in That Soueraine Light, ed.
William R. Mueller and Don Cameron Allen (Baltimore:

Although Spenser is aware of the usually accepted etymology of the word courtesy, he seems to be alluding to a very different one when he has the knight of courtesy enter the realm of the pastoral. We know that in Spenser's time men had, in fact, suggested other terms which might define more accurately the virtue which Spenser calls "courtesy,"393 and can assume that he himself, aware of the controversy, scrutinized the word to determine its adequacy. Perhaps this scrutiny led him to see in the word "courtesy" a suggestion of χόρτος , grass, or an enclosure; and χορτάζω , to feed or nourish.394 Etymologically

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Johns Hopkins Press, 1952), p. 24, denies that it has any connection with pastoral either. He censures the "social and moral ineptitude and futility of the lazy shepherds," only admitting that "this golden world is a source of repose and refreshment. . . ." Saunders is paying much too much attention to Coridon (who is obviously introduced only as a foil to Calidore) and much too little to Meliboee. The pastoral world in Spenser is overwhelmingly honest, sincere, and courteous.

393Virgil B. Heltzel, "Haly Heron: Elizabethan Essayist and Euphuist," Huntington Library Quarterly, XVI (1952), 14, calls attention to Heron's discussion of comitas; Heron said that the virtue had also been called "Humanitie, and since by the friendlye corruption of the common sorte (as I gesse) from the Courte, it now taketh the name of courtesie: but wee wyll not stand so much uppon the name, as the perfecte use heereof, although in deede of late, amongst oure Englishe Poets, hathe risen a doubtefull controversie, as touchyng the true christening of thys Vertue. . . ."

394Crespin, s.v. χόρτος, "gramen, herba, faenum. . . . Item septum.' . . .; s.v. χορτάζω , "pasco, cibo. . . ."
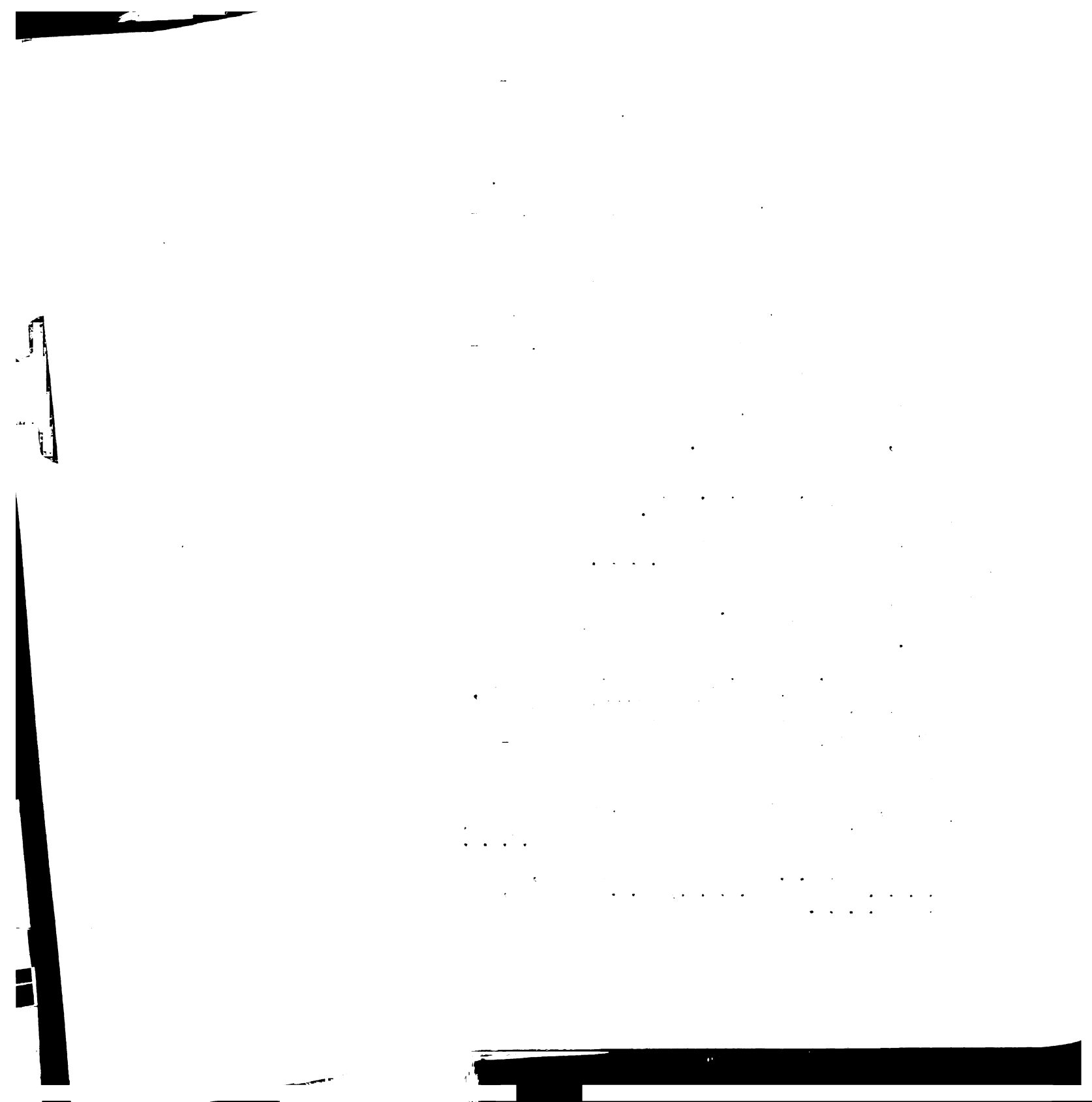
speaking courtesy and pastoral would then be synony-
mous: $\chi o \rho \tau \acute{a} \zeta \omega$ means <u>pasco</u>, a source for the word
"pastoral." Not only does Spenser show the epitome
of courtesy in the pastoral life of the sixth book,
but he also explicitly states that in his time virtue
lies hidden "in silver bowre . . . From view of men,
and wicked worlds disdaine" (VI.Proem.3). This de-
scription of Parnassus exactly corresponds to Spen-
ser's depiction of the pastoral world.

