THE PAYNIMS AND SARACENS OF SPENSER'S THE FAERIE QUEENE

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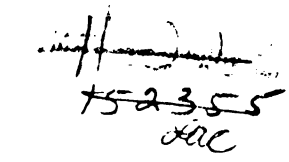

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ABSTRACT

THE PAYNIMS AND SARACENS
OF SPENSER'S THE FAERIE QUEENE

By

Nirmal Singh Dhesi

The seven Paynims or Saracens of The Faerie Queene, Sansfoy, Sansloy, Sansjoy, Pyrochles, Cymochles, Pollente, and the Souldan, stand midway between the champions and the other antagonists of the Faery Land. With no magical powers to guide them, no monstrous attributes to aid them, by sheer courage and determination the Paynims put the Christian knights through such trials and tribulations that but for the armor of Faith the latter would not survive the encounters with these reckless characters. In the narrative, the Paynims are the only proper adversaries of the exemplars. Thematically, they test their condition at every step; each encounter with the Paynims reveals some weakness inherent in the make-up of the good knights.

This dissertation demonstrates that the Paynim is an important genre in The Faerie Queene, and that to fully understand the protagonists of Books One, Two and Five, and the structure of allegory therein, it is important

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Chapter I establishes the uniqueness of the Paynims among the antagonists of The Faerie Queene. Their sex, species, rank, and temperament obviously distinguish them from many, but they are mainly separated from them all by the nature and consequences of their villainies. At the psychic level, they are the shadows of the good knights.

Chapter II analyses the nature and role of the Paynims of Book One: Sansfoy, Sansloy, and Sansjoy. It shows that in terms of the Virtue of the First Book, Holiness, the essence of Faith lies in the individual's susceptibility to outside influences, and consequently of the Paynim's misbelief in its antithesis, his insensibility to affects from outside. The Paynim sin is rooted, not in the mindlessness of an Orgoglio or the overactive mind of an Archimago, but in a closed mind.

Chapter III deals with the Paynims of Book Two, mainly with Pyrochles and Cymochles. In the context of Temperance, the guiding Virtue of the Second Book, learning to control oneself, to withhold action, is as important as properly to act, and in this respect Pyrochles and Cymochles function as the counters to the hero: they cannot resist the temptation to act merely for the sake of action. They are seen in diverse situations, to each of which their response is stubbornly the same. Their inflexible temperament is also

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Chapter IV shows that the Paynims of Book Five, while lacking the character and elan of the Paynims of Books One and Two, are also similar to the latter in many respects. Pollente and the Souldan too are the leading human adversaries of the exemplar; their encounters also point up the faults and inadequacies of the hero of Book Five. But since in general they fail to measure up to the level of the Paynims of Books One and Two, it would appear that in part two of The Faerie Queene Spenser decided to tone down the image and impact of the Paynims.

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THE PAYNIMS AND SARACENS OF SPENSER'S THE FAERIE QUEENE

By

Nirmal Singh Dhesi

A THESIS

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in partial fulfillment of the requirements

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Department of English

1968

To my Father

My deepe

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ACKNOWLEDGMENTS

My deepest obligation for help in the preparation of this dissertation is to my teachers at Michigan State, Professors Arnold Williams, Lawrence Babb, and Russell Nye. Especially to Professor Williams I owe a great deal for his invaluable comments and criticism. I am also thankful to Mr. Jon Joslyn for his assistance, and to my wife, Gwendolyn, for her patience.

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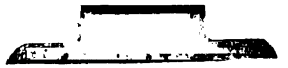
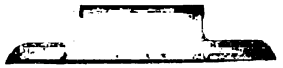


INTRODUCTION

This dissertation undertakes to examine seven interrelated characters, called Paynims or Saracens, who figure prominently in Books One, Two and Five of The Faerie Queene. It intends to demonstrate that both individually and collectively these seven--Sansfoy, Sansloy, Sansjoy, Pyrochles, Cymochles, Pollente, and the Souldan--are a unique element in the action and allegory of the poem. At the human level, the level at which the champions of The Faerie Queene live and act, these Paynims, or Saracens, occupy an ethically middle ground, as close to the protagonists as to the other forces of evil. They function as the shadow of the good knights. They test the nuances of their Christian ethos, the temper of their faith, minds and purpose, that the other antagonists are unable to touch. Every encounter with them discloses a precarious equilibrium inside the protagonists that but for the latter's faith in God would be easily tipped over by these fell adversaries.

Basically, the purpose of this study is threefold. First, to establish the Paynims-Saracens as a group, distinct from the other antagonists of The Faerie Queene. Second, to analyse their nature and function, both as individuals and as members of the Saracen clan. And, third, to



show that the gap noticed between the two parts of the poem can be also seen in these characters: the Paynims of Book Five operate at a lower level than those of Books One and Two.

The origin of the words "Paynim" and "Saracen" antedates the Muslims to whom they were usually applied during the Middle Ages. Of the two, "Paynim" was more comprehensive in application than "Saracen." The OED traces the source of "Paynim" to the Latin "Pāgānus,"[1] the earliest use of which is recorded in Tertullian, a second-century Christian writer.[2]

The ultimate etymology of "Saracen" is not so definite. The first-century Roman writer, Pliny the Elder, writes of the "Araceni" as one of the tribes of Arabia, as also does Ptolemy in the second century A.D. The earliest Christian writer to mention the Saracens is Eusebius of Caesaria (265-340 A.D.), who describes them as the leading tribe of Arabia who kidnapped and sold Christian fugitives during the times of Trajan's persecution.[3] His account of their origin from Ishmael, son of Abraham by the bondwoman,

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[1]Literally, "civilian, non-militant," as all non-Christians were called by the Christians, who called themselves "milites," "enrolled soldiers of Christ."

[2]Supplement (1933 ed.), p. 330.

[3]"Saracens," The Encyclopedia of Islam, ed. M. T. Houtsma et al., IV (Leyden, 1934), pp. 155-56.

Hagar, was to be repeatedly reproduced by European writers all the way through the Renaissance.[4] The early references to the Saracens, however, even after they broke out of Arabia and overran the Christian Asia, Africa and Spain in the 7th and 8th centuries, are remarkably free from rancor. The few writers such as the Venerable Bede or the later Carolingians who mention them regard them as ordinary unbelievers.[5]

The picture changes radically with the advent of the Crusades. The occupation of Jerusalem and the threat to Constantinople by the Seljuk Turks resulted in the first of the Crusades in 1096.[6] Naturally, "the inception of the Crusades was accompanied by propaganda to excite the passions of the Christians against the Muslims."[7] Consequently, western accounts of the Saracens from about this time become highly polemical. They are now looked upon as an immoral

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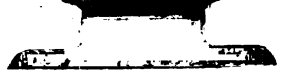
[4] The life and death of Mahomet, published in London in 1637, and attributed to Spenser's friend and patron, Sir Walter Raleigh, also repeats this story of the Muslim origin. Raleigh also refers to it briefly in his History of the world (London, 1614 [i.e. 1617]), p. 62.

[5] R. W. Southern, Western Views of Islam in the Middle Ages (Cambridge, Mass., 1962), pp. 14-18.

[6] Ernest Baker, "The Crusades," in The Legacy of Islam, ed. Thomas Arnold and Alfred Guillaume (London, 1931), pp. 45-46.

[7] Dana C. Munro, "The Western attitude toward Islam during the period of the Crusades," Speculum, VI (1931), 330.



people, "the natural enemy of Christendom."[8] The prophet Muhammed's name for the first time becomes known in northern Europe.[9] He is described as an idol whom the Saracens worship and offer sacrifices.

While the intimate encounter of the two sides in the Crusades familiarized the Christians with the Saracens, the familiarity did not bring much knowledge. "Quite the contrary. The first Crusaders and those who immediately followed them to Palestine saw and understood extraordinarily little of the Eastern scene. [Their] early success discouraged any immediate reactions other than those of triumph and contempt."[10] The average Christian

> knew himself possessed of the perfect and of the whole truth. He reacted with disgust, at best with compassion, when confronted with the crude distortion of this truth by means of which the Evil One had ensnared so many souls that might have been saved. When the Christian looked upon Islam, his primary task was not to study this phenomenon of an alien faith . . . but rather to explain the unexplainable, to wit, the artful machinations by which Mohammed had won over his people to the acceptance of his absurd confabulations.[11]

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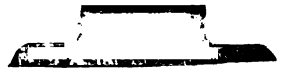
[8] C. Meredith Jones, "The conventional Saracen of the Songs of Geste," Speculum, XVII (1942), 203.

[9] Southern mentions coming across Muhammed's name only once in a writing before 1100 A.D. (in Ralph Glaber's History) where the account is not at all polemical. Op. cit., p. 28 and n.

[10] Ibid., pp. 27-28.

[11] G. E. von Grunebaum, Medieval Islam (Chicago, 1954), p. 43.



From the tales of the returned Crusaders and their camp-followers "a traditional type of 'Saracen' was invented and reproduced endlessly. Despite the number of inconsistencies which acquaintance with Muslims must have revealed to them, western Christians were apparently prepared to accept this hate-inspired and conventional portrait."[12]

The Saracen was seen as a vicious and arrogant character whose norm was to hate the good, i.e., the Christians. To a few facts in his picture were added a lot of imaginary details. He was described variously as a devotee of Venus,[13] a worshipper of idols, a follower of an unholy trinity,[14] and so on. As an individual, the Saracen was brave and, sometimes, even chivalrous. But the utter folly of following the false gods had forever put him beyond goodness. As an anonymous narrator of the First Crusade put it:

> [Had they] been firm in the faith of Christ and holy Christianity, if they had been willing to confess one Lord in three persons, . . . no one could have been found more powerful or courageous or gifted in war; and nevertheless, by the grace of God, they were conquered by our men.[15]

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[12] Jones, p. 204.

[13] Roger Bacon, The opus majus, trans. Robert B. Burke, II (Philadelphia, 1928), pp. 791-92.

[14] Samuel C. Chew, The Crescent and the Rose (New York, 1937), pp. 388f.; Norman Daniel, Islam and the West (Edinburgh, 1962), p. 309; William W. Comfort, "The literary role of the Saracens in the French Epic," PMLA, LV (1940), 639.

[15] "Histoire anonyme de la premiere croisade," excerpted in The Viking Portable Medieval Reader, eds. Ross and McLaughlin (New York, 1960), p. 440.

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Basically, the Christian-Saracen conflict was seen as a conflict between right and wrong, in which, however hard the struggle, the right, Christianity, always came out victorious in the end. The usual lot of the Saracen after defeat, if still alive, was to revile and blaspheme his own gods.[16]

European literature acquired this portrait of the Saracen during a period of resurgent imaginative activity, the age of the troubadors and the chansons. It stamped on the Saracen the imprint of a villain that was to disgrace him right through the Renaissance.[17]

> In order to understand the tenacity of the fictions of this period we must notice that they were formed at a moment of great imaginative development in western Europe. The romances of Charlemagne and soon those of Arthur; the Miracles of the Virgin; the wonders of Rome and the legends of Virgil; the legendary history of Britain--they are all products of approximately the same period and of precisely the same point of view as that which produced the legends of Mahomet and the fantastic descriptions of Moslem practices. There can be little doubt that at the moment of their formation these legends and fantasies were taken to represent a more or less truthful account of what they purported to describe. But as soon as they were produced they took on a literary form of their own. At the level of popular poetry, the picture of Mahomet and his Saracens changed very little from generation to generation. Like well-loved characters of fiction, they were expected to display certain characteristics, and authors faithfully reproduced them for hundreds of years.[18]

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[16]Von Grunebaum, p. 48.

[17]Daniel, pp. 1, 275f.

[18]Southern, pp. 28-29.

These development also can be studied in the English literature. In the few pre-Crusade works that mention the Saracens, the references are merely topical in nature; i.e., free from polemics.[19] But the writings that come after the Crusades almost without exception condemn them.

In the romances of course the words "Paynim" and "Saracen" are synonymous. But in works other than the romances, "Paynim" has a broader connotation than "Saracen." Used as a synonym of "pagan," it covers the non-Christians in general. The thirteenth-century Kentish sermons, for instance, refer to the Magi as the three "Kinges of painime";[20] as also does Chaucer's contemporary, Thomas Usk.[21] Usk also uses Paynim for animal worshippers.[22] Similarly, Thomas Norton, Elizabethan translator of Calvin's The Institution of Christian Religion, sets down the old Roman writers as "the panime writers."[23]

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[19]As, for example, in King Alfred's translation of Historia adversus Paganos of Orosius (Alfred's Orosius, ed. Henry Sweet, EETS orig. ser. 79 [London, 1883]), I.i.12, and in "Malchus," a tenth-century ms. (in The Shrine, ed. Thomas O. Cockayne [London, 1864-70], p. 42).

[20]"Old Kentish Sermons," in Old English Miscellany, ed. Richard Morris, EETS orig. ser. 49 (London, 1872), p. 28.

[21]In "The Testament of Love," in Chaucerian and other pieces, supp. to The Complete Works of Geoffrey Chaucer, ed. Walter W. Skeat (Oxford, 1897), II.i.49.

[22]Ibid., line 46.

[23](London, 1599 [trans. 1561]), I.xi.19.

But the use of "Saracen" is neither so accurate nor so free from pejorative connotations. Some medieval writers do have a fairly good idea of who the Saracens are. Thus, early in the twelfth century, William of Malmesbury points out that the Turks and Saracens are two different people.[24] Roger Bacon (1214?-94) distinguishes between the Saracens and other pagans.[25] John Wyclif (c.1320-84) knows that the Saracens are a part (and not all) of the Paynims;[26] and Reginald Pecock, a fifteenth-century churchman, that they are different from the Turks.[27] But there are also many writers who confuse them with other people. Robert of Gloucester (1260?-1300?) calls the Saxon invaders of England Saracens.[28] The supposed Sir John Mandeville writes of Christians who occasionally turn Saracen, confusing the latter with the Muslim religion.[29] Langland, in Piers

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[24]Cited in S. C. Chew, op. cit., p. 387.

[25]Op. cit., p. 788.

[26]Select English Works of John Wyclif, ed. Thomas Arnold, I (Oxford, 1869), p. 28.

[27]The repressor of over much blaming of the clergy, ed. Churchill Babington, rolls ser. 19 (London, 1860), p. 99.

[28]The metrical chronicle of Robert of Gloucester, ed. W. A. Wright, rolls ser. 86 (London, 1887), lines 4522 and 4528.

[29]The voiage and travaile of Sir John Maundeville, ed. J. O. Halliwell (London, 1883), p. 141.

Plowman, calls emperor Trajan "pat sarasene."[30] Caxton mixes up the Saracens with the Turks.[31] Even as late as the sixteenth century, when information about the Muslims had become easily available, important writers like Hakluyt keep confusing the Saracens with the other nations of Islam.[32] Typical is the view of Henry Smith (1550?-91), a Puritan divine:

> Those that imbrace the Religion of Mahomet, are called Saracens, for it was the pride of Mahomet to haue them so called, to aduance his owne doctrine and profession, because hee knewe himselfe lineallie descended of Ismael the sonne of Agar the bondwoman: therefore to auoide this reproch, hee bare the world in hand that hee came of Sara the free-woman, the wife of Abraham, and called himselfe and his followers Saracens.[33]

But while the story of the Saracens' descent from Ishmael was universally accepted in the Renaissance, most writers were careful not to equate them with the Muslim religion or with other Muslim nations. Thus, for instance, Richard Eden's translation of The Decades of Peter Martyr of Anghiera, a work that "helped to stimulate the

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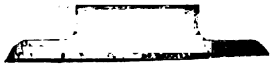
[30] The vision of William concerning Piers the Plowman, text B, ed. Walter W. Skeat, EETS orig. ser. 38 (London, 1869), passus xi, lines 151 and 159.

[31] Caxton's Mirrour of the World, ed. Oliver H. Prior, EETS extra ser. 110 (London, 1913), p. 87.

[32] With Moors and Turks. See Richard Hakluyt, The Principal navigations, voyages, traffiques & discoveries of the English nation (London [1907]), v. II, pt. 2 and v. IV, p. 17.

[33] In God's arrow against atheists (London, 1604 [orig. pub. 1593]), p. 52.



Elizabethan explorers and contributed to their knowledge of the science of navigation," does not confuse the Moors with other Muslims.[34] Thomas Newton in A notable historie of the Saracens divides the Saracens from all other Muslims.[35] Similarly, John Smythe, toward the end of the century, points out that the Mamelukes are not the same as Saracens.[36]

But by this time the word "Saracen" itself comes to acquire a life of its own. It becomes a derogatory epithet. S. C. Chew refers to a number of inns in Elizabethan England known as the Saracen's Head.[37] Skelton, the Tudor poet, freely calls Christopher Garnish, a courtier and his opponent in a flyting match, a Saracen.[38]

Such lax use of the term "Saracen" was of course a carry-over from the popular romances where the Saracen was an essential ingredient in the Devil's stew. Even Chaucer's "Man of Law's Tale" moves mainly through the exertions of

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[34] The decades of the newe worlde or west India, . . . Wrytten in the Latine tounge by Peter Martyr of Angleria, and translated into Englysshe by Rycharde Eden (London, 1555).

