

THIS FAIRE MIRRHOUR:
NATURE
IN
THE FAERIE QUEENE, BOOK II

Thesis for the Degree of Ph. D.
MICHIGAN STATE UNIVERSITY
GEORGE H. NILSEN
1972

THESIS



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THIS FAIRE MIRRHOUR: NATURE
IN THE FAERIE QUEENE, BOOK II

presented by

George H. Nilsen

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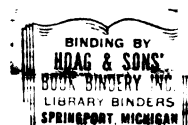
Ph.D. degree in English

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Date May 5, 1972

O-7639



ABSTRACT

THIS FAIRE MIRRHOUR: NATURE IN *THE FAERIE QUEENE*, BOOK II

By

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Modern studies of the Tale of Temperance focus on it as a depiction of Nature, or of Nature and Grace, or of Vision and Reality, or of Heroism. Each departs from the text in order to bring to bear upon it various doctrines thought consonant with the allegory. This study attempts an assessment of the aesthetic and thematic functions of Nature in Book II without recourse to such doctrines. The findings are presented as answers to these questions: What aspects of Nature does Book II contain? What are their functions? What does Spenser express through the medium of Nature images? How do such expressions support or establish the meaning of Book II? For this study, Nature is defined as the environment the poet creates for the poem's narrative action and which the personages of the poem perceive by their senses.

Book II contains aspects of Nature in four categories, so grouped to facilitate collection and consideration. They are: Ground, Water, Vegetation, and Atmospherics. These aspects serve, on the narrative level, to locate the action of Book II firmly in a world closely corresponding to the one we know. On the thematic level, images from

this Nature express personages physically, mentally, and emotionally. This relationship between personages and Nature is at times reciprocal: Nature is expressed in terms of mortal traits, becoming herself a personage. Personages and love, Nature and creation--"natura naturans"--are parallel.

Yet a significant number of occurrences, wherein Nature is not as it was created, but unnatural, suggest that the environment reflects the intents and aims of the personages. The three major occurrences are Mammon's Cave, the Idle Lake, and the Bower of Bliss. The relationship of these three places to the personages, and the imagery arising therefrom, are, like the natural aspects of Nature and its images, reciprocally expressive. Unnatural love and "natura naturata" are here parallel: both are perversions.

The primary functions of Nature--natural and unnatural--in Book II are to express the traits of personages, and, by "poetic action", to form a commentary on personages and on events. These functions suggest that Book II is an anatomy of the human mind during the quest for Temperance by the hero Guyon. Faery land is a representation of the mind; its chief image, which becomes a symbol for the mind, is the Idle Lake. We observe the mind by means of the Nature imagery which expresses the tension between force--"natura naturans"--and control--"natura naturata"; between indulgence and denial.

Guyon's direction of movement is not constant nor steadily progressive. He swings from extreme to extreme in describing a circle. On this perimeter he encounters Love in various forms and effects, from the rape of Duessa in Canto One to the damsels' invitation to fornication in Canto Twelve at the fountain in Acrasia's Bower. The damsels in the pool mirror Guyon's own latent lust. Heretofore denying

his unity with the Nature of the poem, he comprehends that unity. He discovers his own nature. Spenser uses Nature, and nature imagery, to express Guyon's quest and his final achievement of self-discovery.

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A THESIS

Submitted to
Michigan State University
in partial fulfillment of the requirements
for the degree of

DOCTOR OF PHILOSOPHY

Department of English

1972

676073

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CHAPTER ONE

NATURE: ITS SIGNIFICANCE AND A DEFINITION

When Spenser calls "comely Courtesie" a "bloosme ... on a lowly stalke" in the prologue to the sixth book of *The Faerie Queene*,¹ he is using an object in Nature to express an abstract entity: the relationship between civil human beings. When in the same book Tristram's joy at being sworn as a squire by Sir Calidore is said to grow

Like as a flowre, whose silken leaues small,
Long shut vp in the bud from heauens vew,
At length breakes forth, and brode displayes his
smyling hew, (ii.35)

a natural object expresses a human emotion. When the poet says that

For from the golden age, that first was named,
It's now at earst become a stonie one;
And men themselues, the which at first were framed
Of earthly mould, and form'd of flesh and bone,
Are now transformed into hardest stone, (V.Prol.ii)

he names the earth as the source of man, and expresses the quality of men and of a whole era by a natural object: a stone. When he asserts that love

of honor and all vertue is
The roote, and brings forth glorious flowres of fame(IV.Prol.ii)

he expresses by means of a natural phenomenon the strongest force in man's nature. When Britomart's change of appearance from one grieving

¹*The Works of Edmund Spenser: A Variorum Edition*, ed. Edwin Greenlaw and others, 11 vols. (Baltimore, 1932-49), VI, 2. All quotations from Spenser are from this edition.

to one ready for battle is likened to the change in the weather

As when a foggy mist hath ouercast
 The face of heauen, and the cleare aire engrost,
 The world in darkenesse dwels, till that at last
 The watry Southwinde from the seabord cost
 Vpblowing, doth disperse the vapour lo'st,
 And poures it selfe forth in a stormy showre;
 So the faire Britomart, hauing disclo'st
 Her cloudy care into a wrathfull stowre,
 The mist of grieve dissolu'd did into vengeance powre,
 (III.iv.13)

natural phenomena are employed to express two opposite human moods or emotions. And when Una and her train, along with the Red Cross Knight, are driven by a sudden "hideous storme of raine" into a grove of trees which, while sheltering them from the storm, causes them to lose their way and in "the wandring wood" find instead Error's den (I.i.6,13), natural phenomena are employed to express a state of mind in the personages, and a moral attitude toward or commentary on personages whose actions and states of mind parallel aspects of Nature.

In these illustrations from five of the six books of *The Faerie Queene* Spenser expresses through the medium of Nature a concept of an abstraction (the quality of courtesy); the outward signs of emotion (Tristram's joy, Britomart's grief and rage); the characteristic trait not only of men but of a whole age (both of "hardest stone"); and the nature and power of love (the root of honor and virtue) through the medium of Nature. Even the aspects of Nature depicting the setting of that narrative action are significant beyond mere locale: personages are lost in "the wandring wood." More generally, the pastoral or bucolic setting of Book VI; the "saluage" habitat of Una's protectors in Book I, of Timias' nurse in Book III, and of Lust in Book IV; the sea--its surface, body, and bottom--in Book II; and the Garden of Adonis in Book III all indicate the importance of natural phenomena as

a medium to convey the meanings of the narrative of *The Faerie Queene*. To find none of this use in Book II would be surprising. We would expect rather to find Nature used as a medium to express the same or similar qualities, the same or similar states of mind and body, the same or a similar environment with moral overtones as in the other books. To determine whether or not the expectation is justified and, if it is, to what extent Spenser employs Nature images as a medium of expression in Book II--as a perspective in which to view the Legend of Temperance--is the purpose of this study. For example, do Nature images in Book II express Temperance as a flower expresses Courtesy in Book VI? If this is a 'stonie' age, as the prologue of Book V claims, will stone imagery occur in Book II? Will Nature images express human emotions, traits, and states of mind as in the other five books? Will Nature imagery comment upon or assert a moral attitude concerning the personages and episodes of Book II? And finally, what is the relationship of Nature images and the meaning of Book II?

Other studies, some encompassing all of Spenser's poetry, some limited to *The Faerie Queene*, and some to Book II only, have scrutinized the functions of Nature therein. At one extreme, denying the verisimilitude of Spenser's Nature in *The Faerie Queene*, is a study viewing the work in terms of the medieval romance:

"In ... *The Faerie Queene*, the scene, the universe, is not important except as something arbitrarily controlled to establish the relationships of men to each other and to God and to those they love."²

Another finds Spenser akin to Chapman, of whom the writer asserts:

²John Arthos, *On the Poetry of Spenser and the Form of Romances* (London, 1956), p. 91.

"Thus, the accurate rendering of externals was not the poet's aim: he patternized these externals, and from the relation of the resulting image to the object in nature a truth was to emerge."³

Most other studies find Nature of considerable significance, though none are concerned with verisimilitude. Evans states that "The forest is the almost ubiquitous setting for the action, and, in all its ramifications, the most sustained metaphor of the poem."⁴ Arthos allows the forest some importance, but not for the action: "The forest of the poem is the image of the poet's own uncertainties."⁵ Another study finds that the poet descends at times into an inner Chaos but as a Creator seeking the source of Creation.⁶

Another scholar, speaking first of Book I, claims that "the idea that the earthly is a symbol of the heavenly [Spenser] clearly does adopt. It is of the very texture of Book I."⁷ He continues in a footnote:

"Because the action of Book I (as of the other books) takes place in the material world, the order of nature, while its allegorical content is experience in the order of grace, the lower order stands to the higher throughout the book in relation of shadow to substance."

Concerning Book II, Woodhouse states in the same article that "Book II commences to explore the realm of nature with a new contrast in that

³Carl R. Sonn, "Spenser's Imagery," *ELH*, 26(1959), 156-170.

⁴M. Evans, *Spenser's Anatomy of Heroism: A Commentary on The Faerie Queene* (Oxford, 1970), p. 53.

⁵*Spenser and the Form of Romances*, p. 65.

⁶Blossom G. Feinstein, *Creation and Theories of Creativity in English Poetry of the Renaissance*. DA 28(1967), 1394A.

⁷A. S. P. Woodhouse, "Nature and Grace in *The Faerie Queene*," *ELH*, 16(1949), 227.

realm between nature truly conceived and nature falsely conceived."⁸

The water into which Arthur casts Maleger, who may represent original sin, symbolizes baptism; and hence

"As water symbolizes grace, earth symbolizes nature; and among the various ideas shadowed forth in *The Faerie Queene* is the presence of some principle of evil in nature itself, and especially in matter, a relic of the dark forces which ruled in the chaos before it was reduced to cosmos, and which still struggle to reassert their sway. With these forces of evil in nature, the evil in fallen man enters into alliance, and in them it finds a support."⁹

Woodhouse's article sparked a series of articles intended to support, modify, or refute his thesis. In one of those articles a respondent¹⁰ considers two concepts of Nature: the first considers Nature, or the world, to be in a state of progressive decay since the Fall, when Adam's sin made the world, like man, imperfect. The other considers the world not as decaying, though decay is evident in worldly things, but as orderly; the decay is part of the order of life and death, cyclic rather than directional. According to Miller, Spenser believes that Nature is perfectible and has a teleological goal toward which it moves; that there are not two orders of things (perfect heaven versus mutable earth) simply, but that both are part of the same order; even things mutable are in the end to return "to their owne perfection." Mizener, concerned less with philosophical and theological doctrine to be extracted from Spenser's poetry, considers rather Spenser's

⁸ p. 208.

⁹ pp. 221-222.

¹⁰ M. Miller, "Nature in *The Faerie Queene*," *ELH*, 18(1951), 191-200.

conviction that man and nature are one:

"...the early Elizabethans ... tended to personify the abstract forces of nature with the same facility with which they applied personifications to ethical abstractions. ...the ethical personification is Christian, while the nature to which it is compared is given a Pagan personification. ...the general connection of the life of man and the life of nature which supports the initial act of personification is unquestionable."¹¹

In even more general a perspective, Ramsey indicates that Spenser uses nature images as a medium of expression when he writes:

"The great poets of the Renaissance ... share ... assumptions about nature: that nature is ... symbolic, full of personal-social-physical-theological correspondences ... and these assumptions appear whether they write of real or imaginary or metaphysical fields (Agincourt or the Bower of Acrasia or the Garden of Eden). One of their great motifs is the overthrow of nature, physical nature being stubbornly involved in the moral world."¹²

It is evident that, while these studies are concerned with Nature images as a medium of expression, opinions differ concerning what is being expressed. Arthos denies any intent to achieve a degree of verisimilitude. The others seem to agree, more or less, by claiming that Spenser uses Nature images to embody religious doctrine, and/or moral allegory, or to mirror the higher order of grace, or to depict the contrasting concepts of decay and order in the world. All see a connection between man and Nature expressed in Spenser's poetry. Most bring to their readings a frame or template into which they fit various

¹¹A Mizener, "Some Notes on the Nature of English Poetry," *Sewanee Review*, 51(1943), 30,32.

¹²*Princeton Encyclopedia of Poetry and Poetics*, ed. A. Preminger (Princeton, 1965), p. 553.

episodes--e.g., Maleger's drowning equals original sin destroyed by baptism--which they then claim to be the meaning of the poem. At least one indicates that what Spenser expresses through the medium of Nature images is his own confusion. This view of Nature in Spenser's poetry denies the poet any control over his medium, and thus any discernible meaning of Nature except that the medium has escaped the artist.

None of the studies demonstrate an exhaustive catalog of the aspects of Nature appearing in Book II. None of the studies evince an objective approach to those appearances they do cite, allowing them to generate their own apparent significance in the immediate context of each appearance, and then in the context of the whole of Book II. In this sense the studies are selective.

No less selective are their perspectives. Arthos looks at *The Faerie Queene* from the nature of the medieval romances, Sonn from imagery, Evans from metaphor and heroism, Feinstein from theories of creativity, Woodhouse from theology, Miller from cosmogony, Mizener from cosmology, and Ramsey from assumptions about Nature common to Shakespeare, Spenser, and Milton.

What is required is, first, a catalog of all of the natural forms appearing in Book II. Second, such facets of Nature must be allowed to fall into categories or groupings which they suggest, in themselves and in context. Any preconceptions about Nature or the meaning of Book II must be disallowed, at least initially, or subjected to a most rigorous scrutiny and evaluation before being accepted. And then the text of Book II must support their inclusion. And finally, the other strands of Book II must be shown to be consonant with what Spenser expresses through the medium of Nature images. The narrative action and its structure must be supportive of what is expressed through the

medium of Nature images. The personages must be considered not *only* as pawns in a moral, philosophical, religious, or poetical game, but as at least in part recognizable human beings. Not least, the commentary by the poet, direct or indirect, speaking as chorus or as artist, must be considered. To ignore the artificer's directions would make the re-erection of his edifice a haphazard one.

In order, however, to collect, categorize, and discuss the functions of Nature's forms in Book II, some definition of that Nature is necessary. We must use some instrument to test what may or may not be an aspect of Nature, so that the catalog will be complete, yet discriminatory. In short, what is Nature? What does the term Nature mean?

In the Renaissance the term had as many as if not more shades of meaning than we have already seen claimed for the meaning of Book II. Several approaches are possible. We can consider definitions of Nature found in the body of Renaissance literature. We can consider definitions of Nature derived from evidence in the body of the Renaissance literature, and re-stated by scholars. We can consider commentary by modern scholars on Nature as operative in *The Faerie Queene* (and specifically in Book II).

A brief consideration of definitions of Nature from outside Spenser's works reveals that some are apt and some are cumbersome. A proper perspective on such definitions demands that consideration be limited to those typical of, rather than exhaustive of, the Renaissance. Perdita (*The Winter's Tale*, IV.iv.88) expresses a concept of Nature which speaks for all of Renaissance literature when she calls it "great creating nature"--meaning the source and shaper of all living things which grow. The aptness of this definition is evident when we

realize that it is current today--and was current in medieval literature as well.

The concept of Nature as "creating" concerned philosophers down through the centuries from the early Greeks onward. Although the name for man's environment--world and cosmos--varied during this time, the Latin "natura" for Aristotle's "physis" is the underpinning for the term Nature. Attempts to explain the existing cosmos led inevitably to attempts to explain its creation, or beginning. In a lucid and spirited survey of these attempts R. G. Collingwood describes some of these opinions. They show conflict over Nature as being eternal or having been created in time; over the concepts of Nature as in continual flux, or permanent; over the agency of creation being within the matter of this world or outside it.¹³ The Greeks (except Plato and Aristotle), tending to pantheism, believed generally in an immanent God or Creator; for this concept the term "natura naturans" arose, perhaps first in Averroes.¹⁴ For others, such as the Hebrews, whose religion posited a transcendent Creator or God, the term "natura naturata" applies. Still others, such as the Stoics, proposed matter and form, substance and idea, actual and real, as coexisting. The terms were still in use after the Renaissance. Spinoza (1632-77) declared "naturans" and "naturata" to be coexistent in "natura." In general, "natura naturans" implies active or productive nature; "natura naturata" passive matter, or nature considered as phenomena.

¹³*The Idea of Nature* (Oxford, 1945), Part I.

¹⁴James M. Baldwin, *Dictionary of Philosophy and Psychology* (New York, 1925), II, 140-141. The Stoic, most notable of the philosophies espousing immanence, called it "Logos."

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Many philosophers, regardless of position or century, posited a link between mind and Nature. The use of one's mind to understand the intangible reality--as opposed to the sensible actuality--of Nature, the frequent conclusion that *mind* was a satisfactory term for describing the *creation* of the cosmos, and the frequent identification of God as Mind, Intellect as Creator, is rather provocative. It raises the question of perception versus projection: whether or not man perceives what his environment really is (behind the facade of changeable actuality); or whether man is projecting his concept of self upon his environment. As Collingwood, speaking of the Greeks, puts it:

"The world of nature as a whole is then explained as a macrocosm analogous to this microcosm [of man as body, directed by mind]."¹⁵

A compromise between the extremes of immanence and transcendence occurs in literature which, personifying Nature, makes her a goddess acting as God's agent for creation. It places her in an intermediate position between Creator and created; she is neither God nor mortal. She appears so in Alanus' *Complaint of Nature*, and in Chaucer's *Parliament of Fowls*. In the Mutability Cantos Nature is personified as a goddess or agent of God. The argument she is to settle concerns the rank due Mutability. Change, over which the personage Mutability presides, is apparently the master of the worldly realm. That change does occur is undeniable, but it occurs in the tangible or actual world. The change is the manifestation of an order which, intangible, is comprehensible to the mind or reason; because it is unchanging, it is

¹⁵*Idea of Nature*, p. 8.

the real. The senses perceive the actual change; only the mind can perceive the reality of the order underlying the change.

The implication of order as underlying creation in Nature is emphasized by E. M. W. Tillyard, who, citing Shakespeare, Hooker, More, and Donne, finds this concept expressed "under three main forms: a chain, a series of corresponding planes, and a dance."¹⁶ In a catalog of the concepts of Nature determined in part from the literature of the Renaissance, Lovejoy defines Nature as "The cosmic order as a whole, or a half-personified power (*natura naturans*) manifested therein, as exemplar... ."¹⁷ He distinguishes some twenty shades of meaning. Wilson, using Lovejoy's catalog as a base, cites at length the correspondences found in Renaissance expressions of literary theory between the concepts of Nature and literary practice.¹⁸ Though both Lovejoy and Wilson are concerned with Nature as literary norm while Tillyard is concerned with philosophic concepts of Nature reflected in literary works, in all three studies are found definitions which depict Nature as described by Perdita: as "great creating"; as ordered and ordering; as linked with man and with God; as susceptible to improvement by man in terms of external Nature and of human nature; and, in Lovejoy and Wilson particularly, as objects to be represented with verisimilitude in literary works.

¹⁶*The Elizabethan World Picture* (New York, 1943; reprinted Vintage Books), p. 24.

¹⁷A. O. Lovejoy, "Nature as Aesthetic Norm," *MLN*, 42(1927), 444-450.

¹⁸Harold S. Wilson, "Some Meanings of 'Nature' in Renaissance Literary Theory," *JHI*, 2(1941), 430-448.

Modern studies by several scholars dealing with Spenser, alone or in part, likewise reflect concepts of Nature consonant with those already cited. Woodhouse writes that

"Under the term Nature is comprehended the whole range of existence from formed but still inanimate matter up to and including man. Nature ... is an ascending scale, at whose successive levels are added first life, then consciousness, then rationality and a moral sense... ."19

Nature terrestrial is ordered creation which is nevertheless in continuous process of becoming, of change. LaGuardia agrees in a reading which, as did Feinstein, equates the poet to God as Creator because he creates a world as a locus for the action of his story.²⁰ Knowlton cites the evidence for Nature as goddess or agent of God in his study.²¹ Berger emphasizes an apparent shift from Fortune in Cantos One through Six of Book II to the purpose, seemingly Providential, directing events in the following cantos.²² A concern with the function of Nature and the role it plays in depicting character is evident in a study by Cheney.²³ He imputes to the Red Cross Knight the fault of over-reliance upon the evidence of his senses in comprehending the world about him. Alworth, relying mainly on evidence outside *The Faerie Queene*, states that "Spenser's concept of nature ... comprises among other topics, ...

¹⁹ELH, 16(1949), p. 218.

²⁰Eric LaGuardia, *Nature Redeemed: Imitation of Order in Three Renaissance Poems* (The Hague, 1966), p. 55.

²¹E. C. Knowlton, "Spenser and Nature," *JEGP*, 34(1935), 366-376.

²²Harry Berger, Jr., *The Allegorical Temper: Vision and Reality in Book II of Spenser's The Faerie Queene* (New Haven, 1967).

²³Donald R. Cheney, *Spenser's Image of Nature: Wild Man and Shepherd in The Faerie Queene* (New Haven, 1966).

The origin of life, and the concept of immortality."²⁴ Kathleen Williams makes of the poem a world of glass wherein "Spenser marshals ... the 'secret rules' in Nature, who speaks for God."²⁵ Woodhouse, in the article cited, states that

"At every level nature connotes a principle of dynamism, a law and a norm; and on the human level the law and the norm are recognized as rational and moral. Thus ... the law of nature holds sway over the whole natural order, though its rational character can be apprehended and its dictates consciously consulted, only at the highest level, that is, by man."²⁶

It is apparent that these studies of Spenser are in accord with the general principles discussed by Lovejoy, Wilson, and Tillyard. Nature includes all of the created universe, but especially the terrestrial. Nature is linked to human nature. Nature is orderly, and ordered by some Authority. Nature is represented with more or less verisimilitude in literary works. From Woodhouse's former comment we recall that, in the welter of conceptions of Nature, confusion is possible.

Some of the apparent confusion results from perhaps inadvertent tangling of "naturans--naturata" concepts, or an insistence that only one or the other is "true." Woodhouse represents the "naturata" position by such terms as "formed but still inanimate matter." Tillyard's findings echo Woodhouse's graduated levels (e.g., "corresponding planes"). Lovejoy's use of the term "natura naturans" as a

²⁴E. Paul Alworth, "Spenser's Concept of Nature," in *His Firm Estate: Essays in Honor...Eikenberry* (Tulsa, 1967), 11-23.

²⁵Kathleen Williams, *Spenser's World of Glass: A Reading of The Faerie Queene* (Berkeley, 1967), p. xix.

²⁶ELH, 16(1949), 218.

"half-personified power ... manifested [in] the cosmic order as a whole" represents the other position. Perdita of course with "great creating nature" is also expressing the "naturans" position. Implicit in the "naturata" concept is control; in the "naturans", self-direction or independence. That is, the human mind as rational--able to understand the laws by which a relatively passive phenomenal Nature is ruled--comforts the human psyche which is often troubled by the apparent unruliness of Nature and which is apprehensive of man's own security in a world autonomous, or "natura naturans." We shall see that in the course of Book II some personages attempt to control Nature, including their own human nature, while others express disorderliness, or inability to control themselves. Paradoxically, some of the apparently successful attempts at control, as in the Bower, mask a basic disorderliness, while recognition of Nature as creative force--"naturans"--is a necessary first step, as we shall see, towards control, or Temperance. Indeed, the tension between force and control may be that Temperance. Comprehending, accepting, and achieving such tension is not without confusion, as the Medina episode testifies in Canto Two. Confusion, of course, for the personages of Book II, but it is apparent that it is possible for readers--past and present--to have "falsely conceived" Nature. It is also evident from Woodhouse's final comment above that the appearance of Nature depends upon the perceiver's rationality and morality. A personage whose mind is not operating rationally will not perceive "the law and the norm." From the concern of all of these studies with the concept of Nature appearing in the literature of the Renaissance we can surmise that how man understands Nature is of major consequence to man, and that how the artist employs Nature in his poem is of major consequence to the work.

At the same time, from the copiousness of the commentary on the subject of Nature in Renaissance literature, as well as from the all-inclusiveness of the term's meanings, it would seem that agreement among them on a definition of the term "Nature" is unlikely. Sidney claimed that the poet delivers a golden world, improving upon the brazen one of Nature, while Polixenes asserts that

Nature is made better by no mean
But nature makes that mean. So, over that art
Which ... addes to nature, is an art
That nature makes ... [Grafting] is an art
Which does mend nature--change it rather; but
The art itself is nature. (WT IV.iv.89ff)

Spenser himself after a certain fashion depicts Nature as a personage in the Mutability Cantos, but she who is paradoxically "Unseene of any, yet of all beheld" (vii.13), appears veiled: "Her head and face was hid, that mote to none appeare" (vii.5).

Thus at one extreme we find a Nature, which, inclusive even of the art of man, seems omnipresent and omnifunctional. Definition of such a Nature seems impossible by reason of its generality. A definition among students of the meaning of the term Nature seems to draw itself out into complexities the more it is attempted--witness Wilson's and Lovejoy's efforts. At the other extreme we find a nature whose gender, and even more, whose very identity, is undiscoverable. In fact, her raiment is so bright that it "dazes" the eye, as the definitions in Lovejoy, for example, daze the mind. Perhaps it is well to begin with a definition recorded in the *OED*:

"The material world, or its collective objects and phenomena, especially those with which man is most directly in contact; frequently, the features and products of the earth itself, as contrasted with those of human civilization" (IV.13).

This agrees with the popular concept of Nature: the trees, the grass, the lakes and streams, the sun and wind that surround us out-of-doors. It suggests external Nature (the material world) and the "creating" concept (products of the earth); however, it omits much of what we have seen was included in the Renaissance concept of Nature. In this study, Nature is the environment the poet creates for the poem's narrative action and which the personages perceive by their senses. Although it is most often identical to the world created and ordered by God, it is sometimes unnatural, or perversely ordered.

The environment of Book II is like enough to the world we know that we may categorize the natural forms under the headings of Ground, Water, Vegetation, and Atmospherics. Ground or earth includes inanimate objects such as rocks, and formations of ground such as hills and valleys; water, that which runs or stands upon the ground or under the ground; vegetation, flowers, grass, bushes and trees; atmospherics, an event in or condition of the air immediately above the earth, usually weather, but including light and dark. A fifth category of animate beings other than personages will appear also. These beings--birds, lions, insects, et cetera--are encountered on or in the four categories above. Commonly the poet employs them in similes.

With our definition of Nature the instrument of selection we will observe such aspects of Nature in the four categories as appear in Book II. The questions to be asked are:

1. What aspects of Nature does Book II contain?
2. What are their functions?
3. What does Spenser express through the medium of Nature images?
4. How do such expressions support or establish the meaning of

Book II?

This study will, to avoid prejudiced selectivity, consider nearly all aspects of Nature as defined above, by category, in Book II. The following chapter will consider natural Nature, and the images therefrom, answering the questions concerning function, expression, and meaning in accordance with them. The succeeding chapter will do the same for unnatural Nature. Chapter Four will correlate the answers from Chapters Two and Three insofar as possible. It will derive a concept of Temperance growing out of a study of Guyon's character. From this, the meaning of Book II should be determinable. This procedure, rather than a canto-by-canto presentation and discussion, better suits the apparent organization of Book II whereby several themes, or variations on a theme, are developed side by side rather than sequentially. If there is sequential development, it seems to be from natural Nature to unnatural Nature; therefore the images are discussed in that sequence. The meeting and resolution of the themes occurs in the final canto.

CHAPTER TWO
THE PRINCIPAL USES OF NATURAL IMAGERY

In one sense, a catalog of natural objects in Book II, in categories more specific than our four of Ground, Water, Vegetation, and Atmospherics, already exists.¹ For any one of our four categories we can obtain from Osgood's concordance a kind of statistical analysis showing the total number of occurrences of, for example, "earth": the word appears 19 times in Book II. When we add to that total the occurrences of words equivalent to "earth" (ground, soil, land, etc.), the total swells to 137. Of our three remaining categories, Water and its variants occur 112 times; forms of Vegetation 128 times; and Atmospheric events or conditions 251 times. Some of these occur in figures such as similes and metaphors. Arthos has declared the setting to be unimportant.² The poet himself asserts "Faerie lond" (IIProl.iv) to be the setting of the tale--hardly the world we know. "This-world" word occurrences suggest rather an insistence on Nature--the world we know.

But word occurrence by itself can be misleading. One way in which a statistical analysis is inadequate is that while it is indicative of frequency over the whole of Book II, and indicates also that such

¹Charles G. Osgood, *A Concordance to the Poems of Edmund Spenser* (Washington, D.C.:Carnegie Institute, 1915).

²Chapter One, p. 3.

occurrences are sometimes in clusters in particular cantos, a simple tabulation does not indicate the importance of a given natural object in a given episode. Ground, for example, occurs 5 times in Canto Seven, and 6 times in Canto Twelve, but the events of Canto Seven--occurring almost entirely in Mammon's Cave--make ground much more significant there than in Canto Twelve, though the frequency of the word is in both cantos nearly equal. Indeed, on occasion a form of Nature as "place" becomes a focus in and for itself. The personage and event are merely agents to bring into view a place--Phaedria's island, e.g.--and the hero's reaction to that place. The place is the dominant object.

As the foregoing comments imply, Ground and Water function most commonly as place of the narrative action. Vegetation functions as place less often, and Atmospherics almost never. In this respect, Book II is similar to most narrative fictions, especially in Renaissance as contrasted to medieval fictions, where it is commonplace for personages to be extraterrestrial. Examples are *Pearl* and Chaucer's *Troilus and Criseyde*. Spenser's setting is also similar to the world we know. The events of the narrative occur on land and on'sea, and sometimes in a forest. The occurrences are in places seemingly entirely natural. We shall examine first that environment which, though perhaps corrupt since the Fall, is as it was made by the Creator: natural.

Sir Guyon appears to us first as "Faire marching vnderneath a shady hill" (1.5). Archimago deceives him with a tale whose allegedly raped virgin is actually Duessa. Archimago has found her wandering "in waste wilderness / Lurking in rockes and caues farre vnder ground" (1.22), "with greene mosse cou'ring her nakednesse." He assigns her the role of ravished maiden in his plan to discredit Guyon. Archimago

then guides Guyon toward the alleged rapist (the Red Cross Knight)

Through woods and mountaines, till they came at last
 Into a pleasant dale, that lowly lay
 Betwixt two hils, whose high heads ouerplast,
 The valley did with coole shade ouercast:
 Through midst therof a little riuer rold,
 By which there sate a knight with helme vnlaste,
 Himselfe refreshing with the liquid cold. (i.24)

The encounter with the Red Cross Knight ended, the Palmer then guides Guyon "ouer dale and hill" (i.34). The two "chaunst them by a forest side / To pass" (i.35). From within come a lady's shrieks of anguish "that through the wood reecchoed againe" (i.38). Guyon then "rusht into the thicke" (i.39) to find a wounded lady whose blood "into a deep sanguine dide the grassie ground" (i.39). The lady Amavia is lying "Beside a bubbling fountaine...

Which she increased with her bleeding hart,
 And the cleane waues with purple gore did ray. (i.40)

Nearby, a dead knight, who once rode "on greene gras" (i.49), lies "vpon the soiled gras" (i.41), dead from a drink of "this well" (i.55). The lady, partly reviving and starting up at Guyon's words of pity, casts herself down "to ground" (i.45) at sight of him. Guyon and the Palmer, after Amavia's death, bury her and her knight Mordant in what the poet calls "The great earthes wombe", lining it "with sad Cypresse", covering "with a clod their closed eye" (i.60), and throwing into the grave a lock "of all their heare / ... medling [the hair] with their bloud and earth." Then they "closd the earth againe" (i.61). And so ends Canto One--the events of which occur in a place eminently natural. Nature is used as a medium to express apparently no more than a commonplace setting for an adventure story. The setting is rustic and wild. No buildings or human artifacts except clothing and armor are present. The scene is as the Creator made it.

Canto Two discovers a castle "Built on a rocke adioyning to the seas" (12). The battle thereby between Huddibras and Sansloy, sometimes joined by Guyon, is not explicitly located on ground. Except for the opening ten stanzas, where the locale is that fountain by which Amavia and Mordant died, the locale of the narrative action is first outside, then inside Medina's castle. Time is still normal:

Night was far spent, and now in Ocean deepe,
 Orion, flying fast from hissing snake,
 His flaming head did hasten for to steepe.
 * * * * *
 At last when they had markt the chaunged skyes,
 They wist their houre was spent... (11.46)

In Canto Three, Braggadocio spies Trompart "sitting idle on a sunny bancke" (6); at Braggadocio's threatening approach, Trompart "fell flat to ground for feare" (6). Archimago flies "From off the earth" on "the Northerne wind" (19), to obtain Arthur's sword for Braggadocio. The vain knight-semblant and his new squire flee to and hide in "a forrest greene" (20), where "Each trembling leafe, and whistling wind they heare" frightens them. The sound of a horn "that shrilled cleare / Throughout the wood ... / And made the forrest ring" (20), coupled with the noise of someone approaching "Through the thicke" (21), causes Braggadocio to fall "to ground", where he "crept into a bush" (21). Belphebe partakes of the forest which is the locale of Canto Three: in her hair "sweet flowres themselves did lap / And flourishing fresh leaues and blossomes did enwrap" (30). Trompart thinks her a goddess because her face does not "terrestriall shew" (33). She spies a movement in that "bush" where Braggadocio is hiding "in shade" (35). Emerging, he asks Belphebe why she lives "In this wilde forrest" (39), since "The wood is fit for beasts", but not for her. She replies that the place to seek Honor is "In woodes, in waues, in warres" (41). When she flees his lusty assault, Braggadocio dares not "Pursew her

steps, through wild vnknown wood" (43); besides, he remembers that she began to shoot an arrow at him "Whiles in the bush he lay." He wonders aloud to Trompart why she did "Depart to woods vntoucht." He boasts that no "earthly thing" can frighten him--when Belpheobe's horn sounded, he hid because he thought "it had beene thunder in the skie" (45).

Whereas in Canto Three the scene is primarily the forest, in Cantos Four and Five the action occurs almost entirely on a plain. Guyon's encounter with Phedon and his tormentors, Furor and Occasion, and with Pyrochles, begins when

He saw from farre, or seemed for to see
 * * * * *
 A mad man, or that feigned mad to bee,
 Drew by the heare along vpon the ground
 A handsome stripling with great crueltee. (iv.3)

The hag Occasion provokes Furor to beat Phedon. She provides Furor with "stones, wherwith to smite" (iv.5) Phedon. When Guyon grapples with Furor,

and, haling to and fro,
 To ouerthrow him strongly did assay
 [He] ouerthrew himselfe vnwares, and lower lay, (iv.8)

as had Phedon, on the ground. Guyon, then rising, "to the ground [Occasion] threw" (12). Having bound and gagged her, he finds Furor easy to defeat: "him to ground he cast" (14). Guyon then addresses Phedon, their victim, who is "Lying on the ground, all soild with bloud and mire" (16). Phedon's story explains his predicament. Betrayed in love of Claribel by Philemon, his best friend, he was caught by Furor as he was pursuing Pryene, Philemon's mistress and accomplice, "Through woods and plaines" (32). A new arrival, seen at first "far away" as Guyon had noticed Phedon at first, is Atin, "Whose flying feet so fast their way applyde / That round about a cloud of dust did fly" (37).

The same plain is the scene of Guyon's encounter with Pyrochles, Atin's master, in Canto Five. Like Atin's, Pyrochles' approach is so fierce that the "smouldring dust did round about him smoke" (v.3). His horse beheaded by Guyon's sword, Pyrochles is "Sore bruized with the fall" (5). Guyon is victorious when he strikes Pyrochles so hard "That [he] streight on ground made him full low to lye" and "thus low [him] laid in dust" (12). Allowed to rise, Pyrochles stands with his "sandy lockes ... / Knotted in bloud and dust" (14). At Pyrochles' request, Guyon unbinds Furor and Occasion, who promptly Pyrochles "in bloud and durt deformed quight" (22). Furor "cast [Pyrochles] downe to ground, and all along / Drew him through durt and myre" (23).

The place of the action then shifts as we go with Atin to the Bower of Bliss. This environment, though seemingly natural at first, is not so, for here Art, "striuing to compaire / With Nature" (v.29), presents an environment which is not made by the Creator. All such places we will consider in the following chapter. As we look back, meanwhile, it is apparent that the action is never, up to this point at least, allowed to escape what seems the natural world. In fact, the environment persists noticeably in making itself known and felt. If this be "Faerie lond", then that land is like to our own, nor are we out of it.