Spenser's attitudes are a bit ambivalent but a
basic idea emerges nonetheless. If the present world,
in all its corruption, exhibits courtesy only in its
pastoral life; and if Sir Calidore exemplifies the
ultimate in the courtesy of the court; then clearly
a union of Calidore and the pastoral world may be ex-
pected to bring a general rebirth of courtesy. The
reader is led to believe that such a union will take
place between Pastorella and Calidore. Thus the death-
rebirth motif serves the larger purpose of predicting
the eventual return of the golden age.

CONCLUSION

The _Faerie Queene_ should be read closely. Although the canvas is large, Spenser pays careful attention to detail. True, the poem does not always require as close a reading as we give a Donne lyric, but to take a book at a gulp is to miss the artful complexity of its composition. In its tightly-woven texture, name and image are integrally related, as are in consequence allegory and style. Each episode contains an etymological nexus which gives it unity, and the episodes in each book work together to explore the problem of that book.

I have discussed the implications of these relationships, but some further general statements can be made. The first has to do with the style of the poem. I compared the reading of the _Faerie Queene_ to the reading of a Donne lyric, fully aware of the obvious objections to the parallel. Nonetheless the comparison is suggestive, for there is ample evidence in the pages of this study of Spenser's wit. The basis of his wit is etymology. He will play one etymon against another as in the use of "brag" in Braggadochio:

"dapper fellow" in one sense, "mud" in another. He will play a name against its etymon, as in his treatment of "Una" and "one," or "Guyon" and his "living hands" and "braunching armes," or "Turpine" and "the blemish of that name." There are sophisticated puns such as the name Columbel for a woman who places obstacles in her lover's path, or the reference to Malbecco's cape. And there are the downright funny names such as Bruncheval for the owner of a stumbling horse, or Crudor for a collector of human hair, or Clarinda for a trumpeter. The rapid reader must occasionally wonder at Spenser's apparently compulsive name-giving; the careful reader discovers his wit.

He does drop a lot of names in the course of the poem, and to compound the problem he uses more than one etymon for most of them. In medieval practice, as typified by the Golden Legend, multiple etymologies were considered revelations of many-faceted truths, and I believe that Spenser followed this practice. In a sense he is saying that one name is as good as another, not committing himself to a single view of an abstraction as an author does who calls a character Good Deeds or Fellowship. In other words his method is not that of the medieval dramatist so much as the medieval theologian or encyclopedist. The difference is significant and can be extended to an