[35] (London, 1575). See especially "The Author's preface."

[36] Certain discourses, written by Sir John Smythe, Knight: Concerning the formes and effects of diuers sorts of weapons, . . . (London, 1590), p. 33b.

[37] Op. cit., pp. 145-47.

[38] "Poems against Garnesche," in The Complete Poems of John Skelton, ed. Philip Henderson (London, 1959), pp. 151, 157 [lines not given].

the followers of "Mahound," and the story, though not a romance proper, is very similar to one, Emaré, and might even have been borrowed from there. His giant in the "Tale of Sir Thopas" swears "by Termagaunt."[39]

The Saracen of romance in England, as in Europe, is a unique creature, divorced from the real Saracens, about whom more and more was becoming known. Since the romances almost always followed the French or other European models (or were often free translations thereof), the Saracen that originally emerged from the Crusades is carried on intact in them. Stout, powerful and courageous, he would be invincible but for the error of following the false gods. The romances use "Paynim" and "Saracen" interchangeably to cover virtually every group or nation that at one time or other might have pressed upon the Europe known to their composers.[40] Saxons, Poles, Hungarians, all indiscriminately fall into this category. The champions of course face mortal enemies close at hand too, but beyond the national boundaries

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[39] Line 810.

[40] A practice that is also common in the French originals. See Mark Skidmore, The moral traits of Christian and Saracen as portrayed by the chansons de geste (Colorado Springs, 1935), p. 26. Ariosto, one of Spenser's models, also uses the two words synonymously a number of times. See, for instance, vi.12, 30, 31; vii.75, 92; xx.93, 115, etc., for "Saracen"; and vi.13, 29; vii.54, 60, 65, etc., for "pagan" or "paynim," in Ludovico Ariosto, Orlando Furioso (Firenze, 1916). In John Harrington's translation, "pagan" in the original is freely translated as "Paynim," "Turk," etc.

lurk these diabolic visitors, who invariably represent the ultimate threat to the hero and his people. Thus the usual role of the Saracens in the romances is that of national, rather than personal, enemies.[41]

Briefly, then, Medieval and Renaissance writers in Europe and England approach the Paynims and Saracens in two ways. In the non-romance writings, "Paynim" in careful writers connotes pre-Christian pagans--Saxons, Greeks, or Romans--while in the romances it is synonymous with "Saracen." The "Saracen" of both the romance and non-romance works comes from the same source, the excited imagination of the Crusaders. But whereas outside the romances the portrait of the Saracen becomes modified as the later

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[41]To cite a few examples: most of the well-known English romances, Beues of Hamtoun, Guy of Warwick, Joseph of Arimathie, Merlin, The Romans of Partenay, Sowdone of Babylone, etc., have Saracens as an important group of villains. In Horn, Beues, Partenay, and Sowdone, words "Paynim" and "Saracen" are used interchangeably. [See King Horn, ed. J. Rawson Lumby, reedited by George H. McKnight, EETS orig. ser. 14 (London, 1866 [reedited 1901]), lines 39-46 and 63-66; Sir Beues of Hamtoun, ed. Eugen Kolbing, EETS ext. ser. 46, 48, 65 (London, 1885-94), lines 514, 533, 588, 599, etc.; Couldrette, The Romans of Partenay, ed. Walter W. Skeat, EETS orig. ser. 22 (London, 1866 [revised 1899]), pp. 51-54; The Sowdone of Babylone, ed. Emil Hausknecht, EETS ext. ser. 38 (London, 1881), lines 214, 304, 345, 535, etc.] The Saracens in Beues, Merlin, Partenay, and Sowdone are respectively also Armenians, Saxons, Poles, and Moors. [See lines 514, 533, 588; p. 193; pp. 72-83; and p. 30, respectively, in the editions already cited.] The Song of Roland, perhaps the original of all the romances, includes over 30 nations, including the Hungarians and Slavs, in the Paynim-Saracen horde (lines 3214-64). Even the non-Saracen Arthurian cycle has its Saracens in the family of Sir Palomides.

generations get better informed, the Saracen of the romances remains stereotyped to be reproduced unchanged through the Middle Ages and the Renaissance.

These reactions and attitudes can be exemplified also from the writings of Spenser. In the romance-epic, The Faerie Queene, "Paynim" is used synonymously with "Sarazin." Of the seven characters who are the subject of this dissertation, six--Sansfoy, Sansloy, Sansjoy, Pyrochles, Cymochles and Pollente--are called both Paynim and Saracen. Only the Souldan is not called a Saracen, but only a Paynim.

On the other hand, there are also two references to the Paynims in The Shepheardes Calender:

> [Numa Pompilius] minded upon good reason to begin the yeare at Januarie, of him therefore so called tanquam janua anni, the gate and entraunce of the yere, or of the name of the god Janus, to which god for that the old Paynims attributed the byrth and beginning of all creatures new coming into the worlde, it seemeth that hee therfore to him assigned the beginning and first entraunce of the yeare.
> (From "The Generall Argument of the Whole Booke," lines 119-28)

> Cypresse, used of the old paynims in the furnishing of their funerall pompe, and properly the signe of all sorow and heavinesse.
> ("November," gloss, lines 87-9)[42]

As the second reference echoes Horace,[43] "the old Paynims" in both cases refers to the ancient Romans. Assuming that

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[42] In The Complete Poetical Works of Spenser, ed. R. E. Neil Dodge (Boston, 1936). All references to Spenser's poetry will be to this edition.

[43] The "invisas cupressos" in Horace, The Odes, II.xiv.23.

Spenser approved of what E.K. wrote, if he was not E.K. himself, this would show his awareness of the precise usage of the word "Paynim." It may be pointed out that in The Faerie Queene also the only historical identification of the Paynims is with the Saxons.[44]

As regards the Saracens, Spenser must have known about them quite well. With the Turkish threat at its worst, the Muslims were a hot subject in Elizabethan England. There would have been no dearth of factual information about them to an avid reader like Spenser. In addition at his disposal was the vast knowledge of his friend and patron, Sir Walter Raleigh, who later wrote the famous History of the world and is supposed to have also written The life and death of Mahomet, the conquest of Spaine together with the rysing and ruine of the Sarazin Empire. But leaving aside these conjectures, we have a few of Spenser's own allusions to the Muslims that leave little doubt about his knowledge of the subject. There is his reference to them in A View:

> And this was the Ancient manner of the Spanniardes as yeat it is of all the mahometans to Cutt all theire beardes Closse saue onelye theire mvschachios which they weare longe . . .[45]

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[44] III.iii.27-29, 36 and 52.

[45] A View of the Present State of Ireland, in The Works of Edmund Spenser, a variorum edition, eds. Greenlaw, Osgood, Padelford et al., IV (Baltimore, 1949), p. 110. This edition will be referred to as Variorum in further citations.

Noticeably, Spenser here calls them "mahometans," i.e., followers of Mahomet, which is the correct Elizabethan spelling of the prophet's name. In The Faerie Queene, the same name is twice written as "Mahoune,"[46] in keeping with the romance formula.

Spenser also does not mix up the Turks, Moors, or other "mahometans" with the Saracens, as did many Elizabethan writers.[47] He knows, for instance, that the Paynims who overran Spain during the Middle Ages were the "mores and Barbarians [Berbers? (editorial comment)]" out of Africa; that the Egyptians and Ethiopians are different people.[48] In 1596 came out an English translation of Jaques de Lavardin's popular history of Scanderbeg, a legendary fighter against the Turks in the fifteenth century.[49] The first of its three dedicatory sonnets was by Spenser, which would indicate that he had some reputation in the subject.

Of course, in The Faerie Queene Spenser constructs his "Sarazins" according to the conventions of the Medieval romance. The word is used synonymously with "Paynim." On

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[46] II.viii.33 and IV.viii.44.

[47] See, for example, Holinshed's criticism of such writers in The chronicles of England, Scotland and Ireland (London, 1587), II.i.56-57.

[48] Variorum, IV, pp. 91, 105, 108.

[49] The historie of George Castriot, Surnamed Scanderbeg . . . , trans. Z. I. Gentleman (London, 1596). For the great popularity of its subject, see Chew, pp. 474-478.

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the surface, his Paynims and Saracens also display the traditional dimensions. They are all tough and hefty warriors, armed cap-a-pie. Hot, fierce and foreboding, they enter the scene precipitously, looking for encounters to satisfy their irascible natures. They also swear by "Mahoune" and "Termagaunt." In encounters with them what protects the good knights is their faith. Also, in the first part of the poem there is a hint that they are all part of a grand offensive against the Faery Queen herself. (I.xi.7; xii.18)

Thus, the knowledge of the Paynims and Saracens that Spenser inherited and reproduced in his own writings has distinct traditional and contemporary features. Spenser knows about the real Paynims and Saracens, but in The Faerie Queene he constructs them according to the conventional formulae. However, this similarity between the Spenserian and traditional Saracens is only superficial. Spenser takes up this time-honored model from the romances, but like everything else he borrows, the giants, beasts, enchanters, and so on, he breathes new life into this antique motif. In his hands the Saracens appear conventional only from a distance. Looked at closely, they betray eccentricities, atypical actions and reactions, that stamp them as a unique sub-genre, a motif that carries the burden of Spenser's moral themes in The Faerie Queene, which is the subject of the following four chapters.

CHAPTER I

THE ANTAGONISTS OF THE FAERIE QUEENE

The unfolding drama of The Faerie Queene soon discloses its characters arranging themselves into set categories. Particularly is this true of its evil characters whose hellish natures, divorced from grace, always act out similar fates. Journeying through the Faery-land, the knights-errant come across beasts that ever stink, giants that invariably look ugly, commoners who always live wretchedly, and so on. This is not to suggest that differences among such similar characters do not exist. On the contrary, they do. But in each group the individual characters, in spite of their uniqueness, exhibit enough common traits and habits to mark them off as a unit distinct and separate from all other groups. One such group of evil characters is the Paynims or Saracens. The rest can be divided into six other groups according to their sex, species, class, or caste; viz., beasts, monsters, women, plebeians, enchanters, and base or comic knights.

In this chapter, through a study of these seven groups, I wish to show that (1) the Paynims or Saracens in The Faerie Queene are, as a class, distinct from all other

evil characters; and that (2) they are the main human adversaries of the good knights. I will compare and contrast Spenser's pejoratives, descriptions, and details of the stories in these groups to bring out their mutual exclusiveness and their different distances from the protagonists' norm. This will, hopefully, isolate the uniqueness of the Paynims.

The Renaissance was an aristocratic age and, consequently, Spenser's visualization of entities in a hierarchical order could not be without significance. But, even aside from temporal considerations, a poet's mind would habitually speak through images that constellate concepts and feelings. To these--say a woman, a beast, or a giant--the reader's response is intuitively perceptive, as, for instance, envisioning a <u>woman</u> his mind spontaneously expects <u>womanly</u> behaviour from the character. The commendation or deprecation of the character then depends on how closely it approximates, exceeds, or disappoints that expectation. So, when Una acts as the perfect woman, or her lion more than a beast, they evoke in the reader that much more respect and admiration. On the other hand, a character who acts less than his type, as Braggadocchio, a knight, consistently acts the coward, arouses ridicule and contempt. I should imagine that during the Renaissance, when the reader's awareness of the unity-in-multiplicity of life (appearance-and-reality) was his second nature, reaction to such configurations would

have been even more spontaneous, and the harmony of image and virtue not just expected but rather taken for granted.

Thus I feel that Spenser's projection of some sins and vices as beasts, others as women, still others as giants, and so on, has a significance beyond what scholarship has uncovered so far. Questions such as these could well be asked: why is Envie a feminine entity ("hag"), and Gelosy a masculine (Malbecco)? Or, why is Infamy (the Blatant Beast) bestial, while Detraction is a female, and Defetto a male? Perhaps their answers would increase our understanding of Renaissance habits of thought and modes of expression.

Since my purpose here is simply to establish the importance of the Paynims as a unit, distinct from others, I do not propose to go into the rationale of these details. That such details, however, do matter, and importantly, I hope to demonstrate by taking up the general nature of the characters in each group--their labels, attributes, descriptions, habitats, genealogies, and other broad details of stories--and showing that these are similar within each group, but different in each from all the others.

Thus, through a process of separation and elimination, I hope to draw attention to the unique position that the Paynims and Saracens occupy in the rogue's gallery of The Faerie Queene. I leave out of consideration those myriads of minor criminals who should perhaps form a category by themselves, not merely to draw a line somewhere, but

mainly because my aim is to outline the separation of the Paynims from others and not to exhaust the subject.

In the following pages, then, I shall discuss the characteristics of the members of the seven groups mentioned above: beasts, monsters, women, plebeians, enchanters, base or comic knights, and the Paynim knights. In each group I have tried to include all the characters of its type who participate in actions extensive enough to bring out their typical traits. The labels and attributes cited to differentiate these groups are almost all from Spenser's own interjections; i.e., I ignore an epithet put in the mouth of any character unless, in some rare instance, its quality is beyond doubt and its use imperative.

Beasts

The category of BEASTS, which includes Error, Duessa's seven-headed beast, the old dragon, the hyena-like beast of the witch in III.vii, Geryoneo's beast, and the Blatant Beast, occupies the lowest seat in the criminal hierarchy of The Faerie Queene. This group, which composes the Faery-land's brute creation, is distinguished by labels such as "beast," "monster," and "fiend," which occur repeatedly in their definitions.

Error is a "monster vile," "the ugly monster," and "the feend" (I.i.13; 14.6; 22.4). The beast that Orgoglio assigns to Duessa is "a monstrous beast," a "dreadfull

beast," "many headed beast," "purple beast," "cruel beast," "fruitfull-headed beast," a "beast" and a "monster" (I.vii. 16.8; 18.8 and viii.12.4; viii.6.2; 13.3; 15.1; 20.1; 15.7; vii.17.6). The old dragon is a "feend," a "beast," a "huge feend," "the damned feend," "the direfull feend," "the dreadfull beast," "the wrathfull Beast," "the furious beast," "the hell-bred beast," "the ever damned beast," "balefull beast," "great beast," "the monster," and "an infernall monster" (I.xi.2.3; 25.6; 3.3; 35.1; 55.5; 8.1; 16.7; 17.5; 40.3; 49.1; xii.2.7; 4.8; xi.20.9; 31.5); and the witch's beast, "An hideous beast," "beast," "monster," "the monster vilde," "feend," and a "wicked feend" (III.vii. 22.2; 33.7, 36.3, 37.1, 38.2, 61.6, viii.2.5; vii.23.6, 26.5, 28.1, viii.21-2; vii.30.7; 31.3; 32.2). Similarly, Geryoneo's is "An huge monster," "a dreadfull feend," "like to hellish feend," and "feend" (V.xi.23.1; 21.2, 21.7, 21.9, 25.7, 33.6; x.13.7; 29.3, xi.20.2; 22.5; 27.2; 30.5); and the Blatant Beast, a "monster," "a dreadfull feend," "the ugly monster," "a wicked monster," a "wicked feend," a "beast," a "monstrous beast," a "harmefull beast," a "hellish beast," and a "foule beast" (V.xii.37.7, VI.iii.26.5, ix.3.1, xii.13.4, 38.1; V.xii.37.8; VI.v.16.2; vi.12.3; ix.6.2; iii.25.1, ix.5.9, 6.1, xii.31.1, 33.1, 36.1, 37.5, 37.9; xii.22.7; vi.15.5; xii.32.6; 24.6).

The beasts are not, however, projected as mere animals. They also display transcendent attributes and

three of them even elements of human anatomy. Error is half woman and half serpent. (I.i.14) Duessa's seven-headed beast has a tail that touches the sky. (I.vii.18) The old dragon has the advantage of his supernatural size:

> . . . his largenesse measured much land,
> And made wide shadow under his huge waste;
> As mountaine doth the valley overcaste. (I.xi.8)
>
> His flaggy winges . . .
> Were like two sayles, . . . (10.1-2)
> His huge long tayle, . . .
> . . . of three furlongs does but little lacke; (11.1, 7)
>
> His blazing eyes, like two bright shining shieldes,
> Did burn with wrath and sparkled living fyre. (14.1-2)

He breathes out smoke and sulphurous fire. The witch's beast has a charmed body that is impervious to steel. (III. vii.35) Geryoneo's beast speaks in a male voice from a woman's face (V.xi.20, 23); and the thousand-odd tongues of the Blatant Beast are partly human and partly animal. (VI.xii.27)

Their descriptions invariably contain images and words--usually aspects of <u>filth</u> and <u>stink</u>--that produce feelings of abhorrence. Error, "most lothsom, filthie, foule," and stinking, is seen lying "on the durtie ground" when the Redcross Knight enters her den. (I.i.14-15) A fetid smell seems to fill the place whenever she moves or opens her mouth. Duessa's beast, a product of "filthie fen," walks on "filthy feet" (I.vii.16, 18), feeds on blood and gore, and eventually drops dead "on the durtie field." (I.viii.20) The jaws of the old dragon are full of human "blood and gobbets raw," and the hot breath from "his

stinking gorge" fills the air with "smoke and stench." Human flesh is also the diet of the hyena that chases Florimel (III.vii.22), as well as of Geryoneo's beast--"fowle, deformed, . . . horrible, hideous"--who lives off the victims of her master. (V.x.29, xi.20) She expires "breathing out clouds of sulphure fowle and blacke," and her "most ugly filth" almost chokes Prince Arthur with stink. Foulness and filth are also the most evident characteristic of the Blatant Beast. (VI.i.8)

Except for the Blatant Beast, all other beasts live in fixed habitats, which are usually a moor or some dark cave, such as Error's "hollowe cave, Amid the thickest woods," the dark dungeon of Duessa's beast, or the waste land surrounding the castle of Una's parents, scene of the dragon's depredations. The witch's beast comes "out of her hidden cave," and from a similar hiding place, underneath an idol, creeps out the beast of Geryoneo. As regards the Blatant Beast, although he has no fixed locale and ranges all over the Faery-land, yet he has for long been "fostred . . . in Stygian fen."