The river which Cymochles desires to cross in Canto Six seems at first natural (2). As he waits on the shore, however, Phaedria draws near him in

A little Gondelay, bedecked trim
With boughes and arbours wouen cunningly,
That like a litle forrest seemed outwardly. (vi.2)

Phaedria's gondelay-top is a false forest, a miniature of those floating islands encountered later on. The island to which they come is unsuited

to a Nature conceived as "economical" in the Renaissance--i.e., shunning "excess"--but there is no evidence that it has been created or controlled by artifice. Its purpose--it is "framed fit / For to allure fraile mind to carelesse ease" (13)--allies it to evil ends such as was Archimago's in deceiving the Red Cross Knight in Book I and Guyon in Book II. But the place, and the objects in it, are all such as might be found in the "real" world:

It was a chosen plot of fertile land,
Emongst wide waues set, like a litle nest,
As if it had by Natures cunning hand
Bene choisely picked out from all the rest,
And laid forth for ensample of the best:
No daintie flowre or herbe, that growes on ground,
No arboret with painted blossomes drest,
And smelling sweet, but there it might be found
To bud out faire, and her sweete smels throw
all around.

No tree, whose braunches did not brauely spring;
No braunch, whereon a fine bird did not sit;
No bird, but did her shrill notes sweetly sing;
No song but did containe a louely dit ... (vi.12-13)

Phaedria leads Cymochles "Into a shadie dale ... / And laid him downe vpon a grassie plaine" (14). Her song, the import of which is that man should rest, since labor is futile and foolish, points to "The flowres, the fields, and all that pleasant growes" (15) as example for man, especially "The lilly, Ladie of the flowring field / And the Flowre-deluce" (16). To fail to follow their examples, she asserts, will earn the toiler nothing but scorn:

Who shall him rew, that swimming in the maine,
Will die for thirst, and water doth refuse? (17)

To the natural "strond" (19), where she embarked the now-sleeping Cymochles earlier, Phaedria returns. Guyon there boards her vessel. "But when as Guyon of that land had sight / He wist himselfe a-misse" (22). His goal is the Bower. He knows from Amavia's tale that the

Bower is a "cursed land." To reach it he must traverse a "perilous gulfe" (i.51). This island, reached easily, cannot be that of the Bower, nor, natural as it is, can it be "cursed." So when they "issewd forth on shore" and he sees that

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

Guyon remains firm in his desire to depart. Cymochles, now awake, battles Guyon on the way to the "strond" (27). Phaedria intercedes, begging the two not "To shed their liues on ground" (32). When her pleas succeed, a relieved Phaedria brings Guyon "to that further strand", on the "shallow sand" of which "Guyon salied forth to land", where Atin meets him "Vpon that shore" (38). Since Atin was left there when Cymochles (enroute from the Bower) boarded Phaedria's bark, Guyon is now traveling in the right direction. Ignoring Atin, Guyon proceeds. He does not see what Atin, "Backe to the strond retyrd" (40), sees: his master Pyrochles running pell mell "from farre" "towards the idle flood" (41). Pyrochles and Atin are rescued by Archimago, who on the "shore" (48-51) cures Pyrochles' inner fire, as his plunge into the water could not.

Canto Seven opens with Guyon traveling "through wide wastfull ground / That nought but desert wilderness shew'd all around" (2). He finds Mammon exulting over his gold in "secret shade" of a "gloomy glade / Couer'd with boughes and shrubs from heauens light" (3).

Mammon thereafter

Through that thicke couert he [Guyon] led, and found
A darkesome way, which no man could descry,
That deepe descended through the hollow ground. (vii.20)

Since none of the aspects of Mammon's Cave are natural, we pass it over for the time being.

Canto Eight opens with Guyon fainted in that "shadie delue" (4) where he met Mammon, and where the Palmer is called to Guyon's side. When Archimago, the "Sarazin" brothers, and Atin arrive from "that idle strond" where Pyrochles has been cured, Pyrochles states that Guyon's prone position "where he now inglorious doth lye" (12) is proof of Guyon's "ill" life, and that a fitting burial for Guyon would be to "be entombed in the rauen or the kight" (16). Arthur knocks Pyrochles "to ground"; unhorsed by Cymochles, Arthur then fights on foot on the ground; he knocks Cymochles "tombling downe on ground" (45) to die there. Pyrochles he wrestles down "under him" (49) and, beheaded, the Paynim's "body [lies] bleeding all the place" (52). Guyon, awakening, sees the "two Sarazins ... / Whose carcasses on ground were horribly prostrate" (54).

Arthur and Guyon, as they approach Alma's Castle in Canto Nine, "wasted had much way, and measurd many miles" (ix.9). The castle is "plaste / Foreby a riuer, in a pleasant dale" (10). The two are attacked by "villeins" who "swarmd / Out of the rockes and caues adioyning nye" (13). Victorious, the knights are greeted by Alma, who, like Belphebe, has flowers in her hair, but not carelessly strewn there; rather, she wears on her head "a garland of sweete Rosiere" (19). The castle is built not "of stone and slime" but "of thing like to that AEgyptian slime / Whereof King Nine whilome built Babell towre", and "Soone it must turne to earth" (21). The "porch" is of "hewen stone" and over it is a "wandring vine / Enchaced with a wanton yuie twine" (24). Of the two maidens the knights court there, one "a Poplar braunch did hold" (37), the other a "bird" (40). The castle tower is "deckt with flowers and herbars daintily" (46). Phantastes' chamber is "filled ... with flyes" (51). Memory's "books

[and] parchment scrolles [are] all worme-eaten, and full of canker holes" (57).

From the foregoing catalog of natural aspects, whose primary function is as place for the narrative action, several conclusions can be drawn. Some of the natural aspects--those of ground, for instance--are hardly more than commonplace, and thus seem without any special significance. But when considered as a whole, they suggest an insistence by the poet on a locale recognizable as the natural everyday world. We have a firm sense of the "place" of the episodes. That place is not any obviously fantastic world, but very like the real one. The environment created by the poet, in and for the episodes, is identical to that made by the Creator.

With our entry into Alma's Castle, however, the environment becomes ambiguous. Up to the stone porch, we are in the presence of natural substance, but it is "hewen" stone. The substance has been altered by an artificer. Now of course God is the artificer of the human body/Alma's Castle. But none of His other creations are "hewen." Also expressive of control other than the Creator's is Alma's garland crown. It is of sweetbriar, but the roses are not carelessly joined or placed: they are made into a garland crown. Paradoxically, what we soon understand to be the human body and mind--certainly created by God--is expressed in terms of artifact. In spite of the vine and ivy over the porch, the flowers and herb shoots atop the tower, and so forth, the body is described as if it were a castle: rooms, hall, walls, pictures, people, and medieval stateliness.

Moreover, we have previously been able to bypass episodes the locale of which is unnatural: the Bower in Canto Five, the Idle Lake in Six, Mammon's Cave in Seven. The narrative, which for the first five

cantos is plainly placed in a natural world, at times veers into the unnatural, until in Alma's Castle the two are mixed. Where before we could focus entirely on the natural, avoiding the unnatural, we are now obliged to see both if we would see one. To this mingling of natural/unnatural we shall return.

The circle draws even tighter in Canto Ten. Still in the human mind, which is yet described as three rooms in a tower, we desert the present and, with Guyon and Arthur, view the action of the past in their two chronicles. We move backward to a beginning of Time, or, as Spenser might say, to the "seed" of the narrative.

In the British chronicle the emphasis on the actual, and the natural, is marked. At the opening of the history, the people are unnatural. But throughout the chronicle the poet's repeated mention of "this land", "this realme" fixes the narrative of the past firmly in the natural world. In fact, the British chronicle can be called a historical geography. In the beginning, it was a "saluage wilderness / Vnpeopled, vnmanurd, vnproud, vnpraysd", nor was it an "Island" (5), but connected to the continent. "Farre in land" dwelt "halfe beastly men" (7) who though they held "this land ... / Polluted this same gentle soyle" until "their owne mother"--Nature--loathed and abhorred them, "All were they borne of her owne natieue slime" (9). Twenty-seven times Britain is called a variant of ground. When the description is not insistent on ground, it is specifically the North, South, East, or West of Britain whose history is recounted. Or it is specific as to which of the provinces, the facilities (such as at Bath), or the cities whose history it tells. Like the ground as locale of the narrative action, this is of course to be expected, but the degree of insistence, and the fact that this information is for a personage--Arthur--seems

noteworthy. Arthur is "quite ravisht with delight, to heare / The royall Ofspring of his native land" and "Cryde out, Deare countrey" (x.69).

Conversely, the *Antiquitie of Faerie lond* which Guyon reads focuses on the unbroken descent from Elf, with only a few general references to the realm ruled by his and Tanaquil's ancestors:

It told, how first Prometheus did create
A man, of many parts from beasts deriued
And then stole fire from heauen, to animate
His worke, for which he was by love deprived
Of life him selfe, and hart-strings of an AEgle riuied.
(x.70)

The Elfin sire originated from a compound of beasts and heavenly fire. The lineages of the two protagonists begin at opposites: Arthur's, from a land polluted by the original inhabitants; Guyon's, from heaven. That heaven is not the Christian one, but that of Jove. Arthur's birth results from an exercise of what must be called black magic: alteration of Uther's appearance in order that he might enjoy Ygerne sexually. The agent was Merlin. Guyon's ancestor, Elf, was animated by fire from above. The agent was Prometheus. Like the narrative locale, the two knights are fast-fixed in Nature. Both, like Alma's Castle, mingle the natural and the artificial/unnatural. Such mingling of Nature and Art, and, as we shall see, of control and violence evident in Arthur and Guyon, to be apparent also in places unnatural and in Alma's Castle, suggests that Nature and man's physical nature are close parallels in Book II.

Cantos Eleven and Twelve separate the knights, joined since Canto Eight. Each encounters his supreme test far distant from the other. Guyon and his Palmer depart for the Bower. As before, the poet is specific concerning the place: "So to the riuers side they both

together far'd" (xi.3). The boatman "them awaited ready at the ford" and "fast the land behind them fled away" (4). The poet turns from them to Arthur's battle outside Alma's Castle, but not before saying confidently that "wind and weather right / [Will] serue their turnes" (4). It would appear that their journey to the Bower will be under natural conditions.

Arthur is left to defend Alma's Castle. The battleground is a natural one: the besiegers are so numerous "that all the land they vnder them did hide" (xi.5). Time is still normal, or at least expressed in natural terms: the besiegers "battred day and night" (6,7,9) the five bulwarks (the senses) of Alma's Castle. His opponent, Maleger, rides a "tigre" so swift that "scarse his feet on ground were seene to tred" (26). Maleger's legs, while he rides the tiger, "nigh raught vnto the ground" (20). During the fight, pursuit of Maleger is useless, for not only is his tiger swift--"Through hills and dales he speedie way did make"--but nothing interferes with his passage: "Ne hedge ne ditch his readie passage brake" (26). Like so many we have seen earlier, Arthur is downed, "flat lying on the marle" (33). The causes of his downfall are Impatience and Impotence, the two hags serving Maleger. Maleger receives a blow from Arthur's mace so hard "That groueling to the ground he fell, and fild his place" (34). Arthur then feels "that field ... his owne", but Maleger springs up and casts at him "An huge great stone" which seemed to be some "land-marke" (35), as did Godmer throw "three monstrous stones" (x.11) at Canutus, in Arthur's chronicle. Arthur gives "ground" (36). He expects that from a swordcut Maleger's "dead corse should fall vpon the flore" (37), but it does not. Arthur then squeezes Maleger, and casts him "vnto the senselesse grownd" (42), but each time Maleger rises "From

th'earth" with "new spirits" (44). Remembering that "th'Earth [Maleger's] mother was", Arthur resolves that he will "to ground ... him cast no more / Ne him commit to graue terrestrial" (45). So after again squeezing the life out of Maleger, Arthur carries him "Aboue three furlongs ... / Untill he came vnto a standing lake" (46)—i.e., one in which the water is motionless—and ends Maleger by casting him therein. The two hags attending Maleger kill themselves, one by casting herself "into that lake" (47). Arthur is led to the castle "by the beaten way" (48) so that his wounds can be dressed.

Unlike Arthur's, Guyon's quest soon finds him midst unnatural Nature. The poet intimates that the journey to the Bower will be served by "wind and weather right" (xi.4), and at first in Canto Twelve it seems so. Guyon sails "two dayes ... in that sea" without any sign of "land" (xii.2). But when "the third Morrow bright" shone on "the waues", "streight ... the raging surges reard / Vp to the skyes" (2). From this irregularity, and from the boatman's naming of the next hazard as the "Gulfe of Greedinesse" (3) and the poet's naming "an hideous Rock" (4) as the "Rocke of vile Reproch" (8), it is plain that the trio are in an unnatural world, nor do they leave it during this final canto.

During this survey of natural Nature as place of the narrative action several themes or concerns become evident. Spenser repeatedly employs aspects of Nature as a medium to express an environment for Book II that, with the exceptions of the Bower, the Idle Lake, and the Cave, is the natural phenomenal world, "natura naturata", with only a few widely-spaced castle-communities. In this environment of plain and forest there are never any casual, insignificant encounters. The countryside, relatively unpopulated, contains no "extras" whose only

function would be to make the locale seem a civilized one. The narrative deals only with people who have a function. Guyon meets most of them. Population sparsity heightens the sense of a Nature overshadowing, at times, the personages. They seem to be diminished figures moving against a background of a sometimes inimical Nature. The incidence of defeat and death "on ground", hardly noteworthy in individual occurrences, is subtly established by repetition of "ground=defeat" sequences until, with Arthur, we are astonished that Maleger is not defeated thereon but rather refreshed. Until then, Nature had been a benign offstage personage, the "great mother of vs all", according to Archimago (i.10); or she who was ashamed of the beastly Britons (x.9). Nature becomes a present personage, an antagonist to Arthur. She was "natura naturans", and is still, but not to be taken for granted. And Spenser expresses those qualities of Nature through the medium of Nature's own aspects.

However, the emphasis on Nature as ubiquitous and somewhat formidable varies. Sometimes it is only an undertone. At other times the presence and force of Nature is strongly felt. In Canto Two, the Palmer's dissertation on the "fruitfull pap" of "Dame Nature" introduces Nature as a personage; she "feedes each liuing plant with liquid sap" (6), and accordingly is everywhere busily present. But then this theme subsides during the Medina episode, to reappear strongly in Canto Three, where Belpheobe meets Braggadocio. In Cantos Four and Five the role of Nature as ground subsides to an obligato for the combat of Furor, Phedon, Pyrochles, and Guyon, strongly associated with their ignominy and defeat. Personages who are shamefully intemperate are struck "to ground", dragged on ground "through durt and mire", and are covered with dirt or raise dust by their movements. In this they

act out the fiction related by Archimago to Guyon concerning the raped maiden, whom the alleged rapist, the Red Cross Knight, "drew ... on the ground" (1.11). This dusty plain then yields to the Bower, a place unnatural.

The rhythm continues in succeeding cantos. The Idle Lake, only moderately significant as natural in Canto Six, yields place to the overpowering natural delights of Phaedria's island. We shall see that the pattern of emergence-submergence holds for Nature unnatural. As Nature natural is a potent force in Canto Ten, for example, so in Canto Twelve Nature is, while unnatural, powerful.

Aspects of Nature natural are employed also as figures. That is, while the poet's representation of the actual world uses Ground, Water, and Vegetation to function as place, all four of the categories are employed in imagery to characterize personages and to form a commentary on them. A fifth category of animate objects such as animals, birds, and insects is additionally so employed. The result is an action, complementary to the narrative action, called the "poetic action."³ The significance of the poetic action will become apparent, as will its parallel to the narrative action.

The poet's use of natural aspects to express poetic meaning is ostensibly motivated to allow us to see "this antique Image" and land which like its queen is so glorious that "feeble eyes ... would be dazled with exceeding light" (IIProl.4,5) were it not wrapped in a

³Berger, *Vision and Reality*: "The fable has an action of its own--the doing of the hero--and this action is not only presented but interpreted by words, by another kind of action related to the understanding of the reader which may be termed poetic action. Poetic action may be seen as a whole which includes the fable or, in the aspect exemplified by a comparison, as a series of asides to the reader about the fable." pp. 132ff.

veil. It is appropriate that the poet, in a work which presents Nature so incessantly, should state that to allow us to see, he will "wrap this antique image in *shadowes* light" (IIProl.5). But lest the shadows become too thick we must define "imagery."

An image is "a device of language by means of which one thing is said while something else is meant."⁴ Since this is a study of Nature in Book II of *The Faerie Queene*, the devices of language considered will be those in which the poet employs Nature. Imagery herein means an aspect of Nature which is employed to say one thing but which means something else. What such imagery says is either directly or indirectly a statement about the personages of Book II. Many of these images limit personages to the mortal, circumscribing them by this world, as is the action's place. Most speak of certain traits of personages--their appearance, their physical, emotional, and mental states--and of mankind in general. Some express a personage's attitude toward life in general and Nature in particular. Some express the manner in which personages act. Some personate Nature. As the perspective for the narrative locale is from Nature, so it is for the personages.

A number of images seem intended to identify Guyon, along with other personages, as mortal, or to limit their habitation to this world. Guyon calls himself one of "the noblest knights on ground" (ii.42), but yet professes to be an "Vnworthy match" for Philotime, since he is but an "earthly wight" (vii.50). Philotime is called "the fairest wight that wonneth vnder skye" (vii.49), by her father Mammon, self-styled as the "greatest god below the sky" (vii.8). Archimago

⁴*Princeton Encyclopedia of ... Poetics*, p. 365.

warns Braggadocio that Guyon and the Red Cross Knight "be two [of] the
 prowtest knights on ground" (iii.15). Trompart is unsure whether
 Belphebe is "an earthly wight" (iii.34), but Braggadocio addresses
 her as "fairest vnder skie" (iii.38). Mammon's minions are amazed at
 sight of Guyon--"as earthly wight" (vii.37)--in the Cave. The press
 around Philotime's dais is "of every sort [of people] ... under sky",
 dressed in clothing so fine "That neuer earthly Prince" (vii.44) wore.
 Tantalus, deep in the river Cocytus, calls himself the "Most cursed of
 all creatures vnder skye" (vii.59). Cymochles and Pyrochles swear
 revenge on Guyon "Where euer that on ground they mote him find"
 (viii.11). Pyrochles cannot avoid his death at Arthur's hands "by
 earthly skill or powre" (viii.43). Guyon is sure that Arthur can
 attain meed of grace fitting to "earthly Prince so soueraine" (ix.6).
 Arthur himself is limited; even he, the "greatest and most glorious
 thing on ground", needs help--"So feeble is mans state ... / Till it
 dissolued be from earthly band" (xi.30). The link of personages to
 earth is most explicit in Alma's Castle--the human body--which is
 built of "thing like to that AEgyptian slime" and therefore "Soone ...
 must turne to earth; no earthly thing is sure" (ix.21). Even though
 the turret (housing the human mind) of Alma's Castle is "lifted high
 aboue this earthly masse" it still overlooks the body "As hills doen
 lower ground" (ix.45). The Faery Queen herself derives her lineage
 "from earth" (x.2) though by that lineage she "all earthly Princes ...
 doth farre surmount" (x.1); and to describe her lineage the poet
 desires

wings, with which from ground
 My lowly verse may loftily arise,
 And lift it selfe vnto the highest skies. (x.1)

Nor does the poet concentrate only on the middle, as it were, of Nature. The extremes of source and final end of qualities, actions, and personages are expressed in natural imagery. When Mammon asserts that mankind is avid for riches, Guyon responds that "The antique world, in his first flowring youth" (vii.16) was satisfied with what Nature provided. In "later ages, pride, like corn-fed steed" (vii.16), led mankind to seek riches. Relating that antique world to the present one, Guyon states that

At the well head the purest streames arise;
But mucky filth his braunching armes annoyes,
And with vncomely weedes the gentle waue accloyes. (vii.15)

When mankind "fovnd / Fountaines of gold and siluer" (vii.17) in the earth, his downfall was assured: "riches ... [are the] roote of all disquietnesse" (vii.12). Mammon claims that

Riches, renowme, and principality,
Honour, estate, and all this worldes good
* * * * *
Fro me do flow into an ample flood, (vii.8)

and to prove it shows Guyon his smeltery, calling it "the fountaine of the worldes good" (vii.38). Guyon equates Shamefastness' heart to the sea when he likens her "troubled cheare" (ix.42), rising from a "feare" "That in the secrete of [her] hart close lyes," to "cloud from sea" (ix.42).

More important for an expression of Guyon's character, including its source; of his appearance; of his emotional and mental state; and of his action--all in one image--is the bird which Shamefastness holds upon her fist. It is

the bird, which shonmeth vew,
And keepes in couerts close from liuing wight,
... as yet ashamd, how rude Pan did her dight. (ix.40)

Scholars are of several minds about the kind of bird this is, but it is probably the iynx, or wryneck,⁵ a bird which holds its head turned away, and which "caput et collum celeriter reflectere et circumrotare possit."⁶ What is important is that the bird "shonneth vew" not only from the eyes of others, by keeping "in couerts close", but, its head turned aside, shuns a direct view of that which confronts it. As such it is a mirror of Shamefastness, who

So long as Guyon with her commoned,
Unto the ground ... cast her modest eye. (ix.41)

Then follows Guyon's remark comparing her blushes that "euer and anone with rosie red / The bashfull bloud her snowy cheeks did dye" (ix.41) to "cloud from sea" (42). Shamefastness' embarrassment increases:

She answerd nought, but more abasht for shame,
Held downe her head, the whiles her louely face
The flashing bloud with blushing did inflame,
And the strong passion mard her modest grace,
That Guyon meruayld at her vncouth cace;
Till Alma him bespake; Why wonder yee,
Faire sir at that, which ye so much embrace?
She is the fountaine of your modestee;
You shamefast are, but Shamefastnesse it selfe is shee.

Thereat the Elfe did blush in priuitee,
And turnd his face away ... (ix.43-44)

Expressed in this image complex, which, extending through Shamefastness to Guyon, exemplifies poetic action, is Guyon's "source": modesty, the fountain of which is Shamefastness; his appearance: blushing like Shamefastness; his emotional and mental state: a loss of poise, and its

⁵ A diversity of opinions, none conclusive, are expressed in Alice E. Randall, *The Sources of Spenser's Classical Mythology* (New York, 1896), pp. 96-97; *Variorum*, II, 295-96; Henry G. Lottspeich, *Classical Mythology in the Poetry of Edmund Spenser* (Princeton, 1932), p. 96.

⁶ Joannes Rumpel, *Lexicon Theocritum* (Hildesheim, 1961), p. 134.

replacement with confusion; and his action: a turning away as do Shamefastness and the bird. What confronts Guyon is a vision of himself--from which he turns "his face away." We shall return to this image, and its like, in a discussion of Guyon's character. So much for the source of personages in imagery.

The other extreme, that of apex, apogee, or summa, is likewise expressed by Nature imagery. Guyon mistakenly (Duessa is far from beauty's apex!) speaks in such terms to the raped maiden:

Great pittie is to see you thus dismaid,
And marre the blossome of your beautie bright. (i.14)

The poet speaks of Alma as in the "flowre ... of her freshest age" (ix.18), and the Bower Song equates the bloom of the rose to the high point of mortal life (xi.75). Concord, says Medina, "winnes an Oliue girlond for her meeds" (ii.31); Braggadocio claims that all his noble deeds are done to win a "laurel girlond" for his name "Aboue the Moone" (iii.38). Belpheobe's legs are likened to the marble pillars supporting the temples of the gods "Whom all the people decke with girlands greene" (iii.28). The "fairest Tanaquill ... they Glorian call that glorious flowre" (x.76), says the poet of the Faery Queen. The ivory gate of the Bower of Bliss depicts the "Argo, which ... / ... bore all the flowr of Greece" (xi.44). The more realistic or ominous end of acts and life is expressed by Arthur's hope that Pyrochles' "treasons fruit ... shalt taste / Right sowre" (viii.31); Lear's approaching senility is described as his "drouping day" (x.30); the combination of blooming freshness with death is expressed in the Bower Song, where in the blossom of the "springing flowre" one sees "the image of thy day" (xi.74)--followed by its withering soon after. The besiegers before Alma's Castle fall before Arthur's charge "As withered leaues

drop from their dried stockes" (xi.19). Nature imagery then not only limits the kind of personages present in the narrative by describing them in terms of this world, but expresses their achievements, their source, and their end--be it pleasant or grim.

Guyon, appropriately carrying a hyperbolically "sunbroad shield" (ii.21), asserts that the Faery Queen, whom he serves, "is the flowre of grace and chastitie" (ix.4)--thus joining a character and two qualities in a Nature image--and that her glory is such that "As morning Sunne her beames dispredden cleare" (ii.40). He tells Arthur that his shield's portrait is of the Faery Queen,

Whose glory shineth as the morning starre,
And with her light the earth enlumines cleare. (ix.4)

Like the Faery Queen, Prince Arthur is also the "flower of grace." Archimago, who can tell the truth when it serves his purpose, adds that Arthur is also the flower of nobleness (viii.18).

When in adversity, personages are described by Nature imagery. Arthur arises from the "marle" where Impatience and Impotence have downed him "As one awakt out of long slombring shade" (xi.31). Even near-defeat does not divest Arthur of majestic stateliness as evoked by the image of one even whose stasis is grander than most. For others, however, their quality as expressed in Nature imagery is sometimes poignantly moving. Mordant lies beside the fountain in Canto One seemingly aglow:

rosy red
Did paint his chearefull cheekes, yet being ded,
Now in his freshest flowre of lustie hed,
But that fiers fate did crop the blossome of his age. (41)

His lady Amavia, having stabbed herself in anguish at Mordant's death, shrieks

As gentle Hynd, whose sides with cruell steele
Through launched, forth her bleeding life does raine, [and]
Brayes out her latest breath ... (i.38)

The same figure of raining blood characterizes the entire reign of King Rivall in the British chronicle, "In whose sad time bloud did from heauen raine" (x.34).

For the dissolute personages, the imagery has a tone of scorn. Braggadocio is one of the "kestrell kind" (iii.4); on Guyon's horse, carrying Guyon's spear, he approaches Trompart "As Peacocke, that his painted plumes doth prancke" (iii.6), and when Trompart is cowed, "the Scarcrow" Braggadocio is "prowd" (iii.7). Braggadocio is fit "To serue at court" since he, like any

Vaine-glorious man, when fluttering wind does blow
In his light winges, is lifted vp to skye. (iii.10)

The wind serves to characterize Phaedria also. She tells Guyon, in one of several instances where personages, intending to sway others, utter a remark in which they unconsciously describe themselves, that "The wind [is] vnstable, and doth neuer stay" (vi.23). She intends her words to convince Guyon that they cannot yet depart her island, but as her former and subsequent conduct demonstrate, it is Phaedria who is "vnstable."

For Acrasia, whose qualities are complex, the imagery is mixed. When the Bower Song directs the hearers' fantasy to the "virgin rose" as the summa of life's bloom, and then to its "bared bosome" in full bloom (xii.74), and when shortly thereafter we see Acrasia in a gown which "shewed more white" (xii.77) than it hides, it is plain that she is the rose of the song, albeit no virgin. Her true quality is expressed when her gown is described as so transparent that "More subtile web Arachne can not spin" (xii.77). The spider is a subtle

trapper, a devourer of her own kind, who, having injected her digestive juices into her victim, sucks out the body contents, leaving only the pale husk. Such, as we shall see, is Acrasia.

Nature imagery sometimes expresses the physical appearance of personages perfunctorily. We read of hair which is "hoarie"; faces, limbs, and breasts which are "snowy"; and cheeks which are "rosy." They seem of little importance or significance. In a limited fashion the colors red (of the rose) and white (of the snow and lily) suggest red for evil and white for good. Alma wears a lily-white robe (ix.19), while Acrasia, her evil opposite, is the rose of the song, and is lying, in the Bower, on a "bed of roses" (xii.77). Belphoebe, in this scheme, would then possess both qualities of evil and good, since her cheeks are "Like roses in a bed of lillies shed" (iii.22). But the scheme breaks down when we see that the lily is associated with evil, and sloth, in Phaedria's song (vi.16). Moreover, Acrasia's skin is as white as "alablaster" (xii.77), and Cymochles is "On a sweete bed of lillies ... laid" (v.32). Thus, while the "lily white" robe which Alma wears may signify purity, white is not regularly employed to express "noble" personages. Indeed, at times the reverse is true. Arthur's blood, for instance, is "Red as the rose" (viii.39), and Prays-desire, his essence as Shamefastness is Guyon's, is "fresh as morning rose" (ix.36). Moreover, one of the damsels playing in Acrasia's fountain pool "her two lilly paps aloft displayd" (xii.66) to Guyon. Since she is attempting to lure Guyon into a lustful response, her paps should, if red signifies passion, be, rather, "rosy."

Yet, while single images are not always consistent, some congruence is apparent in the images expressing a given personage. The combination

of red and white in Belphoebe's cheeks, taken to suggest the co-existence of potential passion or evil with as-yet-ruling-good, is consonant with the imagery of

Her daintie paps; which, like young fruit in May
Now little gan to swell, and being tide,
Through her thin weed their places only signifide. (iii.29)

With a face so pure it is as "clear as the skie" (iii.22), we see that Belphoebe is a mixture. She is in a developing state in which her current state of purity, almost unthinking (as her instantaneous repulse of Braggadocio's attempted embrace shows) may become more of a struggle to maintain should she become more of a woman and less a woodnymph. The stronger the passion, of course, the more praiseworthy the victory, if gained.

The ambivalence of Belphoebe's character extends to the imagery expressing her vision. Her initial assessment of Braggadocio is formed from his superficial appearance, and from Trompart's report of his "warlike name" (iii.35). When he attempts to embrace her, she holds him off with her "javelin bright" and then "fled away apace" (iii.42), a foreshadowing of Guyon's turning away from Shamefastness as woman. Though in Belphoebe's

faire eyes two liuing lamps did flame,
Kindled aboue at th'heauenly makers light,

she does not seem particularly perceptive of Braggadocio's true baseness. Her repulse of his lust acts out the remainder of the eye-image begun above:

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

Sight is the primary sense by which personages apprehend Nature. In turn, we view the personages often through visual images. Yet here the

eye imagery reflects the duality in Belphoebe's character of good and evil. Cupid is the "blinded god" who cannot ignite lust in Belphoebe's "two liuing lamps"; Belphoebe does not perceive Braggadocio's true quality; and he does not see that his advances will surely be repulsed. But for her defense, a blind Cupid would pierce her heart; her eyes of heavenly power do not pierce Braggadocio's guise. Belphoebe, like Guyon, often perceives poorly.

Belphoebe seems eminently appropriate in a tale of temperance. So delectable she seems, the very incarnation of invitation to Love, yet she is more adamantly resistant than any maiden in Book II. Her forehead seems to be a broad white tablet "dispred / For Loue his loftie triumphes to engraue" (iii.24), but if Belphoebe remains as she is, the tablet will remain blank. An apparent mixture of purity and latent fruitfulness, she typifies the battleground for Temperance. She and Guyon seem closely related.

Nor is there a complete correlation between brightness of appearance for good personages and darkness for evil or intemperate personages. Pyrochles' armor glitters as he approaches Guyon "as the Sunny beames doe glaunce and glide / Vpon the trembling waue" (v.2), and when both he and Cymochles reappear they are "armd as bright as skie" (viii.10). Acrasia's gown, already expressed in terms of a spider's web, is further likened to the glancing light of those "fine nets, which oft we wouen see / Of scorched deaw, [which] in th'aire ... lightly flee" (xii.77).

Yet darkness and shadow sometimes do suggest suffering or evil. Death makes "darke clouds" (i.45) appear on Amavia's eyelids. The Palmer tells the Sarazin brothers that "cloudes of deadly night / A while [Guyon's] heaue eyelids couer'd haue" (viii.24). Guyon's

coma is the result of an overlong stay in the Cave, where he intemperately subjects himself to a test of denial. In the Cave, the light was such as is on earth when the moon is "cloathed in cloudy night" (vii.29). Atin, as does Pyrochles, appears in clouds of dust (iv.37, v.3). Maleger combines the nightshade of death and the blackness of a crow when we see him with "skin all withered like a dried rooke" (xi.22), and as a "lifelesse shadow" (xi.44).

Closely connected with images of physical appearance are images of physical, emotional, and mental states. As with red and white, dark and light, these images do not group themselves into one kind for evil, one kind for good personages. Amavia's physical state, already expressed by the bleeding hind, is expressed in terms of a flood when Guyon stops up the "floudgate" of her wound (i.43); also, "drery death did sit, as sad / As lump of lead" (i.45) on her eyelids. Her emotional state is expressed when Guyon asks her to tell him her sorrow "if the stony cold / Haue not all seized on your frozen hart" (i.46). Amavia parallels the nymph changed into the stone fountain, who fled in "stony feare" of Don Faunus (ii.8). Guyon's heart "gan wexe as starke, as marble stone / And his fresh bloud did frieze with fearefull cold" (i.42) at sight of Mordant lying dead. His "mone", the evidence of "inward paine", is like that of a lion who cannot keep his inward mourning pent. The Palmer describes the fainted Guyon as one with "cloudes of deadly night" on his eyelids, and "all [whose] senses [are] drowned in deep senseless waue" (viii.24). Thus both Amavia and the nymph, one in grief, the other in fear, are expressed by the stone imagery, and Guyon is joined to them both by the same imagery. "Stony" expresses Pyrochles' emotional state when, Cymochles dead by Arthur's blow, he feels "the stony feare / [Run] to his hart"

(viii.46). And when Arthur casts Maleger to the ground, Maleger bounces like "The stone-dead quarrey" (xi.43) of a stooping eagle.

Tempest imagery is employed to express the emotional state primarily, as we would expect, of intemperate personages. The Palmer speaks of the "tempest of [Furor's] passion wood" (iv.11). He adds that "Wrath is a fire, and gealosie a weede / Griefe is a flood" (iv.35). The poet expresses Cymochles' content with Phaedria by like imagery:

So easie is, t'appease the stormie wind
Of malice in the calme of pleasant womankind. (vi.8)

Phaedria has a way with tempests. When Guyon and Cymochles fight, she is able "to calme the sea of their tempestuous spight" (vi.36). It seems curious that Guyon, ostensibly the Knight of Temperance, should indulge in an excess of emotion--usually, the lust to fight. In this as well as in the other images of "stony", "darkness" and brightness, then, he joints the intemperate or evil personages. Yet it is he who speaks to Mammon of the effect of riches on the inner man as storms injurious to calm of mind:

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

And the "storme of despight" the Sarazins brew over the prostrate Guyon (viii.27), so expressed by Arthur; or Shamefastness' blushes expressed, as we have seen, by Guyon's own image of "cloud from sea" (ix.42), are far exceeded by the "tempest of [Guyon's] wrathfulnesse" (xi.83), though perhaps righteous, as he tears down the Bower of Bliss.

An abundant variety of Natural images, excepting Ground, express a given personage's state of mind. They vary from the homeliest of homilies to stately Homeric similes. As before, Guyon is caught up with the intemperate or evil personages in some of these images. Having failed to secure Una's downfall, Archimago now more boldly pursues his malice,

for well he kend,
His credit now in doubtfull ballaunce hong;
For hardly could be hurt, who was already stong. (i.3)

Conversely, the Red Cross Knight is "wise and wary", for "The fish that once was caught, new bait wil hardly bite" (i.4). Archimago can change his mind with ease compared to Medina's two sisters. Again expressed in homely terms is an intemperate or evil personage's state of mind when Elissa and Perissa, denied by Medina the deep pleasure of seeing Huddibras and Sansloy (their lovers) fight with Guyon over them, or at their instigation,

at their second sister grutch
And inly grieve, as doth an hidden moth,
The inner garment fret, not th'vttter touch. (ii.34)

Cymochles is "like an adder lurking in the weeds" (v.34), watching the erotic games in the Bower; engaged thus, he is called the "shade" of "that manly person" he once was (v.35) by Atin. In Arthur's grip Pyrochles is as hopelessly recalcitrant "as a Bittur in the Eagles claw / That may not hope by flight to scape aliue" (viii.50). Earlier, a crude directness of speech reveals Pyrochles character as well as his hatred when he calls Guyon a "dead dog" (viii.15). Particularly vivid is the activity in Phantastes' chamber of the mind/castle-tower, for it

filled was with flyes,
 Which buzzed all about, and made such sound,
 That they encombered all mens eares and eyes,
 Like many swarmes of Bees assembled round,
 After their hiues with honny do abound. (ix.51)

In hardly a better state of mind than Phantastes is Guyon himself enroute from his apparent escape from Phaedria's blandishments to his encounter with Mammon. Ostensibly asserting Guyon's justifiable confidence in his ability to maintain his course--not only to the Bower, but presumably in the moral way of life--without help, the first stanza of Canto Seven compares Guyon to a sea-pilot

well expert in perilous waue,
 That to a stedfast starre his course hath bent,
 When foggy mistes, or cloudy tempests haue
 The faithfull light of that faire lampe yblent,
 And couer'd heaven with hideous dreriment,
 Vpon his card and compas firmes his eye,
 The maisters of his long experiment,
 And to them does the steddy helme apply,
 Bidding his winged vessell fairely forward fly.