opposition to dramatic method in general. In Eliza-
bethan drama character is expanded by examining mo-
tive; personality is the focus and depth is the goal.
In Spenser abstractions are the focus, breadth the
goal. Multiple etymologizing is the means Spenser
uses to gain breadth. Artegall is at once the sym-
bolic bird of justice and the method of justice;
Talus is the power of the bird of justice, the prin-
ciple of reparation, and the scales and weights of
justice; Calidore is the heavenly gift of beauty, the
harbor which a weary world seeks, and the warmth of
that goal; Amoret is a Cupid-figure, an immature
girl, and a wanton; Lucifera is a Christian symbol,
a focus of man's unthinking attention, and a usurper.
Each etymon broadens character until the finished
portrait has a complexity of breadth which could be
compared to a cubist portrait by Picasso. Spenser's
use of etymology leads him to the circulating view-
point: colors and planes are flattened and juxta-
posed. The portrait startles and ultimately con-
vinces, not because of photographic realism but be-
cause of aesthetic and intellectual rightness. As
Spenser moves from representationalism, like Picasso
he moves toward dehumanization. I shall have more to
say about the dehumanization of Spenser's art after
examining some of the problems basic to the writing of
allegory.

It is difficult to write about very good and very bad characters. The very good manage their lives with such wisdom and equanimity that author and reader alike may be bored. Inner conflict is by definition impossible; yet conflict is the raw material of a great deal of our literature. The very bad, on the other hand, are sensational; and given their human nature, readers and writers become fascinated with evil. Thus it is that God is static, Satan dynamic. For the writer of allegory, a mode which must emphasize the goodness of the good and the evil of the bad, this difficulty is not just a problem, as it would be to the writer of drama or epic; it is <u>the</u> problem. The greatness of the <u>Faerie Queene</u> lies largely in Spenser's solutions to this problem.

Let us first consider the "good" characters. A host of minor characters define the nature of the protagonists, with etymology, as I have shown, playing a major role. If we understand Turpine as "defilement" and Blandina as "soft-spoken," we understand them as exaggerations of the traits of Calepine; and having thus understood the three minor characters, we appreciate the force of the particular virtue of Calidore, whose courtesy is a gift of beauty from God. While Spenser is busily etymologizing and creating the rich imagery of the Calepine-Turpine-Blandina incident,

Calidore is somewhere off-stage, taking form in the reader's mind not as a directly experienced person whose goodness is wearying, but as a vital concept which cannot fail to interest the intellect.

Etymology particularizes the allegory throughout the poem. If Spenser were saying only that holiness is not unholiness, temperance not intemperance, chastity not unchastity, and so on, the Faerie Queene would be the most elaborate redundancy in the history of literature. He is saying much more. Ollyphant and Argante are not simply unchastity; aware of their etymons we see them as warnings of the effects of unchastity on the human soul. In the story of Amoret we recognize a myth of the progress of the human soul from the bondage of unchastity to the freedom of chastity. Thus the story of Britomart is not the tautological lesson that chastity is not unchastity, but is rather a complex allegory of all we need know of chastity. At the heart of this allegory is the etymological mode of thought which led Spenser to broaden his conception of chastity and its antithesis. In so doing Spenser makes the good genuinely attractive.

Evil characters, as I have stated above, possess a potential attractiveness which is sheer nuisance to the writer of allegory. He of course can make them physically unattractive, and Spenser does this time

and time again. Such a device, however, could well be
insufficient since the same force which attracts us to
evil makes us at least fascinated by ugliness. At
fairs the freak-shows are always crowded. Spenser's
mob flocking to see the dead dragon shows his aware-
ness of this phenomenon. Basing his characterization
of Braggadochio on the ultimate brag, Spenser shows
him as a eunuch; Acrasia, through multiple etymolo-
gizing, becomes not impotence, but rathers the horrors
of incontinence; Mammon similarly is not simply riches
but any misdirection of resources. Certain abstrac-
tions through etymologizing take on the connotations
of frightening forces of nature: pride (Orgoglio) is
an earthquake, slander (Sclaunder) thunder. We are
never allowed to feel attracted to any of these char-
acters.

Thus in the creation of all of the characters
discussed here and throughout this study, etymology
played an essential role, particularizing the alle-
gory, expanding characterization, and influencing
style. These functions point to an even more signifi-
cant one, one which I feel is basic to the writing of
allegory. Such writing, unlike the creation of other
genres, demands authorial distance. The writer cannot
allow himself to become interested in his characters
as people; if he does think of them as human beings,
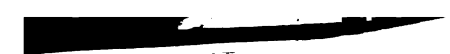
he recognizes in them a complexity of intellectual and
emotional responses which destroys their allegorical
reality. There are some readers who would object to
the word "reality," since for them allegory is the
most unrealistic mode. They are unwilling to place
themselves on the moving body whose very movement de-
mands a system of measurements alien to the one they
generally use. Allegory moves the reader into an alien
dimension. The writer of allegory presupposes the
validity of this dimension.