This description of the extremely low nature of these creatures is also carried into their antecedents and genealogies. Invariably they are linked with the worst elements of the classical past: mythical beasts, chimeras, hellish regions, and so on. No such information is given about Error or the witch's beast, but the purple beast of Duessa is similar to the many-headed Hydra, "Which great

Alcides in Stremona slew," and to the beast of Revelation 17. The dragon comes from the worst part of Tartarus, the classical hell. The beast in Belgae's land is "of hellish race, / Born of the brooding of Echidna base, / Or other like infernall furies kinde." Echidna is also a parent of the Blatant Beast (along with Typhaon), according to the hermit who cures Timias (VI.vi.9-12), while Calidore thinks that he was born of Cerberus and Chimaera. (VI.i.8)[1]

The beasts are finally overcome by the first-rank knights, who expressly seek to subdue them. Only Arthur or the major protagonists can end their careers. Others who attempt to confront them--as in the encounters of Timias with Duessa's beast and the Blatant Beast (I.viii.12f.; VI.v.16)--end up themselves getting hurt. The Redcross Knight flushes out and destroys first Error and then the old dragon, and Arthur the beasts of Duessa and Geryoneo, while the witch's beast is muzzled by Satyrane and the Blatant Beast by Calidore.[2]

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[1]The difference is only one generation in the same family since Cerberus and Chimaera are the progeny of Typhaon and Echidna.

[2]In The Faerie Queene as we have it, Satyrane is not among the champions of the six books or of the whole poem, but from the critical roles that Spenser assigns him every time he appears, and from his relationship with the other knights, I wonder if he was not destined to become a champion in his own right in some unfinished part of The Faerie Queene.

Monsters

The MONSTERS discussed here are Orgoglio, Maleger, Corflambo, Geryoneo, Grantorto, and Disdain.[3] These are uncouth, massy freaks with overdeveloped bodies and underdeveloped brains, whom Spenser usually qualifies with "giant," "tyrant," "hideous," "monstrous," and "horrible," or variations of these.

Everything in their stories emphasizes the unusual, unnatural and bizarre. Huge in size and grotesque in appearance, their roots lie in the gross elements of myth and nature. They come from the slimy Earth or the monsters of antiquity, and sometimes from both. Orgoglio, who is three times the height of an ordinary man, was born of Aeolus and Earth after a pregnancy lasting over two years. Earth is also the mother of Maleger, whose "subtile substance and unsound" (II.xi.20) is very difficult for Arthur to destroy. Corflambo, whose eyes shoot poisonous beams of fire, is a son of giants. (IV.viii.47) Geryoneo, "sonne of Geryon" (V.x.9), the Greek monster killed by Hercules, has three bodies and three sets of arms and legs hinged on one waist. (V.x.8) Grantorto is "huge and Hideous . . . / Like

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[3]Perhaps Ollyphant, brother of Argante, should also be included here, but he appears too briefly (two stanzas in II.vii, and four in II.xi) to be worth a separate identification. However, most of the remarks made here could also apply to him. It is notable that his name means elephant.

to a giant for his monstrous hight." (V.xii.15) No pedigree is given for him. Disdain, a progeny of giants, is a "sib to great Orgoglio." (VI.vii.41) Like Corflambo, his eyes shoot beams of fire. (VI.vii.42)

The monsters lack the élan of the antagonists like the Paynims. They are lumbering Goliaths who depend upon sheer mass and muscle to overwhelm the enemy. And, ironically, this seeming asset turns out to be their Achilles' heel when their ponderous momentum fails to match the rapid moves of the Christian knights. The monsters raise up their arms to strike, and in the extra seconds they take to bring them down the more agile knights charge in like a flash. But usually the monsters overstrike and during the interval in which they try to regain their balance or weapons, the knights lunge in to finish them off.

Thus, Arthur cuts off Orgoglio's arm while he is trying to recover his misaimed club after the first stroke. The second charge of Orgoglio unbinds the veil on Arthur's shield, which signals the end of this monster. Corflambo strikes at Arthur and misses:

> But ere his hand he [Corflambo] could recure againe,
> To ward his bodie from the balefull stound,
> He [Arthur] smote at him with all his might and maine,
> So furiously, that, ere he wist, he found
> His head before him tombling on the ground. (IV.viii.45)

Geryoneo is also cut down while trying to recover his balance:

> For as he [Geryoneo] in his rage him overstrooke,
> He [Arthur], ere he could his weapon backe repaire,

His side all bare and naked overtooke,
And with his mortal steel quite throgh the body strooke.
(V.xi.13)

Similarly, Artegall wounds Grantorto in the side, "whiles the cursed felon high did reare, / His cruell hand, to smite him mortally." Grantorto's axe, in the meantime, descends and gets stuck in Artegall's shield and during the struggle to wrest it out the knight strikes his head off. (V.xii.20-22) Or, when Disdain raises his club to hit Arthur,

. . . ere his stroke attayned his intent,
The noble childe, preventing his desire,
Under his club with wary boldness went,
And smote him on the knee, that never yet was bent.
(VI.viii.15)

Only Mirabella's plea prevents Arthur from finishing him off.

The monsters' weapons match their size and strength. The trappings of knighthood, sword, shield, spear, and horse, are absent from their armament. In fact, the word knight is not even mentioned in connection with them. Their own weapons consist of a mace, polaxe, club, or even a tree or rock.[4] Orgoglio attacks the Redcross Knight with a

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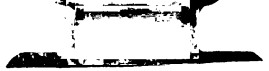
[4]I do not mean to suggest that the mace and axe are not knightly weapons, but that they are not the primary weapons of a knight. Arthur, for that matter, uses a mace in fighting Maleger--uselessly, as it turns out. (II.xi.34) But knights in Spenser and in the Romances ordinarily fight with the spear, sword, and shield, the three standard knightly weapons. Moreover, whereas Arthur's mace is described merely as an "Yron mace," with no abstract qualifiers, the weapons of the monsters, Corflambo, Geryoneo, Grantorto, or Disdain, are respectively described as "massie," "huge great," "huge," and "mighty." It may also be mentioned that Ollyphant's sister, Argante, also carries "an huge great yron mace." (III.vii.40)



shaggy oak, while Maleger, in a hurry, picks up a huge rock to throw at Prince Arthur. (II.xi.35) Corflambo carries a mace (IV.vii.43), Disdain an iron club (VI.vii.43), and both Geryoneo and Grantorto fight with huge axes. (V.xi.5; xii.14)

No fixed locales are given for Maleger and Disdain, but all other monsters live in castles, which not only serve for their living quarters but also as prisons for their opponents.

A predilection for enslaving an adversary, apparently for good, is a unique characteristic of the monsters. Orgoglio throws Redcross Knight into a dungeon with no intention of ever releasing him. Corflambo keeps many captives in his castle, Placidas tells us, to "wast them unto nought." (IV.viii.48) Geryoneo has enthralled the people of Belgae's land and is daily feeding them to his monster. (V.xi.20) Grantorto imprisons Irena with the hope of shortly executing her (V.xi.39-40); and Mirabella is Disdain's slave--even Arthur may not rescue her. (VI.viii.17) I wonder if Spenser is not here making a distinction between the monsters' brand of tyranny and the tyranny of, say, even the worst of the Paynims, the Souldan, who is also labeled a "tyrant" at one place[5] but who, in contrast, openly desires to kill or undermine Mercilla. (V.viii.18-19) The reaction of Renaissance England to slavery was no different than ours

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[5]Among the male antagonists only the monsters or the Souldan wear this tag.

today. The reason why the Turk, for instance, was held in great contempt in sixteenth-century England was not merely because of the age-old conflict between the pagan and the faithful, or the common belief that his people were slaves and the Englishmen free, but for the abhorring fact that penning up Christians, sometimes English Christians, as prisoners for ransom or otherwise was his regular exercise, as the Elizabethans were told frequently in the appeals for charity delivered at the Paul's Cross during the Queen's reign.[6] In fact, Spenser's own single reference to the Turks in The Faerie Queene alludes to the fourth beadman in the House of Holiness whose

> . . . office was,
> Poore prisoners to relieve with gratious ayd,
> And captives to redeeme with price of bras,
> From Turkes and Sarazins, which them had stayd.
> (I.x.40)

To the Elizabethans, the slavery of the monsters must have appeared similarly debasing, and the monsters, consequently, as worse than the Paynims.

We saw above that Arthur and Artegall are the only knights who tackle the monsters successfully. Redcross, who also encounters one, Orgoglio, is unprepared to face him. In each case, the knights either chance upon them or seek them out, i.e., the giants are fixed characters and the movement is from the knight to the giant.[7] Arthur fights

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[6]See Millar Maclure, The Paul's Cross Sermons 1534-1642 (Toronto, 1958), p. 11.

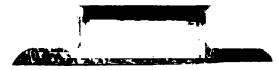
[7]In Book One Redcross Knight first stops near Orgoglio's castle, and is then attacked by the monster.

with five, killing Orgoglio, Maleger, Corflambo, and Geryoneo, and sparing Disdain at Mirabella's appeal. Artegall kills one, Grantorto. Except for some bruises received from Maleger (II.xi.29), Arthur is not touched by these adversaries; Artegall, however, is cut a number of times by Grantorto's axe. (V.xii.19)

Women

What mainly distinguishes the WOMEN characters from the other antagonists in The Faerie Queene is the use of their sex as an essential ingredient in the evil they embody. For most of them the nature of their being and function lies rooted in sex--sex desired, denied, perverted, or dried up. For instance, what attracts a knight to an Acrasia or repels him from a hag are the opposite aspects of their femininity. In the poem, they represent "the works of the flesh" that St. Paul talks about in Galatians 5:19-21.

But this is not their only distinction. Also unique with them are their modus operandi and their ends. They work through typically feminine means, charm, beauty, even their tongues, to counter the other side--even Artegall is overcome by Radigund not through force but because he sees her face and relents. None of them is killed by a male knight. In fact, only one female in The Faerie Queene is killed by a male protagonist at all: Munera, "the Paynims



daughter," who is dismembered limb by limb by Talus.[8] Others are either beyond death, or despatched by female protagonists: Radigund by Britomart, Duessa by Mercilla.

Among these women we soon recognize three sub-groups: the temptresses who lure men to ruin and disgrace; the viragos, who force men to obedience or destruction; and the weak, old hags, who destroy men and reputations through bitter words and other such mean activities. In the following pages I shall take up these groups successively and try to show a unity of design in each through its major figures.

The pejorative commonly used for the TEMPTRESSES, who include Lucifera, Phaedria, Acrasia, Malecasta, and Hellenore, is "vain" (or its noun form "vanity"). Except for Lucifera, words "wanton" and "loose" also appear noticeably in their descriptions.

These temptresses are dangerous flirts. They are indiscriminate in their attentions, taking in all men, good or bad, equally. Since their lives are highly self-oriented, a Redcross is as welcome to serve them as a Sansjoy, and a Guyon as good as a Gryll.

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[8] Is Talus a monster on the side of the good? In fact, we find the categories under discussion also paralleled on the right side. We have the good beasts (Una's lion), good monsters, good women, good commoners (dwarfs, hermits), good magician (Merlin), good minor warriors (squires), and, of course, the good knights.

Our attention in their episodes centers on the duality between appearance and reality that embraces their own natures and the natures of their habitats. Glamorous and charming to look at, they are sordid and harmful underneath. Unlike the viragos and the hags, they do not carry their true natures on their faces. Nor, like them, do they ever run after their victims, since the latter always willingly walk into their traps.

But once in their presence, the knights get trapped by the visibilia. Only gradually do they discover the true nature of their hostesses. Thus, when Redcross and Duessa walk into Lucifera's court, her "glorious vew / Their frayle amazed senses did confound." (I.iv.7) In spite of misgivings, the illusions of the Knight last for days until the dwarf accidentally lights upon the cargo of her dungeons. (I.v.45f.) Guyon becomes aware of Phaedria's duplicity quite early (II.vi.22), but not before he has joined in her cheer and mirth. (II.vi.21) Acrasia's deceptions need no recapitulation. In Book Three, Malecasta's lecherous intentions are clear to Spenser and the reader from the beginning, but Britomart is ignorant of her double-dealing and for a time even entertains her avowals of amour. (III.i.53-55) It is only later at night, when Malecasta attempts to seduce her, that she awakens to the true meaning of her daytime sighs and sobs. Similarly, when the knights march into Malbecco's castle and insist upon Hellenore's presence at dinner, she comes out like a graceful, "gentle

courteous dame" (III.ix.26), but Paridell's ocular assault soon discovers that "Ne was she ignoraunt of that leud lore." (III.ix.28)

This duality in the nature of these women is also reflected in their environments. They live in fixed habitats whose beautiful facades dazzle the unfamiliar eye but in reality merely camouflage a hollowness and sterility inside. The golden domes of Lucifera's palace touch the sky, but the place itself sits on a sandy hill, no better than a glorified ruin. (I.iv.4-5) Phaedria's island is "waste and voyd" of man (II.vi.11), though full of birds and trees. It wanders at the whim of every current. (II.xii.11) The artificiality of Acrasia's Bower of Bliss has been examined in detail by C. S. Lewis.[9] Malecasta's Castle Joyeous matches the interior decoration of Busyrane's castle very closely. It has pillars inlaid with solid gold and "great perles and pretious stone," and amorous tapestries hanging along the walls. (III.i.32) Yet this solid-looking mass is an "image of superfluous riotize," and home of fickleness. (III.i.33) The insubstantiality of Malbecco's establishment is revealed when Hellenore sets it on fire.

These habitats are the anti-cores in each book.[10]

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[9] The Allegory of Love (New York, 1953), pp. 324-33.

[10] Anti-cores. The cores in the different books of The Faerie Queene are matched on the evil side by places like the cave of Mammon, the castles of Lucifera and Malecasta, etc., where all sorts of knights come for rest, recreation, and, occasionally, even for instruction. The

Ostensibly places of rest and recuperation like the true cores, they serve instead exactly the opposite purpose. Here the questing knights find no peace or purpose to comfort them; only restlessness and irresolution to thwart their constant aims. A continual tension keeps building up in these places since different kinds of contradictory forces converge there. The protagonists are usually led there by ignorance or necessity.[11]

Thus the House of Pride contains the archetypal sins as well as Sansjoy and the Redcross Knight, whose victory over the Paynim merely serves to mislead him further. Phaedria's island invites both Guyon and Cymochles; and the Bower of Bliss every one from a Cymochles to a Gryll. Similarly, Malecasta's castle harbors Britomart and Redcross, as well as the jolly hostess and her six knights; and Malbecco's houses the chaste Britomart and the loose Hellenore, the virtuous Satyrane and the lustful Paridell and the Squire of Dames.

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hospitality of these places is indiscriminate and its sham is soon discovered. For want of a better name I have thus designated them.

[11]A disharmonious pair, Huddibras and Sansloy, is also present in a core, the House of Medina, but Medina induces harmony, even though tenuous, between the two:

> Her gracious words their rancour did appall,
> And suncke so deepe into their boyling brests,
> That downe they lett their cruell weapons fall,
> And lowly did abase their lofty crests
> To her faire presence and discrete behests. (II.ii.32)

The view that prevails eventually is Medina's, and the peace established is no mere peace of exhaustion or accord in ignorance.