The image suggests that Guyon equals one "expert in perilous waue."

But Guyon's most recent journey on water must give us pause. The poetic action of the simile comments indirectly on Guyon's mental state. During his travel to Phaedria's island, the wave of the Idle Lake was not perilous in itself, but Guyon nevertheless was in danger. For it is

A Harder lesson, to learne Continence
 In ioyous pleasure, then in grieuous paine, (vi.1)

and Phaedria's island, as we have seen, is a place of pleasure. Moreover, she is, rather than a "stedfast starre", an erratic Lady "of immodest Merth" (viArg). The "pilot well expert" "Vpon his card and compas firmes his eye", whereas Guyon "himselpe with comfort feedes / Of his owne vertues and praise-worthy deedes" (vii.2). The "card and compas" are the fruit of experience (the card) and a constant pointer (the compass), whereas Guyon's experience with Phaedria demonstrates

rather his own instability and his lack of constant direction. One who leaves his reason behind (vi.19,20), lacks firmness with a flighty girl (26), fights with her latest lover (29), and stops fighting at her plea to change from war to love: "And in Amours the passing houres to spend" (35), exemplifies rather that "his owne vertues and ... deedes" are hardly "praise-worthy." "Foggy mistes or cloudy tempests", especially the former, are the true images for Guyon's state of mind, not the "pilot well expert." Rather than "bidding his winged vessell fairely forward fly", he has gone a markedly circuitous route over water to the opposite shore of a ford so narrow that Atin can see Pyrochles across it (vi.43)--hardly the route of one who has applied a "steddy helme."

Water imagery frequently expresses the mental state of personages in Book II. Perissa, very much the forerunner of Phaedria, is "Full of disport, still laughing, loosely light", showing

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

Braggadocio tempts Belpheobe to come to court, where she may "swim in pleasure" (iii.39); Belpheobe speaks disparagingly of any vainglorious courtier:

Whoso in pompe of proud estate, (quoth she)
Does swim, and bathes himselfe in courtly blis,
Does waste his dayes in darke obscuritee. (iii.40)

Most explicit is the water imagery expressing Cymochles' state of mind as he luxuriates in the Bower. Atin, there to rouse him to revenge on Guyon for Pyrochles' supposed death, finds Cymochles

In secret shadow from the sunny ray,
On a sweet bed of lillies softly layd,
Amidst a flocke of Damzels fresh and gay, (v.32)

delighting in the erotic sport so completely that

he has pourd out his idle mind
 In daintie delices, and lauish ioyes,
 Hauing his warlike weapons cast behind,
 And flowes in pleasures, and vaine pleasing toyes, (v.28)

from which Atin, seeing him "Thus in still waues of deepe delight to wade" (v.35), fiercely rouses him. We shall have occasion to recall, when we consider the Idle Lake as Nature unnatural in the following chapter, that what Cymochles has "pourd out" is his "idle mind"--that is, his mind is water.

Nature imagery often directly or by suggestion expresses outward show. It expresses the physical, emotional, and mental state of personages. That imagery also describes a personage in action. As in all Nature imagery so far cited, no clear correlation exists between kind of imagery and kind of personages; yet, as before, traces of a pattern do exist. The pattern is visible especially in the animate Nature images.

Some of the images are so commonplace as to be insignificant. "Thundring Jove" (vi.10) exemplifies these. Of the rest some are nearly as commonplace, but, like the recurrence of Ground as place, for example, support certain hypotheses when they are considered all together. Most of the action images are those of Animates and Atmospheric; those of Ground and Water are few. None are of Vegetation.

Archimago's action begins the narrative movement of Book II. The expression of action by Nature images also begins with Archimago. The spider-like arch-imaginer, when he views Guyon and the Palmer, "gan weaue a web of wicked guile" (i.8). His story of alleged rape told, Archimago assures Guyon that he will lead him to the alleged rapist "as sure, as hound / The stricken Deare doth challenge by the bleeding wound" (i.12). Ironically, it is Amavia who, as we have seen, is expressed as

the wounded and bleeding deer (i.38). We are reminded of Satan's vow (*Paradise Lost*, IV, 110): "Evil, be thou my Good"--not realizing that every evil act of his is turned to good and his efforts to thwart God's will lead inevitably to the working out of God's will. Archimago intends to lead Guyon to his downfall, but, as his imagery, borne out by later events, suggests, he leads Guyon the first stage of his journey to Amavia and the beginning of Guyon's quest.

Archimago does not seem to mind characterizing himself as a dog. To be a dog, however, is elsewhere a term of opprobrium, as when Pyrochles thinks to heap scorn on Guyon (viii.15). The Palmer earlier reproaches Pyrochles for being one of those who "barke at sleeping fame" (viii.13). When Atin re-encounters Guyon after the Phaedria episode, he begins to revile Guyon

As shepheardes curre, that in darke eueninges shade,
Hath tracted forth some saluage beastes trade. (vi.39)

Sheep, gnat, and deer images form a matrix for intemperate personages. Guyon and Arthur drive away their attackers on their arrival at Alma's Castle "Like scattered sheepe" (ix.14); these assailants are then likened to a "swarme of Gnats at euentide" which

Out of the fennes of Allan doe arise,
* * * * *
That as a cloud doth seeme to dim the skies;
* * * * *
Till the fierce Northerne wind with blustering blast
Doth blow them quite away, and in the Ocean cast. (ix.16)

The giants who lived in ancient Britain flew "fast as Roebucke through the fen" (x.7); Maleger's two hags, Impatience and Impotence, are "swift on foot, as chased Stags" (xi.23).

The imagery for the enemies of Alma's Castle, and therefore of Arthur's and Guyon's, includes Atmospherics. From mere annoyances, like the gnats, and from animal qualities of sheep-like fright and the

speed of wild deer, they become more elemental, more ragingly violent, an ominous reflection of the power of Nature unstoppable. Whereas Huddibras and Sansloy attack Guyon "As ... Beare and Tygre" (ii.22), and Furor fights Guyon "as a blindfold Bull at randon fares / And where he hits, nought knowes, and whom he hurts, nought cares" (iv.7) (certainly violent enough images), the combat between Huddibras and Sansloy is turbulent as if "lowde thunder with amazement great / Did rend the ratling skyes with flames of fouldring heat" (ii.20). The two Sarazins, Pyrochles and Cymochles, belabor Arthur's shield with blows "thicke as stormie showre" (viii.35). The British Chronicle speaks of invaders "Like Noyes great flood" (x.15). The besiegers at Alma's Castle, when Arthur sallies forth to fight Maleger, "at him let fly / ... arrowes, thicke as flakes of snow", and attack him

Like a great water flood, that tombling low
 From the high mountaines, threats to ouerflow
 With suddein fury all the fertile plaine,
 And the sad husbandmans long hope doth throw
 A downe the streame, and all his vowes make vaine
 Nor bounds nor banks his headlong ruine may sustaine. (xi.18)

On his shield Arthur bore their "heaped hayle", and they

him fell before,
 As withered leaues drop from their dried stockes,
 When the wroth Western wind does reauue their locks. (xi.19)

From images of violence for intemperate personages (frightening, but who, as recognizable enemies, can be opposed), the shift is to gentle images expressing Acrasia in action. Already we have seen her as a sinister parody of the "bloom" or "flower" of a quality, the "rose" of a life whose goal is delight rather than honor. In the Bower she is "her selfe now solacing / With a new Louer" (xii.72) named Verdant, by whose name is expressed the very essence of beginning growth, of greening:

right ouer him she hong,
 With her false eyes fast fixed in his sight,
 As seeking medicine, whence she was stong,
 Or greedily depasturing delight:
 And oft inclining downe, with kisses light,
 For feare of waking him, his lips bedewd,
 And through his humid eyes did sucke his spright,
 Quite molten into lust and pleasure lewd. (xii.73)

The Nature image is immediately apparent in "his lips bedewd." We recall that Acrasia's gown was of such light material as "the fine nets ... / Of scorched deaw" (xii.78). "Seeking medicine whence she was stong" recalls the figure for Archimago in Canto One: "For hardly could be hurt, who was already stong" (3). Her eyes "fast fixed in his sight" implies the clutches of the spider already suggested by her dress as the "subtile web" of Arachne (xii.77); the web recalls that one of "guile" which Archimago wove to entrap Guyon at the opening of the narrative. The phrase "did sucke his molten spright" not only recalls the spider sucking out the substance of her prey, and the liquid mind of Cymochles in much the same position earlier (v.28), but reflects a Renaissance belief that the sun drew up vapors and exhalations from the earth.⁴ Acrasia here however is a parody of the beneficence of the sun. Rather than creating or motivating growth, she kills, albeit in the spiritual, moral, or abstract sense rather than the physical sense. Left to her, Verdant will become sere; as desiccate as Maleger, the "dried rooke" (xi.22). Solicitous that Verdant should sleep, she yet empties him of honor. As the sun scorched the dew to which her gown is compared, Acrasia as sun-image scorches Verdant's nobility until it is as evanescent as her gown. That such reversal of the sun's function

⁴S. K. Heninger, Jr., *A Handbook of Renaissance Meteorology* (Durham, 1960), pp. 38, 48-49.

is congruent to the Bower as unnatural in other respects will be evident in the next chapter.

Several bird images describe intemperate personages. Phaedria, in brief, glancing images appropriate to her nature and action, "Sometimes ... song, as loud as larke in aire" (vi.3); her boat, guided by her mind, "More swift, then swallow sheres the liquid skie" (vi.5) as it darts on the Idle Lake. Maleger falls, when Arthur strikes him, as does a "flying heron" when struck by "Ioves harnesse-bearing Bird" (xi.43)--the eagle.⁵

The most extensive bird imagery, however, expresses Braggadocio in action. His progress on Guyon's horse shows him "As Peacocke, that his painted plumes doth pranck" (ii.6); later, he emerges from the bush in which, frightened by Belpheobe's noisy approach, he hid himself:

As fearfull fowle, that long in secret caue
For dread of soaring hauke her selfe hath hid,
Not caring how, her silly life to saue,
She her gay painted plumes disorderid,
Seeing at last her selfe from daunger rid,
Peepes forth, and soone renewes her natiue pride;
She gins her feathers foule disfigured
Proudly to prune, and set on euery side;
So shakes off shame, ne thinks how erst she did her hide.
(iii.36)

Braggadocio's re-establishment of his "natiue pride" as he "shakes off shame" at once serves the normal function of images--to cause us to see, as if we were present, a sight presented in words--and, by a combination of the action it presents with poetic action, expresses a personage by that image. For a bird, the action is entirely natural and blameless. When the poet characterizes the bird, the commentary glances to

⁵So in Henry G. Lotspeich, *Classical Mythology in the Poetry of Edmund Spenser* (Princeton, 1932), p. 75; Alice Randall, *The Sources of Spenser's Classical Mythology* (New York, 1896), p. 75.

Braggadocio, who, unlike a bird, *can* be faulted for shamelessness. Braggadocio merges into one with the "Fearfull fowle" who is "foule disfigured."

Although the Palmer cares for the fainted Guyon "tenderly / As chicken newly hatcht" (viii.9), the image, while expressive of Guyon's helplessness, does not express his action. His superiority to Huddibras and Sansloy in battle with them is expressed in a sea-storm image:

As a tall ship tossed in troublous seas,
Whom raging windes threatning to make the pray
Of the rough rockes, do diuersly disease,
Meetes two contrarie billowes by the way,
That her on either side do sore assay,
And boast to swallow her in greedy graue;
She scorning both their spights, does make wide way,
And with her brest breaking the fomy waue,
Does ride on both their backs, and faire her selfe
doth saue. (11.24)

It is fitting that the Knight of Temperance be expressed by the use of "two contrarie billowes." The image places him as the master of passions, even if again in a battle context. In the only Animate simile expressing Guyon in action, it is again not his prowess, but rather his use of a force and rage not his own but which he turns to his own use, just as, in the "troublous waues" image, he "Does ride on both ... backs" of his opponents. In his battle with Pyrochles, Guyon makes Pyrochles expend his energy, husbanding his own, until Pyrochles is exhausted:

Like as a Lyon, whose imperiall powre
A prowde rebellious Vnicorne defies,
T'auoide the rash assault and wrathfull stowre,
Of his fiers foe, him to a tree applies,
And when him running in full course he spies,
He slips aside; the whiles that furious beast
His precious horne, sought of his enemies,
Strikes in the stocke, ne thence can be releast,
But to the mighty victour yields a bounteous feast. (v.10)

By association with the lion image, Guyon is linked to a measure of nobility--but the lion in this image is more shrewd than noble.

While Guyon's action is seldom expressed through Nature imagery, Arthur's is commonly so. These images are in two clusters. The first cluster expresses Arthur battling Pyrochles and Cymochles in defense of the comatose Guyon (viii.40,42,48); the second, Arthur's defense of Alma's Castle (xi.32,33,36). In the first, Arthur fights at a disadvantage. His sword having been stolen earlier by Archimago (and now in Pyrochles' hand, though it cannot harm its true owner), Arthur's only weapon is his lance--broken early in the battle. When the Palmer gives Arthur Guyon's sword, however,

Glad was the knight, and with fresh courage fraught,
When as againe he armed felt his hond:
Then like a Lion, which hath long time saught
His robbed whelpes, and at the last them fond
Emongst the shepheard swaynes, then wexeth wood and yond.

So fierce he laid about him, and dealt blowes
On either side, that neither mayle could hold,
Ne shield defend the thunder of this throwes.

* * * * *

As saluage Bull, whom two fierce mastiues bayt,
When rancour doth with rage him once engore,
Forgets with warie warde them to awayt,
But with his dreadfull hornes them driues afore,
Or flings aloft, or treads downe in the flore,
Breathing out wrath, and bellowing disdaine,
That all the forrest quakes to heare him rore:
So rag'd Prince Arthur twixt his foemen twaine,
That neither could his mightie puissance sustaine. (viii.40-42)

Cymochles dispatched, Arthur then shrewdly allows Pyrochles to expend his strength while the Prince, as did Guyon earlier, contents himself with waiting out the storm of Pyrochles' attack:

As when a windy tempest bloweth hye,
 That nothing may withstand his stormy stowre
 The cloudes, as things affrayd, before him flye;
 But all so soone as his outrageous powre
 Is layd, they fiercely then begin to shoure,
 And as in scorne of his spent stormy spight,
 Now all attonce their malice forth do poure:
 So did Prince Arthur beare himselfe in fight,
 And suffred rash Pyrochles waste his idle might. (viii.48)

And the battle ends with Pyrochles helpless in Arthur's grip "as Bittur
 in the Eagles claw" (viii.50).

Just as Arthur's force in action against the Paynims is expressed
 in Nature imagery which suggests the monumental force of Nature itself,
 so in his battle against Maleger (xi.32ff) the Nature images express
 the same elemental massive power incapable of containment. Temporarily
 restrained when downed by the two hags, Arthur's resurgence is
 volcano-like:

as a fire, the which in hollow caue
 Hath long bene vnderkept and downe suppress,
 With murmurous disdaine doth inly raue,
 And grudge, in so streight prison to be prest,
 At last breakes forth with furious vnrest,
 And striues to mount vnto his natie seat;
 All that did earst it hinder and molest,
 It now deuoures with flames and scorching heat,
 And carries into smoake with rage and horror great.

So mightily the Briton Prince him rouzd
 Out of his hold, and broke his caitiue bands,
 And as a Beare, whom angry cures haue touzd,
 Hauing off-shakt them, and escapt their hands,
 Becomes more fell, and all that him withstands
 Treads down and ouerthrowes. (xi.32-33)

Frustrated by Maleger's continued refreshment from contact with
 earth, Arthur first dodges the stone Maleger throws at him, then returns
 to battle Maleger

as a Faulcon faire
 That once hath failed of her souse full neare,
 Remounts againe into the open aire,
 And vnto better fortune doth her selfe prepaire. (xi.36)

Arthur's third attempt to kill Maleger drops Maleger to the ground so forcibly that he bounces:

As when Loves harnesse-bearing bird from hie
 Stoupes at a flying heron with proud disdaine,
 The stone-dead quarrey falls so forcible,
 That it rebounds against the lowly plaine,
 A second fall redoubling backe againe. (xi.43)

Arthur's might is figured forth by means of lion, bull, rain-laden clouds, volcano, bear, falcon, and eagle. Neither bull nor bear connote nobility so much as raw power; like the volcano image, they inspire awe at the irresistible thrust they embody. Lion, falcon, and eagle do connote nobility; the lion especially, however, nears the bull and bear images when he waxes "wood and yond." Nor is the force of the blow the eagle deals the heron negligible: "it rebounds" from the earth. Yet in the same images Arthur's control is expressed: in each--from bull through eagle--the force is released only after a period of restraint, of endurance; or, first effort failing, the attempt is resumed. Out of these images then emerges an Arthur both mighty and relentless when aroused. His control aligns him with "natura naturata", his force with "natura naturans." Ultimately, "naturans" overcomes the unnatural.

One final function of Nature imagery remains. Heretofore, the direction of such imagery has been from Nature to personages. Those images serve to vivify, display, and comment upon personages. The expression we are about to observe reverses that direction. That is, Nature, heretofore expressing the personages, is expressed by human traits. Such personation is by poet and by personages.

Again, some of the images which personate Nature are commonplace: e.g., the "living aire" (IIProl.1,1.43). Nor is there seemingly any significance in Archimago's calling upon heaven to witness that Duessa (as maiden) was the fairest ever seen (i.10), or that the "northerne wind" blows "with blustering blast" (ix.16). When we read that Pyrochles is the grandson of Phlegeton "the sonne of Night" (iv.41), though, the image has import. It expresses Pyrochles, and personates an atmospheric aspect of Nature. This personation by itself is significant, though a conventional figure. Since it is part of a pattern of such personation, it were well to consider that pattern.

One segment of the pattern traces the outline of "the heavens" as seeing and hearing. Archimago, calling upon heaven to witness Duessa's beauty, implies that heaven has seen her and could, now called upon, testify to her beauty. Duessa speaks of heaven as a personage when she wonders why she should ever "henceforth desire / To see faire heauens face" (i.17); Amavia is antipathetic toward a heaven which she believes to be "carelesse ... of iust reuenge" and delighting to "see sad pageants of mens miseries" (i.36). When she begins her tale of woe to Guyon she does so

With feeble hands then stretched forth on hye,
As heauen accusing guiltie of her death. (i.49)

Mammon claims that his treasure has never been seen: "I haue [it] kept in secret mew / From heauens sight" (vii.19); Guyon wonders how one can "hide [gold] from heauens eye" (vii.20). Though "heauens eye" is commonly a worn image for "sun", all of these remarks seem to personate that heaven where God rules; some, like Amavia's, suggest that heaven to be as malicious and careless as are mortals.

Furthermore, some of the imagery expressing the lapse of time, or the arrival of a certain time, personates the moon and the sun. Amavia, describing her pregnancy to Guyon, says

Now had faire Cynthia by euen tournes,
Full measured three quarters of her yeare,
And thrise three tymes had fild her crooked hornes,
Whenas my wombe her burdein would forbeare. (1.53)

Guyon tells Medina that since he left Gloriana's court "hath faire Phoebe with her siluer face / Thrise seen the shadowes of the neather world" (ii.44). Guyon, relating his adventures to Medina and her court, takes a long time:

Night was far spent, and now in Ocean deepe,
Orion, flying fast from hissing Snake,
His flaming head did hasten for to steepe.
* * * * *
At last when they had markt the chaunged skyes,
They wist their houre was spent. (ii.46)

The next morning Guyon rises with the sun:

Soone as the morrow faire with purple beames
Disperst the shadowes of the mistie night,
And Titan playing on the eastern streames,
Can cleare the deawy ayre with springing light,
Sir Guyon ... / Vprose ... (iii.1)

Arthur tells Guyon that he has searched for Gloriana for a year, personating the sun also:

Now hath the Sunne with his lamp-burning light
Walkt round about the world, and I no lesse,
Sith of that Goddesse I haue sought the sight. (ix.7)

After Arthur rescues Guyon from the Sarazins, they journey all day, until "faire Phoebus gan decline in hast / His weary wagon to the Western vae" (ix.10). And when Guyon is to depart at last for the Bower, he rises

Early before the Morne with cremosin ray,
The windowes of bright heauen opened had,
Through which into the world the dawning day
Might looke, that maketh euery creature glad. (ix.3)

The moon, the sun, the personages--all are travelers. The figure of Arthur and the sun joins the two into a seeming partnership of traveling companions, elevating Arthur, to be sure, but personating the sun as well. Naming the moon Phebe and the sun Titan is conventional; nonetheless, such personation is consonant with a Christian heaven having a "face", an "eye" by which it can enjoy "sight", and which fosters malice for Amavia. It is consonant with the pagan heaven which experiences weariness at evening, plays "on the eastern streames" at morning, is midwife to Amavia, and like the thoroughly human Morn, opens "the windowes of bright heauen." Heaven as a house with windows recalls Alma's Castle as the human body. It joins the heaven as house to the body as castle, much as the travel companion image joins Arthur and the sun. Moreover, in such personation, personages and poet join. Nor do any of the auditors seem surprised at such imagery. They take it for granted.

Even more closely linking Nature and personages are images of Nature's earth-aspect as "mother." Archimago, with and by whom so much of the narrative action begins and is continued, enunciates this theme when, relating the story of the alleged rape to Guyon and the Palmer, he avers the former maiden to have been the fairest seen "on the earth, great mother of vs all" (i.10). Guyon and the Palmer, digging a grave for Amavia and Mordant, open "the great earthes wombe ... to the sky" (i.60). The Palmer, explaining to a puzzled Guyon the powers of various bodies of water, states that

some were so from their sourse indewd
By great Dame Nature, from whose fruitfull pap
Their welheads spring, and are with moisture deawd. (ii.6)

Guyon lays the guilt for later ages' pride on that "cursed hand" which

dug for riches in the earth, "the quiet wombe / Of his great grand-mother" (vii.17).

And again, as with the preceding images, the earth is the mother of intemperate or evil personages as well as of the temperate. Maleger's corpse, cast down by Arthur, "gaue against his mother Earth a gronefull sownd" (xi.42); Arthur notes in puzzlement that each time Maleger is downed, he does "freshly ... arize / From th'earth, and from her wombe new spirits ... reprize" (xi.44). He then

remembred well, that had bene sayd,
How th'Earth his mother was, and first him bore;
She eke so often, as his life decayd,
Did life with vsury to him restore,
And raysd him vp much stronger then before,
So soone as he vnto her wombe did fall. (xi.45)

Nature again appears as a mother when the British giants of "antique times" (somehow not peopled like the "antique world" of which Guyon reminds Mammon [vii.16]), are so filthily beast-like

That their owne mother loathd their beastlinesse,
And gan abhorre her broods vnkindly crime,
All were they borne of her own natue slime. (x.9)

Archimago, then, though telling Guyon a lie about the Red Cross Knight as rapist, speaks truth when he claims brotherhood with Guyon in saying that the earth is the "mother of us *all*" (i.10). And like the heavens, the moon, and the sun, Dame Nature is personated: at times solicitous (of Maleger) just as are Guyon of Amavia, Palmer of Guyon, Acrasia of Verdant; at times repentant of and repelled by the monstrous Britons just as is Phedon repentant of his fury, and as is Braggadocio repellant to Belpheobe. "Natura naturans" is unpredictable.

The catalog of imagery from natural Nature completed, we can now observe the general functions of that imagery. Quite as the narrative action--except for a minor portion of Cantos Five and Six, nearly all

of Canto Seven, and very nearly all of Canto Twelve--occurs in a world emphatically the natural world we all recognize, so the personages are expressed by Nature images. In fact, a number of images, for "noble" and "ignoble", temperate and intemperate alike, limit personages to this world of "ground" "under skye." Alma's Castle--the human body--is explicitly of earth, and is to return to earth, as did Amavia and Mordant. From the womb of earth, "the mother of us all", proceed the personages, and to her womb they return. The Nature imagery expresses also the concept of source and summa: of the "antique world", of quasi-abstractions such as the riches of which Mammon is the "fountain", of abstractions such as glory, spread by the Faery Queen like sunbeams.

Nature imagery in the categories of Ground, Water, Vegetation, Atmospherics, and Animates expresses the qualities of personages, along with their appearance, their physical, emotional, and mental states, and their conduct in action. Nature, in a reversal of such direction of expressive imagery, is personated--expressed in terms of human traits. Some of the images, such as that of the bird, express most or all of these aspects as for Braggadocio and for Guyon. For Guyon particularly, the image functions as does a mirror. Some of the images are "signs" of the personages: the little forest atop Phaedria's gondelay, for instance, which also prefigures the Floating Island to which she transports Guyon. Such structural function of Nature imagery, the subject of a later chapter, is observable also in the "troublous seas" imagery, first used by Guyon in his debate with Mammon, which he then "rides over" against Huddibras and Sansloy; which he journeys over first figuratively with Phaedria and then actually with the Palmer and the boatman in Cantos Six and Twelve. Water approaches the symbolic as well in imagery for qualities, states

of mind, and action: Perissa overflows the bank; Cymochles "pours out his idle mind"; Guyon's mind is drowned in "deep senselesse wave"; Arthur overwhelms his foes like a furious shower.

But there exists no patent decorum of image and personage. Both Furor and Arthur, villein and knight, are bull-like; both Alma and Acrasia are clothed in white; both Braggadocio and Guyon are expressed by birds. Alma's assailants are gnat-like, Phantastes' chamber is filled with flies. Such sharing of imagery, suggesting parallels between personages, invites the investigation of parallels between personages in other respects--such as that of Shamefastness and Guyon, which parallel, through poetic action, is rather obvious. The images invite consideration of other parallels perhaps more subtle, such as that of Belphebe and Guyon, or of Alma and Acrasia, or of Braggadocio and Guyon, or of Guyon and all other personages.

Or even of Guyon and all Nature. We have seen that the focus on personages from and through Nature extends, in the opposite direction as though the "glass" were reversed, to a Nature herself personated. She is expressed by images of mortal beings. When Guyon, amidst the carnage wrought by passion, says "Behold the image of mortalitie" (i.57), we might well conceive the poet standing beside him, saying, "Behold the image of Nature."

Acrasia's gown, a veil expressed as a natural image, discovers her without dazzling our eyes. So Nature imagery in Book II veils the whole subject--Guyon's destruction of Acrasia--so that it may become visible. The "shadowes" lent by the Nature imagery provide, as do shadows usually, a perspective in which the relationship of objects becomes visible. In Book II, the objects are the personages. While visual perception is of great significance in Book II--what the

personages do most of all is *watch*--this study's ultimate concern is with the vision enabled by the poetic action. That vision--"shadowes light"--veils the whole subject in a natural setting wherein personages and Nature are interexpressed. For what Nature imagery reveals in the unnatural setting we must visit Mammon's Cave, the Idle Lake, and the Bower of Bliss.

CHAPTER THREE
THE PRINCIPAL USES OF UNNATURAL IMAGERY

Two fountains, one of stone (ii.9), the other "Of richest substance, that on earth might bee" (xii.60), stand as the Alpha and Omega of Book II. In a narrative which as we have seen emphasizes the natural, these two fountains, both artifacts, are complementary. The first locates the scene where Guyon takes up his quest. That stone fountain is the agent which precipitates his quest: Mordant, having drunk of its water, fulfills Acrasia's curse (i.55); because of his death, Amavia kills herself, leaving their child Ruddymane to Guyon's care, and their revenge as the matter of Guyon's quest. The second fountain, in whose waters Guyon sees Acrasia's naked temptresses play, contains the final temptation designed to divert Guyon from his quest. Between these two fountains, both artificial--the first created by the power of Diana, the second, by the power of Acrasia--we encounter, along with Guyon, Mammon's Cave, the Idle Lake, and the Bower of Bliss.

The Cave and the Bower are modifications of *natura naturata* by a demonic artificer, perverting the Creator's work and His intent. In the Cave, that artificer is Mammon; in the Bower, Acrasia. The Cave's product is an alteration of a natural substance to make it useful to man: its form and appearance reflect the demonic interference with gold in its natural state. The gold is literally stamped so that coins take on the appearance of mortals. The Bower, likewise an alteration of His work, is more artful in that it pretends a form and appearance like that which

it perverts: the golden grapes, the golden ivy, of the Bower fountain. The Cave's challenge to Temperance is overt; the Bower's, insidious. The Idle Lake, while fictively an actual body of water, is the furthest from His work. Like Archimago, who is the least actual of all the personages in Book II—he can assume any shape at will--the Idle Lake seems more nearly the creation, *ab nihilo*, by a demonic artificer. It is the least natural. It is the purpose of this chapter to examine unnatural Nature in Book II, marking its similarities to and differences from the natural Nature examined in the previous chapter.

The Cave, the Idle Lake, and the Bower illustrate the earlier statement that at times a place assumes the major role in an episode, relegating the personages to minor, diminished figures moving against an ominous backdrop. The emphasis on natural Nature as place of the narrative, as in Phaedria's island, is here complemented by the emphasis on unnatural Nature as place. The place is the object of primary focus, rather than a locale more or less subordinated to the narrative. The major personage in each is the master/mistress of each: Mammon of the Cave, Phaedria of the Idle Lake (in Canto Six; Acrasia in Canto Twelve), and Acrasia of the Bower. Phaedria is in addition mistress of the island bower in Canto Six, whose delights, although created naturally, are unnaturally luxuriant.

The first indication that the Cave, the Idle Lake, and the Bower are unnatural is apparent in the way to each, or on their perimeters. The "gloomy glade" where Guyon meets Mammon is "Couer'd with boughes and shrubs from heauens light" (vii.3). Mammon, with "griesly hew", smoke-tanned face, bleared eyes, sooty head and beard, "cole-blacke hands" and "nayles like clawes", "yron cote, all ouergrowne with rust ... darkned with filty dust" (4), seems entirely at one with his environment. Guyon rightly "him selfe [was] at the sight [of him]

dismayd" (6). We shall see that, as Phaedria's "litle forrest" topping her boat was her "sign", indicating what lay ahead for Guyon, so Mammon's appearance is the indicator of the Cave's atmosphere--actual and moral.

To reach the Cave Mammon leads Guyon "Through that thicke couert" where they find

A darkesome way, which no man could descry,
That deep descended through the hollow ground. (vii.20)

Vastness deserted, yet evoking a sensation that throngs have but just disappeared from it, is characteristic of Mammon's realm at first view.

He and Guyon come to a

larger space,
That stretcht it selfe into an ample plaine
Through which a beaten broad high way did trace. (vii.21)

A "beaten" road is the result of heavy traffic. But this road and plain are unnaturally void of people, as was the desert "wilderness" (vii.2) which Guyon traversed from the Idle Lake. When we read that the highway "streight did lead to Plutoes griesly raine" (21), it is quite clear that we are not in this world, but in the netherworld.

That the Idle Lake is unnatural is not so soon evident. With Cymochles, we at first believe it natural. It is at first merely a "riuer" (vi.2), the "deepe ford" (vi.4) which Cymochles desires to cross. Yet soon thereafter Phaedria names it as "this wide inland sea, that hight by name the Idle Lake" (vi.10). The poet also calls it "that great lake" (11). The water, though Phaedria calls it a "perilous bourne" (vi.10) with "rocks and flats", has a "yielding waue" (vi.5), and does "worke and play" about the bow of her boat (7).

In its first appearance the waters of the Idle Lake are subordinated to Phaedria and her marvelous boat, which moves when she "turnd

a pin" and "was taught the way, which she would haue" (vi.5). The Idle Lake intrudes its presence more forcefully during Guyon's first journey thereon. On her way from her island, where she has left Cymochles sleeping, back to the ford, where she embarks Guyon, her boat "clefte / The slouthfull waue of that great griesly lake" (vi.18). It has "dull billowes thicke as troubled mire" (20), not subject to wind or tide to drive them out of "their sluggish sourse." Such a lake, its dominant trait that of inertia, is unnatural; when we set sail upon it once more with Guyon in Canto Twelve, we expect it to reveal its unnaturalness in time, though, as noted earlier, it seems natural at first. The only surprise consists in the violence of a lake we had thought inert; that the trio should hear "An hideous roaring farre away ... / That all their senses filled with affright" and then see "the raging surges reard / Vp to the skyes" (xii.2) is fitting for an unnatural sea.

The unnatural quality present in the Cave, and especially in the Idle Lake, seems inherent. The Bower, however, owes its unnatural quality to an external influence. Unlike the Cave, the Bower is pleasant and even delightful; unlike the Idle Lake, its falsity is almost immediately apparent. We first hear of the Bower in Canto One, when Amavia describes it to Guyon: it is

Within a wandring Island, that doth ronne
And stray in perilous gulfe ...

* * * * *

The cursed land where many wend amis. (i.51)

We first encounter the Bower in Canto Five, where Atin finds Cymochles lying on a "sweet bed of lillies" (v.32):

And ouer him, art striuing to compaire
With nature, did an Arber greene dispred.

(v.29)

When Guyon and the Palmer arrive, they encounter

A large and spacious plaine, on euery side
 Strowed with pleasauns, whose faire grassy ground
 Mantled with greene, and goodly beautifide
 With all the ornaments of Floraes pride,
 Wherewith her mother Art, as halfe in scorne
 Of niggard Nature, like a pompous bride
 Did decke her, and too lauishly adorne. (xii.50)

Phaedria's island of delights is very like Acrasia's, but lacks the influence of Art. Phaedria rules over a superabundance of Nature only:

It was a chosen plot of fertile land,
 Emongst wide waues set, like a litle nest,
 As if it had by Natures cunning hand
 Bene choisely picked out from all the rest, (vi.12)

containing samples of the best that Nature possesses: flowers, herbs, and

Trees, braunches, birds and songs ... framed fit,
 For to allure fraile mind to carelesse ease. (vi.13)

When Guyon steps ashore on Phaedria's island,

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

Only Phaedria herself is artful:

And she more sweet, then any bird on bough,
 Would oftentimes emongst them beare a part,
 And striue to passe (as she could well enough)
 Their native musicke by her skilful art. (vi.25)

Whereas earlier, Nature imagery has expressed the states of mind of personages, here Nature-in-excess employs delights to sway the minds of personages. It is effective with Cymochles; not so with Guyon. The delights express or mirror Cymochles' state of mind; not Guyon's. For Guyon, the sight of the island bower is a cause of anger:

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But whenas Guyon of that land had sight,
 He wist himselfe amisse, and angry said:
 Ah dame, perdy ye haue not doen me right,
 Thus to mislead me, whiles I you obaid. (vi.22)

Guyon is not wholly in possession of his wits, however, for when Phaedria claims that they cannot depart, since

Who fares on sea, may not commaund his way,
 Ne wind and weather at his pleasure call, (vi.23)

he accepts her words as truth, and remains, though "halfe discontent" (23). We might expect him to demand his immediate departure, since we know that "the flit barke, obeying to her mind", might go "as she did desire" (vi.20); but Guyon does not realize Phaedria's power, nor the true nature of the Idle Lake.

This unnatural Nature as place has produced its effect then on Cymochles, but not on Guyon. Its product is the dissolute, wavering mind. All three of the other unnatural places also have a product. The product or artifact of the Cave is gold--a material substance. The products of the Idle Lake and those of the Bower are both material and insubstantial.