Spenser seems particularly at home in this alien
dimension, making the relativistic leap with ease and
maintaining his position with quite remarkable con-
sistency. My discussions of his handling of his
characters suggest that etymology may have made that
leap possible. Clearly the new dimension is attain-
able only if one sufficiently distances himself from
accustomed dimensions; only then can he feel the ir-
relevance of the conventional approach to character.
To treat character as etymon is to sever oneself from
one's everyday categories of thought. The figure be-
comes word. This austere approach demands fidelity,
and no one excuses an author's lapses. I have never
heard anyone say, with that curious mixture of liter-
ary hero-worship and self-approval generally heard in
similar remarks about writers in other genres, "Here
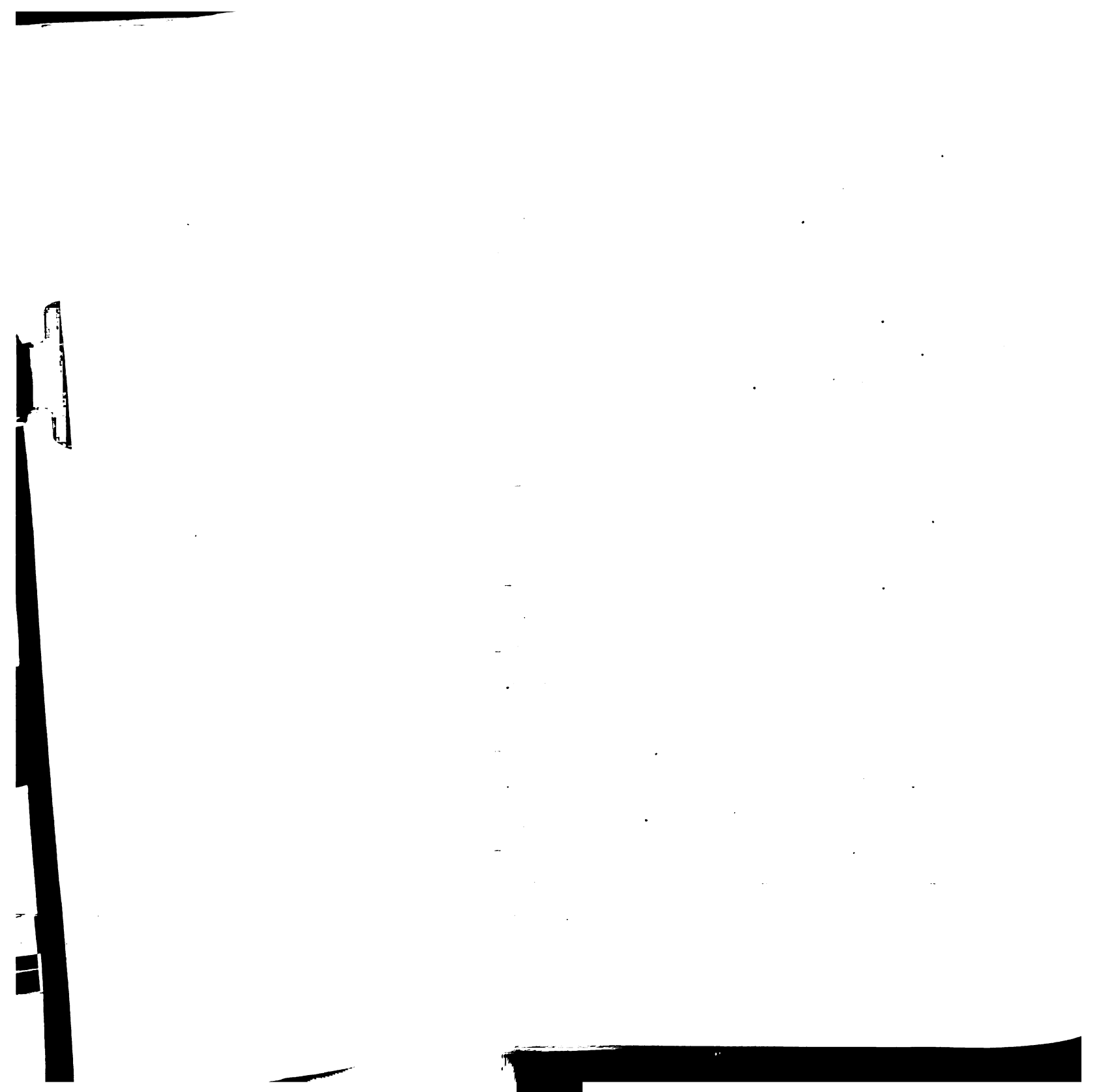
Spenser nods." Such critical sternness is probably the reason that there are comparatively few successful allegories in the history of literature. A slip or two and the author is consigned to oblivion, for the prevailing attitude is that a writer of allegory can at least maintain the allegory. Such emphasis is short-sighted. Maintaining allegory and at the same time writing a work of continued interest and variety is difficult. Spenser met the challenge, as I have shown throughout this study, by thinking of his characters as names. There is almost no slipping from allegory and there is untold variety largely because Spenser etymologized consistently.