The VIRAGOS, Argante, Radigund, and Briana, are openly contemptuous of knights and knighthood and make no secret of their desire to enthrall or humiliate them.[12] Argante is carrying the abducted Squire of Dames when Satyrane happens upon her. She throws the Squire down and makes for Satyrane instead. Only a forceful pursuit by Palladine,

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[12]Argante is also a female counterpart of the monsters. She is a giantess (III.vii.37, 39), a monster (II.vii.52), and a sister and half-sister to two monsters, Ollyphant and Orgoglio. (III.vii.47; I.vii.9) Moreover, her gross nature and her reliance on "her maine strength, in which she most doth trust" (III.vii.50), would also seem to place her among them. Even her cumbersome movements--it takes her such a while to manage a blow, that Satyrane lunges in with his spear before she can bring her hand down (III.vii.40)--resemble the pattern of the monsters. But these are rather her obvious traits, and I have put her among the women in an attempt to show that the distinction of her sex matters even among the monsters when we see her share features in common with Radigund and Briana. She also shares her nymphomania with Hellenore and Malecasta. Perhaps Argante's case is an extreme example, an obvious nymphomania that is beyond the victim's control, whereas Hellenore's would appear to be a latent form that needs an opportunity to manifest itself. Like the jealousy of Malbecco, her husband, so long as some facade covers her actions, Hellenore stays within the bounds of visible norm, but once the guard is relaxed, the passions inside her seem to burst out. In Malecasta's case, Spenser pointedly distinguishes between an ordinary love and the burning lust of "the Lady of Delight." (III.i.47f.) Her appetite seems directed toward the mere thrill of conquest--by force or persuasion. She has set the terms of combat in such a way that win or lose the errant knight must become her lover. If he submits to her right away, well and good (as witness Gardante, Parlante, and others); if he fights and loses (and chances are that he will, considering the numerical odds in her favor), then, too, the conquest is hers; but in the remote possibility that the stranger knight does win, she would yield herself to him entirely. Thus whether the knife is dropped on the melon, or vice versa, in the end it all comes to the same.

the female knight chasing her, helps him escape.

Radigund openly defies the whole chivalric order. As Sir Terpin tells Artegall, she has already put a number of knights "to shame, and many done be dead." (V.iv.29) Briana regularly degrades knights and ladies who happen to pass by her castle. Unlike the temptresses of the last section, the modus operandi of these females is force, not guile. There is no dissimulation or double-dealing in their looks, words, or demeanour. All about them is frankly vicious and faithfully ungenerous. Argante's eyes shoot fire from the heat inside which makes her range the whole land "To seeke young men, to quench her flaming thrust." (III.vii.39, 50) Rage and cruelty line the face of Radigund no less than they define her actions. Briana responds to Calidore, when he comes to reprimand her for discourtesy toward errant knights, by heaping "uncomely shame" upon him instead.

Yet their accounts are not entirely black. There are circumstances in their histories that explain the nature of their viciousness, and show that its roots go down to a natural function, procreation, gone awry. The causa causans of their behaviour is sex and love, overful, absent, or denied. And in each case, the root of their violence is shown to lie outside of their own selves.

No love, of course, is involved in Argante's man-hunts, but her nymphomania can be traced back to her incestuous parents, to which the form of her birth--she was born

conjoined incestuously with her twin brother, Ollyphant--adds its own legacy. (III.vii.47-48) Radigund's hate springs from her dried-up love for Bellodant. The real villain in Briana's misbehaviour is Crudor, who set up the stipulation that she weave a mantle of knights' beards and ladies' hair to gain his love. (VI.i.13-15) These women are thus at the mercy of twisted forms of sex and love. The remedy lies beyond their own selves as Calidore partly shows when he forces Crudor to marry Briana to end her selfish cruelty. (IV.i.5-9)

Like the temptresses, the viragos are also assigned fixed locales in the Faery-land, close by which the knights encounter them "by chaunce." Argante is on her way to her "secret ile" when Satyrane happens to see her. (III.vii.37) Near Radigund's fortified city, Radegone, Artegall accidentally comes across her troop trying to hang Sir Terpin. (V.iv.21) He disperses them and then goes on to fight Radigund herself. Briana is not involved in a direct clash with Calidore, but he first comes across an example of her mischief--the bound squire--near her castle "by chaunce" (VI.i.11), an event that opens up the rest of her story.[13]

The resolutions of their stories also are beyond the male knights who encounter them: only female knights

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[13]It may be pointed out that in the case of Lucifera et al. the knights repair to their habitats on purpose. (See I.iv.2, 3 for Lucifera; II.vi.19 for Phaedria; Guyon's journey to Acrasia's Bower is premeditated; for Malecasta, see III.i.20; and for Hellenore III.viii.51-52.)

suppress them directly. Take the case of Argante, who in the end still roams at large looking for game because, as the Squire of Dames says:

> Ne any may that monster match in fight,
> But she [Palladine], or such as she, that is so
> chaste a wight (III.vii.52);

or Radigund, who is finally punished by Britomart. Nor does Calidore handle Briana herself. He ends her highhandedness through the reformation of Crudor, her lover.

The HAGS are the old women among the antagonists in The Faerie Queene, whom Spenser specifically labels "hags," in addition to applying pejoratives like "foul," "wicked," "loathsome." They include Duessa, Occasion, Impotence, Impatience, the witch who harbors Florimel in III.vii, Ate, Sclaunder, Envie, and Detraction.[14] Except for Duessa and the witch, they are all personifications of the vices their names indicate.

Everything about these females builds up a portrait of evil and ugliness. Even the wrinkles on their faces invite horror and abhorrence instead of pity and compassion. Filth sticks around them like a nervous creditor; their ugly and deformed bodies smell to the skies. Their habitats are

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[14]By her dissembling, her gorgeous attire, and her leading men astray with words and looks, Duessa also shows strong inclination toward the first type, the temptresses. As an epitome of falsehood, she is the very essence of unreality farthest from truth, which is also what the latter portray. But I have set her among the hags as underneath her sham exterior she is really a hag, physically, as Prince Arthur's disrobing her in I.viii shows. Also, like them, she wanders up and down to procure victims, in addition to other parallels indicated below.

dark and decrepit cottages, situated in lonely and barren spots--the haunts of the outcast and the fugitive. Nothing relieves the air of heaviness that surrounds them.

The beautiful Duessa disrobed, we discover, is no protégée of Venus after all. She is bald and scruffy, probably suffers from pyorrhea and eczema, and has a tail "with dong all fowly dight." (I.viii.47-48) Occasion, mother of Furor, is lame and half bald, with "loathly" hair hanging loosely on her forehead. She is "in ragged robes and filthy disaray." (II.iv.4) Grim looks, loose hair, and "bodies wrapt in rags" also mark the hags, Impotence and Impatience, who assist Maleger against Arthur near Alma's castle. In addition, Impotence is, like Occasion, lame. (II.xi.23) Of a similar nature is the witch whose den Florimel runs into after escaping from the foster. This shabby, little cottage is situated in an isolated valley, "far from all neighbours." Here Florimel finds the witch sitting on "the dustie ground," wrapped up "in loathly weedes." (III.vii.6-7) Ate, who attends Satyrane's tournament in the company of Paridell and Blandamour, lives in "a darksome delve farre under ground," surrounded by prickly brambles and barren land. (IV.i.20) No part of her body is sound or clean: "Her face most foule and filthy was to see," she has cross eyes, twisted ears, a tongue with two prongs, and hands and feet of unequal size. (IV.i.27-29) Sclaunder, at whose cottage Arthur stops after rescuing Amoret and Amelia, is found sitting on the floor, "in

ragged rude attyre, / With filthy lockes about her scattered wide." The "foule and loathly creature" is chewing her nails for hatred when the three enter her cottage. (IV.viii. 23) No less abhorrent are Envie and Detraction who rail at Artegall after he returns from Irena's rescue. Both wear tattered rags; both look "griesly" and out of shape. Envie has cross eyes and claw-like hands (V.xii.29), and Detraction's mouth is distorted, with a snake's tongue inside. (V.xii.36)

In line with their physical distinction from the temptresses and the viragos, the actions of the hags are also set at a different pitch. An unrelieved meanness is the keynote here as well. Sex or physical violence as a factor in their actions is precluded by their age, so the evil in their stories comes out as abuse, annoyance, or harassment of the protagonists. Rarely do they attack the knights physically. Only Impatience at one stage attacks Arthur. (II.xi.29) Other hags either merely abuse the knights (Sclaunder, Envie, Detraction), or help others to harm them (Duessa, Occasion, Impotence, Ate).

Whereas the temptresses and the viragos are found mostly at the anti-cores of the book, the hags, except for Sclaunder, appear just <u>before</u> or <u>after</u>--usually after--a core or an anti-core. Even here there seems to be a pattern. Duessa and Ate, who can change shape at will to look sweet or sour as the occasion demands (see IV.i.18 for Duessa and IV.i.31 for Ate), appear both <u>before</u> and <u>in</u> a core: the

tournament of Satyrane. Duessa, it will be recalled, has already appeared before, in and after an anti-core in Book One, Lucifera's palace. All other hags appear only after the cores or, in the case of Envie and Detraction, after an anti-core. Guyon comes across Occasion after leaving Medina's castle; Impotence and Impatience annoy Arthur after his stay at Alma's and the witch in Book Three appears right after the description of the Garden of Adonis.

A similar distinction also seems to exist in the nature of the initial contact in their stories. Duessa and Ate always seek out their victims such as Redcross, Guyon, or Paridell and company; while in all other cases the knights come upon them accidentally and then suffer them from necessity or ignorance. As with the other females, the knights may not physically chastise the hags. At the most they can render them harmless. Any extreme punishment that they suffer is either self-inflicted, as with Impotence and Impatience, or at the hands of other women, as Duessa sentenced to death by Mercilla.

The hags are thus straight-line characters. There is no movement up and down, no new discoveries, no development in their portraits; we leave them in the end at the same level of abomination at which we first encounter them. Seemingly, then, their hellish natures are constant and permanent. They would appear to be the female counterparts of the plebeians, discussed below. Like them, they portray

the low, un-complex, seminal types of evil--on the feminine side of the spectrum--the essence of the entities that their names signify, as compared to the complex, human manifestations of these entities that the other females represent.

Plebeians

The PLEBEIANS are the commoners of the Faery-land. This category includes Despair, Furor, Mammon, the foster, Lust, Care, Malengin, and Despetto and his brothers.[15] These characters alone, of course, do not exhaust the scope of commonality among the antagonists. We also have the mobs that follow other villains, and individuals who appear as ushers, keepers, etc. The mobs, however, are not distinguished individually, and the other individuals stay frozen because they lack action to put flesh and blood into them. The eight selected above, on the other hand, participate in long and important encounters. Consequently, they are not the commoners whom the protagonists brush aside or warily

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[15]Mammon's presence here could be questioned as he is dressed in a sooty armour and turns out to be the ruler of the world's treasury. I am putting him here for two reasons: one, in the world of sun, light, and air, where the knight is the norm, he looks, lives, and acts like the others of this type do; and, two, his treasury, where he is a king, sits in the Hades, unused, silhouetting him as the miser who, in spite of his wealth, prefers the life of an impoverished wretch. Compared to him, even Malbecco lives extravagantly. Since bounty in the knight was of prime concern to Spenser and his age, I wonder if the implication here may not be that without riches used the knight is no better than a plebeian.

pass by, as they do the mobs and the frozen individuals, but those on whom they have to spend some time during their journeys. Also, whereas the mobs and the frozen characters are extensions of some major evil, appearing always within its context (as the troops of Maleger and Radigund, or Vanity in Lucifera's palace and Doubt in Busyrane's), these eight[16] are independent characters who live and move in the Faery-land in their own right. In other words, the latter are unattached commoners compared to the feudalistic nature of the others.

Spenser mostly uses "carle," "villain" and "wicked" as epithets for these malefactors. Their faces, dress, habitats uniformly reflect the vulgarity of their natures. Hideous looks, shabby rags, and gloomy caves and forests where foot of man seldom falls, are the physical details that accompany their encounters.

When Redcross reaches Despair's "hollow cave, / Far underneath a craggy clift upight, / Darke, dolefull, dreary, like a greedy grave" (I.ix.33), he finds the "cursed man, low sitting on the ground" (I.ix.35), his dull eyes staring through the shaggy hair that almost hides his haggard face. "His garment nought but many ragged clouts, / With thorns together pind and patched was." (I.ix.36) Furor's copper-red hair and blook-streaked "burning eyen" (II.iv.15) indicate the wrath burning inside. Mammon's likeness to Despair

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[16]Despetto and his brothers are treated jointly.

has been noticed by many critics. His face, head, eyes, hands, dress--everything visible--are covered with soot when Guyon meets him after leaving Phaedria's Island. He crouches in a wilderness "glade, / Cover'd with boughes and shrubs from heavens light." (II.vii.2-3) About the foster who chases Florimel in III.i, we know little except that he is hideous to look at (III.i.17) and lives in a forest with two brothers, all "children of one gracelesse syre." (III.v.14-15) Care's "little cottage" (IV.v.32), where Scudamour and Glauce stop after leaving Satyrane's Tournament, is situated at the foot of a crumbling hill, by the side of a muddy stream along which nothing grows but a "few crooked sallowes." (IV.v.33) He is a blend of Despair and Mammon, with filthy hands, shaggy hair, "Hollow eyes and rawbone cheekes," all coated with smoke. (IV.v.34-35) His dress is patched-up rags. (IV.v.35) Lust, who abducts Amoret in IV.vii, is a cannibal of "monstrous shape." (IV.vii.32) On either side of his gargantuan face, long elephantine ears hang down to the waist, while huge, long teeth protrude from a gulf of a mouth in front. His body is matted with hair; a piece of ivy around the hips is the only other covering. He lives in a "cave, farre from all peoples hearing." (IV.vii.7-8) Malengin, whom Arthur and Artegall bait out of his underground cave (V.ix.8f.), has deep-set eyes and long, shaggy hair. He wears a wornout, outlandish dress. (V.ix.10) No descriptive details are given about Despetto and his brothers who attack Timias in VI.v.13f., but the ease

with which they slip into the thick forest on seeing Arthur would indicate a home-like familiarity with it. (VI.v.22)

When the protagonist in the stories of the plebeians is a knight-errant the action takes place in a barren locale. Redcross meets Despair, Guyon Mammon, Scudamour Care, and Arthur and Artegall Malengin in barren hills and wildernesses.[17] But the scene of action shifts to a deep forest when the protagonist is not a knight. Thus Timias encounters the foster, and later Lust--with the help of Belphoebe, another protagonist who is not a knight--and Despetto and his brothers in the woods.

The plebeians remind us of the hags discussed above. Like them, they are the nightmarish projections from the lowest reaches of the subconscious--uniformly ugly and detestable, found always in lonely or sordid environments. The initiative in meeting them also rests with the protagonists and the encounter is usually accidental.[18] As with the hags, a physical contact with them is established only by the non-knightly characters. The knights, except in one instance, always shun personal involvement with them.[19] As

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[17]No locale is given for Furor.

[18]But intentional in two instances, Despair and Malengin.

[19]Furor, in II.iv, is the only such character with whom a knight, Guyon, involves himself directly. It is important to note that he is also the only character in The Faerie Queene to be labeled a "mad man," repeatedly, and one wonders if this would indicate a transgression of the norm by a low character under a fit, especially in the light of

their stories progress, the knights in the end avoid them entirely, and in the few instances where they are punished, their chastisement is handed over to subordinate characters.

Thus, from Despair, Furor, Mammon, and Care, the knight-protagonists merely dissociate themselves; Despetto and his brothers escape them; and the foster, Lust, and Malengin are killed by Timias, Belphoebe, and Talus respectively. Notably, Malengin's capture and punishment is assigned to Talus after he is flushed out by Arthur and Artegall. These three, who are slain in the end, are all sex offenders: the foster tries to rape Florimel, Lust Amoret, and Malengin kidnaps Samient, apparently to rape her.

Enchanters

What distinguishes the ENCHANTERS, Archimago and Busyrane, from the other antagonists in The Faerie Queene is their modus operandi. Whereas the latter work their way through force, charm, temptation, or even plain abuse, the "enchaunters" use "magick bookes and artes of sundrie kindes" to achieve their ends. At crucial moments they produce strange manuals to evoke hidden powers with which to work their will. Mainly, they try to overpower the victim

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Renaissance attitudes toward madness. It is notable that toward the end of the encounter, the palmer dissuades Guyon from further involvement with him.

with false and weird vision. And herein, I think, lies the difference between them and a good "enchaunter," of which The Faerie Queene has only one, Merlin. Merlin's magic lies in understanding the true inclination of things in nature and in working harmoniously with them to reinforce their inherent virtues, as, for instance, when he makes Arthur's sword irresistible by mixing the metal with madwort and dipping it in "flames of Aetna" and the Stygian waters. (II.viii.20) In other words, Merlin is a "prophet" (III.iii.21) who can discover a hidden virtue; i.e., he does not create it, rather like a Michaelangelo he gives form to what already exists in the pristine matter itself. But not so these evil magicians. They seek to pervert the natural order.[20] They create false images and insubstantial things whose only purpose is to deceive the eye. Thus while Merlin's art can stand the test of time and elements, the forgeries of these two enchanters vanish like pricked bubbles at the first breath of reality.

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[20]It is not that Merlin cannot do this: he can stop the sun and the moon in their tracks, or turn night into day, if he wants to (III.iii.12), but he will not abuse such power. A good "mage," he works in sympathy with nature, fate, and God, as, for instance, when he tells Britomart to "submit thy wayes unto His will, / And doe, by all dew meanes, thy destiny fulfill" (III.iii.24), or explains to Glauce when she complains about Britomart's harsh fate:

> Indeede the Fates are firme,
> And may not shrinck, though all the world do shake:
> Yet ought mens good endevours them confirme,
> And guyde the heavenly causes to their constant terme.
> (III.iii.25)

A touch of this insubstantiality also rubs off on the enchanters themselves. Creepy and ominous while in command of their powers, they are pitiable spectacles the moment their airy castles disintegrate. To overcome them, however, the protagonists need luck and God's help more than their arms or the skill to use them. The two, however, cannot be killed. While both are hurt on one occasion or other, both are alive at the end of their stories.