But a consideration of the products of these unnatural places discovers an ambiguity or bifoliation in their nature and in their representation. An example of this duality is the gold produced by Mammon's crew. Certainly palpable--"round about [Mammon] lay on euery side / Great heapes of gold, that neuer could be spent" (vii.5)--the gold is yet, states Guyon, the "roote of all disquietnesse" (vii.12). That is, in a figure deriving from natural Nature, riches are the source of a state of mind--an abstraction. The gold or riches are then, while a product--an artifact not of the Creator--yet a source. Riches as source--but of "disquietnesse"--thus parallel aspects

of natural Nature as source such as the figure Guyon employs for contented man in his first state:

At the well head the purest streames arise:
But mucky filth his braunching armes annoyes, (vii.15)

to express the quality of the "antique flowering world" (16). Called "worldly mucke" (vii.10), gold is of the same earth Archimago calls the "mother of us all" (i.10); stamped as was most of the gold first seen above earth--bearing "the antique shapes of kings and kesars" (vii.5)--the gold, like personated Nature earlier, is now expressed in mortal terms: it assumes shapes of "crownes and Diademes" (vii.43). Art--the coin-and-crown-maker's--has made a natural substance more viable in the world of mortals; perversion and perfection go hand in hand. The interrelation of man and gold is plainer in the function of "a great gold chaine ylincked well" (vii.46), up which ambitious men strive to climb. A natural substance of Nature becomes, as artifact, a means by which men paradoxically descend into bestiality as they labor to rise (vii.46ff). Gold as an artifact thus functions with a complexity not seen in any of the images from natural Nature. The product of an irrational--in the purest sense--desire, it is reciprocal in initiating surrender to the passion of avarice.

Nor does the function end with the chain. In Proserpina's garden is "a goodly tree ... // ... loaden all with fruit as thicke as it might bee" (vii.53). The fruit is "golden apples glistring bright" (vii.54). As Acrasia is the parody of the sun when she sucks up Verdant's "molten spright" (xii.73), so are these apples the parody of earthly apples: "On earth like neuer grew, ne liuing wight / Like euer saw" (vii.54), for these apples, not limited in effect as is the chain, spread deceit, enmity, and finally war on earth (at Troy)

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and in the pagan heavens (the judgment of Paris) far above the topmost branch of the tree from which they hang.

An artifact then is both substantial and intangible; that is, both object and effect. It can parallel the expression of an abstraction seen in a natural object: the gold is the wellhead of evil. It can be more complex and more inclusive than an image from natural Nature, albeit having assumed a natural appearance, as have the apples. But, like those natural images, the artifact ultimately expresses a mental state of personages.

When we first enter the Cave, we see that Mammon's "houses forme", though crude, is a golden shell

From whose rough vault the ragged breaches hong,
Embossed with massy gold of glorious gift,
And with rich metall loaded euery rift
That heauy ruine they did seeme to threat. (vii.28)

The unnatural ruin of the Cave by the imminent fall of the golden ceiling suggests the intended moral ruin by the gold here so plentiful that "both rooffe, and floore, and wals were all of gold" (vii.29). The yellow of the gold reflects figuratively by its imagery and by its associations--by poetic action--the meaning of the Cave, and expresses the baser passions of man. Such excess, were it of even natural creation, as are Phaedria's island delights, would, like hers, be unnatural. But the Cave and all therein are artifact: the work of that "cursed hand" which began "the quiet wombe / Of his great Grandmother with steele to wound" (vii.17): the hand of man.

The gold is a substance of earth, which, joined to the life of man as artifact, arouses and mirrors the mortal sins of Avarice, Ambition, and Pride. The reverse is true of the stone fountain beside which Guyon finds Mordant dead, Amavia dying, and Ruddymane a babe.

From the Cave, an inert substance moved among mortals; conversely,
the stone fountain was once a nymph who, fleeing Don Faunus, was
turned into motionless stone by a compassionate Diana. The Palmer,
in Canto Two, tells Guyon that

Vpon a day,
As she the woodes with bow and shafts did raunge,
The hartlesse Hind and Robucke to dismay,
Dan Faunus chaunst to meet her by the way,
And kindling fire at her faire burning eye,
Inflamed was to follow beauties pray,
And chaced her, that fast from him did fly;
As Hind from her, so she fled from her enemy.

At last, when fayling breath began to faint,
And saw no meanes to scape, of shame affrayd,
She set her downe to weepe for sore constraint,
And to Diana calling lowd for ayde,
Her deare besought, to let her dye a mayd.
The goddesse heard, and suddeine where she sate,
Welling out streames of teares, and quite dismayd
With stony feare of that rude rustick mate,
Transformd her to a stone from stedfast virgins state.

Lo now she is that stone, from whose two heads,
As from two weeping eyes, fresh streames do flow,
Yet cold through feare and old conceiued dreads;
And yet the stone her semblance seemes to show,
Shapt like a maide, that such ye may her know;
And yet her vertues in her water byde;
For it is chaste and pure, as purest snow,
Ne lets her waues with any filth be dyde,
But euer like her selfe vnstained hath beene tryde. (ii.7-9)

In the Palmer's story are evident the functions of natural Nature
observed in Chapter Two for like episodes. The nymph was hunting in
a natural locale--"the woodes." She fled as fast "As Hind"--the image
used to express the speed of the British giants and Maleger's two hags.
The tears welling out of the nymph's eyes are "streames"; her fear is
"stony." Moreover, her mental and emotional state are perfectly
expressed by her present substance and her present action: she is of
stone, and the waters from that stone are "fresh streames" which flow
from it "As from two weeping eyes." Nevertheless, the nymph fountain

is an artifact. Diana, the chaste huntress and the patroness of chastity, "Transformd [the nymph] to a stone from stedfast virgins state."

To be consistent with the far-reaching effects of artifacts seen in the golden apples of Proserpina's garden, the nymph-fountain should influence men's lives. Most surely it has, for Mordant lies dead from a drink from it, fulfilling Acrasia's curse (i.55). It is a contributory cause of Amavia's suicide. These effects are hardly to be expected from water so chaste, so pure. They seem, rather, evidence of the water's virulence. If, as the Palmer asserts, the fountain's water "ever like [the nymph] unstained hath beene tryde" (that is, proved unstained), the water itself may be pure, but the guilt of Mordant's and Amavia's deaths is a kind of stain on the waters. In fact the waters have not always proved unstained, for Amavia's blood, flowing from her self-inflicted wound, "the cleane waues with purple gore did ray" (i.40). It *is* true that the water refuses to cleanse Amavia's blood from Ruddymane's hands: Guyon "washt them oft and oft, yet nought they beene / For all his washing cleaner" (ii.3). There exists in the representation of the artifact-image as well as in its effects, as noted earlier, a duality. Guyon's state of mind--a confusion as to why the infant's hands remain so bloody--is a reflection of the reader's confusion. Either the Palmer is wrong, or the refusal must be because the blood is on the hands of Ruddymane, for the same blood the water first accepts, then refuses. An artifact natural in appearance--the golden apples--has, by inflaming man's passions, caused strife, turmoil, and war in individuals and in societies. Here, in the apparently natural water of the stone fountain, the issue of an artifact--the nymph-turned-stone--causes like strife, turmoil, and war in individual personages.

But the role of the artificer is considerable. Gold and water unaltered in themselves are not evil. The gold is a catalyst which precipitates suffering in man from his heretofore latent immorality. The water likewise is pure; it precipitates suffering in its interaction with sinful mankind. The function of gold (as artifact), and this water (at least in Book II) is to actualize man's tendency to cause--and then suffer from--disruption of contentedness. The poet's employment of the gold product and water from this artificial fountain expresses that trait of personages in the narrative. The water of the stone-nymph's fountain then does not influence man for evil--or for good. It simply reveals.

But the water itself seems unnatural. Guyon assumes that the water, like any natural water, will cleanse Ruddymane's hands. When it does not, he assumes that it is because

blot of foule offence
Might not be purged with water nor with bath;
Or that high God, in lieu of innocence
Imprinted had that token of his wrath,
To shew how sore bloudguiltinesse he hat'th;
Or that the charme and venim, which they druncke,
Their bloud with secret filth infected hath. (11.4)

But only Mordant has "druncke", and the charm can only apply to him. The Palmer, laughing "With goodly reason" at Guyon, who "cause not well conceived" has mistaken, explains that "secret vertues are infusd / In euery fountaine, and in euery lake" (11.5). Some receive those powers from

Dame Nature, from whose fruitfull pap
Their welheads spring ...

Not all waters, however, receive their powers naturally:

But other some by gift of later grace,
Or by good prayers, or by other hap
Had vertue poured into their waters bace. (11.6)

The nymph, we recall, did pray to Diana. And the "other hap" is the power of Diana by which she created the fountain from which these waters flow. The Palmer confirms that this water is unnatural:

Such is this well, wrought by occasion straunge,
Which to [Diana's] nymph befell. (11.7)

Rather than speculate on the theological implications, as some have done,¹ let us consider the parallels between the water and its context, and the apples and their context. Water and apples, both unnatural, issue from the earth, the "mother of us all." Neither are what they appear to be. The water's duality--pure, yet stained--matches its deceptiveness. Drunk to assuage thirst, it kills; laved on bloody hands, it refuses to cleanse. The former is Acrasia's doing; the latter, Diana's. The two ladies are opposite: Acrasia, the witch inviting erotic dalliance; Diana, abstinent chastity. Though they oppose each other, the battleground is Love. The context of the apples is also Love; not in the narrative present, as is Amavia, but in the past as was the nymph. Hippomenes tricked "Swift Atalanta, when through craft"--casting golden apples behind him as he ran--"he her out ran" (vii.54). Like the nymph now a fountain, Atalanta refused lovers. Acontius tricked a maiden and "got his lover true" by tossing into the temple where she sat a golden apple upon which were engraved the words "I swear to wed Acontius"; she reading them aloud, the words became an oath which she might not break.² Paris awarded the golden

¹E.g., Evans, *Heroism*, pp. 118-119.

²*Encyclopedia Britannica*, 1968 ed., I.97. Frank Kermode, *Shakespeare, Spenser, Donne* (London, 1971), p. 72, admits no discoverable source for the myth amongst mythographers: "... this may be one that Spenser made up himself."

apple to Venus, who rewarded him with Helen. The apples, like Acrasia, express deceit in Love. The water of the stone nymph-fountain, like the nymph herself, expresses rejection of Love, and of Amavia--literally, the way of Love. Each artifact is created by and expresses the will of a personage. Mammon creates the apples; his will is to degrade and imprison Guyon. Diana, changing a flesh and blood nymph into stone, makes her forever secure from Dan Faunus. She wills unfruitfulness, sterility. The significance is in the water, not the blood. The water objectifies the gap between those who love, and those who do not. Amavia's anguish will end; the nymph's is perpetual.

Acrasia's fountain and its lake are likewise expressive of her will. Like the gold apples and the stone fountain, her fountain and its lake are artifacts, yet seemingly natural. The fountain is

Of richest substaunce, that on earth might bee,
 So pure and shiny, that the siluer flood
 Through euery channell running one might see:
 Most goodly it with curious imageree
 Was ouerwrought, and shapes of naked boyes,
 Of which some seemd with liuely iollitee
 To fly about, playing their wanton toyes,
 Whilest others did them selues embay in liquid loyes.

And ouer all, of purest gold was spread
 A trayle of yuie in his natiue hew:
 For the rich mettall was so coloured,
 That wight, who did not well auis'd it vew,
 Would surely deeme it to bee yuie trew:
 Low his lasciuious armes adown did creepe,
 That themselues dipping in the siluer dew,
 Their fleecy flowres they tenderly did steepe,
 Which drops of Christall seemd for wantones to weep.

Infinitt streames continually did well
 Out of this fountaine, sweet and faire to see,
 The which into an ample lauer fell,
 And shortly grew to so great quantitie,
 That like a litle lake it seemd to bee;
 Whose depth exceeded not three cubits hight,
 That through the waues one might the bottom see,
 All pau'd beneath with Iaspar shining bright,
 That seemd the fountaine in that sea did sayle vpright.

And all the margent round about was set,
 With shady Laurell trees, thence to defend
 The sunny beames, which on the billowes bet. (xii.60-63)

Its environment, described as we enter the Bower area, prepares us for the fountain as unnatural. The Atmospherics of the Bower site are in a state of perpetual pleasant arrest:

Thereto the Heauens alwayes Iouiall,
 Lookt on them louely, still in stedfast state,
 Ne suffred storme nor frost on them to fall,
 Their tender buds or leaues to violate,
 Nor scorching heat, nor cold intemperate,
 T'afflict the creatures, which therein did dwell,
 But the milde aire with season moderate
 Gently attempred, and disposd so well,
 That still it breathed forth sweet spirit and
 wholesome smell. (xii.51)

The other aspects of Nature in the Bower--

The painted flowres, the trees vpshooting hye,
 The dales for shade, the hilles for breathing space,
 The trembling groues, the Christall running by--

are the result of "The art, which all that wrought" (58).

We are not surprised then that the fountain and its lake are artifacts as well. Strikingly apparent is the same two-fold character evident in the stone nymph and the golden apples. The fountain is transparent: "The siluer flood / Through euery channel running one might see." Yet it is substantial: "Of richest substaunce that on earth might bee." Combined upon it are "curious imageree," some like "shapes of naked boyes", and ivy "of purest gold" yet in its "native hew." The lake supplied by "Infinit streames" is yet not deep but shallow: "one might the bottom see." The bottom is a reflector: "All pau'd ... with Iaspar shining bright."

Acrasia's will is revealed by the two maidens who romp in the pool. Again, the subject is a guise of Love: the two naked damsels, at times under water, would

Then suddainly both ... themselues vnhele,
And th'amarous sweet spoiles to greedy eyes reuele.

As that faire Starre, the messenger of morne,
His deawy face out of the sea doth reare,
Or as the Cyprian goddessse, newly borne
Of th'Oceans fruitfull froth, did first appeare,
Such seemed they ... (xii.64-65)

The "messenger of morne" is usually Venus. "His deawy face", while a common neuter possessive being displaced by "its" during the 16th century, also suggests Aphroditos, the bearded Venus.³ The allusion in "the Cyprian goddessse" is certainly to Venus--not Venus Urania, nor even Venus Genetrix, but Venus Meretrix. For

when they spide the knight to slacke his pace,
Them to behold, and in his sparkling face
The secret signes of kindled lust appeare,
Their wanton meriments they did encrease,
And to him beckned, to approch more neare,
And shewd him many sights, that courage cold
could reare. (xii.68)

Acrasia's will is to degrade Guyon. The naked damsels arouse "lust"; they draw him toward the water wherein, once drowned, he will desist from his quest to avenge Mordant and Amavia upon Acrasia.

Actual drowning, actual near-drowning, and figurative drowning recur in Book II significantly. Drowning, and the water in which it takes place, become symbolic of personages' mental and emotional states. A symbol is an image "presented in such a way as to ... encourage a more than merely literal interpretation."⁴ Evans, for example, speaking of *The Faerie Queene* as a whole, says that the forest "... is a sinister symbol, drawing its significance from the primitive

³Jean Seznec, *The Survival of the Pagan Gods* (New York, 1961), p. 252.

⁴*Princeton Encyclopedia...Poetics*, p.834.

roots of our nature."⁵ Spenser employs water symbolically as the name of the "great inland sea" indicates: the *Idle* Lake. The Idle Lake is a "something else" which we "attempt to read through its sensible imitation"⁶ as a real lake. In contrast to allegory, which personates the "given" passions (e.g., Horror *et alia* in Canto Seven, stanzas 22ff.), the symbol "leaves the given to find that which is more real."⁷ In short, to be allegorical, the Idle Lake would have to be a personage: Idleness.

But Spenser employs the Nature image to get to something more real in the sense of essential, unchanging, or true, not actual: a mental state of personages. Water as symbol of mind--the nonactual--is consonant with water, or the journey over water, as symbolic of entrance into the Other World, or the Other World itself in Medieval Romances. The Other World is a place where "the normal operations of time, space, and logical connection are suspended."⁸ Normal the Idle Lake is not--wind and tide do not affect it (vi.20).

Not only is the water itself sluggish, but many of the personages encountered on its surface are purposeless and slothful. Phaedria, like the Floating Islands themselves, is aimless; her song celebrates idleness. Cymochles sinks into sleep in her bower; Guyon is forced to be idle from his quest upon the Idle Lake. Even the most violent activity

⁵*Heroism*, p. 53.

⁶C. S. Lewis, *The Allegory of Love* (New York, 1958), p. 45.

⁷*Ibid.*

⁸Arnold Williams, "Medieval Allegory: An Operational Approach," *Midwest MLA*, 1(1969), 83. Crossing water to enter the Other World occurs in, among other romances, Marie de France's "Lay of Graelent." The best-known incidence is perhaps Arthur's journey with the Lady of the Lake to Avalon.

(Guyon's battle with Cymochles) on her island, which is on the Idle Lake, is idle in the sense of useless, as Phaedria herself asserts (vi.34-45).

Presentation in such a way as to encourage more than a literal interpretation is apparent early in Book II. The stone fountain connects its waters and the nymph's tears--a product of her mental and emotional state--so that the purity of her mind is cited to explain the purity of the water and its refusal to cleanse Ruddymane's hands. Water as a symbol for Cymochles' state of mind is evident when we see him first, in the Bower, in Canto Five:

And now he has pourd out his idle mind
In daintie delices and lauish ioyes,
Having his warlike weapons cast behind,
And flowes in pleasures and vaine pleasing toyes,
Mingled emongst loose Ladies and lasciuious boyes. (v.28)

We have seen that the ivy on the fountain in Canto Twelve "Low his lasciuious armes adown did creepe / ... themselves dipping in the siluer dew" (61). Continuing the immersion figure, Cymochles "His wandring thought in deepe desire does steepe" (v.34), watching the "loose Ladies" who, as do the damsels of the pool for Guyon, by degrees reveal their bodies to Cymochles:

Euery of which did loosely disaray
Her vpper partes of meet habiliments,
And shewd them naked, deckt with many ornaments. (v.32)

They then engage in a contest:

One boastes her beautie, and does yeeld to vew
Her dainty limbes aboue her tender hips;
Another her out boastes, and all for tryall strips. (v.33)

For his behavior Atin chides Cymochles "when him he spide / Thus in still waues of deepe delight to wade" (v.35). The substance of his reproach is that while Pyrochles lies dead by Guyon's hand (so Atin believes), Cymochles, Pyrochles' brother, "here in ioyes art dround"

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(v.36). Clearly, Spenser employs water to symbolize a state of mind, or even the mind itself.

And the symbolism is consistent. Phaedria's merriment as she and Cymochles flit across the Idle Lake

Gave wondrous great contentment to the knight,
That of his way he had no souenaunce. (vi.8)

That is, his memory of his revenge and will to pursue it are drowned:

So easie was to quench his flamed minde
With one sweet drop of sensuall delight;
So easie is, t'appease the stormie wind
Of malice in the calme of pleasant womankinde. (vi.9)

Just one drop is enough to drown Cymochles' mind; if "this wide inland sea" (vi.10) symbolizes certain aspects or operations of the human mind, Cymochles' portion is but a narrow segment of it.

When Guyon, however, who resists Phaedria's merriment and the blandishment of her island's Nature-in-excess, is upon the Idle Lake, it seems different from the water which, when Cymochles sailed upon it, "did worke and play / About her litle frigot, therein making way" (vi.7). The course Phaedria and Guyon take is the same, but now the Idle Lake mirrors Guyon's mind, troubled at his separation from the Palmer, yet resistant to Phaedria's "dalliance" (vi.21): the lake consists of

dull billowes thick as troubled mire,
Whom nether wind out of their seat could forse,
Nor timely tides did drive out of their sluggish source. (vi.20)

In her song (vi.17), Phaedria employs the figure of the swimmer "in the maine" who "Will die for thirst, and water doth refuse." In this Other World of the mind Guyon now is that swimmer. He refuses Phaedria's attempts at seduction "that might his constant hart / / ... drowne in dissolute delights" (vi.25). Just the opposite is Cymochles, who,

awakening from Phaedria's spell,

Gan him auize, how ill did him beseeme,
In slouthfull sleepe his molten hart to steme,
And quench the brond of his conceiued ire. (vi.27)

The consistency of the Idle Lake, or water, as symbol of the mind is demonstrable in the opposites: Cymochles, a thirsty swimmer, drinks and turns his mind and heart to water; Guyon refuses to swallow Phaedria's artful delights and remains firm in mind and in heart.

From figurative drowning the figure shifts to actual immersion. Pyrochles, whose wrath has at last kindled him internally, leaps into the Idle Lake to quench his inner fire. Guyon, having turned his back on Atin to proceed without the Palmer, does not witness this episode. Pyrochles' once sun-bright armor is expressed by Nature imagery--it is "soyld with durtie gore, that no man can / Discerne the hew thereof" (vi.41). Leaping into the Idle Lake,

with his raging armes [Pyrochles] rudely flasht
The waues about, and all his armour swept,
That all the bloud and filth away was washt,
Yet still he bet the water, and the billowes dasht. (vi.42)

Pyrochles, still burning, learns that "Nor sea of licour cold, nor lake of mire" can "quench [his] inly flaming syde" (vi.44). But the education of Pyrochles is not the subject of Book II, nor does his action cure his ill. The episode shows the ease with which the Idle Lake accepts "bloud and filth", in contrast to the water of the stone nymph's fountain earlier. As the latter objectified a pure and chaste mind, so this objectifies the opposite: it shows the perturbation of the mind. "He rudely flasht / The waues about" and "bet the water, and the billowes dasht"--Wrath churns the mind.⁹ The perturbation of the

⁹Thomas Rogers, *The Anatomie of the Mind* (London, 1576), Ch. 13.

water by Pyrochles demonstrates the inability of an idle mind, focused on outward appearances (washing Pyrochles' outer self), to penetrate, as does a functioning Reason, to the essence or core: his "inly flaming syde." Rather, his suspension in the water illustrates the proclivity of an idle mind to harbor, or be empathetic to, perturbations such as Wrath. While Archimago probes, cools, and cures Pyrochles, the "cure" is symptomatic, or superficial: "he balmes and herbes ... applyde" to "euery place that was with bruizing harmed / Or with the hidden fire too inly warmd" (51). But the fire still burns in Pyrochles. Archimago "him restor'd to health, that would haue algates dyde", but insures only that Pyrochles can continue his wrathful course, as Canto Eight demonstrates.

Meanwhile, as Pyrochles is restored, Guyon marches toward Mammon's Cave, bolstering his self-image with remembrance of his "praise-worthy deedes" (vii.2). Thus fantasy is kindling the perturbation of Pride in Guyon even while "with mighty spels" Archimago cures Pyrochles' "secret wounds." Though Guyon has literally turned his back on Atin, Pyrochles, Archimago, and the Idle Lake, the "hidden fire" goes with him. The contrast of cure and infection is evident. The infection, unlike the cure, however, will prove more than superficial.

When Atin joins his master in the water, the ostensible reason is to save him "From drowning", and the motivation ostensibly Love (in yet another guise) for his master--"(So Loue the dread of daunger doth despise)" (vi.46)--but the poetic action of a figure from Nature:

The waues thereof so slow and sluggish were;
Engrost with mud, which did them foule agrise,
That euery weightie thing they did vpbeare, (vi.46)

expresses the truth that the "slow and sluggish" mirrors Atin's as well as Pyrochles' mind. Atin "Of that seas nature did him not auise" (vi.46);

thus they struggled in that idle waue,
And stroue in vaine, the one himselfe to drowne,
The other both from drowning for to saue. (vi.47)

Archimago, finding the two "drenched deepe ... in that dull ford" (vi.47), "in hast approched to the shore" (vi.48) but does not enter the water. Pyrochles relates that his inner fire results from the beatings given him by Furor's "infernall brond of spight" (vi.50)-- which "brond" Occasion kindled for Furor in the "Stygian lake, ay burning bright" (v.22): i.e., the mental or emotional state of spite originating in water. On shore, Archimago searches out and cools Pyrochles' inner heat, "And him restor'd to health, that would haue algates dyde" (vi.51).

Though Guyon did not witness the effect of Wrath on the mind, he does witness immersion in another unnatural body of water: the "blacke flood ... / That is the riuer of Cocytus deepe" (vii.56) that flows around Proserpina's apple tree in the Cave. Like the ivy of the Bower fountain, the tree's branches "themselves ... steepe / In that blacke flood" (vii.56). Among the "many damned wightes / In those sad [i.e., heavy] waues"

One cursed creature he by chaunce espide,
That drenched lay full deepe, vnder the Garden side. (vii.58)

This is Tantalus, whose position and circumstance recall Pyrochles' in the Idle Lake. To Atin, Pyrochles grieved that he was

most wretched man aliue,
Burning in flames, yet no flames can I see,
And dying dayly, dayly yet reuiue. (vi.45)

To Guyon Tantalus groans that he is

Most cursed of all creatures vnder skye,
Lo Tantalus, I here tormented lye
Of whom high Iove wont whylome feasted bee,
Lo here I now for want of food doe dye. (vii.59)

But this is not the whole truth. Tantalus, although "Deepe was he
drenched to the vpmost chin" and just underneath Proserpina's tree of
fruit, cannot drink or eat because the water and fruit recede from
him. Yet even death, the end of his torment, is denied him:

The whiles he steru'd with hunger and with drouth,
He daily dyde, yet neuer throughly dyen couth. (vii.58)

Tantalus is presumably amongst the damned for offering his son Pelops'
flesh to the gods as a feast. As appropriate a punishment as his
present state seems, Guyon, refusing to help "greedy Tantalus",
announces that Tantalus is to be "vnto all that liue in high degree"
(Tantalus, a son of Zeus, some say, was customarily a dinner companion
of Jove) "Ensample ... of mind intemperate" (vii.60). We would expect
Guyon to reproach Tantalus for, perhaps, his total engrossment in
filling his stomach. But Guyon explicitly locates Tantalus' crime in
his mind. Possibly Tantalus' sin lies in the affront to the gods--not
filicide--in presuming that he could trick them into an act which
would lower them to his level, or demean their god-hood. Pride, the
motivator of his attempt, is the inhabitant of a "mind intemperate."

Unnatural Nature on the mortal level is figured forth by monsters.
Monsters are of two kinds in Book II: those, like Tantalus, seemingly
natural, and those whose outward appearance proclaims their monstrosity.
Of the first kind is Pilate, whom Guyon next sees,

whose carcas deepe was dreant
Within the riuer, which the same did hyde:
But both his hands most filthy feculent,
Aboue the water were on high extent,

And faynd to wash themselues incessantly;
 Yet nothing cleaner were for such intent,
 But rather fowler seemed to the eye;
 So lost his labour vaine and idle industry. (vii.61)

Like Tantalus' and Pyrochles', Pilate's labor is vain. As did Tantalus,
 Pilate betrayed a trust: he was "the falsest judge"

And most vnjust; that by vnrighteous
 And wicked doome, to Iewes despiteous
 Deliuered up the Lord of life to die,
 And did acquite a murdrer felonous:
 The whiles my handes I washt in puritie,
 The whiles my soule was soyld with foule iniquitie. (vii.62)

In the natural world his clean hands hid a soiled soul. In the unnatural world the filth is evident: the once-clean hands are "most filthy feculent." The unnatural world then is a place where inner qualities of the soul become visible. The water of the black Cocytus, instead of washing his hands clean, discovers the soul's filth. Unnatural water in the Cave proclaims Pilate to have a monstrous soul. It is that soul—more "real" than the clean hands—which the water symbolizes, or mirrors. And appropriately the water renders his hands the mirror of his soul. Moreover, Tantalus bemoans that he, who once feasted with Jove, is tormented in circumstances paralleling the criminal act for which he was damned. For an abominable feast, he is expelled to Hades by Jove. His torment consists of a feast which, though so near, is denied. The very propinquity of satisfaction is his punishment. Pilate's act of washing, his apparent escape from guilt on earth, is here in the Cave his punishment.

Just as water unnatural occurs early in Book II, so monsters whose physical appearance identifies them as monsters occur at the beginning. First is Duessa. Archimago, before he "Did ... reuest" her as the allegedly raped maiden, found her "forlorne and naked"

And with greene moss cou'ring her nakednesse,
To hide her shame and loathly filthinesse. (i.22)

A "wicked Hag" personates Occasion, who, one leg lame, dressed "In ragged robes, and filthy disaray", her "face ill fauour'd, full of wrinkles old", is the standard personation of Opportunity, to be seized only by the forelock:

Her lockes, that loathly were and hoarie gray,
Grew all afore, and loosly hong vnrold,
But all behind was bald, and worne away,
That none thereof could euer taken hold. (iv.4)

But these monsters are more or less incidental. More functional to the tale of Temperance are Acrasia's victims:

Whom ... she does transforme to monstrous hewes,
And horribly misshapes with vgly sightes,
Captiu'd eternally in yron mewes,
And darksom dens, where Titan his face neuer shewes. (v.27)

Mammon's Cave has its monstrous personations of mental and emotional states (vii.21ff); a particular "feend" who follows close behind Guyon during his visit in the Cave (vii.26); and the "huge Gyant of the Titans race" called Disdayne (vii.41). Except for the fiend who treads close behind Guyon, all of the monsters in the Cave evince a figuring forth of a mental state of a personage. Acrasia's prisoners, as we shall see, assume an outward form which mirrors their inner qualities. Disdayne in particular mirrors Guyon's state of mind as he tours the Cave. Guyon has already voiced his disdain of riches before entering the Cave proper (vii.10-19). Because Disdayne threatens violence to him, Guyon prepares himself to do battle, but Mammon dissuades him:

For nothing might abash the villein bold,
Ne mortall steele emperce his miscreated mould. (vii.42)

And although Guyon's disdain for Philotime is cloaked in tactful words, he disdains to help Tantalus bluntly. Unnatural personages as well as

unnatural water mirror states of mind in personages, for Guyon in particular.

Even more functional to the narrative are the monsters of the final four cantos. Guyon and Arthur together encounter one group of them first outside Alma's Castle, another group inside the tower of her castle; Arthur then reads of monsters in the British Chronicle; he fights monstrous besiegers of Alma's Castle, led by Maleger, again outside the castle; and Guyon encounters monsters on the Idle Lake and near the Bower. The essential characteristic of all the monstrosities is that they parody living creatures, mostly human. Additionally, some of them waver between substance and fancy, the material and the immaterial.

As Guyon and Arthur approach Alma's Castle, they are surrounded by a swarm of a thousand "Vile caytiue wretches, ragged, rude, deformd", armed variously with crude weapons. Their "looke" is "like wild amazed steares / Staring with hollow eyes, and stiffe vpstanding heares" (ix.13). Thrice they attack the two knights, who repel and finally rout the attackers. In their last charge against the attackers, the two knights find themselves

Hewing and slashing at their idle shades,
For though they bodies seeme, yet substance from
them fades. (ix.15)

In Phantastes' chamber, where lives the sage who "could things to come foresee" and whose "working wit / ... neuer idle was" (ix.49), the two knights behold walls painted with "infinite shapes of things dispaigned thin", combining some shapes "such as in the world were neuer yit" with "Some daily seene":

Such as in idle fantasies doe flit:
 Infernall Hags, Centaurs, feendes, Hippodames,
 Apes, Lyons, Aegles, Owles, fooles, louers, children, Dames.
 (ix.50)

Mere pictures, this mixture of humans, beasts and combinations thereof are, like the outside attackers, insubstantial. More important, they exist in the mind itself. We have seen the unnatural as symbol for and mirror of mental states: here the monstrosities are in the very mind. At the same time, Phantastes' chamber contains the already-cited flies, personations of

idle thoughts and fantasies,
 Deuices, dreams, opinions vnsound,
 Shewes, visions, sooth-sayes, and prophesies,
 And all that fained is, as leasings, tales, and lies. (ix.51)

Though Phantastes is one of "three honorable sages" (ix.47) who "counselled faire Alma, how to gouerne well" (ix.48), we realize that in Alma's mind are not only the "good" thoughts, but also the evil ones. Alma's mind parallels Belphebe in this respect. And such ambivalence is rightfully in a tale of Temperance, whose essence is not the denial or erasure of evil, but its recognition and control. To harbor such propensities is not blameworthy in man. To yield control to them, engaging in the activities and passions which they occasion, *is* blameworthy. Finally evident in Phantastes' chamber is the work of the fantasy not dependent on the senses: those shapes "as in the world were neuer yit." The fantasy can join parts of things sensed, creating wholes which are unnatural and monstrous.¹⁰

We have moved through the whole range of imagery, completing a circle. From natural Nature images expressing mental states on into

¹⁰J. Bamborough, *The Little World of Man* (London, 1952), p. 38. Appendix One to this study discusses this function more fully.

unnatural Nature likewise expressing comparable states of mind, we come to the mind creating unnatural images as a reflection of its own state. In this activity the mind and Nature are parallel. Latent in Nature's "owne native slime" (x.9) are monsters, as we have seen in the British Chronicle. Before civilization reached Arthur's homeland, the native Britons, "hideous giants, and halfe beastly men" (x.7)--some say the offspring of "feends and filthy Sprights" (x.8)--so monstrous that Nature, "their owne mother" (x.9), loathed "their beastlinesse" and "vnkindly [unnatural] crime" (x.9). What the poet promised in the proem to Canto Nine seems true of Cantos Nine and Ten: man's body well governed is "Of all God's workes" the most "faire and excellent"; but, "Distempred through misrule and passions bace" the human body "growes a Monster": "Behold, who list, both one and other in this place" (ix.1).

The battle outside Alma's Castle in Canto Eleven continues the expression of inner qualities through outward appearance observed in the discussion of Nature imagery. It continues the ambivalence of good and evil, of strength and weakness; the relationship of substance and fantasy, of body and mind. The battle and its two opposing troops continue the expression of human unnaturalness as monsters. Those who besiege are expressed as deformities of that castle/body which they attack, and those who defend are, though created by the Creator, expressed as if created by man.

The poet introduces the battle as that of "strong affections" against "the forte of reason" (xi.1). Guyon departed,

That wicked band of villeins fresh began
That castle to assaile on euery side. (xi.5)

Maleger, their captain, sets five of his twelve troops against "the fiue great Bulwarkes of that pile." They are to "assayle with open force or hidden guile" (xi.7). Each of the troops is in the main matched to the sense they attack. The first troop, "a monstrous rablement / Of fowle misshapen wightes", though variously headed and beaked like owls, dogs, or gryphons, all have "Lynces eyes" (xi.8). They assail "the bulwarke of the Sight" (9). The second troop, "Deformed creatures",

Some hauing heads like Harts, some like to Snakes,
Some like wild Bores late rouzd out of the brakes;
Slaunderous reproches, and fowle infamies,
Leasings, backbyttings, and vaine-glorious crakes,
Bad counsels, prayses, and false flatteries, (xi.10)

attack the "Hearing sence." The third is of "hideous shapes" like "to feends ... houndes ... Apes ... and Puttockes", whose "vgly formes ... pourtrayd"

Foolish delights and fond abusions,
Which doe [Smell] besiege with light illusions. (xi.11)

The fourth troop, a "grysie rablement / Some mouth'd like greedy Oystriages", some "fast / Like loathly Toades", some thick like swine, assail Taste; the fifth and "most horrible of hew / And fierce of force", snail-, spider-, or urchin-like, assail Touch, the "feeling pleasures" (13). The defenders are the Castle's arms: "those two brethren Giaunts did defend / The walles so stoutly with their sturdie maine [hands]" (xi.15). The senses, though weakening, are not taken over.

The battle stalemated, Arthur sallies out to defeat Maleger, the enemy captain, in the conventional battle of champions--although Arthur also routs his troops enroute to the confrontation. The troops' appearance has demonstrated their nature. All are perverted by the

intensity of their sense-assault to the point of moral depravity. They are monsters, quite unnatural; some are "illusions." But most are or seem corporeal enough to the defenders.

With Maleger the fusion of substance and illusion, of a kind of strength and of weakness, even of death and life, is marked. Though "Full large ... of limbe, and shoulders brode", he is "of such subtile substaunce and unsound / That like a ghost he seem'd" (20):

As pale and wan as ashes was his looke,
His body leane and meagre as a rake,
And skin all withered like a dried rooke,
Thereto as cold and drery as a Snake. (xi.22)

That Maleger rides a tiger as swift "as the winged wind"

That vew of eye could scarce him ouertake,
Ne scarce his feet on ground were seene to tred, (xi.26)

suggests an oblique or indirect attack on the viewer's sight, to diminish his trust in that sense. Its relation to Guyon through Arthur will become apparent.