All of the episodes mentioned in this study are illustrative of authorial distancing via etymology. Marinell and Florimell, on the level of ordinary discourse, are simply characters who are "meant for each other"; yet their story is not in any but the broadest sense boy-meets-girl, boy-loses-girl, boy-regains-girl. Their story is worked out in terms of a complex myth, its imagery drawn directly from that myth. In the etymon of the name Marinell, Spenser found a suggestion for the use of the Adonis myth. And again, in the episode which I discussed at the end of the sixth chapter, the story of Calidore and Pastorella conforms to the general pattern of the Persephone myth, its

imagery once again drawn directly from etymology and related myth. Indeed, it could be maintained that Spenser's use of myth, stimulated as it often was by etymology, distances him from his characters, thereby emphasizing that frame of mind which is most conducive to the writing of allegory.

Not only in the use of myth, but also in a rather less obvious but equally important way, etymology distances Spenser from his subjects. Let us take Guyon as an example. Here we have a knight whose virtue is in fairly good shape. He meets Amavia, Furor and Occasion, Cymochles and Pyrochles, Atin, Phaedria, Mammon, and Acrasia, and except for a little help from Arthur manages to acquit himself nobly in each case. Yet there is nothing static about the second book. This is partly because the temptations to Temperance are handled with a most pleasant variety, as I have demonstrated in my discussion of the book; and it is partly because the hero is himself a collocation of extremely concrete images. I think that this is basic to the triumph of Spenser's approach: he does not think of Guyon as a man from our conventional dimension (except, perhaps, in the Phaedria episode, which could be considered an artistic failure) but rather as a name in a new dimension. The images of hands and feet stem from etymology. They hold Spenser to the

new dimension. When one is treating a hero as "hands"
one cannot think of him as the boy next door or even
next castle. The boy next door learns temperance by
sowing wild oats. Had Spenser thought of Guyon as a
real person, he would have encouraged his own and his
reader's sympathies for an erring hero. The result
would have been antithetical to his allegorical inten-
tion. Spenser simply does not risk such moral confu-
sion in his characterization of Guyon.

Interestingly, Redcross does elicit the "wrong"
responses from Spenser and the reader, for he is the
most humanized protagonist in the Faerie Queene.
Viewing him as a real person, and knowing full well
that people rarely learn from experience, Spenser
subjects Redcross to two forms of pride (Lucifera and
Orgoglio) and to two forms of despair (Sans Joy and
Despayre). Both the common reader and the specialist
have found this redundancy annoying in an allegory.
While one can easily justify the repetition on psycho-
logical grounds, one must admit that these episodes
detract from the immediacy of allegorical impact.
And it is only in Book I that Spenser almost never
etymologizes the name of the hero. Etymologizing, by
dehumanizing the subject, would have distanced the
author.

Spenser achieved the necessary distance in his

creation of Britomart. Just as he might return to our
dimension by characterizing Britomart as a love-sick
girl (and he comes dangerously close to doing so), he
thinks of her as a name. The bird imagery keeps Spen-
ser at a distance, and the allegory is maintained.
The same process obtains in Spenser's treatment of
minor characters, as I have abundantly demonstrated.
Spenser is regally unconcerned with Malecasta's mo-
tives: we do not know anything about the etiology of
her condition, nor are we led to wonder. To think of
Malecasta as a human being would have been not only
irrelevant to but actually destructive of the defini-
tion of Britomart's virtue. Once again, we are in
the dimension of allegory; the name of the character
holds Spenser to it at a time when it would have been
easier to discuss a problem in the parlance of conven-
tional discourse. Throughout the entire poem Spenser
conceives of characters as names and not as persons.
He develops character by multiplying names, and he
develops allegory by multiplying characters. By ety-
mologizing names he distances himself from his char-
acters, dehumanizes them, and thus maintains the alle-
gory. He could certainly have written an allegorical
poem without the inspiration of etymology, but it
would not have been the poem as we know it, a carefully
sustained allegory, "sprinckled with such sweet variety."