Spenser distinguishes Archimago through epithets and qualifiers like "false," "slie," "wicked," "subtill," "cunning," "craftie," etc. In no instance where Archimago encounters a protagonist does he appear in his true shape. Una and Redcross meet him as a hermit; next, disguised as Redcross, he overtakes Una alone; later, dressed as a pilgrim, he meets Una, escorted by Satyrane. The last she sees him is at her betrothal, where, disguised as Duessa's footman, he accuses the Redcross Knight of bad faith. In Book Two he appears before Guyon as a squire.

On the other hand, before wicked characters like Braggadocchio, Atin, Pyrochles and Cymochles, Archimago always presents himself in his true shape, an old necromancer. His only attempt to appear in disguise before an antagonist--as Redcross Knight before Sansloy--quickly ends in an ignominious revelation of his true identity.

Archimago pursues the protagonists with a single-minded viciousness that is rare among the rogues of The

Faerie Queene. He molds every opportunity, every character that he meets to his one purpose: to ruin the good. He separates Una from the Redcross Knight and then chases her throughout the Faery-land. After he is foiled in the end of Book One, he leaves Una and turns his attention to the Redcross Knight. He tries to recruit Guyon to fight him, and failing in this, brings Guyon within his hatred too. He then successively enlists Braggadocchio, Pyrochles and Cymochles in undertaking to fight Guyon. That he does not succeed finally is a comment more on his foresight than on his restless zeal.

Archimago's magic consists of framing verses from "balefull bokes" (II.i.2) and "artes of sundrie kindes." He can summon sprites to abuse the senses of an adversary; he controls the north wind, into which he can vanish at will. (II.iii.19) He can read the secrets of nature: with his knowledge of herbs and charms he quickly restores Pyrochles to health. He knows enough about Arthur and the virtues of his armament to warn Pyrochles and Cymochles.

His knowledge, however, has severe limitations. It does not touch the future. He knows the events of the past and the present, but he cannot see the events-to-be. Unlike Merlin, to whom the future reads like an open book, Archimago shows no foreknowledge. At least that is what we suspect when repeatedly he is surprised, unmasked, and thwarted in his Machiavellianism. His gloating over the separation of Redcross from Una ("he praisd his divelish arts"--I.ii.9)

soon turns into consternation when he watches Sansloy lower his spear toward him. He is unable to distinguish between Una-forlorn and Una-restored: he appears at her father's court to prevent her betrothal to the Redcross Knight and is right away recognized by her. His further attempts in this direction also end in fiascos. Nowhere does he give any impression that he can grasp the shape of things to come.

Archimago has the proverbial nine lives of the cat; nothing seems to hold him down for long. He is mistakenly wounded by Sansloy in I.iii, but a few cantos later he is wandering as a pilgrim to find someone to avenge him. (I.vi.34f.) He is thrown into a dungeon in the end of Book One but through his magic he is soon at large again. He escapes unpunished despite all the mischief he makes in Book Two. Apparently he can neither be suppressed nor killed.

Busyrane, "the enchaunter" who kidnaps Amoret, is sketched as an off-shade of Archimago. Like the latter, his magic also consists of making up diabolic verses from "wicked Bookes" and other such mumbo jumbo. But in other respects he shows up poorly compared to Archimago. Archimago's art aims at a high mark: nothing less than the complete surrender of his belief by the victim. Through lies, illusions, and deceptive mirages, Archimago sways the minds of the protagonists, persuading in turn the Redcross

Knight, Una, Satyrane, and Guyon to willingly carry out his wishes, even if only for a short while. Busyrane, on the contrary, relies on force and torture. He has a knife permanently stuck into Amoret's heart; his cohorts, Despight and Cruelty, scourge her continuously. Even his illusions threaten, rather than entice, her into giving up or giving in. Whereas Archimago brought his opponents into his cottage to work on them at leisure, Busyrane creates a ring of fire around his castle to prevent their entry.

This discrepancy is also reflected in their motives. Archimago's relentless pursuit of the protagonists is entirely motiveless. At least we see no earthly reason why he hates Una--unless it is the natural opposition of evil to good. Busyrane's villainy, however, has a clear-cut motive. The drama in his castle is enacted "all perforce to make her [Amoret] him to love." (III.xii.31) The enchanted castle, the masque of Cupid, the ritual inside the last room have only one single purpose: service of his lust.

Like Archimago, however, his boldness and illusions vanish as soon as Britomart, withstanding his charms forcibly intervenes. Then the beauty of his castle, its ring of fire, the rich decor inside, and the masque of Cupid, all disappear like an insubstantial fraud, leaving "the enchaunter" himself a pitiable wretch, hurt but still alive.

Base or Comic Knights

The male antagonists who are knights in the narrative belong to two types: the Paynims, and the rest whom I have labeled the BASE or COMIC KNIGHTS. The designation of the latter, who include Braggadocchio, Malbecco, Sanglier (in Book Five), Dolon, Turpine, and the knight of the "sommer barge,"[21] aptly reflects their natures. These six are by no means the only non-Paynim knights among the antagonists; the poem also contains characters like Ferrau, Crudor, Gardante et al., who would belong to this company. But whereas the latter are barely mentioned or glanced at in brief outlines, the former figure in actions that individualize their natures.

These knights are the vain bullies of chivalry. They never engage with an equal adversary, always restricting their attention to safely weak individuals and to such double-dealing as vain boasts, false humility, or overt and covert treachery. There would be some point to their knighthood even if they were plain aggrandisers, for, as Arthur admonishes Turpine, sometimes

> strong and valiant knights doe rashly enterprize,
> Either for fame, or else for exercize,
> A wrongfull quarrell to maintaine by fight;

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[21]This is the nameless knight killed by Tristram in VI.ii.4. I have so labeled him from the device on his shield. (VI.ii.44)

> Yet have, through prowesse and their brave emprize,
> Gotten great worship in this worldes sight:
> For greater force there needs to maintaine wrong
> then right. (VI.vi.35)[22]

But these six are cowards to the marrow of their bones. The very daredevils where little opposition is expected, they fold up the moment the opponent proves to be formidable. The victim must be helpless--or they are done for.

Their motives match the meanness of their natures. Their depredations have no justification other than the satisfaction of their base appetites: they harass others for pelf, for women, for undeserved glory, or, sometimes, for sheer fun.

It is notable that Spenser makes the whole group faceless. Other than two general statements, that Dolon seemed "well shot in yeares" (V.vi.19), and Malbecco "old, and withered like hay" (III.ix.5), no details are given about their physique or physiognomy. However, Spenser's labels, ascriptions, and the tone of narration leave little doubt about the nature of these sons of Mars.

They end their careers in the same wretched manner in which they live. Considered too base, weak, or spineless even to die at the hands of knight-protagonists, they bow out trailing clouds of disgrace and ridicule. Only one of them, the knight of the "sommer barge," is killed--and

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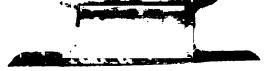
[22]Guyon hints at a similar view earlier when he goes to help Duessa. (II.i.14)



that by a boy, Tristram, who is not even a squire yet--an ignominious end for a knight. Others are unceremoniously booted out, alive but exemplarily punished, as I shall show in the sketches below.

The description of Braggadocchio is full of pejoratives like "losell," "boaster," "thief," "screcrow," "coward," "peasaunt," "capon," "mock-knight," "counterfeit," "boastfull," and "vaine." The details dwell upon his complete unworthiness for the role he "purloins." There is not a single incident that does not mock his knighthood. He begins by stealing one knight's equipment, Guyon's horse and weapons, and ends by claiming another's victory, the honor due Artegall at Florimel's espousals. In between he steadily breaks every rule in the book of chivalry. He acquires a lady, false Florimel, by robbing a "silly clowne," the witch's son, in Book Three. Under the pretense of helping a poor man--Malbecco, dressed "like a pilgrim pore"--he instead robs him. Other knights rescue damsels in distress; Braggadocchio twice leaves his own to save his skin. At Satyrane's tournament, instead of tilting and jousting during the knightly exercises, he sits the days out, refusing to budge even when his party needs him most. The end to his pilgrimage of disgrace comes at Florimel's espousals, where he falsely claims to have rescued Marinell, who was actually saved by Artegall. After his exposure, Talus drags him outside the hall, shaves off his beard, breaks his arms, and, for good measure including his squire Trompart, kicks them

out of the place.

Malbecco's end is similar although it comes about differently. As the Squire of Dames points out, he is "'a cancred crabbed carle . . . That has no skill of court nor courtesie,'" being always obsessed with the safety of his wife and his wealth. Twice more the word "carle" is used to describe him. (III.ix.12, 17) Like Braggadocchio, he is a mean hypocrite (though not a boaster). So great is his fear for his wife and his money that he always keeps his castle, "which ought evermore / To errant knights be commune" (III.viii.52), shut to all and sundry, and in the story opens it only when Britomart, Satyrane, and others threaten to burn it down. But once the guests are in, he is all humility and contrition, feigning ignorance of their late ill treatment and blaming it on his servants. Unlike Braggadocchio, he hurts no one but himself. A second threat of fire, this time actually carried out by Hellenore, costs him both wealth and wife. It is a measure of his wretchedness that to recover her he dons the garb of a poor pilgrim and appeals for help to a man like Braggadocchio. However, still more ignominy awaits him. Reaching the satyrs among whom Hellenore has come to live, he sees himself cuckolded, and after a night of vain pleading with her crawls away from his shame. "The wretched man," now sans home, hearth, and sustenance, tries suicide, but death would not come to him either. Finally, resigned to his true

identity, Gelosy, he begins to live in a desolate cave on a diet of toads and frogs. (III.x.57-58)

Sanglier is the knight, "'if knight he may be thought, / That did his hand in ladies bloud embrew, / And for no cause,'" (V.i.16) whose guilt Artegall uncovers in Book Five by a Solomon-like stratagem. This detestable knight kidnaps the lady of a weak squire, and murders his own because she would not leave him. Artegall hands over his arrest and arraignment to his page, Talus--an insult for a knight--who leads him back, "bound like a beast appointed to the stall," after a good whacking. (V.i.22) His guilt established, his bravado and defiance soon disappear as Artegall sentences him to carry his lady's head for twelve months. Talus sets at rest any lingering hesitancy (V.i.29) and he meekly picks up his burden of infamy like a "rated spaniell."

Dolon, the knight Britomart meets on her way to rescue Artegall, is seemingly very modest and gracious; he greets her courteously and offers her his home for the night. But the night soon reveals his true identity when, mistaking her for Artegall, who killed his eldest son, Guizor, he treacherously attempts to murder her, first by dropping her bed through a trapdoor, and, failing in that, by sending two knights to kill her. That this might be the work of a crazed avenger is quickly dispelled by Spenser: even in his youth Dolon was an infamous knight:

> . . . for he was nothing valorous,
> But with slie shiftes and wiles did underminde
> All noble knights which were adventurous
> And many brought to shame by treason treacherous.
> (V.vi.32)

Spenser's epithets define him as a "vild man" (V.vi.35), father of "losels" and "wicked sons."

The episode of the knight of the "sommer barge," whom Tristram kills in Book Six, also points up the infamy of this type.[23] He is riding with a lady when they come upon Aladine, an unarmed knight, courting his lady, Priscilla. Immediately he throws down his own lady and proceeds to attack Aladine, "withouten cause, but onely her [Priscilla] to reave." (VI.ii.43) He wounds Aladine but Priscilla eludes him. The peeved man then takes out his frustration on his own lady by forcing her to walk alongside while he rides the horse. He also keeps goading her with his spear. Marching thus they meet Tristram, an unarmed youth of seventeen, who reproves him for his ill behaviour. The chagrined knight at this attacks Tristram, but the latter hits back and kills him.

For Turpine, the knight whom Arthur punishes in Book Six, Spenser reserves some of his choice pejoratives. A casual sampling includes terms like "carle," "craven," "coward," "rude churl," and "Vile lozell." Harassing knights and ladies, even robbing them "not with manhood,

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[23]Spenser does not give this knight any name.

but with guile," is his regular exercise. Turpine has no sense of shame. Meeting Calepine and wounded Serena at a ford, and asked to help them cross the river, he not only refuses any aid whatsoever but even stops at the opposite bank to watch and mock their efforts. A little later, when they reach his castle and beg for shelter, he orders them turned away. In the morning he rides after them, in order to kill Calepine since he knows him to be unarmed (Calepine had discarded his arms to help Serena after the attack of the Blatant Beast). He attacks Calepine and is on the point of finishing him off when he is saved by the timely appearance of the salvage man. In the ensuing struggle, the salvage man's tenacious assault forces Turpine to give up his spear and shield and fly off with loud yells, "a thing uncomely for a knight." (VI.iv.8)

Subsequently, Prince Arthur comes to know of this outrage and decides to pay him a visit. At his castle, Turpine, protected by forty of his retainers, attacks Arthur but is soon flying from his counterstrokes. He runs to hide in his wife's closet where he is hauled out by Arthur. Arthur spares his life, but degrades him by taking away his arms. Next day, as Turpine breaks his word and secretly persuades two knights to attack Arthur, the latter catches him by a stratagem, tears up his knightly bannerall and hangs him by the heels on a tree.

A consistent meanness is thus the hallmark of these knights. In usurping a knightly demeanour, in withholding hospitality, in bullying the helpless, or in setting up plots while simulating friendship, they break almost every law of chivalry. Their comic and exemplary ends are true to their evil careers, showing their complete unworthiness for the office of a knight.

Paynims or Saracens

The PAYNIMS or SARACENS, the only other knightly opponents of "'the children of fayre Light,'" are men of an entirely different mettle.[24] They are the foes par

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[24]There is also another group of knights, of whom Paridell and Blandamour are the chief examples, who seem to fall among the antagonists. But a close scrutiny shows this to be otherwise. These are more the truant knights of the Faery Court than its inveterate enemies. All the time they keep slipping in and out of the company of the protagonists, who conciliate, reproach or drub them a little, but never seriously confront them. They are mostly minor figures anyhow, except for Paridell and Blandamour, who are the only fully developed characters. As for Paridell, he is at once recognized as a knight of the Faery Court by Satyrane, who meets him after the Argante episode. (III.viii.45-46) He is also related to Britomart through his descent from Paris of Troy. (III.ix.38, 51) Blandamour twice fights with Britomart and once with Prince Arthur, but neither of the protagonists has much heart in fighting him. In the first encounter with Britomart, she throws him down to ride on without bothering even to look back. (IV.i.36) The second time she is more eager to calm him than to chastise him. (IV.ix.31) Even when Arthur appears on the scene to help her and Scudamour fight him and his companions--Paridell is one of them--she persuades him also "t'asswage his wrath, and pardon his mesprise." (The word "mesprise" in the quote is important to note. We can be sure that the word for the Paynims would have been "miscreaunce," reserved, with variants, almost exclusively for them. It is used for

excellence of the protagonists: they speak no untrue words, use no underhand means, and command no miraculous powers in encounters with their heaven-led enemies. With them each conflict is strictly a man-to-man affair. What trips them finally is the element of Faith which they lack, but which the good knights possess.

This absence of Faith in the Paynim is hereditary. Books One and Two trace it to their descent from Night, the ancient enemy of the God of Light (Paynim genealogy is given only in part one of the poem). Additionally, the Paynims of Book One are the sons of Aveugle. Spiritual darkness is, thus, a Paynim heritage.

Such details modify the villainy of the Paynims. Their guilt is not entirely their own. Almost all the details in their stories reflect this diminished guilt. Their epithets, for instance, are the mildest for any group. Mostly we come across words like "bold" and "proud, with "cruell," "fiers," "faithlesse," and "strong" appearing less frequently in that order. In addition, Sansloy is also called "brave," "mighty," "valiaunt," "lawless," "unruly,"

Sansjoy in I.v.13; for Sansloy in I.vi.41; for Pyrochles in II.viii.39, 51; and for the Souldan in V.viii.19. Also Atin calls Guyon "miscreaunt," which is how a faithful knight would appear to a miscreant himself. The only other use of the word in the poem is once for Despair. (I.ix.49) Soon they all settle down, like good friends, and Claribell, one of these delinquents, persuades Scudamour to tell them his life story. (IV.ix.30, 40) Such good neighbourliness would be hard to imagine between the Paynims and the Faery knights.

and "beastly"; Pollente, "carle unblest"; and the Souldan, "hatefull," "tyrant," and "a mighty man." Overall, the qualifiers that stress their prowess rather tend to stand out.