Maleger's two hags personate Impatience and Impotence. Impatience is a state of mind; Impotence, the physical or moral state resulting from impatience. They down Arthur and bind him. Freed by his squire, Arthur then in vain "kills" Maleger twice. The second failure leaves Arthur bewildered, as was Guyon by the still bloody-handed babe:

His wonder farre exceeded reasons reach,
That he began to doubt his dazeled sight,
And oft of error did him selfe appeach:
Flesh without bloud, a person without spright,
Wounds without hurt, a bodie without might,
That could doe harme, yet could not harmed bee,
That could not die, yet seem'd a mortall wight,
That was most strong in most infirmitee;
Like did he neuer hear, like did he neuer see. (xi.40)

The third effort to kill Maleger failing, Arthur then "remembred well" (xi.45)--as did the Palmer remember the fountain's history (ii.7ff)--that to cast Maleger "to ground" is to renew his force "with vsury"

(xi.45). He thereupon makes an end of Maleger in "a standing lake"
(xi.46).

A consideration of the meaning of this episode on the basis of the evidence before us only, and not on extrinsic hypothesizing,¹¹ suggests that as his troops attack the senses, which lead to the mind, so Maleger is in some way, as their captain, linked to the mind--the "captain" of the senses. The five senses, the major objective of five of his troops, are physiologically and in military terminology channels of communication to the mind or castle-tower which is presumably Maleger's objective. As captain of the besiegers before Almá's Castle, Maleger, should the attack succeed, would then rule her castle. While his triumph would affect Memory least, Maleger would certainly usurp Phantastes' chamber; that occupation would surely alter the decisions of the Reason in the middle chamber, if not paralyze the faculty.

Exactly what Maleger personates, or embodies, has engaged the attention of scholars. In addition to the definitions already cited (below, n.11), Kathleen Williams agrees tentatively with Hoopes and Evans: "Maleger is perhaps original sin, the body of this death"; then adds:

"...he is certainly the diseased source of those assaults on the senses which Alma's castle has to sustain ... his strength is, as critics have pointed out, his weakness, the diseased impulses which give power to strong affections."¹²

¹¹E.g., "Maleger, though obviously involving sin, is essentially the symbol of mortality", Evans, *Heroism*, p. 134; Maleger is "original sin", to be overcome only by baptism, Robert Hoopes, *Right Reason in the English Renaissance* (Harvard, 1962), p. 157.

¹²Glass, p. 68.

Other definitions center either on "disease" or "passions", sometimes combining them. Nelson, proceeding from etymology, and citing "the standard Latin-English dictionary¹³ available to Spenser", calls Maleger "evil-sickness" from "aeger", which "Cooper defines as 'Sicke; sorrowfull, pensive, or heavie.'"¹⁴ It is true that the poet suggests sickness in the opening stanza of Canto Nine when, after praising a well-governed body as the most "faire and excellent" of "all Gods workes", he adds:

But none then it, more fowle and indecent
Distempred through misrule and passions bace:
It growes a Monster, and incontinent
Doth loose his dignity and natue grace.
Behold, who list, both one and other in this place.

"Distempred" in the sense of "rendered unhealthy or diseased; ... to sicken" (*OED*) fits Maleger's appearance in Canto Eleven. If Alma's Castle is the wisely-governed body, then Maleger, as the "other" who appears "in this place", is distempered. *OED* cites Newton, *Lemmie's Complex* (1576;1633), p. 128, for distemperance: "When moisture is all wasted, a man falleth into a cold and dry distemperance ..." Maleger is "cold" and "withered" (xi.22).

But distemper can apply to the mind as well: "To derange or disorder in brain or mind" (*OED*). "Maleger [is] the incarnation of evil passions," states Padelford.¹⁵ Brooke builds a triangular base

¹³Thomas Cooper, *Thesaurus linguae romanae et brittanica* (London, 1565); Alice Blitch sees Maleger as "very or badly diseased", in *Etymon and Image in the Faerie Queene* (unpublished dissertation, Michigan State University, 1965), p. 94.

¹⁴William Nelson, *The Poetry of Edmund Spenser* (New York, 1963), p. 197.

¹⁵F. M. Padelford, "The Virtue of Temperance in *The Faerie Queene*," *SP*, 18(1921), 343.

for Maleger as personating "evil-eagerness"¹⁶ by stating first that the tiger on which Maleger rides (xi.20ff) represents animal passion.

The tiger as personation of passion is supported by Marotti:

"Tigers are emblematic of a complete inversion of reason and passion, and represent that state in which man is most inhuman and animal-like. One Renaissance scholar glosses the tiger as an image of wrath and lust, or the concupiscible and irascible passions."¹⁷

Marotti cites Ripa, Valerian, and Cartari in support of his first statement; Landino, of the second. Brooke's other two points are Impatience and Impotence, Maleger's two hags; the resolution of animal passion, impatience, and impotence is "evil-eagerness": "This is an allegorical study of desire in the abstract ... represented as a man."¹⁸ Miller, referring to Brooke, states that

"Maleger undoubtedly represents those excesses which oppose the goodly rule of Temperance ... Can we not say that Maleger's curious appellation also suggests 'malicious eagerness'? and that the airy thinness of his body confirms this suggestion?"¹⁹

"Mal-eager" brings Maleger etymologically into the present.

Mythology also seems relevant to Evans. He finds Maleger linked to Disdayne (vii.41) as borne of Gaea, the Earth, and therefore to Antaeus; "Arthur's fight with Maleger recalls ... that of Hercules

¹⁶N. S. Brooke, "C. S. Lewis and Spenser: Nature, Art, and the Bower of Bliss," *CJ*, 2(1949), 420-434.

¹⁷Arthur F. Marotti, "Animal Symbolism in *The Faerie Queene*: Tradition and the Poetic Context," *SEL* 5(1965), 69-86.

¹⁸*Ibid.*, p. 429.

¹⁹Lewis H. Miller, "Arthur, Maleger, and History in the Allegorical Context," *UTQ*, 25(1966), 181.

with Antaeus."²⁰ Another scholar finds evidence for Antaeus as the personation of lust in Boccaccio: "... in *The Genealogy of the Gods* [he] takes from Fulgentius his allegorical interpretation of Antaeus, image of earthly lust ..."²¹

To concern ourselves solely with Maleger as a physical or actual person is to make the same mistake as Arthur does in his fight with Maleger. Even those definitions cited which discuss his physical aspects relate them to passions; many link Maleger to the mind by such words as passion, lust, desire, and eagerness--all emotional or mental qualities. From myth and etymology the strongest support is of Maleger as a personation of a mental state--and of concupiscence. Lust is an earthly passion.

While many of the personage names in Book II are etymologically Greek--e.g., Pyrochles, Cymochles, and Acrasia--some, like Medina, are Latinate. Maleger might combine "mal" with "gerere": "to carry conduct, wage, do"; with "egerere": "to bring about"; or with "egere": "to be in want of; need, lack."²² Maleger could "doe harme"; he "brings out" evil monstrosities and disposes them to attack the castle. Further, he is most dangerous when, fleeing, he shoots arrows at his pursuer (xi.21-22). Arthur is downed during his "greedy" (27) pursuit of Maleger; he is drawn out of his usual fighting technique into fruitless acts and frustrated patience--which logically becomes Impatience. From Maleger as actively opposing Arthur in "mal + gerere" is visible

²⁰ *Heroism*, pp. 37, 135.

²¹ Jean Seznec, *The Survival of the Pagan Gods* (Harper Torchbook, 1961), p. 223.

²² *Cassell's Latin Dictionary*, rev. J. R. V. Marchant and J. F. Charles (New York, 1959).

a shift to Maleger as bringing out mal + egerere (in the sense of "eliciting") in Arthur a state whereby Arthur's defeat stems from a latent weakness--Impatience--in himself leading to Impotence.

Certainly Maleger cannot be said to "lack, or be in need of, evil" (male + egere). Unless, rather, his survival depends upon evil in others. His renewal of force from contact with Earth--"his mother"--is consonant with "needing evil" if we remember that, as Gaea, Earth bore Orgoglio to Aeolus (I.vii.9), and is the mother of Argante and Ollyphant by her own son, Typhon (III.vii.47). "His strength naturally springs from the source of human weakness, namely, man's earthly nature."²³ Maleger then depends upon the force of his intended victims, which he turns against themselves, so that they are their own conquerors. He is the agent for "self-overthrow."

But man's earthly nature--how is it a weakness? Surely because from it arise the desires sensual or animal--Gluttony, Lust, and so on--and the desire to gratify those desires. To read "egere" as "desire" seems a logical transfer from "need": to express a need or want is commonly to express a desire for the object needed or wanted. To read "egere" as "desire" is not without precedent. In his letter to Aristius Fuscus (*Epistles*, 1.10.11), Horace writes:

"pane egere iam mellitis potiore placentis,"

which two translators render as

"I need plain bread" and "I desire plain bread",
respectively.²⁴

²³Evans, *Heroism*, p. 134.

²⁴Bowie, Smith P., ed., *The Satires and Epistles of Horace* (Chicago, 1959), p. 191; *Works*, tr. Christopher Smart (Everyman), p. 230. The equation of "egere" to "desidero" is in Cassell's, sense 2.

Maleger then personates "evil-doing"--not so much by positive action as by evoking evil or degrading acts in others--and ultimately, "evil desires." We witness no positive evil deeds of his. As evil desires, the object of his attack should be the mind. His troops attack the senses, which are the ways to the mind. The significance of his name however is less important than the object of his attack--the mind--and the means by which he carries it out. While the overt attack by his troops engages Alma's forces, Maleger carries out his design by indirection: he flees to overcome. The attack on Alma's Castle found the Castle stationary: the defenders secure on their base, the attackers pressing forward. Maleger's tactic is to attack by fleeing. Thus he draws Arthur into the clutches of Impatience, then Impotence, and then near-defeat. Arthur's patient endurance of the arrows Maleger directs at him while Maleger flees is frustrated when Impotence gathers up the spent arrows and returns them to Maleger. Impatience then downs Arthur. The very courage and spirit which led Arthur to sally forth to the attack--movement, rather than stationary defense--become the agents of his downing. His own aggressiveness is his downfall; his overthrow initiated by himself. *Omnes vincio fugiendo* might well be Maleger's motto. For he depends upon his opponent to defeat himself, just as Guyon, battling Furor, is self-overthrown. The tactic Guyon uses on Pyrochles--expressed in the lion-unicorn simile (v.10)--is the same as Maleger's against Arthur. Guyon chided Pyrochles, warning him against self-overthrow, the enemies within being the agents. Impatience is Arthur's inner enemy: he overthrows himself. Maleger can "doe harme"--but by making his opponent the agent of that harm. Maleger--evil desires--inspires evil conduct--*mal + gerere*. Arthur showed consternation when Prays-desire named his

weakness; his failure to kill Maleger bewilders Arthur. His desire
for praise or glory is his gravest weakness or intemperance. Maleger's
personation of desire links him to the mind. Should he conquer Alma's
Castle, evil desires would, in place of the three sages, govern the
human body. The body then would become the evil-doer, at Maleger's
instigation. Maleger in himself is powerless. He can "lay his lode"
only on an Arthur prone and helpless (xi.29). It is Arthur's mind
which he attacks--not directly--the rock he throws he throws at
Arthur's body--but by the bewilderment his failure to stay "dead"
causes Arthur (xi.39ff). Conversely, he gains strength from contact
with earth, his mother--which earth is the substance of Alma's Castle
as well. That is, Maleger needs man's "base" nature to work upon and
through. Like the gold of the Cave and the stone-fountain water,
Maleger "brings out" the evil latent in man; unlike these, pure in
their natural state, Maleger embodies, though quite insubstantially,
that evil in man. He is those evil desires. In the original Creation,
gold and water were not evil. Man's artifice perverts gold; Diana's
artifice perverted the nymph. Man too was not evil when first issuing
from his Creator. By his own act man fell. Thus perverted, in each
man is Maleger, or evil desires. Maleger is created when each man
literally yields his body to evil desires.

His quietus in a "standing lake"--quite probably the Idle Lake--
is logical. Even if not the Idle Lake, the water--stagnant as the
"fennes of Allan" and of "troubled mire" perhaps as well--will quite
certainly allow nothing to "sinck down to the bottom there"; i.e.,
to touch the earth. Especially will it uphold Maleger, who is near
to the insubstantial. The "standing lake" then continues what Arthur

began: it keeps Maleger from contact with his mother earth, or the **v**itality necessary to perpetrate evil desires.

Much the same battle as that fought at Alma's Castle recurs in **C**anto Twelve as Guyon approaches the Bower of Bliss and in the Bower **i**tself. Once more, the five senses are assailed. Here the assailants **w**ork mostly by the "guile" urged by Maleger but not employed against **t**he castle in Canto Eleven. Guyon's "castle" is now the particular **o**bjective of the assailants, whereas earlier they assailed Alma's **C**astle, the type or analogical diagram of the human body. At first **v**iolence and threats confront Guyon. But blandishment is the primary **w**eapon against his sensibilities. As before, some of the obstacles **s**eem more substantial than others; as before, states of mind and **e**xternal Nature--sometimes plainly unnatural, sometimes apparently **n**atural--are reciprocal. We shall see that Guyon is in need of "pilot **w**ell expert in perilous waue."

A major characteristic of all the categories of Nature he en-
counters--Water, Atmospherics, Animates, Ground, and Vegetation--is
their independence from normal operation of "natural law." At the
same time, aspects of Nature are personated in human terms: the Idle
Lake is by turns playful, troubled, sluggish, raging; heaven has eyes;
fruit either flees or offers itself. Some of the Animates have their
counterparts in Phantastes' chamber. Somewhere in this conglomerate
where (as in the Other World) natural law is suspended may exist that
"lond of Faerie."

In rapid succession Guyon, the Palmer, and their boatman encounter
the Gulfe of Greedinesse (5), the Rock of vile Reproch (7), the Quicke-
sand of Unthriftyhed (18), and the Whirlpoole of Decay (20). The Gulf
is presaged by "An hideous roring farre away ... / That all their

senses filled with affright" (xi.2). The Gulf by its excessive swallowing and vomiting works "to make nature afraid,"²⁵ for "all the seas for feare doe seeme away to fly" (xi.3). When the trio pass by the Gulf, it "Doth rore at them in vaine, and with great terror raue" (xi.5). Those not evading the Gulf are therein "drent" (xi.6). They are, like those now "exanimate" (7) on the Rock of Reproach, "ensamples ... / Of lustfull luxurie and thriftlesse wast" (9). The Quicksand of Unthriftyhood makes vain the labor of those who, thereon stranded, try to extricate themselves: "neither toyle nor trauell might [their ship] backe recoyle" (19); the Whirlpool of Decay "Did couet" to draw in the trio, "and then to haue them drownd" (20). Quite plainly one can, in the now personated aspects of the Idle Lake, find death and drowning, as Pyrochles could not earlier.

These obstacles passed, the sea itself, in a final attempt at violence, rises up in the trio's path:

Suddeine they see from midst of all the Maine
The surging waters like a mountaine rise,
And the great sea puft vp with proud disdaine,
To swell aboue the measure of his guise,
As threatning to deuoure all, that his powre despise.
(xi.21)

Suddenly, becoming outsized as was Disdayne in the Cave (vi.41), the sea exceeds its disguise; the threat is to those who despise his power. The "billowes rore / Outragiously, as they enraged were" or as if driven by a "wrathfull Neptune" (22). This aspect is unnatural: "For not one puffle of wind there did appeare" (22). The natural law no longer governs. Visible in the wave is an array of monsters "such as

²⁵Ben Jonson, *Induction to Bartholomew Fair* (1631, folio ed.); quoted in Northrop Frye, *A Natural Perspective* (New York, 1965), p. 70.

living sence dismayd" (22):

Most vgly shapes and horrible aspects,
Such as Dame Nature selfe mote feare to see,
Or shame, that euer should so fowle defects
From her most cunning hand escaped bee;
All dreadfull pourtraicts of deformitee. (xii.23)

With the appearance of these, and "more deformed Monsters thousand fold" the "fomy waues", like the waters by the Gulf, "seem'd to fly for feare, them to behold" (25).

These monsters are not real. They are the work of Acrasia: fears engendered in the imagination. The Palmer, smiting the sea with his staff, dismisses them. Since the Palmer, as Reason, or some allied power of the mind, can so dispel them, they must be of the mind, as were those "hippodames" in Phantastes' chamber; these are unnatural not by appearance--most of them, at least, correspond with known sea-creatures--but because they are "into these fearefull shapes disguis'd / By that same wicked witch [Acrasia]" (26). The power of the sea despised is, then, the reason for these monsters' appearances. If water symbolizes in part the human mind, then the power of the imagination is despised at one's peril.

Interspersed with and following these violent aspects are deterrents illusory and/or seductive. The Floating Islands--the "stragglng plots which to and fro doe ronne / In the wide waters" (11)--seem, "to him, that farre doth vew",

Both faire and fruitfull, and the ground dispred
With grassie greene of delectable hew,
And the tall trees with leaues apparalled,
Are deckt with blossoms dyde in white and red,
That mote the passengers thereto allure. (xii.12)

These islands, possessing both white and red, the poet links through simile to Delos, where Latona (Leto), pregnant by Zeus with Apollo and Artemis, fled to escape Hera's wrath. From one of these Floating

Islands Phaedria darts out as the trio pass near. They first ignore her; the Palmer then upbraids and dismisses her. The bay of mermaids, with whose song--its import much like that of Phaedria's earlier--the wind and waves join, tempts Guyon to slow the boatman's pace. The Palmer "from that vanity / With temperate aduice discourselling" (34) Guyon. The boatman earlier had advised Guyon of the true nature of the damsel-in-distress; like her a snare and delusion

For she is inly nothing ill apayd,
But onely womanish fine forgery,
Your stubborne hart t'affect with fraile infirmity, (xii.28)

the mermaids are designed to degrade Guyon. The boatman's warning that should Guyon heed the "seemely Maiden", she would "her guilefull bayt ... / ... embosome deeper in your mind" (29) applies to the mermaids as well.

In sight of the land "to which their course they leueled" (34) the trio are nearly halted by the last fearsome illusion on the Idle Lake:

suddenly a grosse fog ouer spred
With his dull vapour all that desert has,
And heauens chearefull face enueloped,
That all things one, and one as nothing was,
And this great Vniuerse seemd one confused mas. (xii.34)

Dismayed in this "darkenesse wide", the trio are beset by innumerable "harmefull fowles" (35) such as "by nature men abhorre and hate" (36): "The ill-faste Owle" (perhaps from Phantastes' chamber, ix.50); ravens, bats, ostriches, whistlers, and "hellish Harpies, prophets of sad destiny" (36)--who can, like Phantastes, "things to come foresee" (ix.49). But the trio persist and finally reach "the sacred [accursed (OED, 6)] soile where all our perils grow" (37): The Bower of Bliss.

The Bower's position in the narrative suggests its several functions. It is the final episode in Book II. As such, we would expect

that it is, as have been some of the Nature images, expressive of the summa of the tale of Temperance, the root being the Amavia episode, and all in between the stalk of which the Bower episode is figuratively the "bloosme." Such imagery as occurs intermittently or in fragments throughout Book II should appear herein gathered. Those images appearing before were "certaine signes ... set in sundry place" (IIPro1.4); in the Bower the signs, like parts of a puzzle, should combine to form a picture of the whole. As its narrative position, paralleling its place function as Guyon's goal, makes it the end of Guyon's quest, so its end position should make it the flowering of Nature imagery in its various functions as expressive of personages, as symbolic of their minds, and as personation of Nature.

As the roaring of the Gulf of Greediness signified Guyon's entrance into the overtly unnatural on the Idle Lake, so here, on shore, a roaring greets his entrance to the Bower. The trio hear

an hideous bellowing
Of many beasts, that roard outrageously,
As if that hungers point, or Venus sting
Had them enraged ... (xii.39)

Although these "wild beasts" offer violence, they are, "soone as they approcht with deadly threat" (40), quelled by the Palmer's staff, "that could all charmes defeat." These monsters then are Acrasia's work: "charmes" which Reason reverses from a threat to such as "them selues did feare / And trembled" (40). They are, as were the monsters of the sea-wave (xii.26), not actual, but of the mind. The power of the Palmer's staff is clear: it could "All monsters ... subdew to him, that did it beare" (40). The beasts of the Bower area did not intend an assault against the senses only. They threaten force to the entire bodies of "those vnexpected guests." Being insubstantial, of course,

they could not execute that threat. They depend upon the arousal of fright--in the mind of the beholder.

The place "Whereas the Bowre of Blisse was situate" (42) is no less intended to assault the whole man. But the assault is by blandishment, not by threat of force. The Bower works not only through natural Nature but by the unnatural, or Art: it is

A place pickt out by choice of best aliue,
That Natures worke by art can imitate:
In which that euer in this worldly state
Is sweete, and pleasing unto liuing sense,
Or that may dayntiest fantasie aggrate,
Was poured forth with plentifull dispence,
And made there to abound with lauish affluence. (xii.42)

"Lauish" is itself an indication of unnatural excess. But it is not the only suggestion of the unnatural to rise up here. The Bower is not representative in one sense: it has been "pickt out"; in the other sense it is completely representative: "whatever in this worldly state / Is sweete" is here to be found. None of the ugly, the horrible, or the violent, however, is present--the "sweete" only. "Poured", like the drowning earlier, is figurative, but, along with "fantasie", does recall the water/mind symbolism discussed earlier. Indeed, except for the exclusion of the ugly, the Bower echoes the copiousness of the three chambers of Alma's Castle tower; the "Infinite shapes of things" (ix.50) of Phantastes' chamber in particular.

Of the five categories of Nature, Ground functions only as place. Guyon and the Palmer "being entered, ... behold around / A large and spacious plaine" (50)--but the image of "grassy ground" quickly turns into a decoration of Nature as a young maid: the ground is "strowed with pleasauns"

and goodly beautifide
 With all the ornaments of Floraes pride,
 Wherewith her mother Art, as halfe in scorne
 Of niggard Nature, like a pompous bride
 Did decke her, and too lauishly adorne,
 When forth from virgin bowre she comes in th'early morne.
 (xii.50)

Atmospherics and Vegetation are likewise unnatural and personated:

the Heavens alwayes Iouiall,
 Lookt on them louely, still in stedfast state,
 Ne suffred storme nor frost on them to fall,
 Their tender buds or leaues to violate,
 Nor scorching heat, nor cold intemperate,
 T'afflict the creatures, which therein did dwell.
 But the milde aire with season moderate
 Gently attempted, and disposd so well,
 That still it breathed forth sweet spirit
 and holesome smell
 (xii.51)

Time has come to a stop in the Bower. The season will never change, but will always be late spring or early summer. This is the Other World. The extended amplification immediately following, for the "sweet spirit and holesome smell" this place "breathed forth", however, qualifies the supposed delight of such air. The air here is "More sweet and holesome" than that of four different classical mounts or gardens, and of Eden itself (xii.52). But each of the four is named so as to recall those suffering in Love: a nymph who killed herself on Rhodope because she "bore / A gyaunt babe"; Phoebus, whose "hart with loue Daphne did gore" in Tempe; the hosts who suffered because of Paris' judgment, which Mount "Ida" evokes. "Parnasse" recalls the Muses, who, though they sang at weddings (those of Cadmus and Harmonia, Peleus and Thetis), also sorrowfully collected Orpheus' bones and buried him, and chanted the dirge at Achilles' funeral--Achilles, Thetis' son. The fifth place is "Eden selfe." Certainly Eden's air was sweet and wholesome. But by this time the unfortunates in Love of the first four places with their undertones of anguish and sorrow

suggest, not the delights of Paradise, but our parents' anguish after the Fall, and their sorrow at their expulsion from Eden. Love in various guises, but with the undertone of pain, is present in the Bower as it was at the nymph's fountain in Canto One.

Guyon's progress to the innermost area of Acrasia's realm is interrupted by two gates. The first gate, at the Bower's verge, is part of a wall by which the Bower area "was enclosed round about" (xii.43). The wall is "weake and thin." It yet could

Aswell their entred gwestes ... keepe within
As those vnruely beasts ... hold without. (xii.43)

Its builders feared not force but "wisedomes powre, and temperaunces might." The first gate, a part of the wall, "was wrought of substaunce light / Rather for pleasure, then for battery or fight."

Such pleasure as the first gate might afford is in its workmanship rather than in its subject. This artifact--the gate is of carved ivory--depicts "all the famous history / Of Jason and Medea":

Her mighty charmes, her furious louing fit,
His goodly conquest of the golden fleece,
His falsed faith, and loue too lightly flit ...

Ye might haue seen the frothy billowes fry
Vnder the ship, as thorough them she went,
That seemd the waues were into yuory,
Or yuory into the waues were sent;
And other where the snowy substaunce sprent
With vermell, like the boyes bloud therein shed,
A piteous spectacle did represent;
And otherwhiles with gold besprinkeled,
Yt seemd th'enchanted flame, which did Creusa wed. (xii.44-45)

More obvious in this gate than in the air *amplificatio* is the connotation of Love's anguish and defeat. In its own right, it is the "piteous spectacle" the poet explicitly declares it to be. More emphatically, though of "substance light", the gate is heavy with echoes from preceding cantos. Acrasia is a witch, Medea a sorceress.

Both intend moral enervation and social damage to their lovers. Archimago deceived Guyon into the assault on the Red Cross Knight; Pelias urged Jason to undertake the quest of the Golden Fleece in order to get rid of him, for Jason was a threat to Pelias' hold on his people. Creusa, the bride of fire, recalls Amavia, whose wedding resulted in her death. The gold over all is an echo of the Cave; the blood splattered over the ivory recalls the blood on Ruddymane's hands. The ambivalence of red and white combined, as in the Nature images previously, is again present; likewise the illusion of waves into ivory, ivory into waves. One doubts one's senses, and is confused. The end is deception, a glorification of the false. If successful, the deception expresses the imperception of the viewer so deceived.

Nor is the reminder of the past occurrences of Love's anguish all that the gate suggests. The whole idea of the carving--a ship on the sea--subsumes previous "sailing" imagery: in the figure describing Guyon, during his fight with Huddibras and Sansloy, "As a tall ship tossed in troublous waues" (ii.24); in Guyon's own opinion that the troubled inner state of the possessor of riches is worse than that of the man who "swelling sayles in Caspian sea doth cross / And in frayle wood on Adrian gulf doth fleet" (vii.14); and finally in his own two journeys on the Idle Lake: first, with Phaedria (vi.20ff); last, with his two companions in this canto. Had Guyon succumbed earlier, this carving might be of his own self and of his quest. Moreover, the danger is not yet past: the carving might be prophetic as well as historic.

Like the entrance to Alma's Castle, where "a Porter sate / Day and night duely keeping watch and ward" (ix.25), this gate too has

its porter. His function however is not to ward off, but to welcome:

With diuerse flowres he daintily was deckt,
 And strowed round about, and by his side
 A mighty Mazer bowle of wine was set,
 As if it had to him bene sacrificide;
 Wherewith all new-come guests he gratifide:
 So did he eke Sir Guyon passing by. (xii.49)

This is the "false Agdistes": "Not that celestiaall powre" whose
 charge is "life, and generation of all / That liues", who, like
 Phantastes, can warn us of the future; not the Genius

That is our Selfe, whom though we do not see,
 Yet each doth in him selfe it well perceiue to bee. (xii.47)

This false Genius at the ivory gate is

The foe of life, that good enuyes to all,
 That secretly doth vs procure to fall,
 Through guilefull semblants, which he makes vs see. (xii.48)

The name "Agdistes" is unsupported by any of the dictionaries
 except as in Pape-Benseler²⁷ where the "mother" or "creative" sense
 is cited, usually, as in Crowell's *Handbook of Classical Mythology*,
 linking Agdistes to Cybele, or Rhea. Brumble elevates the term
 "Genius", which Spenser here allies with "Agdistes", out of the narrowly
 progenitive in the sexual sense into that force which makes each "kind"
 achieve its potential. Speaking of the Genius in Gower's *Confessio*
Amantis, he says:

"Genius is ... an embodiment of the lover's 'own
 power': the natural powers which are within him
 as a result of his creation, his being; he is the
 embodiment ... of those inclinations which are
 man's because of his participation in the Form of
 manhood; he is the embodiment of man's natural
 inclination toward rational control."²⁸

²⁷ Wilhelm Pape and G. Benseler, *Worterbuch der Griechischen Eigennamen* (Graz, 1959). *Variorum*, II, 374-376, quotes Comes, and others, who do not comment on the "self" concept of Agdistes.

²⁸ Herbert D. Brumble, *Genius and Other Related Allegorical Figures in De Planctu Naturae, the Roman de la Rose, the Confessio Amantis, and the Faerie Queene* (Unpublished dissertation, University of Nebraska, 1970), p. 91.

Brumble identifies the "false Agdistes" in the Bower with the "bad Genius" as in Cartari, but who has disguised himself as pleasing to the eye. The "good Genius"--the "celestiall powre"--then, Brumble says, in making us see "our selfe", is making us see that which, as man, is our potential as God's noblest creation.

The second gate Guyon encounters when deeper into the Bower area.

It is

No gate, but like one, being goodly dight
With boughes and braunches, which did broad dilate
Their clasping armes, in wanton wreathings intricate:

So fashioned a Porch with rare deuice,
Archt ouer head with an embracing vine,
Whose bounches hanging downe, seemd to entice
All passers by, to taste their lushious wine,
And did themselues into their hands incline,
As freely offering to be gathered:
Some deepe empurpled as the Hyacine,
Some as the Rubine, laughing sweetly red,
Some like faire Emeraudes, not yet well ripened. (xii.53-4)

Among these are "some ... of burnisht gold / So made by art, to beautifie the rest" (55), which, so heavy are they, "the weak bowes ... Did bow adowne" (55).

Like the first gate, this inner one is the abode of one who personates its quality and its intent. This attendant is Excesse. Like her arbor, which is formed of grape vines deformed by self-offering superabundance, Excesse extends a welcome:

In her left hand a Cup of gold she held,
And with her right the riper fruit did reach,
Whose sappy liquor, that with fulnesse sweld,
Into her cup she scruzd, with daintie breach
Of her fine fingers, without fowle empeach,
That so faire wine-presse made the wine more sweet:
Thereof she vsd to giue to drinke to each,
Whom passing by she happened to meet:
It was her guise, all Straungers goodly so to greet.
(xii.56)

Like the first porter, who was dressed in unmanly robe, she wears "garments loose" and "fowle disordered" (xii.55). Phaedria was able to excell by art the native music of the birds on her island; Excesse, in her arbor, makes the wine sweeter for having squeezed the grapes with her fingers.

Her name suggests the unnatural: Excess. In addition, her appearance underlines another theme or premise evident everywhere in the Bower. She is "Clad in faire weedes, but fowle disordered." The material is beautiful, but, being disordered, the effect is the opposite of the intention. The fairness of the cloth emphasizes the disorderliness. The effort to appear charming fails. The "faire weeds" make the essential evil more gross. The artful effort to conceal excess, the disguising of evil, results not in awe but disgust. Pretense makes the contradiction more obvious. The same effect of the ivory gate--wonderful in execution, but horrible in its ultimate subject--obtains with Excesse. The Bower exemplifies contradiction: a wall is insubstantial; a gate ostensibly extolling the glory of the quest for the Golden Fleece evokes the anguish of those involved in that quest instead; the air ostensibly sweet and wholesome reminds us likewise of anguish and disorder; golden grapes are intended to beautify real grapes; the true Genius is hidden while the false Genius is notably present. Surely we must here alter Feste's pronouncement: "That that is is" (*Twelfth Night*, IV.ii.17) to "That that is is not." The viewer is led to doubt his senses.

Artifact and personation, Nature and Art commingled persist as Guyon approaches the fountain. Of the Bower delights, this more central one is the "most daintie paradise on ground":

In which all peasures plenteously abound,
 And none does others happinesse enuye:
 The painted flowres, the trees vpshooting hye,
 The dales for shade, the hilles for breathing space,
 The trembling groues, the Christall running by;
 And that, which all faire workes doth most aggrace,
 The art, which all that wrought, appeared in no place.

One would haue thought, (so cunningly, the rude
 And scorned partes were mingled with the fine,)
 That Nature had for wantonnesse ensude
 Art, and that Art at Nature did repine;
 So striuing each th'other to vndermine,
 Each did the others worke more beautifie;
 So diff'ring both in willes, agreed in fine:
 So all agreed through sweete diuersity,
 This Gardin to adorne with all varietie. (xii.58-59)

And all "it selfe doth offer to [Guyon's] eye" (58), just as did the false Genius offer Guyon the mazer bowle of wine, and the grapes of Excesse's arbor offer themselves to be picked. Either Nature and Art are personated, as earlier, by the poet, or this is one of the "guilefull semblants" of "Pleasure's porter." The same ambivalence the reader feels about the Bower--is it actual or illusory?--is roused in the personages, especially Guyon. Though the porter's staff is broken, some of his "charmed semblaunts sly" (59) may yet remain. The flowering of that "art, which all that wrought" is the acme of substance and insubstantiality: the substance or product is everywhere apparent, but the art, or maker, of all this artifice "appeared in no place." That is, "that which all faire workes doth most aggrace" is imperceptible. That that is is not.

By two paths we have come to the same place: Acrasia's fountain. Pursuing the function of Nature-natural imagery, and the function of Nature-unnatural imagery, we stand with Guyon at the edge of the pool in which the two naked damsels play. The journey by way of the unnatural has been strewn with obstacles. Guyon has progressed along

this way laboriously. He has been distracted, forced aside, downed, and tempted. The obstacles grow more frequent, more intense, as he nears the Bower. A law not Nature's operates to alter the Creator's Nature, sometimes obviously, sometimes subtly. A power designed to foster moral corruption in the protagonist seems to grow from morally corrupt antagonists, chief of whom is Acrasia, "the wicked witch." The shape of these obstacles begins as things: Mammon's gold, Phaedria's island. Gradually they take on human form: the monsters outside Alma's Castle, those of the Idle Lake, the false Agdistes and Excesse. Insofar as things and personages are linked to Nature, they demonstrate that not all Nature is good; moreover, while Art may improve upon Nature, its intended effect in Book II--to degrade personages--perverts Nature. The Bower sums up the expression of Nature natural and unnatural; the pool damsels are the summa of temptation in human form. Guyon offers violence, early in Canto One, to the Red Cross Knight: personages he thereafter encounters are violent--Huddibras and Sansloy, Furor, the Sarazins. As Guyon becomes more sensible of delights, the personages he thereafter encounters, like aspects of Nature, become increasingly blandishing, paralleling his own state. The violence becomes less frequent, less of substantial creatures, until he moves in a world of gossamer shapes.

The symbolism of water for mental states becomes more pervasive until in his last passage over the Idle Lake what the trio sees are Guyon's own fantasies. His states of mind call up such urgings to desist from his bewildering quest in order rather to execute such simple deeds as the rescue of a doleful maiden (xii.27-29), or to rest in the mermaids' bay (xii.30-33).

To unnatural personages, or monsters, natural Nature is no hindrance. Rather, they pervert natural Nature to their own ends. Maleger experiences no difficulty in evading Arthur: "Ne hedge ne ditch his readie passage brake" (xi.26); Phadria, Pleasure's porter, and Excesse can by their art exceed the native music of the birds (vi.25), make us see guileful semblants (xii.48), and beautify Nature with artifacts (xii.55).

The fountain and its pool are then no less artful, no less intended to corrupt Guyon. Nor is the image of the naked damsels, their semblance of beauty, the intent of their temptation, any different from those preceding artifacts and perversions. And their origin is the same as that of the earlier delights. As Shamefastness, the fountain of Guyon's modesty, mirrors in herself and in the iynx Guyon's trait of "turning away", so these damsels in their mirror-like pool originate in and mirror Guyon's state of mind. They are a trait of Guyon's character--the existence of sexual desire--which trait is that very one from which up till now he has consciously or unconsciously "turned away." Guyon has come all this way to stand at last face to face with himself. The temptation the damsels afford strikes a responsive chord in Guyon's breast:

they spide the knight to slacke his pace,
Them to behold, and in his sparkling face
The secrete signs of kindled lust appeare. (xii.68)

For the first time in the tale of Temperance, Guyon feels the power of Love in the guise of the damsels. They are Lust--and as they mirror his lust, so in his "sparkling face" are they mirrored. In substance, Guyon and the damsels are opposites; in essence--the "real", the insubstantial--they are identical. The damsels are the "charmed semblaunts" created by the false Agdistes to make Guyon fall; but, as

Satan's evil is God's good, so are these damsels, in spite of their own purpose, the agents of the true Agdistes. Not only physically but thematically, Agdistes is hermaphroditic: the damsels are both temptation and savior in one. They are "straunge phantomes" by which Agdistes "doth let [Guyon] foresee" his "secret ill", and thereby "bids him beware": they are Guyon's "selfe, whom though [he would] not see / [Now] doth in him selfe it well perceive to bee" (xii.47).