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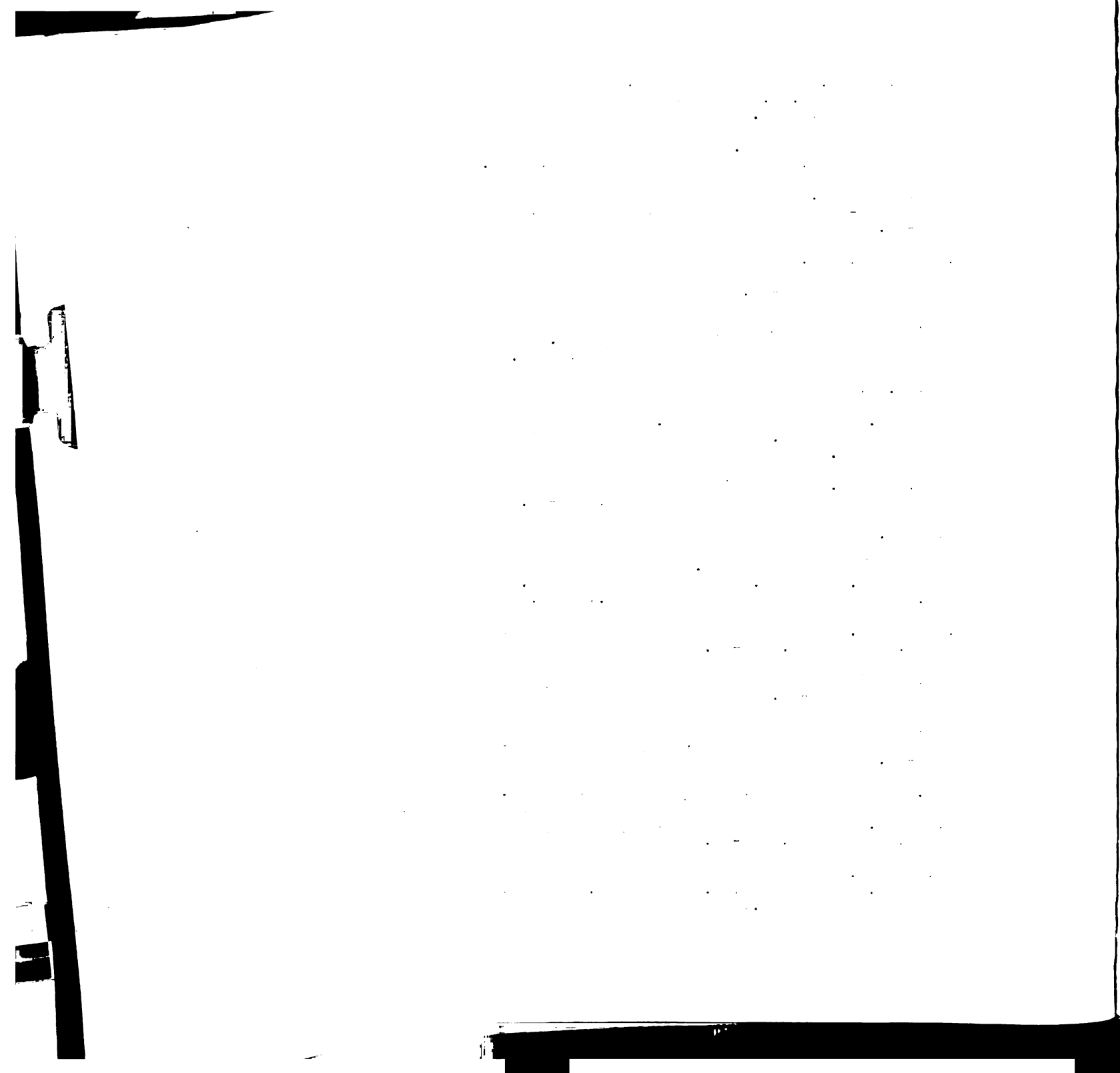
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