The Paynim descriptions reinforce this impression of their uniqueness. They are

> . . . foes of so exceeding might,
> The least of which was match for any knight.
> (II.viii.34)

From Sansfoy, "full large of limbe and every joint / . . . [who] cared not for God or man a point" (I.ii.12), and Sansloy, "strong, and of so mightie corse, / As ever wielded speare in warlike hand" (I.iii.42), to Pyrochles, "'A knight of wondrous powre and great assay'" (II.iv.40), and Pollente, "so puissant and strong, / That with his powre he all doth overgo" (V.ii.7), the Paynims are all renowned warriors, related to the bete noire of gods, Night, by blood, and, by allegiance, to the elusive foe of the Faery Queen, the great Paynim king. (I.xi.7, xii.18)

The Paynim actions underline their reputation. In courage, confidence and agility, they are unmatched by any but Arthur or the champions of the Faery-land. No other foe in The Faerie Queene, not even the monsters, measure up to them in this respect. The monsters might appear to be dire and consequential, but they lack the dash, skill or stamina that the Paynims possess. Bulk and fear are their usual assets but these are easily countered by the wary knights. Not so with the Paynims, however. Each encounter with them

is touch and go. And what is even more dangerous, they are the only antagonists in The Faerie Queene, except Archimago, who seek out the protagonists to destroy them. In their stories--this is true of part one of the poem--they act upon the good knights; i.e., it is they who usually discover or find or search them out. So Sansfoy lights upon Redcross (I.ii.12), or Sansjoy jumps him at Lucifera's; or Una is found by Sansloy, and Guyon by Pyrochles and Cymochles.

They are usually the first to attack, and always for reasons which they believe to be highly chivalric (and superficially they would appear so) but which are invariably rooted in misbeliefs. Thus Sansfoy charges at Redcross in "hope to winne his ladies hearte that day" (I.ii.14), ignorant of the truth about this heart, as Redcross too late discovers in I.vii. Or, Sansjoy attacks Redcross, accusing him of having killed Sansfoy with guile. (I.iv.41) Archimago is attacked mistakenly by Sansloy, who later fights Guyon and Huddibras for Perissa's love, "Which gotten was but hate." (II.ii.26) Pyrochles attacks Guyon under the misimpression

> . . . that thou hadst done great tort
> Unto an aged woman [Occasion], poore and bare,
> And thralled her in chaines with strong effort,
> Voide of all succour and needfull comfort. (II.v.17)

Cymochles rushes from Acrasia's Bower under the mistaken belief that Pyrochles is dead or dying (II.v.36, 38), and later fights with Guyon under another misbelief that he is paying court to Phaedria. (II.vi.28)

Concomitant with this origin of their aggressiveness in misbelief are other reasons: those all too human failings that we also see in the good knights. The Paynims misconstrue or are plainly misled into fighting the protagonists. In Sansfoy's case, his desire to please Duessa by attacking Redcross arises from a genuine confusion about the intentions of Redcross, as shown in the next chapter. Similarly the mistakes of Sansjoy and Sansloy are a result of their grief over Sansfoy's death.[25] The misbeliefs of Pyrochles and Cymochles are traceable to Atin and Archimago who mislead them in each situation. The Paynims in part two of the poem need no such justifications: in a technical sense, both Pollente and the Souldan are forced to fight by their adversaries. Even their reported depredations mostly serve their women. Thus, the causes of their villainy also lie outside of their own selves.

Consequently, in looking at the nature of the Paynim villainy, whether we discover its roots in the causes that the Paynims themselves believe in (but which we know to be misbeliefs) or in what we would call human weaknesses or fallacies (such as grief, or misguidance by

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[25]In Sansloy's case, this is true of his attack on Una and Archimago. In his fights with Satyrane and Guyon, Satyrane attacks him first, as also does Guyon, technically--he rushes in to forcibly stop Sansloy and Huddibras from fighting.

others), the fact remains that it is different from that of the other antagonists in The Faerie Queene. It is a child, not of the perversions of will, reason or emotion, but of misbelief; in other words, it is born of an absence of true belief or true reason. With the other evil characters, their villainy has rarely any excuse other than their own self-indulgence. If it is not the plain motiveless malignity of a monster or an Archimago, it is bound to arise from their ego, cowardice, or base appetite. In any case, their evil is centered squarely in their self. But the villainy of the Paynims, though also self-centered (since true faith is absent), is different. Consciously, it always makes a bow to a cause outside: service of some lady, rescue of some old woman, vengeance for a dead brother, and so on. Even when mistaken in their reasons, they do not fabricate them like an Archimago or a Braggadocchio. They honestly believe, within their narrow capabilities, that they live in the true spirit of chivalry. Their problem is that they know no better. They do not know that living outside the Law of God robs them of true reason, leaving them at the mercy of mere will guided by passions. But, then, if they knew, wouldn't they be the best of the knights in the Faery-land?

Misbelief also decides their fates in these stories. By separating them from God, it creates in them a self-sufficiency, a willfulness--a tendency to reject the

miraculous, all that testifies to the existence of true God--that oftentimes obscures the plain evidence of their own senses. Thus we watch Sansfoy willfully rejecting the truth of his own observation--the power of the Cross to protect Redcross--only to have it proved on his body (I.ii. 18); or Sansjoy ignore Duessa's caution about Redcross's arms (I.iv.50; she had seen Sansfoy challenge and fall before them); or Pyrochles rudely disregard the warning of Archimago about the virtues in Arthur's sword (II.viii.22), after himself having been cured by Archimago's herbs and charms. (II.vi.51)

To the extent that the Paynims are baffled by their misbelief, the good knights are helped by their belief in God. It is faith, potent in their hearts and latent in their arms, and at times even manifestly present, that always protects them from these vicious enemies. Redcross may be faithless in running away from Una, but he is not faithless in intent, for he did not know; he still retains the innate goodness (right disposition) that helps him destroy Sansfoy. (I.ii.19) His goodness is still potent enough during his next trial to overcome Sansjoy. (I.v.12) Similarly, Una is saved from Sansloy through divine intervention. (I.vi.7) Or, Guyon escapes harm as Pyrochles' wrath spends itself on his sevenfold shield, painted with the Faery Queen's portrait. (II.v.6) Later, when Pyrochles and Cymochles together attack him, the divine intervention is direct: an angel protects him until earthly aid

arrives. (II.viii.3-8) In the same episode, when Arthur undertakes Guyon's rescue, Pyrochles' sword (Arthur's "owne good sword Morddure") hits him again and again but the charmed weapon cannot enter the body of its master. (II.viii. 30, 38, and 49) Pointedly, in the Artegall-Pollente episode, Artegall enters the fight with "'God to guide,'" while the Paynim ends it cursing "High God, whose goodnesse he despaired quight." (V.ii.10, 18) Another evidence of the absolute dependence of the protagonists upon Faith comes in the Souldan episode where the wounded Arthur is so hard pressed that he is forced to lift the veil off his magic shield to overcome the Paynim--perhaps also a left-handed compliment to the Paynim's role since this is the only occasion when Arthur must uncover the shield himself. (V.viii. 37)[26]

In these encounters only the cream of Christian knighthood is capable of tackling the Paynims. Arthur kills three: Cymochles, Pyrochles and the Souldan, and Redcross and Artegall one each, Sansfoy and Pollente respectively. The Paynims, then, are the only human characters in The Faery Queene to die fighting the flower of Christian chivalry--but not before they have drawn blood from the opponents and damaged their arms in every single encounter,

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[26]Arthur's shield is also uncovered in I.viii.19 and IV.viii.42, both times accidentally.

except Pollente's.[27] Sansfoy's spear-charge against the Redcross Knight stuns them both; but the Paynim recovers first and, unsheathing his sword, strikes off a large portion of the knight's crest before he himself is cut down. Again, in his duel with Sansjoy the Redcross Knight receives a blow at the end that sends him spinning like a top; only Duessa's premature cry of joy saves him in time. Similarly, Sansloy and Satyrane hack each other to pieces. Or, Pyrochles rushes at Guyon

> . . . and strooke
> At him so fiercely, that the upper marge
> Of his sevenfolded shield away it tooke,
> And glauncing on his helmet, made a large
> And open gash therein. (II.v.6)

The staggering blow pushes Guyon's beaver into his breast. Later, Cymochles and Guyon fight so furiously "that a large purple stream adown their giambeux falles" (II.vi.29); soon "Cymochles sword on Guyons shield yglaunst, / And thereof nigh one quarter sheard away." (II.vi.31) In the subsequent encounter with Prince Arthur, Cymochles' sword bites deep into Arthur's right side. (II.viii.38-39) This bleeding of the protagonists continues in Books Four and Five also. At Satyrane's Tournament, Bruncheval and Satyrane charge each other so furiously "that both, rebutted, tumble on the

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[27]Other characters destroyed only by the Christian knights are the beasts and monsters. It is notable that among the monsters only Grantorto is able to hurt a protagonist, Artegall. Of the others, Orgoglio collars a disarmed Redcross Knight, Maleger pummels a fallen Prince Arthur, while Corflambo, Geryoneo, and Disdain make no impression on their knightly opponent.

plain; / . . . Where in a maze they both did long remaine." (IV.iv.18) In Book Five, the Souldan shooting from a chariot gravely wounds Prince Arthur.

Thus from whichever angle we view them, the Paynims and Saracens stand out among the antagonists of The Faerie Queene. Their sex, species, status and temperament obviously separate them from the other villains, but what puts meaning into this separation is the detail of actions and explanations in their stories. Epithets therein more reproach than condemn them; genealogies provide them with a heritage ancient as Night itself; their descriptions neither frighten nor bemuse but properly impress; and their actions and motives shed illumination on their nature. Every encounter underlines their courage, confidence and élan. In the pages above, I feel that I have shown the unique position that the Paynims occupy in the diabolic ranks of the Faery-land. Along with the beasts and the monsters, theirs is a direct confrontation with the protagonists, but, unlike them, they are not the hunted, but rather the hunting antagonists. They are the only true knights on "the other side." Since the law of the Faery-land is chivalry, and the knights-protagonist its norm, the Paynim knights are the inverted image in a dark mirror that the good knights see at times to discover what they themselves would be but for their faith in God.

CHAPTER II

THE PAYNIMS OF BOOK ONE

This chapter analyses the three Paynim brothers in Book One of The Faerie Queene: Sansfoy, Sansloy, and Sansjoy. It will first survey the characteristics that they share in common, and then study their stories in detail to understand their individual natures.

These three are the only knights to confront the protagonists in Book One. Sansfoy is the first to appear, before the Redcross Knight, early in the second canto, and the next are Sansloy and Sansjoy in cantos three and four respectively: Sansloy to confront Una, and Sansjoy Redcross. Sansloy appears again in canto six before Una rejoins the Redcross Knight. Thus the whole span of their action lies within the context of Redcross-Una separation.

Indeed Archimago, by abusing the senses of the Redcross Knight, pushes the two protagonists, Una and Redcross, into a world where the errant Paynim is the norm. In this topsy-turvy world, it is the Paynims who invariably seek encounters. Actions ordinarily considered good here lead to

confusion;[1] and good ends to seeming felicity, but actually to further damnation.[2] Here faith (Fidessa-Duessa) betrays and false faith saves.[3] The anti-norms of this world live in halls and hamlets,[4] and the true norms in the forests,[5] ordinarily home of the anti-norm. The Paynim is its errant knight, and the Redcross Knight its recreant.[6]

It is in this upside-down world that the three Paynims first appear as externalizations of the true condition of the protagonists who figure in their stories: Redcross, Una, and Satyrane. Immediately preceding an encounter with a Paynim, each protagonist unwittingly becomes the focus of a dual configuration, the truth he thinks he knows and his true situation, of which the subsequent Paynim emblematizes

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[1]Redcross dissociating himself from Doubt for fear of blood-guilt (I.ii.44) and thus also from his well-meant warning about Duessa; or Sansjoy's vengeance for a brother's death leading to his own sad end.

[2]The victory of Redcross over Sansfoy leads to his acceptance of Duessa, and over Sansjoy to his adulation of Lucifera.

[3]The faith of Redcross in Duessa that revives him enough to beat down Sansjoy. (I.v.12)

[4]Lucifera (notice that Redcross accepts her condition for the duel), and Abessa-Corceca group.

[5]Lion, Satyrs, Satyrane.

[6]From Faith. He is more the led and the hunted knight here than the eager zealot of the first canto. The push of his energies is not expansive any more, as in the Error, Archimago, or even Despair episodes, but contractive, as if engaged in self-preservation. Indeed the feeling we get throughout is of a knight barely holding his own, with each successive assault becoming increasingly difficult for him to withstand.

the latter aspect, as if he were holding up a mirror to the good knight. Redcross meets Sansfoy after deserting Una; i.e., he has betrayed faith, unknowingly, when the "faithless" knight chances upon him. Similarly, just before his clash with Sansjoy, the Paynim without "joy," Redcross divorces himself from the "joyaunce vaine" of Lucifera's court. (I.v.37) Before the Una-Sansloy encounter, Una, Truth, without knowing it, is being guided by Archimago, Hypocrisy; i.e., a state of lawlessness already exists when Sansloy, its emblem, appears. Similarly, Satyrane challenges Sansloy with a truth acquired from Hypocrisy, Archimago. Thus the appearance of a Paynim knight in Book One indicates the pre-existence of an identical state in the protagonist himself.

Each of these encounters establishes a new harmony within the protagonist. The element missing earlier is acquired, i.e., the dichotomy is erased, but, in the new integration the protagonist is, ironically, even worse off than before. After Sanfoy's defeat, Redcross possesses a new faith, Fidessa, who will lead him directly to the house of Pride and Orgoglio's dungeon. Similarly, Sansjoy's defeat seemingly restores the Redcross Knight's pride and spirits: he makes obeisance to Lucifera, "Which she accepts, with thankes and goodly gree, / Greatly advauncing his gay chevalree" (I.iv.16), and even <u>leads</u> with her a festive procession of those very people whose "joyaunce vaine" he

had earlier rejected. (I.v.16)[7] We see a similar pattern in the Una-Sansloy episode. Archimago's defeat restores the law: Hypocrisy is unmasked. But it also brings in Sansloy's law of might-is-right: Una is in greater peril than before.

This is the lawless world of which the Paynims are the errant knights. In the encounters, it is they who introduce the action and then retain the initiative throughout until the final movement.[8] In other words, the protagonists have no choice in meeting them; the Paynims make the first contact and then set the pace of the encounter. The choices that the protagonists do have are confined to the preceding episode in each case, but once a decision is taken there, the clash with the Paynim becomes inevitable.

Redcross Knight, once he accepts Archimago's evidence, is led straight to the charge of Sansfoy. It is Sansfoy who chances upon him, introduces each movement in their encounter, and finally forces the issue, until in the

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[7]It seems to me that in both situations deep within him Redcross feels the malaise this equipoise covers. After he and Duessa-Fidessa become friends:

> So forth they rode, he <u>feining seemely merth</u>,
> And shee coy lookes: so dainty, they say, maketh derth;
> (I.ii.27; italics mine)

and when after the duel he returns to Lucifera's palace (it is pointedly called "Home"), the music and merriment there merely serve "him <u>to beguile</u> of griefe and agony." (I.v.17; italics mine)

[8]The Satyrane-Sansloy encounter is an exception.

end the dormant spirits of Redcross well up to help cut down the Paynim. Similarly, once he enters Lucifera's Palace at Duessa's bidding (I.iv.3), the encounter with Sansjoy follows as a matter of course. Again the initiative throughout, until the last blow, is with the Paynim. In Una's story, the choice lies in her accepting the bogus Redcross, Archimago, but once it is made, her molestation by Sansloy becomes inevitable.[9]

The Paynim modus operandi in these encounters is force. No doubt force is central to chivalry and the good knights use it constantly, but, as we saw in the last chapter, force is not the only response of a protagonist to every situation. Redcross Knight, for instance, uses force (with Error and dragon), reason (with Despair), and flight (from Fradubio and Lucifera) as the circumstances demand. But not so the Paynims. In their stories, such gradations do not exist. Force is their only response to a hostile world, and their dependence on it is absolute, so absolute that it transcends all need or fear of God or man.

This disposition of the Paynims might appear to put them next to the monsters whose actions are also dictated

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[9]Actually, like the choice before Redcross in Archimago's hermitage, these choices are not entirely free. In each case the senses of the protagonists are abused. But the point I wish to make is that each situation preceding the Paynim episode involves an act of will on the part of the protagonists--they could have refused if they had detected the deceits--whereas the action in the Paynim episodes is forced upon them; i.e., they have no choice but to be acted upon.

exclusively by force, but whereas the unthinking monsters can only act that way,[10] the predilection of the Paynims for force is a matter of choice. That is to say, the Paynims are aware of, or confronted with, rational choices but the propensity of their natures is such that they invariably choose force and violence. This, of course, is not apparent all at once. But after the rush and excitement of the opening charges we become aware of the options against which their choices are silhouetted.

Sansfoy, after repeatedly charging Redcross in vain, comes to recognize the Cross on the Knight's shield as a divine protection, but such is the Paynim's blindness that in spite of his own observation he willfully vows to force the issue. (I.ii.18) Sansjoy's overconfidence in his own valor is such that he offhandedly rejects Duessa's caution about the weapons of the Redcross Knight. (I.iv.50) Similarly, force is all that Sansloy understands. When he carries away Una after unmasking Archimago, her "piteous plaintes" fail to touch his heart. (I.iii.43-44) It is a stronger force, the Satyrs, whose appearance frightens him enough to leave Una alone.