Admittedly, so precipitate a statement of Guyon's character, and by implication thereby of the meaning of Book II, requires the support of a more deliberate consideration of Guyon's character. Such a study entails a consideration of Guyon not at this moment of confrontation only, but a marshalling of all the evidence Book II offers. If it be the intent of the poet to depict Guyon's character--and by transference the definition of Temperance--then a study of Guyon must include a study of the structure of Book II. This chapter is intended to present the functions of unnatural Nature in its own terms and in comparison with those of natural Nature. A study of Guyon's character involving a study of the structure of Book II must await the next chapter.

But this chapter has shown that unnatural Nature assumes center stage. It shoulders aside personages (as does natural Nature in the early cantos) in places which become increasingly unnatural, from Phaedria's island on through the Idle Lake, the Cave, and the Bower of Bliss. The degree of sophistication, or of subtlety, grows as each is encountered, until in the Bower only "wight ... wel auis'd" (xii.61) can differentiate between natural and unnatural. The unnatural is the work of Acrasia and her minions. The unnatural is also closely related to the mind: first, in the symbolism of water--the Idle Lake in

particular; second, in the monsters who originate in the mind. Morally corrupt personages and the imagination, working together, or the first working through the second, project "semblaunts" which personages take to be actual. They respond accordingly. Indeed, Art becomes a synonym for unnatural, for the misleading. Even if the intent is to beautify Nature, artifice perverts Nature.

Again, the unnatural is linked to the mind by the insubstantiality common to both. Monsters evaporate outside Alma's Castle, and are but pictures inside the castle's tower. Maleger is ghostly. He disappears from the narrative when he is tossed into water; the monsters of the Idle Lake go tumbling back down "Into great Tethys bosome" (xii.26). Explicitly personated states of mind greet Guyon at his entrance near the Cave; beasts whose appearances reflect their soiled minds and souls greet his entrance upon the Bower boundary.

"In that Faery Queene I meane glory in my generall intention," wrote Spenser to Raleigh, "but in my particular [intention] I conceive the person of ... our soveraine the Queene, and her kingdom in Faery Land." That is, the Queene is to glory as her kingdom is to Faery Land. The Queen and her kingdom are actual, glory and Faery land are real. We have seen that through the actual--Nature--we apprehend the real--Temperance--by means of the poet's Imagination. Pyrochles and Cymochles die; Wrath and Irresolution remain. The mental state Guyon must achieve to be temperate is the real subject of Book II.

This land of the imagination then is perhaps the Lond of Faery. In it, natural law is suspended. Here that which Guyon encounters is expressed through natural imagery--even of the unnatural kind--because it is this veil which can make the "real" visible. The reason for the emphasis on the *apparently* real, actual, or natural world becomes

evident. The natural is the means by which we are to apprehend the "real"--the world which, while "Other", is yet the Ideal, or paradigmatic in the Platonic sense. It must be translated so that it may be seen. Purity becomes a stone fountain, with pure waters, that Guyon may grasp its reality; Lust becomes two naked damsels, that he may see, and *know*--and yet abstain.

To a detailed consideration of such Temperance we then proceed.

CHAPTER FOUR
NATURE AND TEMPERATE MAN

Commentary on Book II of *The Faerie Queene* tends to cluster around two nodes concerning the Knight of Temperance. One node is the question: What does Guyon mean? That is, such commentary attempts to use Guyon as an ideograph--a symbol representing an idea--either moral or religious. Explication thus centers on some doctrine outside the narrative. On the assumption that the name "Guyon", like "Calidore", "Belphoebe", or "Mammon", is either etymologically or mythologically significant in itself, some attempt to answer the first question: What does Guyon mean? by analogy from other works. One such search results in an hypothesis that of the four rivers whose source is Eden, one--"Geon" in Ambrose, "Gyon" in Caxton--signifies Temperance: "No doubt Spenser altered the spelling to make the name look more like that of a romance hero, such as *Guy*."¹ Typical of this first node is the conclusion that Guyon illustrates the natural virtues, while Arthur, a figuration,² is an ideograph for grace. Book II thus becomes a portrayal of the limits of natural virtues and the need of grace to complement natural virtues in order that Guyon become acceptable to God. From this perspective arise such comments as: "Arthur by destroying

¹Alastair Fowler, "The River Guyon," *MLN*, 75(1960), 292.

²Arnold Williams, "Medieval Allegory: An Operational Approach," *MidWest MLA*, 1(1969), 79.

Maleger cleanses the Babe's hands, i.e., Grace can destroy Original Sin. Guyon can only subdue, not destroy, Wrath."³ And the meaning of Guyon's encounter with the naked damsels at Acrasia's fountain pool is that though Arthur has purged Guyon of "the guilt of sin, ... the infection of original sin remains. ... Freed from the guilt, but not the infection, of original sin, Guyon confronts ... Eve."⁴ Commentary making Guyon and Arthur ideographs of natural virtue and grace tends to retract Spenser's technique to that of medieval personification, where instead of a figuration called Mammon we find a personification called Goods in *Everyman*, or Covetousness in *The Castle of Perseverance*.

The second node, asking: What is Guyon? tends to find him fractured into various aspects or qualities which, reassembled by the critic, make Guyon a composite of human strengths and weaknesses. They are personated with cue-names, such as Pyrochles for Wrath (although Furor is also personified). Typical of commentary so defining Guyon is Evans': Guyon's faint

"... represents his descent into a state of intemperance in which he can no longer exercise rational control over his passions, and Atin, Pyrochles, Cymochles, and Archimago at once gallop up."⁵

That is, these four horsemen are aspects of Guyon which he at times controls and which at times seem near to overcoming him. This perspective does not, as does the former, pull Spenser's mode back into the medieval allegorical mode from which Book II no doubt rises; rather, this perspective, viewing some personages as reflections or projections

³A. C. Hamilton, "A Theological Reading of *The Faerie Queene*, II," *ELH*, 25(1958), 158.

⁴Hamilton, 161.

⁵*Heroism*, p. 131.

of Guyon's state of mind or point of progress in his quest, pulls Spenser's mode toward a more modern or psychological mode wherein action arises out of character, and the character, rather than remaining static, develops or retrogresses as the narrative proceeds. Thus the first cluster views Guyon (subject to the limitations inherent in natural virtue) as triumphant in his various encounters--the already temperate man is being tested and found qualified. Commonly cited are such episodes as his resistance to Phaedria and to Mammon. The second cluster views Guyon as intemperate up to some point in the narrative, after which, now fully qualified, he exemplifies Temperance in action. Commonly cited is the episode of Guyon's recovery, with Arthur's assistance, from his faint; after which, proceeding together, the two knights are victorious. Even thereafter, separated, they triumph over opposition.⁶

Both perspectives can be justified more or less satisfactorily. The first extrapolates a moral or theological meaning from Guyon. It sees the poet's intent as primarily didactic. The second views centripetally: it looks from personages to Guyon. It sees the poet's intent as dramatic. The first looks outside the book for its meaning; the second looks within. This study of Nature in Book II views it as pointing, along with personages and narrative structure, to Guyon. It does not deny the doctrinal explications; it sees them as extensions forsaking the story. Such extensions require a structure made of elements not found in the story. The view from Nature is intended to support the second or centripetal view by demonstrating *how* the poet

⁶ Berger, *Vision and Reality*, passim.

directs and controls that view. Its thesis is that Nature imagery is the poet's tool.

We have seen that both natural and unnatural Nature reflect Guyon: the lynx expresses Guyon's basic trait, personified in Shamefastness; the water of the Idle Lake symbolizes the mind in part; and Acrasia's pool acts as a mirror of Guyon's lust. Since natural Nature images express man's physical and emotional traits, since unnatural Nature images express man's mental and emotional state, and since Alma's Castle seems a combination of the natural--it is of earth--and of the unnatural--shaped, organized, and "peopled" as is a castle, complete with a turret inhabited by Imagination, Reason, and Memory, the logical beginning for a study of Guyon's character or of a definition of Temperance is Alma's Castle. It is the archetype or exemplar of the soul and body of which Guyon is the ectype or less perfect copy; presumably, it also exemplifies his goal of Temperance.

As noted earlier, Alma's Castle is of natural substance, yet it appears as an artifact of man, or of an artificer-God, whose work is indistinguishable from that of man:

The frame thereof seemd partly circulare,
And part triangulare; O worke diuine,
Those two the first and last proportions are;
The one imperfect, mortall, foeminine,
Th'other immortall, perfect, masculine:
And twixt them both a quadrate was the base,
Proportioned equally by seuen and nine;
Nine was the circle set in heauens place:
All which compacted made a goodly diapase. (ix.22)

That which is "imperfect" and "mortal"--the triangular--is feminine;
that which is masculine--the circular--is "perfect" and "immortal."
The shape is not as significant as is the identity of imperfect-mortal-feminine and of perfect-immortal-masculine. If Guyon is to explore here the exemplar of his own "castle", he will encounter himself as mortal

and imperfect, and as immortal and perfect. Alma is feminine. As such she is the mistress of the mortal part, as the curtsies and bows which greet her entrance to the various rooms make plain. In the tower or mind, the sages are all male, and Alma receives no salutations; such "reuerence dew" (ix.59) as is rendered is that to Eumnestes by Arthur and Guyon. The mind then seems perfect in the sense of complete; in that it encompasses Future and Past (Phantastes and Eumnestes) it seems timeless, if not immortal. How Alma's lower castle is imperfect we-- and Guyon perhaps--shall see.

Of the two gates, the mouth "Did th'other far in workmanship excell"; "locked, none might thorough pas / And when it opened, no man might it close" (ix.23). Open to friends, it is closed to foes. The porch or jaw is "Of hewen stone" more valuable, smoother, and finer than Irish marble. Over it is the portcullis, or nose. Inside the mouth, or barbican, is a porter, the tongue:

Day and night duely keeping watch and ward;
Nor wight nor word mote passe out of the gate,
But in good order, and with dew regard;
Vutterers of secrets he from thence debard,
Bablers of folly, and blazers of crime ... (ix.25)

Immediately apparent in this personation of the tongue is that an organ of the human body, like phenomena of external Nature, is personated. Apparent also is that, as in the unnatural places, notably the Bower, a rigid control governs every aspect. In the Bower the air is mild and temperate; the season is spring. Everything harmonizes: song, bird, branches, trees, flowers. Here in Alma's Castle a like formal and regulated atmosphere prevails. The teeth are "Twise sixteen warders ... all armd bright" (ix.26) who bow as "By them ... Alma passed with her gwestes", as does the porter also.

The "stately Hall," which is the stomach, is filled with many tables covered with "drapets festiuall" (ix.27). At the upper end is Alma's steward, Diet:

yclad in red
Downe to the ground, a comely personage,
That in his hand a white rod menaged:
... rype of age,
And in demeanure sober, and in counsell sage. (ix.27)

Diet's counterpart is Appetite, a "iolly yeoman" who walks to and fro in the hall. He knows how to organize "Both gwestes and meat" faultlessly, "As him the Steward bad." Both Diet and Appetite "attone / Did dewty to their Lady, as became" (ix.28).

Just as ordered and orderly is the kitchen force:

The maister Cooke was cald Concotion,
A carefull man, and full of comely guise.
The kitchin Clerke, that hight Digestion,
Did order all th'Achates in seemely wise,
And set them forth, as well as he could deuise.
The rest had seuerall offices assind:
Some to remoue the scum, as it did rise;
Others to beare the same away did mind;
And others it to vse according to his kind. (ix.31)

Quite a contrast to the kitchen is the parlor or heart. It is "with royall arras richly dight"

In which was nothing pourtrahed, nor wrought,
Not wrought, nor pourtrahed, but easie to be thought.
(ix.33)

Possibly the arras is blank; one can fancy portrayed there what one wishes (Fowler, *Variorum*, II.293). Or no scenes thereon cause painful labored thoughts. Where heat and work and sweat characterize the kitchen, in the heart the atmosphere is leisurely and even courtly:

in the midst thereof vpon the floure,
A louely beuy of faire Ladies sate,
Courted of many a iolly paramoure,
The which them did in modest wise amate,
And eachone sought his Lady to aggrate:
And eke emongst them litle Cupid playd
His wanton sports, being returned late
From his fierce warres, and hauing from him layd
His cruel bow, wherewith he thousands hath dismayd.

Diuerse delights they found them selues to please;
 Some song in sweet consort, some laught for ioy,
 Some plaid with strawes, some idly sat at ease. (ix.34-35)

But the note of discord becomes at last apparent. So far we have seen nothing but pleasantry in the heart; elsewhere, the conduct has been respectful, and duties performed with a will. Now we see the "grutching" ones, like Elissa and Perissa earlier (ii.34):

some could not abide to toy,
 All pleasaunce was to them grieffe and annoy:
 This fround, that faund, the third for shame did blush,
 Another seemed enuious, or coy,
 Another in her teeth did gnaw a rush. (ix.35)

Nonetheless, all here, when Alma enters, "out of their seates arose / And to her homage made, with humble grace" (ix.36). Of these, Arthur and Guyon address two who obviously are not of those who "Diuerse delights ... found them selues to please." Prays-desire responds scathingly to Arthur's ill-phrased attempt to lighten her "sad and solemne" (37) mien. "Whatever be the cause, [says Arthur], it sure beseemes you ill" (37). His blunt honesty, guaranteed to strike sparks from any lady, inspires Prays-desire to retort:

How is it, that this word [pensive] in me ye blame,
 And in your selfe do not the same aduise?
 Him ill beseemes, anothers fault to name,
 That may vnwares bee blotted with the same. (ix.38)

Her following remarks explain her riposte: Arthur is pensive, too: Greatly desiring "glory and fame," he has "twelue moneths sought one, yet no where can her find." Her words recall Arthur's to Guyon earlier: that with the sun Arthur has sought Gloriana for a year (ix.7). By her words, Arthur recognizes himself and reveals his embarrassment in his face "Now seeming flaming whot, now stony cold" (ix.39). As with Shamefastness, Arthur's mental state, revealed in his face by physiological response, is visible.

In the Castle proper several techniques and tendencies observed earlier concerning Nature natural and unnatural recur. First, some organs and functions are expressed, as was Dame Nature outside the Castle, by personation. Such are the tongue and teeth (porter and warders), Diet, Appetite, and Concoction. Personations express inner conditions: Prays-desire, Arthur's mental state; Shamefastness, Guyon's basic trait. An image from natural Nature appears in the poplar branch which Prays-desire holds. This is Alcides' tree. It recalls the grove of Alcides and Jove near Cymochles in the Bower (v.31). The poplar branch is also Prays-desire's "sign" as the lynx is Shamefastness', and the "litle forrest" atop her gondelay is Phaedria's (vi.2). Arthur should have known Prays-desire by that sign, but, like Guyon and Cymochles in this respect, Arthur is imperceptive. He learns to his cost. In this archetype of the human heart, both knights encounter themselves as other personages. It is plain that their understanding of themselves increases in the Castle parlor; it is therefore plain that, up to now, their understanding of themselves has been incomplete.

In the rest of the Castle, which expresses the human body as an artifact, and for most of the personages, there is evident a combination of inner equanimity and of control by Alma, who personates the soul as mistress of the body. Only in the parlor or heart (conventionally, the seat of the passions) does discord appear--yet Alma's presence produces from the malcontents the outward signs of respect.

Nevertheless, Alma's heart, and therefore her self, is incomplete, or imperfect: "triangular." Love could not record his triumphs on Belpheobe's tablet-like forehead, even though it seemed designed for such a purpose (iii.23-24); Alma has "not yet felt Cupides wanton

rage" (ix.18) even though she seems of age for marriage. And for good reason: in the heart, Cupid has laid aside "His cruel bow" (ix.34). Moreover, there is no mention of sexual organs in the tour of the Castle. Such omission is not out of squeamishness, for stanza 32 is explicit concerning the place and manner of excretion. In the area of Love, except for rather platonic by-play between "faire Ladies" and their "iolly paramoure[s]" (ix.34), the Castle seems imperfect or incomplete. Alma's heart then is in the main peaceful, as the rest of the Castle is orderly and dignified, because as yet no disruptive force has entered. Nor has she sallied forth to meet her adversary. Guyon, if his "castle" is a copy of Alma's--if it is his "source" physically--is then, as his encounter with Shamefastness indicates, also incomplete. We recall that, like Alma, Guyon has as yet not felt "Cupides wanton rage." The attempt on Alma's serenity, to occur in Canto Eleven, is intended to place sensual cravings within the Castle. Guyon will not be there, but on his way to the Bower. If he is to endure an assault like that on Alma's Castle, it must occur (as we know it does) enroute to and/or at the Bower. Indeed, if Maleger personates evil desires, including Lust, he would be invisible to Guyon. Therefore it is fitting that Arthur, who longs for Gloriana, oppose Maleger. Perhaps it is heresy, or at least an act of *lèse-majesté*, to suggest Arthur as harboring evil desires. But this "flinch" stems partly from viewing Arthur as the personation of grace; to overcome such desires, if he possesses them, is surely to his credit, even though he is intended as mate to Gloriana, just as Belphebe, who can be taken as an analog to Queen Elizabeth, is to be admired more should she gain a victory over passion as yet latent in her. The common Renaissance attitude toward the necessity to overcome temptation is

expressed in Rogers' *Anatomy of the Mind*:

"And therefore except there be passions and perturbations in man, ther is no place for vertue... There is no victoree, where there is no adversary. ... And therefore as that water which is alwayes standing and never runneth, must needes be noysome and infectious: so that man, which is never moved in mind, can never be eyther good to himselfe, or profitable to others."⁷

Yet one more physical aspect of the Castle proper (below the tower of the mind) is apropos to the establishment of Guyon's character. That is the process which "The maister cooke ... cald Concoction" (ix.31) supervises and directs. Basic to concoction is heat; in the kitchen

placed was a caudron wide and tall,
Vpon a mightie furnace, burning whot,
More whot, then Aetn', or flaming Mongiball:
For day and night it brent, ne ceased not,
So long as any thing it in the caudron got. (ix.29)

But to delay the heat, least by mischaunce
It might breake out, and set the whole on fire,
There added was by goodly ordinaunce
An huge great paire of bellows, which did styre
Continually, and cooling breath inspyre.
About the Caudron many Cookes accoyld,
With hookes and ladles, as need did require:
The whiles the viandes in the vessell boyld,
They did about their businesse sweat, and sorely toyld. (30)

Here the "huge great paire of bellows" (the lungs) operate without being manned, in contrast to those in the Cave (vii.36). Time is apparently normal. The fire burns day and night.

Not so in the comparable concoction in Mammon's Cave, where, instead of a product nutritive of life, the product is "the roote of all disquietnesse" (vii.12), and causes death. Nor is Time normal. Moreover, though here in the Cave the workers sweat, their sweat is not

⁷Lib.I, 2-3^r.

to achieve Honour, such as Belpheobe praised (iii.41). They sweat to produce gold. In the Cave not one, but a hundred ranges exist. To heat them are a "hundred furnaces all burning bright." Around each not cooks but "many feends did bide":

Deformed creatures, horrible in sight,
And euery feend his busie paines applide,
To melt the golden metall, ready to be tride.

One with great bellows gathered filling aire,
And with forst wind the fewell did inflame;
Another did the dying bronds repaire
With yron touns, and sprinckled oft the same
With liquid waues, fiers Vulcans rage to tame,
Who, maistring them, renewd his former heat;
Some scumd the drosse, that from the metall came,
Some stird the molten owre with ladles great;
And euery one did swincke, and euery one did sweat. (vii.35-36)

The bellows increase the fire, whereas Alma's bellows cool. They are artificial; the air is "forst"; the fire is alternately fed and damped; the sweating workers skim the molten gold while others stir it. The dominant trait is of the nature of cruel force, of agitation tyrannical and sadistic. The fire is a continual buffeting of the contraries of feeding and of damping, of Vulcan tamed by, then mastering water. The process mirrors the disruption the product causes in men's affairs and in themselves (vii.passim). Coction in the Cave is designed not for nutrition, as is Alma's, but for destruction. In the Castle, the process is natural; in the Cave, it is unnatural. Mammon's statement that this is "the fountaine of the worlde's good" (vii.38) is a parody of the usual concept of a fountain as life-giving. As Acrasia is a parody of the sun's beneficence, so Mammon's coction parodies the sustenance of coction in the Castle.

Guyon himself expresses the end results of Mammon's coction in his fait. Until he learns what proper coction is in the Castle he is presumably ignorant of what his body needs, and how his body is nourished.

Thus unaware, he denies his "castle" that coction observed in Alma's Castle for the duration of his stay in the Cave. And as in Alma's parlor or heart he and Arthur learn to their cost their true nature, so Guyon, when he faints, pays for his ignorance, or perhaps even foolish and sinful pride.

The air Guyon breathes upon his return from Mammon's Cave is the ostensible cause of his faint:

But all so soone as his enfeeblede spright
 Gan sucke this vitall aire into his brest,
 As ouercome with too exceeding might,
 The life did flit away out of her nest,
 And all his senses were with deadly fit opprest. (vii.66)

This rather surprising effect of "vitall aire" on Guyon seems illogical. On the face of it, the effect would normally be the opposite: Guyon, having breathed the presumably foul air in the Cave, would emerge reeling, to inhale great lungfuls of "vitall aire" which would clear them of waste and restore him to normal. Something has changed during his stay underground.

This is the same air which Guyon, with no ill effects, was breathing before he descended into the Cave. Therefore, it must be Guyon who has changed. No other personage is thus affected by the air. At the same time, the air underground is not the same as the living or vital air above ground. The Cave is gloomy: "Enwrapped in fowle smoke and clouds more blacke then iet" (vii.28); "vile carcasses" are there "left vnburied" (30); the air is used to fill great bellows that "with forst wind the fewel did enflame" (36). Nor can Guyon eat or drink except to his peril (27). The poet offers as the ostensible reason for Guyon's enfeeblement the lack of food and sleep:

which two vpbeare,
 Like mightie pillours, this fraile life of man,
 That none without the same endure can. (vii.65)

Going without food and drink, Guyon has been using up such reserves of physical vitality as were in his body upon entry into Mammon's Cave. A different kind of energy, perhaps better called psychic or moral energy, has come from a figurative feeding on himself. After his separation from Phaedria (vi.38), Guyon proceeds on his way, without the Palmer,

And euermore himselfe with comfort feedes
 Of his owne vertues and prayse-worthy deedes. (vii.2)

We have seen that Guyon's "vertues and prayse-worthy deedes" at the moment are rather minuscule. The feeding is of course figurative; but then it is an abstraction (Guyon's self-esteem--i.e., his Pride) which grows fat from such feeding. Guyon is in Canto Seven consuming his moral energy without replenishment to produce a glistering self-image as shiny as the gold which surrounds him. Once inside the Cave, he only "with wonder all the way / Did feed his eyes, and fild his inner thought" (vii.24). It seems plain that the coction which consumes his physical energy, fired by his Pride, parallels the coction Mammon's crew executes. Both are unnatural.

Not that his fast inside the Cave results merely from pride in his powers of resistance. It is clear that, had he eaten of the fruits with which Proserpina's garden is "goodly garnished" (51) or had he rested on the "siluer seat" (53), the "vgly feend" who "dew watch vpon him kept" (26) would have killed him:

If ever couetous hand, or lustfull eye
 Or lips he layd on thing, that likt him best,
 Or euer sleepe his eye-strings did vntye. (vii.27)

To remain safe then Guyon must "abstain." Concerning "see, and know", from Milton's famous statement of the conditions under which a "blank virtue", heretofore "fugitive and cloistered," is to become a "pure virtue,"⁸ however, the situation is not so clear. He already "knows" riches: they are the "roote of all disquietnesse" (vii.12). Whether he can "know" more about riches than this is doubtful. To "see" more riches is voluntary; he has already seen a goodly amount of Mammon's wealth: "And round about [Mammon] lay on every side / Great heapes of gold ..." (5). Guyon, if he satisfies no other need in the Cave, satisfies his curiosity. Occasion, it would seem, loosed by Guyon himself earlier, is here present. What kind of occasion it is can be demonstrated in an examination of the initial encounter of Guyon and Mammon.

When Guyon surprised Mammon counting his gold coins, ingots, and plate, Mammon rose "in great affright and haste"

And downe them poured through an hole full wide
Into the hollow earth, them there to hide. (vii.6)

To Mammon the ground is a place of security. By now, however, to the reader recalling those intemperate personages meeting defeat, shame, and death there (Phedon, Pyrochles, Amavia), and to Guyon as well, ground and gold seem loathly. To Mammon gold is lovely.

The several attitudes taken toward gold by Mammon and Guyon require untangling. Mammon begins by attempting "to remoue aside / Those pretious hils [of gold] from straungers enuious sight" (vii.6). His attitude towards "pretious" gold is protective. Guyon thinks of gold as "rich heapes of wealth" (vii.7). Both are of one accord then in considering

⁸*Areopagitica*, in John Milton: *Complete Poems and Major Prose*, ed. M. Y. Hughes (New York, 1957), pp. 728-729.

gold to be valuable. But Guyon's attitude differs from that of Mammon, who wants to hide the gold. Guyon questions the hiding of the gold "apart / From the worldes eye, and from her right vsaunce." Guyon indicates thereby that the gold should not be hidden from the sight of man, and that gold should be used, not hoarded. Mammon is miserly, Guyon a proponent of spending.

In the next breath, however, both reverse their positions. Mammon, whom we have just observed as miserly, now declares "That [I] of my plenty poure out vnto all / And vnto none my graces do enuye" (8). And he offers all the visible gold to Guyon, and "Ten times so much ... francke and free" (9) if Guyon wants it--and will serve Mammon. Guyon, who before reproached Mammon for keeping the gold out of circulation, now scorns to accept the gold: "To them, that couet such eye-glutting gaine / Proffer thy giftes, and fitter seruaunts entertaine" (9). He calls the gold "worldly mucke" which "doth fowly blend / And low abase the high heroicke spright" (10). Of such "high heroicke spright" Guyon believes himself possessed. Further, Guyon believes riches are the "root of all disquietnesse /// Infinite mischiefes of them doe arize" (12). Before man's fall, men had no desire or need for such. But

Then gan a cursed hand the quiet wombe
Of his great Grandmother with steele to wound,
And the hid treasures in her sacred tombe,
With Sacriledge to dig. (vii.17)

Thus Guyon, who began by chiding Mammon for hiding the gold, scorns to take any, and speaks of the praiseworthy "antique world" when gold *was* hidden, deep in the earth.

No less than Guyon, Mammon is of two minds about the gold. He acts to keep it hidden in the earth (where it was in the "antique world"), but speaks of his largesse in giving away "all this worldes good" (8).

Why do both--at least in their uttered words--change their attitudes? Each expresses his first attitude in an involuntary or instinctive action. Upon consideration, each then denies it by professing the opposite. Mammon's initial attitude--to hide the gold--is quite understandable if we consider him merely as personage: he is miserly. His reason for changing, and offering his wealth to Guyon, is that he has perceived and understood Guyon's exhibition of a desire for possession. It is akin to his own avarice. To capitalize on this suspected weakness, he offers Guyon the gold. And Guyon, realizing perhaps that he *has* shown such desire, denies it by calling gold the root of evil in man. He professes himself untempted. That denial of a human desire in himself has already been suggested in the episode of Shamefastness and the lynx.

The subsequent descent into the Cave is necessary to both Mammon and Guyon. For Mammon, to support his second position that he does offer wealth to all. This is the standard concept of Mammon in literature before, during, and after the Renaissance. For Guyon, it is necessary so that he may prove by his action that he "list not ... receaue / Thing offred, till I know it well be got" (19). Neither is deceived by the other's following remark: Mammon's, that the gold has never been seen, since he has hidden it always (a manifest lie); Guyon's, that he knows of no place where such a mass of wealth can be hidden. His question

What secret place, (quoth he) can safely hold
 So huge a masse, and hide from heauens eye?
 Or where hast thou thy wonne, that so much gold
 Thou canst perserue from wrong and robbery? (vii.20)

is but a request for an invitation to go there, which Mammon expects and is ready to extend: "Come thou, (quoth he) and see."

Both have tacitly admitted that gold effects evil. Mammon's furtiveness in enjoying it, his haste to hide it underground, joins with Guyon's explicit condemnation of gold. In this sense, and in the remaining three days, his self-denial of sustenance is of a piece with his feeding on his own "comfort." It is voluntary, and intemperate.

Out of the experience of extreme of want Guyon then is led to the surface of the earth, where he experiences an extreme of "vitall aire" of "too exceeding might" (66). Though his departure is in part because of some law--"For, lenger time ... no liuing wight / Below the earth might suffred be to stay"--it is also due to Guyon's choice. Because he is growing "weake and wan", "For thy great Mammon ... he besought / Into the worlde to guide him backe" (65). Guyon's body becomes weak because his pride in his resistance to Mammon's enticements has led him into bodily intemperance. Excess of Pride causes deficiency of stamina through denial of food and sleep. Should he rest in the Cave, he, like Theseus, would have to remain there. He returns to earth in time to escape that fate, only to fall senseless. Because the air on earth is not tempered for Guyon in his present state, "all his senses are with deadly fit opprest" (66).

A rather simple explanation is ready to hand in the Renaissance doctrine of nutrition. In Galenic terms, the three spirits (Natural, Vital, and Animal) bring about the vital and rational functions of the body.⁹ They arise from processes called "coctions" of the food taken into the stomach. Chyle, resulting from the first coction in the stomach and intestines, goes into the liver where in the second coction it turns into venous blood, and joins with the natural spirit of

⁹A. C. Crombie, *Medieval and Early Modern Science*, 2d ed. 2 Vols. (New York, 1959), I, 163-167, which these paragraphs summarize.

nutrition and growth. Having gone without eating, Guyon has depleted his store of natural spirit.

Air, or some quality derived from air, is carried into the heart from the lungs through the venous artery, where it is mixed with the venous blood previously formed in the liver. The heart concocts out of these the vital spirit, or innate heat. Air returning from the heart to the lungs along the same venous artery carries with it the wastes generated by the heat of concoction and is exhaled from the lungs. The passage of air in and out of the heart also cools the heart. The vital spirit, or innate heat, is carried by the arteries to all parts of the body, including the brain, at the base of which, "being once more attenuated and refined", it "become[s] the 'animal' spirit(s)".¹⁰ The brain stores and distributes this spirit along the nerves to the sense organs.

Thus as long as Guyon ate nothing and inhaled the poor air of the Cave, the balance nutritive, vital, and animal was maintained in the various coctions. Guyon's heart is presumably at normal temperature since, although it is generating less heat, the hot air of the Cave ("every one did sweat" around the hundred furnaces), which is passing to and from Guyon's heart, carries away with it less of the innate heat.

When Guyon breathes the "vitall aire" of the earth's surface his heart receives a sudden excess of normal air, and the balance between it and the venous blood which concocts the vital spirit is upset. The heart is excessively cooled. The brain receives too little of the

¹⁰Edward Dowden, *Essays Modern and Elizabethan* (New York, 1910), p. 318.

innate heat to enable the coction of animal spirit. It is Guyon's senses, which the animal spirit vitalizes, which are "opprest."

We witness the depletion of the body's strength when sustenance--food--is denied. So interrelated are the coctions and spirits however that, the first coction denied, the heart and the senses are in due course affected. The original cause of denial is Guyon's pride--his state of mind on entering the Cave, increasing as he remains there until it is personified in Disdayne, a "gyant." The vital air Guyon breathes on returning to earth upsets the balance temporarily suitable in the Cave. The efficient cause of his faint is the cool, vital air on earth. But he would not have fainted had not food--and resultant coction--been denied.

That first stage of coction viewed in the kitchen of Alma's Castle is the obverse of the denial in the Cave. Moreover, in the Cave's smeltery we witness a coction--like that in Alma's Castle, of an elementary stage--of actual matter. But another process, or coction, not of substance but of an abstraction, was also observable in the Cave; that is, Guyon's Pride, his image "Of his owne vertues and prays-worthy deedes", fired by a desire to display his ability to abstain, grows huge. It is personated by Disdayne (vii.50-52). The abstract, or "real", receives sustenance.

In the tower of Alma's Castle is a similar process or coction dealing with images, words, and the like. Here Memory, Reason, and Imagination operate to govern the body or castle. Because there is coction in the kitchen, there is coction in the tower: the body's and mind's coction is reciprocal. In the kitchen there is "scum", but it is removed in orderly fashion; in the Imagination (Phantastes' chamber), there are monstrosities and falsities, but they are under control.

Guyon's faint teaches him about misgovernment of the body. His visit to Alma's kitchen teaches him about proper government of the body. His visit to the tower teaches him about the proper government of the mind. We shall see that the lesson was not well-learned, and that Guyon's mind is badly governed enroute to the Bower, and even at the Bower, in episodes that parallel his faint. He must learn by error to govern his mind, just as he learns to govern his body first through error.

To read these parallels of concoction so keeps Guyon from being a mere counter in a theological game. There is a spiritual import, but it is that man's higher functions, such as reason, depend upon bodily functions. To deny the body its nutriment is to deny, ultimately, the operation of the reason, dependent as it is upon the senses. Guyon sought an occasion to give an emotion--exhilaration or pride in his sense of his own worth--full play. Like Phedon, who gave an emotion--jealous revenge--full play, he lies on the ground as a result. Measure is treasure, as Guyon has yet to understand and to practice. To explain Guyon's awakening by saying that "from this moment he acts no longer by his natural power alone, but is guided by reason and aided by grace"¹¹ is to cast it into an exclusive mold of dogmatical murkiness. Such a reading assumes that the Palmer is Reason and Arthur is Grace. But the Palmer is sometimes merely Memory (the history of the stone nymph) and Arthur seems all too human at times. If we view Guyon as a fictive mortal struggling towards Temperance, we see that he is paying the penalty for intemperance, either through ignorance or through wilfulness. It is appropriate that, his eyes being gorged, they now can see no more.

¹¹A. C. Hamilton, "A Theological Reading of *The Faerie Queene*, Book II," *ELH*, 25(1958), 160.

Guyon's recovery of his senses is promised by the angel: "For life ere long shall to her home retire / And he, that breathlesse seemes, shal corage bold respire" (viii.7). The Palmer need not do anything to assist in Guyon's recovery. The angel's charge to him is simple: "Watch thou" (8). The angel will do all else: care for, succor, and defend Guyon. Thus directed to Guyon's physical needs, the angel hardly seems a personation of grace, which is concerned with man's soul. The Palmer is confident that Guyon's coma is temporary: "cloudes of deadly night / A *while* his heaue eylids cover'd have" (24; emphasis mine). A matter only then of time before Guyon's senses, his body having restored the balance of inner heat¹² (aided by the "brooding" Palmer), return. To note the slaying of the last of the "Sarazins" as the *cause* of Guyon's recovery is to ignore the angel's promise, the Palmer's care, the natural recuperation in due time, and to read "By this" (viii.53), which means "by this time", as if the death of the two Sarazins is the *means* of Guyon's recovery. But his recovery is in no way resultant from their deaths. For Guyon to recover midway through Arthur's battle with these two paynims would make the narrative disjointed, interrupt Arthur's glorious effort, and distract from the total effect. If "grace" is to effect Guyon's renewal of force, then Arthur should take some direct action to illustrate the working of grace. But he does not. He even seems a bit brusque toward Guyon's thanks.

¹²"The vital spirit is ... nourished by respiration." Galen, *Opera Omnia*, ed. D. C. G. Kuehn (Leipzig, 1821-33), X, 839. Quoted by R. E. Siegel, *Galen's System of Physiology and Medicine* (New York, 1968), p. 155. Guyon merely "seems" breathless (viii.7).

If these several indications of Guyon's character are valid, they should be consonant with what is evident of his character throughout the narrative. Complementary to the "set pieces" of Guyon's faint, his confrontation with Shamefastness, and with the naked damsels of Acrasia's fountain pool should be evident a narrative structure which, by episodes in which Guyon is repeatedly faced with himself in part or in sum, demonstrate that self-knowledge is the theme of Book II. It is evident that images from Nature, natural and unnatural, express personages physically, emotionally, and mentally. The narrative action should then parallel that poetic action. Already placed "above" the personages by means of poetic action, we should by a grasp of the narrative structure see the nature of Temperance. Alpers denies that *The Faerie Queene* has "structure",¹³ but since Nature imagery is one of the "several specifiable phenomena within it", to quote Alpers, which order and evaluate "the realities the poem presents", structure seems suitable. To consider the whole narrative structure, we shall visit again some scenes already discussed, each time following complementary but not identical paths. Though Guyon seems at times to be without purposeful direction, we should know that it is he who is lost. We should not be lost with him.

From the very first, the narrative demonstrates that Guyon's actions arise from his desire to seem what he believes himself to be. In this he is very much like the Red Cross Knight at the beginning of Book I. At the same time "sundrie signes" indicate that Guyon is not what he would seem. His response to Archimago's tale of the maiden raped by the Red Cross Knight accords with this concept of Guyon's character as Book II opens.

¹³Paul J. Alpers, *The Poetry of The Faerie Queene* (Princeton, 1967), p. 113.

We know that the tale, and Duessa's anguish, are false. The poet has carefully made the deception clear. Immediately we are "above" the action, watching Guyon act in error. Archimago is ostensibly a personage--here, disguised as a "humble miser" (i.8-9)--but just as others personate aspects of Guyon, so does Archimago. He is the archetype of the uncontrolled imagination or deceitful fantasy just as Alma's Castle is the archetype of the controlled human body. In terms of medieval personification he is the equivalent of the Bad Angel as in *The Castle of Perseverance*. In terms of the imagery expressing human nature the whole episode is a projection of Guyon's imagination intended to express Guyon's character. Guyon's imagination presents him with the opportunity to act out his image of himself as a knight-errant avenging a maiden's rape upon the offender. Yet if we consider the three elements of the alleged rape--the offender, the offense, and the offended--it appears that the apparently-raped maiden is the least motivation of the three for Guyon's action. His wrath seems motivated as much by the alleged rapist's treachery to the ideals of knighthood (i.12) as by the heinousness of the offense itself. His haste to accost and "try" the Red Cross Knight reflects his desire to rid the group of which he considers himself one--knights--of a member whose deed, if unpunished, would tarnish the image of knighthood, and thus Guyon's own self-image. His meeting with the maiden is an accident of his journey to accost the Red Cross Knight; his first question is not of the maiden's condition, but where the alleged rapist, if still alive, is to be found (i.12). Both Guyon and Archimago are rather matter-of-fact in their advice to her (i.14,16,18).

At the point of actual encounter with the Red Cross Knight actuality dissipates the imagined event. Guyon veers off at the last moment

because the presence of the actual knight shatters the fantasy by which Guyon has been deluded. He himself indicates the illusory quality of the rape tale and his response:

I shame to tell
The fond encheason, that me hither led.
A false infamous faitour ... to this place me led. (i.30)

Nor is it coincidence that "By this his aged guide [the Palmer] in presence came" (i.31). Fantasy, created by "A ... faitour", and shattered by the objective actuality of the Red Cross Knight, subsides in the presence of the rational power. The whole episode arises out of Guyon's mental state or character. To fantasy is normal in man. Its product is unnatural--it is not of the Creator, even though the mind which so imagines or fantasizes is of the Creator.

Guyon experiences difficulty in the presence of the unnatural again when Ruddymane's hands retain their bloody covering in spite of his attempts to wash them in the water of the stone nymph's fountain. In a natural setting Guyon is capable of perception and temperate action. He demonstrates this on Phaedria's island. The unnatural or insubstantial reveals his inability to cope. The water looks natural to him, so he undertakes a natural action. When it is ineffective the Palmer is amused at his bewilderment and at the causes Guyon ascribes to the water's recalcitrance. In effect the Palmer informs Guyon that there is more in this world and its ways than Guyon has dreamed of in his philosophy.

The episode opens with a history of a rude attempt at one kind of natural creation--through sexual love--and the result of that creation, or Love, is quite unpleasant. Paradoxically, the Palmer's tale of the nymph's metamorphosis, though a living being is changed to stone, reinforces that aspect of Nature described in Perdita's words as

"creating." Her reversion from an object of the highest form of earthly life--man--to the lowest form--stone--is the obverse of creation. But the negative serves to emphasize the positive. Just as the spectacle of death affirms the value of life, so the nymph's fate enhances the idea of her vitality when alive. By becoming stone the nymph avoided what she feared: sexual congress with Don Faunus--or, rape. The stone nymph, an artifact unnatural, is thus not only a reaffirmation of procreation, but repeats an allied aspect of human Nature introduced by Archimago's tale of rape: erotic desire, which precedes procreation. Rape is precisely what motivates Guyon's first action: his near-assault on the Red Cross Knight. It links him to the stone nymph. This aspect of procreation, of creating Nature in man, is the aspect of Nature which Guyon denies in himself until he views Acrasia's damsels in the pool. An inspection of following episodes shows that Guyon recurrently faces Love in its various guises, most of them unpleasant in themselves or in their aftermaths. The image of Nature as procreative, ("naturans"), expressed through personages, reveals Guyon's character as does no other single image.

From the brute root of Love signified in the alleged rape incident with which Book II opens grows a trunk with several branches encountered in the first fountain episode. The trio Guyon meets at that fountain are all in some way a personation of Love, or express the aftermath of different kinds of Love. Amavia, whose cue-name means either "She who loves to live", "She who is the way of love", or "I have loved", expresses an initial happiness in conjugal love. Then follows a grief occasioned by an excessive dependence upon and need for that love. She is cheated of Mordant, the object of her love, by Acrasia, who has deluded Mordant into the kind of love practiced in her Bower, seen first

in Cymochles (v.28ff) and then in Verdant (xii.72ff). Guyon is left with the pitiable Ruddymane, the product of Mordant-Amavia in the sexual congress of conjugal love. Small wonder, whatever Guyon's original attitude toward Love may have been, that he begins to erect around his heart a wall against Love sanctioned, as was that of Amavia and Mordant, or unsanctioned as was the alleged rape, in any human form--sexual, in particular. He has made a fool of himself over a maiden before the very knight whom he wishes to emulate. He has felt some of the bereaved Amavia's anguish: "for griefe his hart did grate" (i.56). He has witnessed Mordant (a knight once much like himself) tragically dead: which "inward paine" caused "his mighty ghost ... deepe to grone" (i.42). He has buried the erstwhile lovers.

From this traumatic episode Guyon travels to Medina's castle. Medina's two sisters disrupt the calm in perhaps many ways, but the source of their opposition to Medina upon which the narrative dwells is again Love. Medina halts, as Guyon has attempted without success to halt, the strife of Huddibras and Sansloy. Their strife is caused by Love's passion:

They were two knights of pereless puissaunce
 * * * * *
 Which to these Ladies loue did countenaunce,
 And to his mistresse each him selfe stroue to aduaunce.
(ii.16)

Sir Huddibras is "He that made loue vnto the eldest Dame" (ii.17);

Sansloy is "he that lou'd the youngest" (ii.18), and

These two gay knights, vowd to so diuerse loues,
 Each other does enuie with deadly hate,
 And daily warre against his foeman moues,
 In hope to win more fauour with his mate,
 And th'others pleasing seruice to abate,
 To magnifie his own ...
(ii.19)

Guyon, in an attempt "their strife to vnderstand", approaches them, intending "them / With goodly meanes to pacifie" (ii.21). He is not welcomed. They "him beset" (22), but Guyon "suffred not their blowes to byte him nere" (23). He saves himself in the manner expressed by the "troubulous seas" image noted earlier. Of the theme of Love the poet is now as explicit as he was concerning Archimago's delusions earlier:

Straunge sort of fight, three valiaunt knights to see
 Three combates ioine in one, and to darraigne
 A triple warre with triple enmitee,
 All for their Ladies froward loue to gaine,
 Which gotten was but hate. So loue does raine
 In stoutest minds, and maketh monstrous warre;
 He maketh warre, he maketh peace againe,
 And yet his peace is but continuall iarre:
 O miserable men, that to him subiect arre. (ii.26)

Leaving Ruddymane with Medina--thereby dissociating himself, not unwillingly, from that branch of Love--Guyon departs Medina's castle. Here the narrative drops Guyon as personage to present Braggadocio, who is quite the opposite of Guyon's self-image and ideal. Braggadocio, with Guyon's horse and spear, is outwardly very much the knight. In fact, he could be mistaken for Guyon, since he is mounted on Guyon's horse and carrying Guyon's spear. Archimago is drawn near by that very likeness (iii.11). The horse knows that Braggadocio is not a knight (iii.46). We know he is not: where Guyon charged into a thicket to reach Amavia (i.39), Braggadocio hides in "A forrest greene" (iii.20) and creeps into a bush at Belpheobe's approach (21). Yet Guyon and Braggadocio are identical in motivation--each wants to be thought a noble knight. And the fantasy of each is shattered by a confrontation with actuality. Braggadocio's ballooning self-image is pricked by the point of Belpheobe's javelin. Paradoxically, his fantasy leads him to attempt precisely what Guyon sought to punish: rape. Belpheobe, averse

to all Love (iii.23), repels Braggadocio's embrace. She therefore personates Guyon's attitude toward Love, just as Braggadocio's attempt to repeat the alleged act of the Red Cross Knight, and the attempted act of Don Faunus, personates precisely the kind of Love which Guyon has walled out. The episode of the lusty Braggadocio and the dainty Belpheobe acts out Guyon's state of mind about Love. It is true that Braggadocio represents the wrong way to glory--but Guyon does not encounter him until Book V. So the example of the wrong way to glory is lost on Guyon. Guyon is absent during the episode because in both chosen path to glory and in propensity to lustful Love Braggadocio is what Guyon abhors. More significantly, Guyon is absent because this aspect of himself he has yet to encounter.

In the Phedon episode Guyon meets one who illustrates the results of Love. This time it is a love not base; rather, it is honorable, and its pursuit is as sanctioned by Phedon's society (iv.21). Guyon's wariness of sanctioned Love, originating from the Amavia episode and reinforced in the Huddibras-Sansloy episode, is now firmed by his observation of Phedon's pitiful plight. Love for Claribell, sparked into jealousy by Philemon, has made Phedon a murderer twice over: both Claribell and Philemon are dead. The Palmer's judgment of Phedon--"Wrath, gelosie, griefe, loue this Squire haue layd thus low" (iv.34)--expands to an exhortation to abjure them all. Love is named as the source of all the others:

Wrath, gealosie, griefe, loue do thus expell:
 Wrath is a fire, and gealosie a weede,
 Griefe is a flood, and loue a monster fell;
 The fire of sparkes, the weede of little seede,
 The flood of drops, the Monster filth did breede:
 But sparks, seed, drops and filth do thus delay;
 The sparks soone quench, the springing seed outweede,
 The drops dry vp, and filth wipe cleane away:
 So shall wrath, gealosie, griefe, loue dye and decay. (iv.35)

The Palmer's attitude is plain: Love is a monster. We have seen a Nature who abhorred monsters. So, by now, must the "natural" man, Guyon. How reliable a guide to Temperance the Palmer is, whose advice is to destroy rather than control passions, seems doubtful. Quench the sparks, weed out the seed, dry up the drops, wipe filth "cleane away" is the Palmer's dictum. Yet we have seen that monsters do issue from Nature; or rather, that things natural become monstrous by perversion of Nature as procreative. The fault is not in the force, but in its misdirection.

Guyon's attitude is plain in his words to Phedon: "all your hurts may soone through temperance be easd" (iv.33), if Phedon will

Henceforth take heede of that thou now hath past,
And guyde thy wayes with warie governaunce,
Least worse betide thee by some later chaunce. (iv.36)

His advice to Phedon might well be to himself, for in Canto Six Guyon heeds it admirably in his encounter with Phaedria. His previous experience has inoculated him against Love, and in this natural setting he is "wise, and wary of her will / And euer held his hand vpon his hart" (vi.26). He is not entirely untempted--but he "fond desire subdewd" (26). Though he did not encounter Braggadocio earlier because he was not aggressive in Love, he does encounter Cymochles, who represents those (or the aspect of Guyon) that can be or are seduced by Love. They fight, but as is common, Guyon does not destroy him. Cymochles, like Occasion and Braggadocio, is alive to reappear later in Guyon, if not as a personage in the narrative.

Flushed with his apparent success, Guyon proceeds to the Cave. We have examined his motivation for going underground, and the physical effect of his proud denial of the body's needs. A comparison with Pyrochles is implicit in their near-encounter ending Canto Six. His

pride in his restraint, like Pyrochles' wrath, becomes deep-seated without Guyon being conscious of it. Heat, we have seen in Cave and Castle, is the agent of coction. Pyrochles, besides personating Wrath, suggests heat by his very name. The continued beating by Furor has driven the fire of Wrath deep inside him to burn in his liver. Immersion of the body in water cannot quench his wrath. The same figurative kind of coction is occurring in Guyon, although, feeding himself with comfort, it is Pride, not Wrath, which that coction produces. He might have taken warning from Pyrochles' futile attempts to cool his inner fire. But just as the example of Braggadocio is lost upon Guyon, so he fails to see that water will not quench Pyrochles' "inner fire." Of course, Wrath and Lust are both "hot" passions. We recall that Braggadocio "Gan burne in filthy lust" (iii.42) prior to his assault on Belphebe. Guyon in the Cave then attempts victory over that body (or perhaps demonstration of his mastery of it) whose susceptibility to Love he believes he has already conquered. But while he is congratulating himself on that "victory" Pride, like Maleger, springs up to fight anew just when the "victory" seems assured. The result we know. Just as Guyon, exerting maximum effort to overthrow Furor, overthrows himself (iv.8), so his excess of denial turns upon him, and, senses oppressed, he lies in a faint.

The episodes within the Cave demonstrate Spenser's technique in structuring the narrative to present Guyon with aspects of himself. To observe this technique we enter the Cave once more, and continue on to its last scene. Apparent in the Cave episodes is a narrative direction of inwardness paralleling the direction of the imagery, the poetic action, and the expression of mental states already discussed. The fictional narrative's action directs the movement from terrestrial to subterranean--external to internal--in the literal sense.

Guyon and Mammon reach, beginning from earth's periphery, a more central perimeter by "A darkesome way ... / That deep descended through the hollow ground" (vii.20). Details are ignored for a moment in a general statement: The passageway to Mammon's realm is "with dread and horreur compassed around" (vii.20). But the details are immediately resumed. The "larger space" to which they come "stretcht it selfe into an ample plaine"--like the Idle Lake, a vast space, and suggestive of the limitless scene often present in dreams. Though through this plain "a beaten broad highway did trace" (vii.21), Guyon, as he is so often, is yet alone except for his guide. A beaten broad highway is made by continuous passage of many travelers, yet none are now to be seen. Present only are those personations of mental and emotional states of Horror and his crew.

Guyon and his guide enter successively doors which open to ever deeper recesses of Mammon's Cave. The artifacts seen at first are the completed products--the stamped coins--such as Mammon held in his lap above-ground. Then we see containers--"great yron chests and cofferes strong" (30) holding that gold. Then appears the store of gold uncased (31). Finally we reach the smeltery from which it all comes (35-36). We have moved backward from artifact to source.

Interaction of gold and mortals is evident in the temple with "golden pillours" which "did vpbeare"

The massy rooffe, and riches huge sustayne
And euery pillour decked was full deare
With crownes, and Diademes, and titles vaine
Which mortall Princes wore, while they on earth did rayne.
(vi.43)

That is, to the narrative action, whose theme is inward probing, is added a strand of mortal involvement. The gold is now functional and/or decorative. Gold in the form of crowns "makes" a king--who is first a

mortal man. Philotime sits in glory which, like gold, is "glistring." She holds the golden chain, reaching to heaven, which all the now-present crowd struggle to climb. Mortals, or personages at least, literally embrace the gold. The narrative action is paralleled by the poetic action. Both point inward; the former to Nature's heart (the womb of earth), the latter to the heart of man.

The narrative direction continues to the physical/actual core of Nature; the poetic direction to the real core or soul of man. The Garden of Proserpina presents the explicit goal of the narrative and the poetic action in the confrontation of Guyon with Tantalus and Pilate.

Again, the way to the Garden, as are all passageways to and in Mammon's realm, is "Through griesly shadowes", and though it is a "beaten path" (51), again Guyon and Mammon meet no one. As in a dream, normal conditions seem suspended. Vegetation is

direfull deadly blacke both leafe and bloome,
Fit to adorne the dead and deck the drery toombe.

There mournfull Cypresse grew in greatest store,
And trees of bitter Gall, and Heben sad,
Dead sleeping Poppy, and black Hellebore,
Cold Coloquintida, and Tetra mad,
Mortall Samnitis, and Cicutia bad. (vii.51-52)

The "golden apples glistring bright" (54) are depicted in terms of terrestrial Nature. But they are representative of the innermost goal toward which the narrative action moves. The apples take the source-to-product movement a step further. Mammon's smeltery took the mineral from Nature. Its product was the golden artifacts. The apples are also artifact--but they in turn are a source of human passions, states of mind, and acts. They are a challenge and a task to Hercules:

they from hence were sold;
 For those, which Hercules with conquest bold
 Got from great Atlas daughters, hence began,
 And planted there, did bring forth fruit of gold. (vii.54)

The apples which Hercules got began here in the Cave. Like the gold which became interrelated with mortal functions in the "Gyeld or solemne Temple" (43), the golden fruit, which no "living wight / Like euer saw" (54), becomes functional when those apples which were "sold"--i.e., planted in Atlas' realm--interact with personages. These apples, the "seed" of those which caused mortal acts on the earth, are a parallel to the theme of "source" already noted in natural Nature imagery. The theme of source is reinforced in terms of Time: the apples have influenced worldly events since Atlas, one of the Titans who fought with Zeus himself. And these apples, unlike the fruit of Phaedria's island and of Acrasia's Bower, (for there we see only buds, not ripe fruit) have been planted, and in Atlas' garden grew as actual fruit, though not edible. In terms of personages, they are fruitful--but the fruit is equated to deceit and unhappiness in Love, ending in that frightful disruption not only of individuals but of whole societies:

Here eke that famous golden Apple grew,
 The which emongst the gods false Ate threw;
 For which th'Idaeon Ladies disagreed,
 Till partiall Paris dempt it Venus dew,
 And had of her, faire Helen for his meed,
 That many noble Greekes and Troians made to bleed. (vii.55)

With the mention of Trojans perhaps even the chronicles of Britain are foreshadowed. The apples echo such swatches of pagan history as that which the Palmer related to Guyon concerning the nymph and Don Faunus. The minichronicle of the apples however is more distant in Time. It concerns Time from far back in the recess of things, as it were the beginning, or source.

Of Proserpina's great tree, the "broad braunches, laden with rich fee ... themselues did steepe / In a blacke flood" (56). By this detail we are led with Guyon to Tantalus and Pilate. Obviously there are parallels between the two, since both are in the same "river of Cocytus deepe." Superficially, Tantalus represents the denial of Taste, although not directly of his own volition. Standing in water, he cannot drink; surrounded by fruit overhead, he cannot eat. Both water and fruit, seemingly of their own volition, retreat from him. Like Guyon then, Tantalus partakes of none of the sustenance here. He thus mirrors Guyon. Tantalus does voice a desire for sustenance to Guyon:

But if that thou be such, as I thee see,
Of grace I pray thee, giue to eate and drinke to mee.
(vii.59)

But Guyon is not such as Tantalus sees, if, as it seems, Tantalus sees him as sympathetic; Guyon is literally ungracious. He denies Tantalus his request, aligning himself with Jove's decree:

vnto all that liue in high degree
Ensampl be of mind intemperate,
To teach them how to vse their present state

--at which Tantalus, as did Amavia earlier,

gan ... aloud to cry,
Accusing highest Ioue and gods ingrate,
And eke blaspheming heauen bitterly,
As authour of vniustice, there to let him dye. (vii.60)

The denial of food and drink to a sufferer is perhaps unChristian of Guyon; we note that Tantalus is to be the example of *mind* intemperate. Guyon, whose eyes now continue the penetration inward while he remains on the bank, "lookt a litle further, and espyde / Another wretch" (61). Pilate, like Tantalus, is "deepe ... drent / Within the riuer"; as does Tantalus, Pilate extends "both his handes / Aboue the water ... on

high" (61). His goal however is not to gather food, but to rid himself of something gathered earlier on earth: his guilt. Curiously, his hands "faynd to wash themselues incessantly" above, not in, the water. And, like Tantalus' effort to eat and drink, Pilate's to wash his hands fails in direct relation to the effort expended: his hands

Yet nothing cleaner were for such intent,
But rather fowler seemed to the eye.

Pilate's hands, figuratively bloody as were Ruddymane's actually, are so because he

to Iewes despiteous
Delivered vp the Lord of life to dye,
And did acquite a murdrer felonous. (vii.62)

But the blood is not visible. Nor is guilt visible on his hands except in their being "most filthy feculent" (61). What Pilate expresses is the realization of an abstraction--a state of mind--as a personage in the narrative action. At the same time

The whiles [his] handes [he] washt in puritie,
The whiles [his] soule was soyld with foule iniquitie.

His soiled soul is the ultimate goal of the narrative action's penetration, the same goal as that of the poetic action: the rational soul or mind of guilty man. On earth, Pilate's hands were "washt in purity" but his "soule was soyld"; here, even surrounded by appropriate blackness and in light which scarcely permits sight, the soil is visible, and the act which on earth cleaned his hands makes them "nothing cleaner / But rather fowler." The knowledge of his guilt, when self-deception is impossible, is plainly the torment of Pilate. His, like Pyrochles', is the inner fire which the water will not quench.

Both Tantalus and Pilate echo then personages and episodes prior to Canto Seven. Tantalus, like Pyrochles with fire, burns with thirst; the former is denied surcease by the Idle Lake, the latter by the

river Cocytus. Pyrochles cries out that he is

most wretched man alive,
Burning in flames, yet no flames can I see,
And dying daily, daily yet reuiue. (vi.45)

and Tantalus

The whiles he steru'd with hunger and with drouth
He daily dyde, yet neuer throughly dyen couth. (vii.58)

Pilate cannot cannot cleanse his hands of the stain of Christ's blood; Guyon could not cleanse Ruddymane's hands of his mother's. Tantalus, in attempting to assume, by derogation and disloyalty to his superiors, an authority equalling that of the gods, is the obverse of Pilate, who abdicated his authority: Pilate was the "falsest judge / And most vniust" (62). In that abdication he was instrumental in the death of the man who, as God's agent, created Order out of Chaos, at the same time personating Love and *Natura naturans*. Pilate is one with those who, in one way or another--the fountain nymph, Belphebe, and others--either deny, flee from, or are indifferent to procreation or fruitfulness. Pilate fostered barrenness when he "Deliuered vp the Lord of life to die" (62); the Lord of Genesis, who populated the earth. Pilate's Eternal Life is here in the black river; the Lord's Eternal Life is in Heaven. Pilate recognizes that his fault is in himself; Tantalus blames his heaven. Guyon sees himself as faultless, and blames both.

The goals of the inward direction of the narrative and the poetic action then are Tantalus and Pilate. They personate aspects of Guyon. Guyon states that Tantalus is to remain an example in order that the nobility, or rulers, can learn "how to use their present state" (vii.60). Their "present state" equals Tantalus' former state, when he was welcome at Jove's table. He was ejected by the gods for presumption:

he profaned their secrets and insulted their dignity.¹⁴ In a word: Pride. Ironically, Guyon, who is weakening his castle walls to prop up his self-image, is misusing his present state. His words, directed at Tantalus, apply to himself. Guyon is then looking at himself in Tantalus. As intemperate, he is disordered, since his Reason is not in charge. It is fitting then that he sees Pilate next, for Pilate, the head of the civil government in Jerusalem, was ruled by the mob in sentencing Christ to the cross. In terms of Tillyard's correspondences, Guyon and Pilate are similar in that the body or members have usurped rule from the head or king. Having in effect deposed Reason, the next step for the body, consonant with usurpers throughout history, is to execute the former ruler; and Guyon, his body choking off his mind, faints. As Amavia says of Mordant's condition when she found him at Acrasia's Bower, Guyon in the Cave "knew not ... his owne ill" (1.45).

It is appropriate that Guyon, having shown his disdain for his body's needs in the Cave, thereby misusing it, should be instructed in the nature of the human body. In Alma's Castle, his next stop, he observes a body not misused but well governed.¹⁵ Guyon does observe how the well-governed body functions. The contrast of the kitchen activity in Alma's Castle to that of the Cave is apparent: all here contribute to the nourishment, and the use of concoction is for sustenance, rather than for material wealth. The vegetative spirit receives its necessary impetus. When Guyon enters the parlor or heart, however,

¹⁴Robert Graves, *The Greek Myths* (Penguin, 1955; rev. 1960), II, 108. Frank Kermode, *Shakespeare, Spenser, Donne* (London, 1971), p. 73, says: "... being a guest of Jove, Tantalus grew arrogant."

¹⁵Though Alma personates the soul, the Latin means "nourishing."

the heart seems very much like Guyon as a denier of Love except in the sense of innocent dalliance. In the heart Guyon meets, as we have seen, the source of his modesty personated in Shamefastness. Having been educated in the well-governed body, Guyon next after the heart observes the mind. Here the full potentials of evil and good are evident, as they were not in the lower regions of the body. That is, in Phantastes' chamber, for example, we see undesirable images and thoughts, but they are more or less under control. Paradoxically, the mind is thus more temperate than the rest of the Castle. In Milton's terms, this is not a mind whose virtue is "blank." Troublesome and disruptive elements are not excluded. They are present, but controlled.

The chronicles provide histories of two lands paralleling the order within the castle and the hurly-burly without. Arthur's chronicle records the turbulence of Britain caused by the passions and sensual powers personated by the besiegers briefly before his entry and more fully in Canto Eleven. Guyon's chronicle records the orderly succession of Elfin rulers. For the first time Guyon observes that wedded Love does not cause anguish: Elf

Did in the gardins of Adonis find
A goodly creature, whom he deemd in mind
To be no earthly wight, but either Spright,
Or Angell, th'authour of all woman kind. (x.71)

In Elf's bride are combined the concept of worthy Love and of source. That from this "authour of all woman kind" have issued ladies worthy of a knight's love is quite likely. The rather one-sided representation of Love as abhorrent, or if pleasant, so for a time only, which Guyon has heretofore witnessed, begins to swing toward a balance.

Guyon departs for the Bower by way of the Idle Lake. On the third day the monsters, delusions, and disruptions, latent or controlled in

Phantastes' chamber, escape control in Guyon's mind to begin their work.¹⁶ Water symbolizes the mind, as we have seen, on occasion; when the Idle Lake--"this great inland sea"--begins

To swell aboue the measure of his guize
As threatning to deuoure all, that his powre despise,
(xii.21)

Guyon's mind is disrupted. And out of it stream monsters "known by their names / Such as in idle fantasies doe flit" (ix.50), but they seem actual: "Hydraes ..., Whales, ... whirlpooles, ... Scolopendraes, ... Monoceros, ... the dreadfull Fish ... of Death, ... the griesly Wassermann, ... the horrible Sea-satyre, ... the huge Ziffius, ... the greedy Rosmarines, ... and thousand thousands many more" (xii.23-25). Some of these seem indeed "such as in the world were neuer yit" (ix.50).

But they are not only of Guyon's fantasy, but given form and movement by Acrasia. The Palmer says of them:

these same Monsters are not these indeed,
But are into these fearefull shapes disguiz'd
By that same wicked witch, to worke vs dreed,
And draw from on this iourney to proceede.
(xii.26)

A connection then exists between Acrasia and the mind. She can bid insubstantial monsters to rise up in the Fancy and seem actual. We have seen that between Guyon's mind and the gold of the Cave an affinity existed, deny it as Guyon may. Mammon worked on that affinity to tempt Guyon. Acrasia works on the latent monsters which Guyon's mind harbors. Rather than tempt, however, they seem designed to deter, or to make such temptation as does occur on the Idle Lake journey more

¹⁶B. Nellish, "The Allegory of Guyon's Voyage: An Interpretation," *ELH*, 30(1963), 89-106, states that after xii.58 "temptation may seem to arise from without but the threat really proceeds from within the mind itself." The statement applies to temptations and threats before xii.58 as well.

attractive. Even so, the total design seems to be to prevent Guyon's arrival at the Bower. The monsters of the lake are akin to the monsters Nature harbors. Indeed, these monsters from Guyon's mind are

Such as Dame Nature selfe mote feare to see,
Or shame that euer should so fowle defects
From her most cunning hand escaped bee. (xii.23)

In succession then the trio encounter temptations and obstacles. His attraction toward the doleful "seemely Maiden" (27) suggests that Guyon may wish to revert to simple and relatively easy deeds such as he first essayed in Canto One. As such the maiden personates a desire to desist from the arduous quest to seek out and destroy the Bower. Similar in nature and in purpose are the mermaids, who voice the theme of rest:

O turne thy rudder hitherward a while:
Here may thy storme-bet vessell safely ride;
This is the Port of rest from troublous toyle,
The worldes sweet In, from paine and wearisome turmoyle. (32)

Water, rock, and wind "them fitly answered" (33). But from distressed maid and mermaids (half-fish, they are monsters too), the Palmer dissuades Guyon from abandoning his quest.

Guyon's confused and weary mental state is expressed by the sudden fog thick with birds of ill omen. In sight of land, the trio encounter the last and most gruesome obstacle:

suddeinly a grosse fog ouer spred
With his dull vapour all that desert has,
And heauens chearefull face enueloped,
That all things one, and one as nothing was,
And this great Vniuerse seemd one confused mas.

Thereat they greatly were dismayd, ne wist
How to direct their way in darkenesse wide,
But feard to wander in that wastfull mist,
For tombling into mischief vnespide:
Worse is the daunger hidden, then describe.
Suddeinly an innumerable flight
Of harmefull fowles about them fluttering, cride,
And with their wicked wings them ofte did smight,
And sore annoyed, groping in that griesly night.

Even all the nation of vnfortunate
 And fatall birds about them flocked were,
 Such as by nature men abhorre and hate;
 The ill-faste Owle, deaths dreadfull messengere,
 The hoars Night-rauen, trump of dolefull drere,
 The lether-winged Bat, dayes enemy,
 The ruefull Strich, still waiting on the bere,
 The Whistler shrill, that who so heares, doth dy,
 The hellish Harpies, prophets of sad destiny. (xii.34-36)

The darkness expresses Guyon's state of mind, as do the birds. The owl and the bat, as the night-raven is explicitly, are birds of darkness. The owl is conventionally, from medieval times especially, an abhorrent bird (e.g., so claims the nightingale in *The Owl and the Nightingale*). The rest are linked with death and/or dire prophecies. With the harpies, we are back in the genus of monsters, for their bodies were like a bird's, but their heads were as women's.

As soon as the trio set foot on the Bower island, they are intercepted by beasts; when the Palmer subdues them by holding over them his staff (40), it would seem that the terrifying incidents of the Idle Lake are to be repeated. But from now on, to the Bower itself, all of the diversions are artfully pleasant. Acrasia has apparently given over the tactic of terror for that of blandishment.

First is the "worke of admirable wit" (44), the ivory gate-carving. Underlying its brittle glitter of beauty is the anguish of the events it depicts. As such it parallels Jason and Mordant; while Amavia and Medea are parallel in the initial anguish of a lost love, the two are opposite in their ensuing action: Amavia kills herself, Medea killed her children. The ivory carving, with its personages forever still, recalls the frozen motion of the stone nymph. As in the stone fountain, the pain of Jason and Medea is endlessly immobile in an unchanging substance. The scene paradoxically is an attempt to represent in a static object the glory of an *action*, the primary glory

and wonder of which was its very movement into seas unknown in search of a fabled Golden Fleece. At the same time, Guyon is looking at a representation of himself crossing the Idle Lake. His journey *into* danger is over, so the action is arrested in the carving.

The danger, however, is not yet past. Part of it lies in the "seeming" with which the Bower is rife. The gate-carving is not the only "seeming" which, ostensibly representing something--a glorious action--is actually its direct opposite--a grisly immobile. Inside the gate the juncture of Love--false and genuine--with the imagination is explicit. It is expressed by the person of the porter and by the poet's definition of him as the false Agdistes, the opposite of the true Genius.

The false Genius, like the Idle Lake, is apparently innately slothfull:

His looser garment to the ground did fall,
And flew about his heeles in wanton wize,
Not fit for speedy pace or manly exercize. (xii.46)

Like the Idle Lake as symbol for the mind, the false Agdistes is the source of phantasies. He is

The foe of life, that good enuyes to all,
That secretly doth vs procure to fall,
Through guilefull semblaunts, which he makes vs see. (xii.48)

That is, he presents images as desirable when in truth they lead to sin, or "fall." The true Genius, not present as a personage, is described as the opposite:

that celestiall powre, to whom the care
Of life, and generation of all
That liues, pertaines in charge particulare,
Who wondrous things concerning our welfare,
And straunge phantomes, doth let vs ofte foresee,
And ofte of secret ill bids vs beware. (xii.47)

Though opposite, both nevertheless deal in fantasies: the false, in "guilefull semblaunts"; the true, in "straunge phantomes." Both come under the aegis of Nature as "creating", or *naturans*: the false, as the "foe of life"; the true, as he who is "in charge particulare" of "the care / Of life, and generation." In keeping with the "seeming" or duplicity of the Bower, they are two who though opposites, yet seem identical superficially. The true Genius seems the personation of that Nature which Perdita calls "great creating", or *Natura naturans*. In terms of the Renaissance concept of the mind and its functions, the true Genius is the Imagination; the false, the Fantasy. A brief summary of the Renaissance theory of the mind's structure and functions appears in the Appendix.

The false Agdistes' ability to produce "guilefull semblaunts" is obviously Phantasy at work deluding Reason. The word "guilefull" is important. Besides recalling the activities of Archimago (1.8), it reveals that the purpose of the delusion is to trick the viewer, to "make us fall." Bundy, discussing Bonaventura's theory, notes that this

"false coinage, sometimes called *phantasia proterva* [shameless, impudent] is plainly synonymous with 'apparition.' It is partially corporeal; but, as specifically the product of the Imagination [read as Phantasy], it had an incorporeal character so that it might be implanted by a demon."¹⁷

As a servant of the witch Acrasia, the false Agdistes is likely to be a demon.¹⁸ The false Agdistes then intends, in this Bower area

¹⁷Murry W. Bundy, *The Theory of Imagination in Classical and Medieval Thought* (Urbana, 1928), p. 267.

¹⁸C. S. Lewis, *The Discarded Image* (Cambridge, 1964), pp. 117-118, notes the differences between demons and daemons. The latter were beneficial.

where all is the epitome of harmony, to disorder that most admirable work of the Creator, man; and to do so by working through the mind, "That God hath built for his owne blessed bowre" (ix.47). And should all else fail to dissuade and degrade Guyon, he will employ the temptation to carnal lust--the origin of the witchcraft Acrasia works.¹⁹

As far as the false Agdistes is concerned, then, the illusion of the naked damsels bathing in the pool is his sure means to make Guyon fall, should the previous temptations fail. Guyon is tempted. For the first time in Book II, he feels the stirrings of lust. Forgotten is the lesson taught from Canto One onward: shun Love. In other areas of evil or intemperance, Guyon has been tested, and has emerged with varying degrees of success. In this area as in the others, one must feel the passion, else there can be no victory. Guyon has been tested in the presence of ladies, but never felt desire for their person. As with Shamefastness, he has "turnd his face away" (ix.44) from images which suggest that he too is akin to Don Faunus, to Mordant, to Huddibras and Sansloy, to Phedon. Braggadocio and Guyon are so antithetical that they do not meet at all in Book II. In Alma's Castle there is no visible potential for procreation. Cupid is in the heart, but without his bow. The senses resolutely exclude delight along with horrors. Control, or Temperance, is no victory there because no passions exist to be governed. The test is yet to come. Alma has as yet not sallied forth to do battle. And the test will not come until Guyon is gone.

¹⁹Henricus Institoris [Heinrich Kramer] and Jakob Sprenger, *Malleus Maleficarum*, ed. P. Hughes (London, 1968), p. 29.