But this also does not mean that the Paynims are merely unmitigated bullies. Behind each of their aggressions

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[10]To the monsters, their mass and force are as natural as eating and breathing. They seemingly have no brains. They seldom open their mouths, and then merely to grin or curse, or make simple animal sounds.

lies a justifiable excuse: they simply misreason or misguide themselves into becoming embroiled with the protagonists. A comparison with the diabolism of the other villains in Book One pinpoints this substantially. Archimago, Duessa, Orgoglio, or the old dragon, react to the mere presence of good. The protagonists do not have to do something to activate their villainy. These villains attack them merely their "cursed will to wreake." (I.ii.33) But not so the Paynims. An inherent antagonism exists between them and the good knights no doubt, but there is also always present a justification, a cause outside the mere nature of their opponents, that brings out their aggressive tendencies. Confusion, and Duessa, cause the Redcross-Sansfoy combat. Duessa mistakes the Redcross Knight's motions and "bids" her knight, Sansfoy, prepare for the fight, which the eager Paynim obeys. (I.ii.14) Sansloy and Sansjoy are even more justified in attacking their opponents: they avenge a brother's death.

Such justifications, absent in the stories of the other villains, would seem to meliorate somewhat the grossness of the Paynim crimes. At least the Paynims have some excuse for their aggressions, whereas the others have none. The machinations of Duessa and Archimago still further mitigate the Paynim villainy. These two aid, abet, or instigate every combat involving a Paynim in order to misuse him for

their own purposes.[11] In other words, in addition to fighting for his own reasons, the Paynim also unwittingly serves these arch-villains--a situation of which the Paynim is unaware. Duessa and Archimago know the truth and also the Paynim's ignorance of it, but through lies and distortions they immerse the Paynim in such subtle illusions that he finds it convenient to indulge his turbulent nature. Compared with these Machiavellian sophists, the Paynim is really an egregious ass. This, of course, does not absolve the Paynim of the responsibility for his crimes--the choice to act is his--but it does somewhat lessen his guilt. It makes him a human, and not a diabolic, criminal.

Duessa embroils Sansfoy with Redcross. She also figures prominently in the Sansjoy episode. Slipping into Sansjoy's lodgings at night, she offers him love, lies and hope for his fight the next day. She incites him against Redcross by falsely corroborating his charges of treachery. (I.iv.41, 47) She offers him love: "'To you th' inheritance belonges by right / Of brothers prayse, to you eke longes his love'" (I.iv.48), and secret help: "'Where ever yet I be, my secrete aide / Shall follow you'" (I.iv.48),

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[11] A conspiracy between the Pope and the Muslims was a subject of countless sermons on either side of the Reformation (the Romists, of course, would make the appropriate substitution). At times even the Queen had to issue denials against charges of collusion with the Great Turk. See S. C. Chew, pp. 101-102 and n.; and G. B. Harrison, The Elizabethan Journals, I (London, 1938), p. 233.

while all the time posing before him as Fidessa. (I.iv.42) As with Sansfoy, it is her words that, ironically, lead to Sansfoy's defeat the next day. She prematurely applauds his final stroke which arouses the Redcross Knight to strike down the Paynim. (I.v.11-12)

Whereas Duessa follows the fortunes of Sansfoy and Sansjoy, Archimago attaches himself to Sansloy. No love is lost between the two of course, but while Sansloy is neutral toward "the enchaunter vaine," Archimago is secretly hostile toward him. In their first meeting (I.iii.33f.), Archimago, disguised as "Redcross" and traveling with Una, is mistakenly attacked by Sansloy. His fall reveals his identity and also Sansloy's knowledge of him. (I.iii.28)[12] Sansloy, however, ignores him. But Archimago remembers his humiliation and in their next encounter avenges himself by entangling Sansloy with Satyrane. (I.vi.34f.) Dressed as a pilgrim, he meets Satyrane and Una, to whom he lies about Sansloy killing Redcross. While Satyrane hunts out the Paynim and fights him,

> . . . that false pilgrim, which that leasing told,
> Being in deed old Archimage, did stay
> In secret shadow, all this to behold,
> And much rejoyced in their bloody fray. (I.vi.48)

Both Duessa and Archimago prey upon the inborn ignorance of the Paynim, a heritage that basically unites

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[12]In view of their antagonism in the next encounter (I.vi.42, 48), I doubt if Sansloy's calling Archimago "'my friend'" (I.iii.39) is anything more than a mere formula. Sansloy soon leaves him lying in his gore to ride off with Una, ostensibly Archimago's lady.

the three brothers. Ignorance is in fact the Paynim disease: they are knights unaware of their own selves. In a final analysis, this would be true of any evil. Evil would not long remain evil if it were to become aware of itself. For that matter, no villain in The Faerie Queene has a deep awareness of himself. But in their outer aspects at least characters like Duessa and Archimago have no illusions about themselves: Duessa knows that she is Falsehood, Archimago that he is Hypocrisy, and so on.[13] In other words, they delude others, but not themselves, about their true identities. The Paynims, however, live in utter self-delusion. They sincerely believe that they belong to the right side; that the causes for their embroilments are chivalric; and that the mottoes on their shields proclaim their true natures. Yet the fact of the matter is that, sons of Aveugle that they are, every one of them is blind to his own true nature.

Their shields, emblematizing their natures, are good examples in this respect. Ostensibly without or lacking the virtue that the second word on each shield indicates, the Paynims are without Faith, Law, or Joy--with stress on the freedom from allegiance, restraints, or feeling that each device would connote. But they do not know that in each instance the virtue has not been eliminated but merely

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[13]For example, Duessa's revelation of her identity to Night. (I.v.26)

substituted--by a fake.[14]

Take the case of Sansfoy. His shield advertises his faithlessness; he "cared not for God or man a point." (I.ii. 12) And yet this knight-without-faith appears on the scene with Duessa, masquerading as Fidessa-faith, for whom he cares enough to dutifully charge at Redcross at her bidding.[15] Or, Sansloy who thinks he obeys no law, and yet obeys the law of his own appetites; a law that begins with his own desires and ends with his own capability. He would not listen to Una's pleas, because he desires her; but he would not stay when the Satyrs appear, because he fears them.[16] Or Sansjoy, a dry fatalist who "finds nothing in life engaging or satisfying,"[17] who would accept life unemotionally as it falls, even advising Duessa to do the same (I.iv.49); and yet who is so much obsessed with vengeance that each time he looks at Sansfoy's shield or hears of the

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[14]Since Faith, Joy, Law are one, the substitute can only be a fake. The Paynim shields figure only in blazonry and nowhere at all in the fighting; i.e., the Paynims think they are with protection, but this is a mere illusion, a feeling without substance.

[15]Note the key word "bad" in the fifth line (I.ii.14).

[16]He verbalizes this self-serving law later, when forcibly restrained from chasing Una by Satyrane, he bitterly reprimands him:

> O foolish Faeries sonne! what fury mad
> Hath thee incenst to hast thy dolefull fate?
> Were it not better I that lady had
> Then that thou hadst repented it late?
> Most sencelesse man he, that himselfe doth hate,
> To love another. . . . (I.vi.47; italics mine)

[17]F. M. Padelford, "The Spiritual Allegory of The Faerie Queene, Book One," in Variorum, I, 436.

weapons by which Redcross killed him he loses all self-control. Perhaps his excuse would be the shame and grief over a brother's death. But that is my very point. In spite of his talk about "'reasons rule'" "'and helplesse hap it booteth not to mone'" (I.iv.41, 49), he is really a man of little reason and less restraint. His cold exterior hardly conceals his fiery emotions. His outbursts are actually more violent than the ragings of Sansfoy and Sansloy, both outwardly more temperamental.[18] Indeed none of the Paynims knows his own self.

This account of the Paynims of Book One would not be complete without a brief look at the weapons employed in their encounters. Their combats, noted as "static" by Rosemary Freeman,[19] are stiff because the weapons employed

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[18]Sansloy's motto is inscribed in "bloody lines" (I.ii.3) and Sansfoy's in "letters gay" (I.ii.12), while Sansjoy's is in "letters red" (I.iv.38), indicating again Sansjoy's outward emotional neutrality. But in their actions, the qualifiers used for Sansloy are "fierce" (I. iii.35, vi.2), "hot" (I.iii.32, vi.3), "fire" (I.iii.34, vi.3, vi.4), and "rage" (I.iii.38, 43, 44, vi.8, 46), in order of frequency; and Sansjoy, in the same order, "fierce" (I.vi.38, 50), "extreme rage" (I.iv.39, v.10), and "flaming" or "burning" (I.iv.38, 39, v.10). I would also like to point out their moods at the entrance:

> Sansloy: "His looke was sterne, and seemd still to threat / Cruell revenge, which he in hart did hyde." (I.iii.33)
>
> Sansjoy: "Enflam'd with fury and fiers hardyhed, / He seemed in hart to harbour thoughts unkind, / And nourish bloody vengeaunce in his bitter mind." (I.iv.38)

My purpose here, however, is not to stress such distinctions but to point out how Sansjoy is underneath even more emotional than his brothers. And in realizing it as little as they do, he follows the Paynim pattern: ignorance of their true natures.

[19]English Emblem Books (London, 1948), p. 108.

and the movements therein embody a significacio beyond the mere fight.[20] While the details of their significance are involved in the next section, it would be interesting to note the pattern in the armament of the two sides.

Only the sword, spear, shield, and helmet are stressed in these episodes. The sword is the main weapon, "the knightly weapon par excellence."[21] The spear, emblem of secular truth, is ineffective against the Paynims; rather the spear of a Paynim, Sansloy, passes easily through the shield of Archimago. (I.iii.35) In the first combat, Redcross and Sansfoy cross spears ineffectually. It is the sword that finally decides each issue--in favor of the protagonists. With it Redcross chastises both Sansfoy and Sansjoy.

Of the defensive armor only the shield and helmet are distinguished in the Saracenic episodes of Book One. The shield figures importantly in almost all the encounters. The shield of Redcross Knight saves him during the encounter with Sansfoy; Sansfoy's shield is the center of contention in the Sansjoy episode; and, in the Sansloy encounter, Archimago's proves to be a "vainly crossed shield." Noticeably, the Paynim shields figure only in the emblazoning role; they are not shown to afford their bearers any protection.

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[20] See also Appendix A.

[21] Leon Gautier, Chivalry, ed. Jacques Levron, trans. D. C. Dunning (London, 1965), p. 319.

The helmet is the only body-armor stressed in these combats. In the two combats of the Redcross Knight with the Paynims, it is a blow at his helmet that in the end arouses the dormant knight. On the other hand, the two Paynims, Sansfoy and Sansjoy, also receive their last blows on the helmet. (I.ii.19; I.v.12)

These, then, are the features common to the three Paynims of Book One: Sansfoy, Sansloy, and Sansjoy. In the following pages I take up their respective stories to analyse their individual characteristics.

Sansfoy

SANSFOY is the first of the Paynim knights to appear in The Faerie Queene. Deluded by Archimago, Redcross Knight deserts Una and wanders aimlessly when "him chaunst to meete upon the way / A faithlesse Sarazin." (I.ii.12) This is Sansfoy, eldest of the three sons of Aveugle (the other two are Sansloy and Sansjoy). Spenser gives him the usual attributes of the Paynims of romance: "full large of limbe and every joint" (I.ii.12), and armed cap-a-pie.[22]

The dative construction of the first quotation, the meeting point of the two knights, is important to note. It marks a radical change in the gestalt of the Redcross Knight since he deserted Una. In this encounter he is the object,

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[22]H. J. Todd and H. M. Percival, cited in Variorum, I, 199.

the acted upon, and Sansfoy the active agent. The Paynim chances upon or finds him. This meeting, forced upon the Redcross Knight by circumstances, is the first of the series of mishaps that will culminate in his incarceration in Orgoglio's dungeon, from where only Arthur can deliver him.

When Redcross repudiates Una in I.ii.6, he also unwittingly repudiates his own free will. Whereas until then he has been in control of his destiny--the choice to encounter Error or leave Archimago his--with this separation he loses his initiative as well as the ability to make a right choice: "The eie of reason was with rage yblent." (I.ii.5) From here on his choices and initiatives are illusory. Their effect in reality is to lead him deeper into bondage. In overtaking Duessa after Sansfoy's defeat, in disregarding the warning of Fradubio, in repairing to Pride's palace at Duessa's suggestion, or leaving at the Dwarf's, in each instance the choice of action is seemingly his, but in each instance he is led deeper and deeper into sin and ignominy. He is like a faulty lute that no longer plays the right tune.

Such is his condition in the situations in which he seems to have a choice. In encounters with the Paynims, however, he is not even given a choice. Each encounter with them is forced upon him by the opponent. Instead of an errant knight ferreting out foes, the Redcross Knight of the Saracenic episodes is a hunted knight. And Sansfoy's

coming upon him in I.ii.12 forges the first link in this "chayne of strong necessitee," which will drag the Redcross Knight along for almost five cantos.

That this sequence is significant to Redcross (and to Spenser) is seen at the end of his adventures when he relates his experiences to Una's father:

> It was in my mishaps, as hitherward
> I lately traveild, that unwares I strayd
> Out of my way, through perils straunge and hard;
> That day should faile me ere I had them all declard.
> There did I find, or rather I was fownd
> Of this false woman, that Fidessa hight.
> (I.xii.31-32; italics mine)

He "was fownd," by implication, by Sansfoy also.

Sansfoy in his wanderings is accompanied by Duessa, here masquerading as Fidessa. Her contrast with Una has been noticed by critics, but I think not widely enough. The very introduction of the two ladies, for instance: Una "rode him [Redcross] faire beside" (I.i.3), vide Sansfoy's "faire companion of his way," points to the integral role of Una "beside" Redcross versus Duessa's transitory friendship. The conclusions of Redcross's previous adventure with Una and Sansfoy's present one with Duessa further sharpens this contrast. Whereas Una after losing her knight searches for him everywhere, Duessa, "when she saw her champion fall, / . . . Staid not to waile his woefull funerall, / But from him fled away with all her powre." (I.ii.20) Both claim to be victims of circumstance, that they left home to find their true knights. Una, we know, speaks truth, but Duessa is probably fabricating her story. Their widest divergence

lies in their roles in the stories of their respective knights. Una is the Redcross Knight's true companion: she counsels him caution or courage as the circumstances demand. When he is overeager before the cave of Error, she warns: "'Your stroke, / Sir knight, with-hold, till further tryall made'" (I.i.12); but when he weakens during the fight, she inspires him with: "'Now, now, sir knight, shew what ye bee: / Add faith unto your force, and be not faint.'" (I.i.19) Duessa, on the contrary, can only exhort her knight to the fatal attack. Most probably, even alone, Sansfoy would have tangled with Redcross anyhow--the opposition between the two is fundamental--but the point to note is that in the episode as structured, it is at Duessa's bidding that he makes the fateful leap.

Sansfoy and Duessa come across the Redcross Knight, and Duessa sees, or thinks she sees, Redcross "aduance" his spear. (I.ii.14) Immediately she "bad her knight" prepare to meet his enemy. (I.ii.14)[23] Actually her observation is wrong because Redcross begins to level ("couch") his spear only after he sees Sansfoy rushing toward him. (I.ii.15.1-3) However, as the episode thus far is narrative without commentary, we assume that true to her false nature she commits an error of judgment. The Paynim, however, "prickte with pride

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[23]The pronoun "the knight" (I.ii.14.3), somewhat ambiguous at first, refers to Redcross, since, for one, he has been called "the knight" only two stanzas back (I.ii. 12.1), and, two, Sansfoy is distinguished as "her knight" (Duessa's knight) two lines further on (I.ii.14.5).

and hope," unhesitatingly attacks the Redcross Knight.

The fight between the two takes place in three movements. Sansfoy opens the attack with a spear charge, which the Redcross Knight counters. Their spears get shattered and in the shock of the impact a momentary stalemate is established. (I.ii.15-16)

Unsheathing his sword then, the Paynim opens the second round, but this too is checked by the Redcross Knight with his sword. The two are still equally balanced. (I.ii.17)

Sansfoy now tries to force the issue, correctly surmising the Cross on the Redcross Knight's shield to stand between him and his goal. The blow of his sword shears off a large part of the crest on the Knight's helmet, but fails to penetrate his shield. Redcross Knight's counterstroke then cuts through the Paynim's helmet and head. (I.ii.18-19)

Initiative in the episode, it would be noted, lies throughout with the "Sarazin." He finds the Knight wandering; he opens the attack with a spear charge and, after the shock of their impact, is the first to recover and press the attack and, again, the first to attempt the coup de main. Redcross merely responds to each of his moves. It is only in the end, when Sansfoy's blow damages his helmet--a mark of shame and dishonor[24]--that "the sleeping spark of native vertue gan eftsoones revive" and the Knight, putting all in

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[24]See Appendix A.

one stroke, overcomes the enemy. Till then the movements of the episode have been dictated by the Paynim.