In the mirror-like pool surrounding Acrasia's fountain Guyon's lust is reflected. The damsels personate his mental and emotional states: desire and carnal lust. That which was latent in Guyon's character, but which he would not admit, is suddenly realized. From this vision of himself he does not "turn his face away." He was not tempted by the laughing Phaedria; he misunderstood the blush on Shamefastness' cheeks. Now he is drawn toward one of the maidens who

laughed, and she blusht withall,
That blushing to her laughter gaue more grace,
And laughter to her blushing, as did fall. (xii.68)

But Guyon does not fall. The Palmer, again functioning as Memory, reminds Guyon of their goal, and "him forward thence did draw" (xii.69). The work of the true Agdistes seems plain. He it is

Who wondrous things concerning our welfare,
And straunge phantomes, doth let vs ofte forsee,
And ofte of secret ill bids vs beware. (xii.47)

The semblance of the inviting damsels, provided by the false Agdistes, has been turned to the purpose of the true Agdistes. They are a "secret ill" which Guyon must see and know. Aware, Guyon can beware. The true Genius, *Natura naturans*, at its origin indistinguishable from the impulse to carnal lust, easily turns the object of lust to a "wondrous thing concerning [Guyon's] welfare." The Genius does so because it is also a power of the mind, able to "let vs ofte forsee straunge phantomes." Now Guyon sees and knows himself to possess that which, misdirected (Acrasia means incontinence), would make him fall.

As Guyon penetrated ever inward in the Cave until he faced himself in Tantalus and Pilate, so here he has persevered in a journey into the self until he sees, as he saw the source of Elfinkind in his chronicle, the source of generation. On a quest to avenge Amavia, he finds his kinship to Mordant; ever turning away from Love, he now

comes face to face with its most base aspect in himself. We have posited the poet as echoing Guyon's "Behold the image of Nature." Here we posit the poet saying to Guyon "Behold the image of thy selfe." Quoting Dante's comment on the ability of man to see the justice which enters into the world, Bundy excerpts

"... the view which your world receives enters within as eyesight through the sea, which, albeit it sees the bottom from the shore, on the high sea sees it not; and nevertheless it exists; but its being deep conceals it."²⁰

So it is with Guyon's carnal desire: deep within his mind--as muddled and sluggish as the Idle Lake--lust was not apparent to him. In the shallow water of the fountain pool at the Bower it becomes visible. Its being deep had concealed it. But it was there. Guyon finally knows--himself.

The precept is familiar to Medieval and Renaissance literature. The philosophical basis for it in Medieval literature is found in Chaucer's translation of Boethius:

"For certes swich is the condicioun of alle mankynde, that oonly whan it hath knowynge of itself, thanne passeth it in noblesse alle othere thynges; and when it forletith the knowinge of itself thanne it is brought by-nethen alle beestes. Forwhi alle othere lyvyng beestes han of kynde to knowe nat hemself; but whan that men leeten the knowynge of hemself, it cometh hem of vice."²¹

Also from Boethius, R. Peck in his edition of *Confessio Amantis* relates Amans' problem to lack of self-knowledge: "'You have forgotten what you are,' Philosophy tells Boethius: Amans' problem is precisely the

²⁰*Theory of Imagination*, p. 248, from *Paradiso*, 19.52-63.

²¹Boethius, *The Consolation of Philosophy*, tr. Geoffrey Chaucer, in *Works*, ed. F. N. Robinson, 2d ed (Boston, 1957), p. 336.

same. He is guilty of faulty self-definition."²² Peck goes on to discuss the structure of *Confessio Amantis* in terms which could be applied to Book II.²³ Guyon and Amans are of course opposite--Amans is lovesick--but Amans, in contrast to the other creatures who, like the birds, for example, exemplify *Natura naturans* by mating, is a denier of *Natura naturans*; he is unnatural:

I was further from my love
Than Erthe is fro the heavene above. (I.105-106)

The natural attitude toward such denial, toward delay of mating, is succinctly stated by the birds in Chaucer's *The Parliament of Fowls* who are forced to listen to the debate between the "noble" birds over which shall wed the "formel egle": "'Have don, and lat us wende!'" (492).

The similarity of *Confessio Amantis* and Book II is apparent in sequence of events and overall structure. Before Amans meets the Genius of that narrative, he meets Venus (I.154ff); Guyon encounters Venus personated in the two damsels of the pool; then the true Genius redirects the intent of the damsel-encounter. Amans' Genius tells him that though Love be the sickness Amans suffers, he will first tell Amans of the other vices, ending with Love:

Bot of conclusion final
Conclude I wol in special
For love, whos servant I am,
And why the cause is that I cam. (i.249-252)

Book II of *The Faerie Queene* parallels this sequence: Love as a theme is presented early (the alleged rape of Duessa, Canto One), but the

²²New York, 1968, p. xiv.

²³Peck, pp. xi-xii.

narrative then shifts focus to other vices, with Love as the final focus in Canto Twelve.

Albert W. Fields, in a recent study, surveys the history of the moral precept of "Know Thyself" in philosophy. Plato's Socrates

"in *Alcibiades* and *The Republic* [says that] a person may escape false opinions of self by apprehending the world as a system of universals which ultimately become phases of self. Xenophon's Socrates ... says that ... self-examination entailed a purging of false opinions ... Erasmus, in his *Enchiridion*, says that the chief point of wisdom is 'simply to know yourself.'"

Discussing Milton's concept of self-knowledge, Fields contends that Milton's handling of "the realms of God and Satan" in *Paradise Lost* makes those "two realms represent those aspects of self that man must necessarily discover within himself."²⁴ Milton, though *Paradise Lost* (1674) postdates *The Faerie Queene* (1590) by nearly a century, knew and admired Spenser's work--especially his depiction of Temperance.²⁵ Field's remarks on Milton in *Paradise Lost* seem to apply equally well to Spenser in Book II. Self-knowledge and temperance are quite comfortably, in philosophy and in literature, within the tradition. And the *Natura naturans* of philosophy, the Temperance of morality, and the human passion of Love seem closely and fundamentally intertwined.

For what Guyon learns in other episodes, such as the Cave, is preparatory to his lesson at the Bower. To know Mammon is necessary, but to know oneself is also necessary. Guyon is so pleased at his perception of Mammon that he is blind to himself. Such victories as he does achieve prior to encountering the Bower he achieves because he

²⁴"Milton and Self-Knowledge," *PMLA*, 83(1968), 392-399.

²⁵Hughes, *Milton*, pp. 728-729.

faces vices such as Wrath. Until he learns the identify of Furor, for example, and of Occasion, he cannot cope with them.²⁶

Though Guyon does progress toward his goal through experience of other vices, his true victory is at the pool. Acrasia is rather routinely gathered up. The "tempest of [Guyon's] wrathfulnesse" (xi.83) as he destroys the Bower seems due in part to his realization, after seeing the fountain damsels and the spectacle of Verdant, of the truly grave danger the Bower poses to a knight. In part also it seems due to his fury at having found himself to be concupiscent. He is capable of the lust which ostensibly occasioned the alleged rape of Duessa--and which he condemned as traitorous to knighthood. Having satisfied himself that the Red Cross Knight is not guilty, Guyon accepts him as his model. The Palmer says (of himself and Guyon) to the Red Cross Knight:

But wretched we, where ye haue left your marke,
Must now anew begin, like race to ronne. (i.32)

Guyon's ideal self-image is a mirror of the Red Cross Knight. He razes the Bower in a rage against the place which is the means by which his self-image is destroyed. He does not realize that he has indeed run a "like race." The Red Cross Knight begins Book I with an inflated sense of his own worth; he learns that it is ill-founded; he establishes his worth through self-knowledge and, though aided, ultimately through his own effort. Guyon does the same. For the Knight of Holiness, the ultimate sin is Despair. From that depth the Red Cross Knight begins his true progress. The ultimate sin against Nature is denial of Love.²⁷

²⁶Judith H. Anderson, "The Knight and the Palmer in *The Faerie Queene*, Book II," *MLQ*, 31(1970), 166.

²⁷A. C. Hamilton, "Spenser's Treatment of Myth," *ELH*, 26(1959), 345, finds the meaning of the Bower razing to be the same, although on a larger scale: "By destroying the Bower, Guyon ... releases the regenerative powers of nature, *natura naturans*..."

From that depth Guyon would, were *The Faerie Queene* complete, progress to the achievement of Temperance, not only over other vices, but also over Lust. His knowledge of self is inescapable. It is toward that knowledge that he has been moving, through an apparently aimless series of episodes.

Often, when confronted with himself, he remains unaware that he is so confronted. An example is his encounter with Tantalus, during which his words indicate that he believes Tantalus to be other than himself; or his confrontation with the giant who personates Guyon's attitude toward gold, expressed to Mammon: Disdayne. But such mirrors of himself occur much earlier in Book II. Mordant is more than superficially like Guyon as a proud young knight. He also foreshadows Guyon-as-failure-in-his-quest. Mordant has drunk Acrasia's wine; when he drinks the pure water of the fountain--when "Bacchus with the Nympe does lincke" (i.55)--the two extremes war within Mordant. Death is the result. No one can harbor both. His name--death giving--speaks to all who would attempt it. The combination of extremes is not Temperance; nor is either one by itself. The nymph, personating abstention, is dead; Grylle and company, personating Bacchanalia, are dead to the world of men. Guyon's attitude toward Love is that of the nymph. She is forever stone, and cannot change; Guyon can, if he will. Should he remain so, he will not exemplify Temperance. Should he veer to the other extreme, serve Acrasia, he will be as is Verdant in Acrasia's lap: spiritually, not physically dead. Mordant in death appears curiously alive; Verdant in love appears curiously dead. The two lovers are startlingly similar in appearance. Mordant, as a tangible, actual dead body, corresponds to the emphasis on natural Nature in the early cantos; Verdant's spiritual dessication--the

near-death of the rational soul--corresponds to the emphasis on mind in the last cantos. In terms of the inward direction of the narrative and of poetic action, Verdant is Mordant's source: as Verdant is at the end of the narrative on Acrasia's lap, so was Mordant; as Mordant at the beginning of the narrative is dead, so will Verdant be should Guyon's quest fail. The structure can be described thus in terms of rhetoric as chiasmus, or antimetabole. Mordant's is the actual or physical death of which Verdant's is the spiritual counterpart. But Guyon does not see Mordant as mirroring himself, or Verdant as mirroring his spiritual death should he fail in his quest. As with Tantalus, he thinks Mordant dissociated from himself.

Or Guyon, aware that he is confronting himself, turns away, as from Shamefastness and her iynx. Except for her, Alma's Castle expresses not only Guyon's "blank" virtue but also a work of the Creator yet incomplete (like Adam before Eve), or restrained--perhaps even perverted--from its natural function of procreation. Therefore the Castle is a combination of the natural and--as its emphasis on decorum and man-made artifact suggests--unnatural. Like Guyon, Alma has not yet felt the sting of Cupid's arrow. She has hidden inside her Castle walls. Sensations are kept out. The Castle, though its defense is stout, requires Arthur's effort to secure its safety. Arthur posited as the personation of Grace seems to founder here, for Grace is usually though not exclusively conceived of as the salvation of sinners. But in Alma's Castle no sin is apparent. Disregarding theology, we see Arthur as appropriate opponent to Maleger because, of all those in the Castle, he is the only one who has felt Love: as he confesses to Una, he loves "a royall mayd" who "Me seemed, by my side / Her daintie limbes full softly down did lay" (I.ix.13). Arthur's victory over Maleger, then,

foreshadows that of Guyon over the false Agdistes--should Guyon succeed. Arthur's victory is a facing of evil desires, not a turning away. But as Arthur, having acknowledged Love, is the only one who can defeat Maleger (as the evil desire of Lust), so Guyon cannot succeed until he admits himself capable of evil desires, or Lust. Once Arthur conquers, Alma is presumably stronger, as her presence at the Castle gate where Arthur is assisted from his horse suggests (xi.49). In the words of the following stanza, which opens Canto Twelve, "Now ginnes this goodly frame of Temperaunce / Fairely to rise" (emphasis mine). Her new strength, Maleger dead, parallels Guyon's new strength after he has met, acknowledged, and gained ascendancy over the base lust which, animal though it be, is yet also Nature as personified in the true Agdistes, and the foundation of honorable Love. Though invisible, Braggadocio stood for a moment beside Guyon at the pool, and moved with him toward the damsels. The relationship of Guyon to Love, once the damsels are passed, is no longer expressed by Alma in Canto Nine, but by Belphebe in Canto Three. Guyon has repelled Lust and Braggadocio. Until now a denier of Love, and therefore unsuspectingly weak before it, his knowledge that in himself it is latent, and inimical to Temperance, makes him able to overcome it. "Worse is the daunger hidden then descride" (xii.35). Maleger is in Guyon's castle tower, but helpless in the standing lake of Guyon's mind, that "great inland sea." Guyon has at last set foot on the path to Temperance. In a completed *Faerie Queene* he would complete the journey.

On the narrative level of the personages, then, Book II is the story of Guyon's achievement of self-knowledge. From the stone nymph exemplifying *Natura naturata* he moves toward the true Genius exemplifying *Natura naturans*. And of course this force is to be found within

himself. It is true that some personages have Elizabethan counterparts.²⁸ British history has a role in Book II, as Canto Ten makes plain. But to see only the historical analogies, by themselves, is to make Book II and *The Faerie Queene* a topical *roman à clef*. And the further the historical events recede into the past, the less Book II seems relevant to the modern reader. Yet even the historical analogy takes on a new dimension if we see Gloriana, for example, as Queen Elizabeth, from the perspective this study has developed. She is intended as a bride for Arthur--i.e., to be procreative. Belpheobe is conventionally taken as a compliment to the Queen's virtue, or virginity. Yet Belpheobe is, in Book II, as sterile as is Acrasia: of neither will any progeny issue. But one of the important responsibilities of a ruler is to have an heir. The chronicle that Arthur reads in Canto Ten records the strife which ruins a kingdom when a successor is not born, or named, who can rule. Guyon's records just the opposite: the Faery lineage is unbroken. Belpheobe and Acrasia are the two extremes of sexual morality, but neither exemplifies procreation. Alma is most like a flattering picture of Elizabeth as revered mistress of her castle, and for Elizabeth as ruler of her island kingdom. Read as historical analogy, then, we can see a veiled reproach to the Queen as childless. Later books, Book III especially, develop the theme of chaste or wedded Love, as encouragement to the Queen. Book II, by dealing with the foundation of Love, prepares for its development in Book III. Malecasta and Malbecco, among others, exemplify evil love; Busirane's Cave is the counterpart of Alma's Castle; Britomart

²⁸Cf. E. Greenlaw, *Studies in Spenser's Historical Allegory* (Baltimore, 1932); Jewel Wurtsbaugh, *Two Centuries of Spenserian Scholarship* (Baltimore, 1936), pp. 83-88.

and Artegall exemplify, not without digression into error, the course of honorable Love.

Or it is perhaps legitimate to accept Book II on the "quid credas" level of patristic exegesis. But to see the personages as figures of Christian doctrine only robs the story of its deepest human appeal and earthly significance, and makes away with the story to replace it with a sermon. Spenser's avowed purpose was to "fashion a gentleman or noble person in vertuous and gentle discipline", or a Christian gentleman, rather than a gentle Christian.

Viewed from Nature, the setting, the personages, and the action seem actual. The appeal is timeless, not rooted in a certain span of history. Nor is it a story for a Sunday in church. Yet Spenser's intent is not to achieve verisimilitude to Nature in the setting for its own sake, nor to make the events seem actual thereby. In that sense Arthos, who denied any importance to the scene, is right. But the natural setting does accustom the reader to the use of Nature images to express personages in terms of their physical appearances and states, to express their basic traits, and to express their emotional and mental states. Some who are evil, or who are intemperate, are eventually covered with dirt, though, like Pyrochles, they may glitter at their approach like the sun on waves. Images from Nature natural tie the personages to this world--even Acrasia, a witch, is expressed as a rose, or as the sun. Alma's home is of earth. As in the rest of *The Faerie Queene*, natural images express an abstract when Guyon speaks of the "antique world, in his first flowring youth" (vii.16); they express action, as when Arthur's return to battle with the Sarazins is likened to a shower of rain, and when his rising to fight Maleger is compared to a volcano. Nature images express emotional

and mental states, as when Guyon likens Shamefastness' troubled spirit rising from her heart to her face "as a cloud from sea" (ix.42). Bird images express personages like Braggadocio and Arthur in action, traits, and states. Nature images comment, by poetic action, on the personages: the grove of trees beside the slothful Cymochles in Canto Five, or the figure of water as mind when Cymochles has "poured out his idle mind / In daintie delices and lauish ioyes" (v.28). Nature is personated when Archimago calls Earth the "mother of us all", and when Arthur recalls that the Earth was Maleger's mother. Nature and personages seem to mirror each other, from the "naturata" of the stone nymph and the ivory gate to the "naturans" of Braggadocio and the true Genius.

Water as symbol for mind introduces the unnatural. That of the stone nymph's fountain objectifies the purity of the nymph in refusing Amavia's blood. It expresses Guyon's denial, unconscious perhaps, of Love. As the river Cocytus, water expresses the filth of Pilate's sinful soul, making his hands dirtier the more he washes. The branches of Proserpina's apple tree dip into it as do the ivy vines into Acrasia's fountain. The Idle Lake expresses some of the functions of the mind, the Phantasy in particular. Like the Bower of Bliss, it appears twice in the narrative: first with Cymochles, then with Guyon. The lake's unnaturalness is indicated by its resistance to wind and tide; its function as symbol for the mind, or part of the mind, by Phaedria's boat "obaying to her mind" (vi.20) in her travels, without any other rudder or propulsion. Pyrochles' wrath is not cooled in the Idle Lake; rather, he "perturbs" the Idle Lake--a conventional effect of Wrath on the mind.²⁹ Pyrochles' animal passion of wrath appears consonant to

²⁹Rogers, *Anatomie*, Ch. 13.

the Idle Lake as now symbolic of the sensible soul, unable to reason as does the rational soul. To assert that the Idle Lake symbolizes the whole mind would be to commit the same error attributed to those who read *The Faerie Queene* as homily, or as historical analog. Still, water in Book II does symbolize some aspects of the human mind, mostly in its untrustworthy products, or sinful states. We see the mind as it is affected by the senses, and as its images are projected into sensibilia. The Idle Lake operates as do personages in reflecting Guyon's character and his quest. It mirrors Guyon's mental state: slothfull when he is subject to Phaedria; violent when the monsters threaten the trio enroute to the Bower; confused and dark as they near the Bower. The pool in Acrasia's garden is a mirror of Guyon's susceptibility to lust.

To answer the questions posed at the end of Chapter One:

1. Book II contains all aspects of external Nature, some perverted by evil forces into artifact, in the categories of Ground, Water, Vegetation, Atmospherics, and Animates.

2. These aspects, natural and unnatural, function as environment for the narrative action and as imagery for the poetic action. The natural setting accustoms us to the use of Nature imagery to express personages--human nature.

3. Nature images express personages' physical appearance, their acts, and their emotional and mental states. Archimago quite appropriately (as the arch-imaginer) begins them, when in Canto One he assures Guyon that he will find the alleged rapist "as sure, as hound / The stricken Deare doth challenge by the bleeding wound" (1.12). The stone nymph exists as such because of her fear of rape and her desire to remain inviolate. The cloud of dust which accompanies Atin describes

his outward appearance, his speed and bustle, and his frenzy. The preening bird image for Braggadocio manifests his care for appearances and at the same time his shamelessness. Such external to inward direction prepares us for other objects and images which owe their aspect to the thoughts or the emotions of personages, most notably the Idle Lake and the Bower of Bliss. But others can be cited: Guyon, having in the main behaved creditably in warding off Phaedria's seduction, could reasonably be expected to feel himself due recognition or reward. And so he encounters Mammon, the dispenser of such recognition (at Philotime's golden chain) and such reward (the gold in form of coin, crown, and apples). Phenomena become expressions of man's Phantasy. In Phantastes' chamber thoughts are visualized; many of the same objects therein depicted reappear as actual during the voyage over the Idle Lake. The inward direction of these images corresponds to the inward direction of the narrative; in turn this inner direction of the narrative action to the core of "place", as in the Cave, parallels the inward direction of the poetic action to Avarice in the core of man--his mind or soul. Such images, along with personages, express themes of procreation, of Temperance, and of mind.³⁰

4. The poetic action at the same time presents to us and to Guyon aspects of Guyon's own self. The unsophisticated ones are personations such as Furor and Disdayne. More subtly, the natural setting, Nature, and the personages become intervisible: that is, each partakes of the other. The water in the Bower is synonymous with Cymochles and his liquid mind: he personates Guyon's vulnerability to vacillation.

³⁰Berger, *Vision and Reality*, p. 154: "The Cave may suggest metaphorically the real inwardness of Guyon's quest..."

Phaedria becomes the lily of the field. Arthur is at times a volcano, a bull, the sun, or a violent rainshower. The Northern wind supports Archimago; Mammon lives for and by his gold; Acrasia is simultaneously the sun, a spider, and a rose. The stone nymph and the water of her fountain find their obverse in Acrasia's nymphs and fountain pool: both personate Guyon's attitudes toward Love at the time of encounter. The same phenomenon is two different things to different personages: Braggadocio fears a forest which to him seems deliberately inimical; Belphoebe feels that the same forest is consciously protective: flowers gather in her hair. From a commonplace setting for knightly derring-do, however differently sensed by different personages, Nature becomes the genetrix of all personages, including Maleger. Guyon meets personages who not only represent his state of mind: some try by force (Furor, Pyrochles) or by guile (Mammon, Acrasia) to distort him into themselves. The latter distort Nature to further their designs on Guyon.

The patently actual world, the apparent, becomes transparent. We see through it the personages, Guyon in particular. To be truly temperate man must be great and creating, as is unperverted Nature. Book II is the story of Guyon's achievement of self-knowledge; the setting becomes progressively unnatural, or inward, as it reflects his repression of *Natura naturans* on the level of man, or the microcosmos. The evidence of the perversion of the creative force is the distortions of the Idle Lake and the "luxuria" (combining senses of lust and luxuriance) in the Bower. This world, the equivalent of *Natura naturata*, or a world shaped by a force other than that within it, is so over-controlled that it is also perverted. It reflects Guyon's over-control of his human desire. Denial of the natural, temperate response to Love leads

to voyeurism, as practiced by Cymochles in Canto Five; or sexual exercise such as practiced by Acrasia and Verdant and which ends in spiritual death.

In the pool Guyon sees that he too is subject to that Lust to which until now he thought himself superior, and not as other men. Only after such knowledge of self can true Temperance begin. "Nothing is nurtured except it partake of life", wrote Aristotle in *De Anima*.³¹ Guyon has denied in himself the sexual aspect of Love. In so doing he has denied life.

"Temperance is the proper ordering of our chaos of contraries, not their denial, and what may be admirable in Diana and her nymphs can only be inhuman and inhumane in us."³²

The emphasis on the natural setting in the early cantos serves to keep that natural setting from being taken as Fairy land. If the natural setting is not Fairy land, that land must be in the mind. Guyon's journey must be in his mind. And we see this most clearly when Guyon is on the Idle Lake. It can be no coincidence that during his stay in the prototype of the human mind--in Alma's Castle tower--the chronicle he reads celebrates progeny issuing from the union of man and woman. That is the proper exercise--the temperance--of sexual love; the mean between lust and abstention.

Not only the places but the personages reflect Guyon's mind as the location of his quest, of Faery land. Shamefastness grows until, a visible personage, she confronts him in Alma's Castle. His pugnacity is Pyrochles; his vacillation is Cymochles; his desire to forget his

³¹E. Hershey Sneath, *Philosophy in Poetry* (New York, 1903; reprinted Greenwood Press, New York, 1969), p. 99.

³²Williams, *Glass*, p. 43.

quest is first Phaedria, then the doleful maiden and the mermaids on the Idle Lake, then the Porter and Excess in the Bower. As Evans noted, various personages appear almost as if summoned--Pyrochles, Cymochles, Atin, and Archimago--as in Canto Eight, by Guyon's state of mind, or in response to it. Phaedria appears when Guyon's sense of achievement at having overcome Pyrochles makes the thought of deserved rest appealing to him. The birds in the fog, and the fog itself which envelops the travelers, figure forth Guyon's confusion. Guyon's travels serve to acquaint him with all the impediments to Temperance. His quest is to avenge Mordant and Amavia, but by so doing he, the hunter, becomes the hunted. The damsels in Acrasia's pool try to snare him. The Bower, which initiates Mordant's ultimate death, is the land of auto-eroticism made actual to serve the narrative purpose, which in turn is made fictively actual to serve the poetic purpose: the display of Guyon's mind as Faery land, peopled by personations of his desires and fears. The real Faery land, as the "certaine signes, here set in sundry place" by nature imagery indicate, is the mind.

Janet Spens wrote over 35 years ago that

"The generall end of the booke is to fashion a gentleman or noble person in vertuous and gentle discipline', writes Spenser in his Prefatory Letter; and in the Prologue to Book VI he tells us 'Vertues seat is deep within the mind' and calls on the Muse of Poetry to reveal to him 'the sacred nursery of vertue' 'Where it in silver bowre does hidden ly' and to guide him 'In these strange waies,' the ways of 'this delightfull land of Faery.' Faery Land then is the mind, the inner experience of each of us, and the subject of *The Faerie Queene* was ... the apprehension, description, and organization of the inner world."³³

³³Spenser's *Faerie Queene: An Interpretation* (London, 1934), p. 52.

His mission executed, his quest complete, Guyon stands with the Palmer on the edge of the Floating Island. "Wether ... and wind" in a now-normal world are again about to serve them; they are leaving the inner world to return to a world once more natural. Guyon, now aware of his nature in common with mankind, points at Grille and says:

See the mind of beastly man,
That hath so soone forgot the excellence
Of his creation, when he life began,
That now he chooseth, with vile indifference,
To be a beast, and lacke intelligence. (xi.87)

Earlier we imagined the poet as modifying Guyon's words directly or by poetic action. First, the "image of mortalitie" (i.57) was modified to "image of Nature"; then, we conceived the poet as saying, each time Guyon meets an aspect of himself in Nature or in a personage, "Behold thy self." But now Guyon stands for us. It seems clear that through Nature and Guyon the poet's final assertion is: "Behold the mind of man."

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APPENDIX

APPENDIX

THE RENAISSANCE THEORY OF THE IMAGINATION

For its own sake, and for the light it throws upon almost all of Renaissance literature, the Renaissance concept of the workings of the mind has been the subject of numerous studies, which either wholly or in part are concerned with the Imagination. These studies of the "faculty psychology" are all more or less relevant to Book II of *The Faerie Queene*; each, however, being designed to demonstrate some particular aspect of Renaissance psychology, understandably directs its discussion to that aspect, and none deal exclusively and at length with the power of the Imagination to create illusions and, as if the actual objects existed, so report them to the Reason.¹ The same subject was popular during the Renaissance itself. The bibliographies of the works cited below reflect that popularity. Some of these Medieval and Renaissance works were plainly philosophical; others

¹A few of these studies are: Lawrence Babb, *The Elizabethan Malady: A Study of Melancholia in English Literature from 1580 to 1642* (East Lansing, 1951); J. B. Bamborough, *The Little World of Man* (London, 1952); David C. Boughner, "The Psychology of Memory in Spenser's *The Faerie Queene*," *PMLA*, 47(1932), 89-96; Murray W. Bundy, *The Theory of Imagination in Classical and Medieval Thought* (Urbana, 1928); Edward Dowden, "Elizabethan Psychology," in *Essays Modern and Elizabethan* (New York, 1910), pp. 308-333; Edwin Greenlaw, ed., *The Works of Edmund Spenser: A Variorum Edition*, II (Baltimore, 1933); Jay L. Halio, "The Metaphor of Conception and Elizabethan Theories of the Imagination," *Neophilologus*, 50(1966), 454-461; William Rossky, "Imagination in the English Renaissance: Psychology and Poetic," *StRen*, 5(1958), 49-73.

presumed to be taken as literature; in bona fide works of art the indications are many that the theory of the faculty psychology was a working theory, and it was commonly understood and accepted by the Renaissance audience of readers and playgoers. Intended for the more learned perhaps were works such as Fulke-Greville's *Treatise of Human Learning* (1633?). Much of what follows is a summary and a combination of what appears in the works cited and elsewhere.

At the outset it must be understood that there was no received concept of the operation of the mind with which all writers agreed in all details. Nor had there been such agreement before the Renaissance. "There is no consistent medieval theory of imagination," writes Bundy (p. 177). Not only the functions but the structure of the mind differs with different theorists. The Common Sense was variously called a sense in itself or a result of other senses working in conjunction. Some tendency to substitute the word "soul" for "mind" is evident in the use of the terms "sensible soul" and "rational soul"--stemming, perhaps, from the word "psyche." Some of the writers divide the Imagination as well into lower and higher phantasies. *Imagination* was generally the term for the reputable function; *Phantasy* was the term often used for the disreputable functions. But earlier or medieval thinkers used Phantasy for the higher function. From Aristotelian and Neoplatonic thinking, where the Memory was a mode of fantasy or imagination, the Middle Ages moved to a point where Memory was in its own compartment of the mind, and the two functions were divorced. The Renaissance concept reconnected them.

Nevertheless, the Renaissance doctrine of the mind was in the main uniform. As Strathmann in Appendix X of the *Spenser Variorum* (II, 468) states:

"Man has three souls: the vegetative, in common with plants and animals; the sensible, in common with animals; the rational, peculiar to man. The vegetative soul (or vegetative power of the soul in some accounts) deals with nourishment and growth, as the name suggests. The sensible soul knows and desires. The exterior parts of the sensible soul, the five senses, communicate with the interior parts in the brain by means of the sinews [nerves]. In the brain are located the common sense, the imagination, and the memory. ... In its second function the sensible soul has the power of desiring (the 'concupiscible') and the power of exciting to wrath and action to overcome obstacles (the 'irascible'). Since it both knows and desires, the sensible soul has also the moving power, control over the parts of the body which by motion carry out the purposes of the soul."

The powers of desiring and exciting were also known as the internal motions; they operate in the heart, and are the "precedent causes of the external" (Babb, p. 4).

The *Variorum* summary continues:

"The rational soul understands, knows, or judges in one of its function, and exercises the will or 'intellectual appetite' in the other. The reports of the senses on external things are judged by the Understanding [also called Wit] whose judgments are acted upon by the Will."

Babb, using "reason" for the judging faculty, states that

"[Reason] ... looks at the world through the medium of the imagination. [Imagination] is called the eye of the mind because the rational powers see the external world through it and through it alone..." (p. 3).

The division into the three souls is a convenient way to express the difference between three levels of life--plant, animal, and man--but when the functions of the mind are considered the rational soul becomes troublesome to place. The difficulty arises from the inclusion of Imagination or Phantasy in the sensible soul *and* in the rational soul. In Greenlaw's discussion the duplication is noted but no attempt is made to resolve it (*Variorum*, II, App. IX, pp. 462-63). He cites

Batman (quoting Ruth L. Anderson, *Elizabethan Psychology and Shakespeare's Plays*), Coeffeteau, Sir John Davies, and others as agreeing that Imagination was a function of the sensible soul. He cites John Huarte's *Examen de Ingenios* as an example of those who "call imagination, reason, and memory powers of the rational 'soul'," and who "do not divide the faculties of the mind into the sensible and the rational."

Spenser, like most theorists, apparently bypasses the dichotomy; again like most, he names three functions of the mind, and assigns each a cell, or portion of the mind, in the tower. Memory is at the rear; an unnamed faculty, apparently Reason (the dominant effect is of "judgements" by a deliberative body) is in the middle; and Imagination is in the front, named Phantastes.

Phantastes' position suits his functions: able to foresee the future (ix.49), he must be able to "see" to the front; an "imager", he is closest to the eyes. The proximity of Phantastes and the eyes suggests that sight is the primary source of his images, and is consonant with the Renaissance belief in sight as the primary sense: all that Guyon, Arthur, and Alma witness in Phantastes' chamber is visualized. It is "dispaigned all within" with shapes, and "all that fained is"--i.e., all false words--appear to their eyes as "flyes" (ix.50). Moreover, Phantastes' melancholic humour is evident by his aspect: dark, "crabbed hew"; black brows; "sharp, staring eyes"; he is Saturnine "by his vew" (ix.52).² From the entirety of his chamber, the shapes and feigned things within, and his appearance (and of course his name: Phantastes), we can be certain that this is the untrustworthy Phantasy

²The melancholic imagination is particularly active and creative: Rossky, "Imagination ... Poetic," 57n.

which Spenser depicts, not the reputable Imagination; at least, if "honest Imago" is herein, Spenser ignores him.

The powers and functions of the Imagination or Phantasy are the primary concerns of this appendix. The vegetative soul, while it enables the Imagination eventually, is unimportant for our discussion; the rational soul, while it judges what is furnished to it by the Imagination, goes a step beyond our concern; speculation on its relation to the Imagination, as we have seen, leads only to confusion. While all three souls are the gift of God to man, such independent apprehension as the rational soul is capable of is related to invisible things, or to some divine essence from God--to Whom, like a radar antenna of today, it may be constantly attuned. To the sensible soul, and the relationships of Imagination to Sensation, we therefore direct our entire attention.

Already noted is the function of the Imagination in creating images, which it presents to the Reason. These images are representations of external things sensed by the five senses. But the Imagination or Phantasy "was not ... merely a reproductive faculty of the intellect [read "mind"], but was frequently, and even essentially, creative" (Halio, p. 455). Concerning the function of the Imagination, Babb describes it as having

"the power of conceiving circumstances and situations other than those existing at the moment. ... This is the creative power of the imagination. It is a faculty which never rests; even when the other sensory and intellectual powers are in repose, a stream of images flows aimlessly through the imagination (p. 3)."

Dowden concurs: "... when sensible things are absent, the soul can behold the likeness of them by its faculty of imagination" (p. 310).

Bambrorough cites (p. 99) part of Duke Francisco's speech in *The White Devil* in the same vein:

how strong
Imagination workes! how she can frame
Things which are not!

(IV.1.99-101)

He mentions also Banquo's ghost and the dagger of *Macbeth*.

To this point we have used the terms Imagination and Phantasy interchangeably. Although Renaissance writers also do so, Phantasy was often a term for untrustworthy images because it presents images of things not sensed, but created out of nothing, or compounds of parts of things sensed. Phantastes fits this function: he combines parts of existent things to form monsters, and in his chamber are in addition things--or images of things--which never were (ix.50). Imagination is trustworthy when the term denotes the presentation of images of things actually sensed. Hereinafter the distinction between terms will be observed.

Phantasy furnishes "schematic images of our thoughts ... comparable to those based directly upon sensation ..." (Bundy, p. 257). In a note to a discussion of Averroes' theory, Bundy cites a passage from S.

Joannes Climacus, *Scala Paradisi* (ii.669):

"Phantasy is a state of the mind's being rapt from the body in its waking state; it is a vision without foundation in reality. In the normal waking state the mind proceeds from the external stimulus through the common sense to the imagination. In dreams the process is reversed; the imagination of the sleeper is able to stimulate the particular sensation as though the external stimulus were present."

For the direction of the images, then--not from senses, but from the mind--the Phantasy is to the waking man as the Imagination is to the sleeping man. The double function of the power is apparent; it works upon sensory perceptions, presenting images to the mind as Imagination; and it presents images to the mind's eye as Phantasy as if so receiving sensory stimuli. In terms of the sense of sight, the Phantasy makes

appear things that never were, or are not there at present, as if they actually were there.

Nor does the connection between Phantasy and sight end there. Phantasy can furnish to the Reason images which are unnatural combinations of things found in nature, and of things not found in nature. But it can, additionally, create images of the very thoughts themselves. Those "schematic images of our thoughts" quite likely often take the form of images of the thing desired. Medieval and Renaissance literature is replete with lovers feasting their vision on their imagined mistress in her absence, or on some other person. The Pearl poet "saw" Margarite; "Alcione" "saw" "Seys" in *The Book of the Duchess*; while Tarquin is stealing toward Lucrece, in Shakespeare's poem, "Within his thought her heavenly images sits" (288). The sight of a desired but absent object, proceeding from the thought, occurs in *The Faerie Queene*: Arthur, in his speech to Guyon (ix.7) appears to have had a vision of Gloriana (whom he has never seen) for whom he has sought for a year, "Yet no where can her find." The Red Cross Knight "sees" what he believes to be Una in Archimago's hermitage (I.i.49ff); Britomart's wishful thought of "Whom fortune for her husband would allot" (III.ii.23) becomes visible: "Eftsoones he was presented to her eye" (ii.24) in the mirror given her father by Merlin. To the viewer, the object appears actual.

The mind, then, receives its knowledge of the external world through the images of sensible things; conversely, the mind is portrayed in seemingly sensible things--or, at least, thoughts are so portrayed. One "sees" one's desires. The Renaissance concept of the Imagination, and of the Phantasy, parallels Spenser's expression of the mental and emotional states through images of external Nature.

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