The separation of the Redcross Knight from Una, Truth, is reflected in the shattering of his spear, the emblem of truth, in the first charge. He will not use the spear again until reunited with Una.[25] The Paynim, on the other hand, lives with no truth either, although, like Redcross later on, he mistakenly believes that in Fidessa-Duessa he is in the company of true faith. His ignorance at this stage parallels that of the Redcross Knight. Hence also the shattering of his spear.

However, the similar delusions of the two knights--Redcross that he knows the truth (about Una), and the Paynim that he has the truth (Fidessa-Duessa)--are informed by dissimilar natures. Whereas the Saracen's miscreance is fixed like Night, his ancestress, the Redcross Knight, though faithless, is basically a virtuous man. Inside him still beats a "true meaning hart." (I.ii.9) Also, he may have lost Una (the truth), but he still retains Una's Christian effects. In his need it is the cross-hilted sword and the shield of faith provided by her that help him resist the Paynim.[26] First the sword and then the shield protect him

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[25]He next uses it in his fight with the old dragon, where rather conspicuously--the description of the spear charge is developed for three stanzas--it pierces through the enemy's side. (I.xi.20-22)

[26]Without its "sacred badge" the shield of the Redcross Knight would be no more effective than the "vainly crossed shield" of Archimago which Sansloy's spear pierces

from Sansfoy's assault. (I.ii.17-18) In the end it is the sword, the emblem of Cross and Justice, that overcomes the misbeliever--but not before the Saracen's sword, the secular emblem of justice, has forcefully indicated the Knight's dishonorable state by cutting away a part of his crest. (I.ii.18)

The last two stanzas (sts. 18 and 19) pinpoint the difference in the natures of the two knights. Sansfoy's frustration comes out in the expletive:

> 'Curse on that Crosse,' quoth then the Sarazin,
> 'That keepes thy body from the bitter fitt!
> Dead long ygoe, I wote, thou haddest bin,
> Had not that charme from thee forwarned itt:'
> (I.ii.18)

revealing that he knows--as an enemy of faith and, probably, as he watches his blows rebound from the quartered shield--the red cross on the Knight's shield to be a miraculous protection that keeps him from the fatal end. Yet the next instant he charges in, the charm notwithstanding, only to find his own observation borne out when the blow is checked by the Redcross shield.

This willful defiance of the supernatural is typical of the Paynims, and it arises, as here, from an arrogant belief in the supremacy of the self, a form of pride. The

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through. None of his enemies can cut through the Cross until he encounters the old dragon: the Paynims hurt him only through his helmet, and the crest thereon, while in encountering Orgoglio, the quartered shield is crucially missing in his need. Only the old dragon, the great Lucifer himself, pierces through this shield, but by then the Knight is so strong in himself that he can withstand the shock. (I.xi.38-39)

Paynim has so much faith in himself--Sansfoy "cared not for God or man a point" (I.ii.12)--that he has seemingly kicked himself loose from any adherence to man or God. As opposed to the Christian, who lives with the supernatural every day --Una's armor for Redcross or Merlin's for Arthur are two examples--and who above all trusts in God and the justice of his cause, the Paynim has faith only in his own power and capability. As a consequence, this attitude at times (in two instances rather conspicuously: with Sansfoy here and Pyrochles in II.viii.19-22) contributes directly to his ignominious end.

After Sansfoy's blow dishonors the Redcross Knight, but spends itself upon his shield, the Knight's

> . . . sleeping spark Of native vertue gan eftsoones revive,
> And at his [Sansfoy's] haughty helmet making mark,
> So hugely stroke, that it the steele did rive,
> And cleft his head. (I.ii.19; italics mine)

An innate goodness is the essence of the Redcross Knight. Redcross might be an apostate from Truth, but he is an innocent apostate: he did not know the truth[27]--unlike Sansfoy who knowingly disregards it. His sin is an honest delusion about Faith's unfaith, imposed from outside. Though no longer a champion of Holiness, basically he is still good enough to be placed among the virtuous Pagans for whose sake Christ harrowed Hell--as Arthur will for him in

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[27]He had literally never seen Una's face.

I.viii. In short, at this stage he is a deluded "righteous man." (I.viii.1) A combination of this inborn virtue and the outer armor--token of his distinction from Sansfoy, as pointed out earlier--now helps him overcome the Paynim. It guides his hand to the foe's head. Like Sansfoy's, Redcross Knight's stroke also makes for the opponent's crest but, unlike Sansfoy's, it succeeds entirely, indicating the greater ignominy of the Paynim in this episode.

Sansfoy's response to Fidessa-Duessa and reaction to Redcross Knight's visibilia give us an insight into the nature of faithlessness. We noticed how eagerly the knight who "cared not for God or man a point" obeys Fidessa-Duessa's bidding,[28] as if she almost manipulates him (as she manipulates any Redcross or Fradubio who falls into her hands). In no time he has put faith[29] into her words and jumped at Redcross "in hope to winne his ladies hearte that day." This is but instant faith, an ironic duality in the nature of the faithless knight. Ostensibly, he is without faith--his shield declares so, too--and yet he keeps Fidessa-faith's company and even hopes to soon possess her (I.ii.14), without realizing that with her he is actually in the grip of mis-faith, Duessa. The state of faithlessness thus does not bring freedom from beliefs. It simply assures that

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[28]"bad" in I.ii.14.5 is a key word.

[29]False faith, because Duessa herself was mistaken in her observation.

outside the pale of God--literally as an outlaw--man, being a free atom, will attach himself to a mis-faith, since the only true Faith has already been abjured.

The Redcross Knight himself is a good example of this. At the opening of this episode he is truly faithless. Not only is he without Una, without True Faith,[30] but also he no longer has any faith in her--thus being doubly faithless. His reason overthrown, will and emotion now govern the good knight. (I.ii.5) But soon by overcoming Sansfoy he absorbs the Paynim's essence. He eagerly assumes his baggage, Fidessa-Duessa, unwittingly acquiring, like him, a faith in mis-faith.

Sansfoy's essence, then, is mis-faith, and the cause of it, like Redcross's "eie of reason . . . with rage yblent" (I.ii.5), a blindness of his reason, since true faith is absent. Just as Redcross is willfully led by his emotions when Sansfoy finds him (I.ii.12), the latter too is misled by his emotions, of which Fidessa-Duessa, in whom these emotions center at the moment, is the right emblem. Spenser's definition of "faithlessness," then, is a presence of mis-faith, of mis-reason, of false emotion, since the absence of faith befogs true reason.[31]

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[30]Una in Book One, especially in the cantos where she wanders restlessly in search of the Redcross Knight, represents not mere Truth, but True Faith or Troth.

[31]That the word faith<u>less</u> does not adequately express the state it seeks to signify can also be seen from the fact that the Paynims from here on are almost exclusively

Sansloy

SANSLOY, younger brother of Sansfoy, is the middle son of Aveugle. We meet him in two separate scenes in Book One. First, when Archimago, disguised as the Redcross Knight, overtakes Una during her lonely wanderings and the two are encountered by Sansloy. (I.iii.33f.) In no time he overthrows Archimago and, disappointed to know his true identity, consoles himself by making off with Una. She is subsequently rescued by the Satyrs. In his second appearance he duels with Satyrane, when the latter, escorting Una out of the land of the Satyrs, challenges him to avenge the supposed slaying of the Redcross Knight. (I.vi.36f.)

Thus, Sansloy's whole story in Book One lies within the context of Una's wanderings. He is the greatest threat to her during her search for the Redcross Knight. Whereas both Archimago and the Abessa-Corceca-Kirkrapine group are impotent before her lion,[32] Sansloy is a match for all her

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called "miscreants," i.e., mis<u>believers</u>, and not faithless, <u>without</u> faith or belief. "Faithless" is used only once more for a Paynim: for Sansjoy, who is also called a miscreant. (I.v.13) Otherwise, word "faithless" is henceforth used only for faith-breakers like Duessa, Paridell, Philemon, etc. <u>Miscreant</u> is also used once for a non-Paynim, Despair, who, like the Paynims, misreasons. An important point to note, however, is that his reasoning is not false but inadequate; i.e., he reasons correctly but not enough: he leaves out of account information that would falsify his points. We will notice a similar propensity to misreason among some Paynims, too, but with a crucial difference: in their case the information withheld is not intentional but congenital.

[32]We twice see Archimago in mortal fear of the lion: once, when he overtakes Una and seeing the lion "for dredd"

avowed protectors.[33] From him only "Eternall Providence" can protect her. (I.vi.7) The two encounters present a direct clash between the law of true faith that is Una and the lawless fickleness of Sansloy.

Sansloy's first appearance reminds us of Sansfoy: he is similarly rash, fierce, and aggressive. He is also armed with a shield emblazoning his motto, Sans loy. In no time, in the usual Paynim mode, he has charged at the counterfeit Redcross, Archimago, and pushed him off "his staggering steed."

Unlike the Sansfoy-Redcross confrontation, however, this meeting is no chance encounter. Sansloy is abroad for "Cruell revenge"; and he seems to be in a hurry about it. In fact "haste" is Sansloy's dominant mode and, more than with any other Paynim, it repeatedly describes his movements. We first meet him rushing towards Una and Archimago "with hastie heat." (I.iii.33; italics in this section are mine) His eye falling on the red cross on Archimago's dress and

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skirts widely to a hill--Una has to go to him (I.iii.26)--and, again, when he apprehensively enquires of her the meaning of the lion. (I.iii.32)

[33]Of which there are two: the lion, which he destroys, and Satyrane, whom he fights to a standstill in their unfinished encounter. There is a distinction between these two, her obvious escorts, who, affected by her virtues, select to guard her before she is threatened, and the satyrs, who are brought in to save her by Providence and who only after the act of saving discover her virtues. I.e., the satyrs first unwittingly save her from Sansloy, and then discover her virtues (I.vi.9, 12), whereas the lion and Satyrane are first swayed by her virtues, and then consciously protect her.

shield, he "eftsoones" (st. 34) readies his spear and "forward came so ferce" (st. 35) that in a trice he has "tumbled" (st. 35) him off his horse, "lept" (st. 36) on him, and "in haste his helmet gan to unlace" (st. 37).[34] He ignores Una's plea for her knight (she still thinks it is Redcross) and "rudely rending up his helmet, would / Have slayne him streight" (st. 38), but seeing the head of Archimago instead, he holds "his hasty hand" (st. 38). However, he "ne would no lenger stay" (st. 39) to console Archimago, but turns toward Una and "her from her Palfrey pluckt" (st. 40). Una's lion at this attacks him but "forth his swerd he drawes" (st. 41) and "eftsoones . . . launcht his lordly hart" (st. 42).

Again, in the next scene, when Satyrane challenges him to a duel, Sansloy

> . . . rose amain,
> And catching up in hast his three square shield
> And shining helmet, soon him buckled to the field.
> (I.vi.41)

A little later when Una appears on the scene the Paynim "hastily" (46.4) leaves the fight to chase her.

This hastiness of Sansloy feeds on a habitual inconstancy that is reflected in all his actions. There is no stay or stability in Sansloy: his purpose shifts from moment to moment as if he finds every evil worth indulging. He appears on the scene, threatening "cruell revenge, which he in hart did hyde." (I.iii.33) In no time he knocks

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[34] In contrast, when Prince Arthur is forced to kill the fallen Pyrochles, "His shinning helmet he gan soone unlace." (II.viii.52)

Archimago off his horse and himself leaps down to finish him. He will not stay to notice Una or hear her pleas for her supposed Redcross--so inexorable is his vengeance. Yet as soon as he discovers Archimago inside the armor of Redcross, he turns his wrath on Una instead. This is probably due to feelings of frustration and not revenge since the Redcross-Una link present in the reader's mind cannot be present with Sansloy. For one, he can see that Una is with Archimago; and, two, she was already separated from the Redcross Knight when the latter killed Sansfoy. Lust also now enters his mind and, to satisfy his pride, he

> With foule reproches and disdainful spight
> Her vildly entertaines, and, will or nill,
> Beares her away upon his courser light: (I.iii.43)

He takes her to a forest, "and turning wrathfull fyre to lustfull heat" (I.vi.3), becomes intent only on ravishing her.

When next we meet him in I.vi.40f., he has forgotten both Redcross and his own revenge. Even Satyrane's reproaches and challenge awaken in him no memories of unfilfilled duty or vengeance--as they would in a Sansjoy--merely an outraged denial and a hurried defense. That even the consequent fight for honor does not entirely claim him can be seen when Una appears on the scene and Sansloy leaves the unfinished fight, and Satyrane's affronts, in order to catch her.

In the inconstant temperament that he displays, Sansloy serves as the foil to Una and her "natural" allies. To their true and constant natures he presents a nature that

is true to none but itself. The lion's obedience, the satyrs' faith--whatever the degree of its purity--the devotion of Satyrane, all are the rays to Una's own luminary of steadfast faith in Redcross Knight, and against all these the Paynim posits the shifting fickleness of the lawless elements. Compared to him even Archimago is a model of constancy--in villainy. Sansloy's meaning is thus discovered through a series of contrasts with five characters who figure in his story: Archimago, Una, the lion, the satyrs, and Satyrane. The pages below discuss these successively, except that the Una-Sansloy antithesis is taken up in the end because Una is also the focus in the encounters with Archimago, the lion, and others who have a significance primarily in terms of their distances from her.

Sansloy's instantaneous defeat of Archimago reveals the Paynim belief in soul and after-life. Sansfoy's soul, he says, would be let across Lethe into Hades, the Paynim abode of the dead, only when the slaying of Redcross appeases the "infernall Furies":

> Henceforth his ghost, freed from repining strife,
> In peace may passen over Lethe lake,
> When mourning altars, purgd with enimies life,
> The black infernall Furies doen aslake. (I.iii.36)

His avowed vengeance, then, is due the manes of Sansfoy, an idea that Upton notes in Homer and Virgil,[35] and which is also repeated by Duessa and Sansjoy. (I.iv.48-49; v.10-11)

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[35] Variorum, I, 210-11.

Sansloy's effortless overthrow of Archimago shows that it is not the weapons that lend meaning to man, but man who lends meaning both to his actions and the weapons.[36] Archimago has all the accouterments of the Redcross Knight: weapons, horse, and Una, but he lacks the Redcross essence. And without this essence, the Redcross weapons or insignia are useless. Even more than his impersonator, the Redcross Knight himself provides a forceful example in this respect. As without Una he gradually grows weaker, his arms one by one shed their efficacy. First to go is his spear, shattered by Sansfoy's charge--no more will he use a spear until after his purgation in I.x--and the next are his shield and sword. In the encounter with Sansjoy only his sword is involved in the combat; no role is assigned his shield.[37] By the time he confronts Orgoglio in I.vii, even the "bootlesse single blade" (I.vii.11) will not help him any more.

Sansloy's easy unhorsing of Archimago is a glance in this direction. Archimago has all the accouterments of the Redcross Knight: a "courser free," "mighty armes," cross-quartered "silver shield" (I.ii.11), and even heavenly Una's encouragement (I.iii.34), but his quick defeat by the lawless knight shows that without the right spirit underneath, these are wasted in the service of a coward. (I.ii.11)

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[36]Also seen in the Abessa-Corceca episode, where the two females possess the form but not the essence of True Faith.

[37]In contrast, Sansfoy's shield carried by Redcross figures importantly in this episode.

In the main, the Sansloy-Archimago encounter points up the inherent contrast and hostility between the Paynim and the necromancer. The contrast lies not only in their appearance (the lusty Knight versus the old magician) but also in their natures and styles of action. Sansloy is a lusty knight; but than knighthood nothing could be farther from Archimago's nature. He has never tasted "th' untryed dint of deadly steele." (I.iii.34) Even Sansloy knows him

> In Charmes and magick to have wondrous might;
> Ne ever wont in field, ne in round lists, to fight.
> (I.iii.38)

Set against the Paynim's eagerness is Archimago's extreme unwillingness to fight ("Loth was that other, and did faint through feare"--I.iii.34). Yet such is the power of true faith that it can create hope even where none is deserved. Una cheers her supposed knight so well "that hope of new good hap he gan to feele." (I.iii.34) However, what lacks inside cannot be made good by a mere wish, and so very soon Archimago bites the dust.[38]

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[38]This encounter reveals the limits of Archimago's power, and the futility of his disguising his evil from the other antagonists. This is the only instance in which Archimago attempts to use force himself, i.e., without the help of some agents or sprites, and is at once overthrown. It shows that by himself the necromancer is an impotent old man. This is also his single attempt at appearing in disguise before an antagonist, only to be immediately unmasked. Never again will he present himself before an antagonist in any other form but his own. In Book Two, he appears before Braggadocchio, Pyrochles, and then Pyrochles-Cymochles, respectively, in his true shape.

Additionally, this encounter also points up the hostility between the Paynim and the necromancer which, though fundamental, is one-sided. Contrary to Archimago, Sansloy pities Archimago more than he dislikes him. He calls him "lucklesse" and "'my friend'" (I.iii.39), but this is merely rhetorical since he soon abandons him to make off with Una, ostensibly his friend's "lady." (I.iii.34) Furthermore, in his next scene, the encounter with Satyrane, Sansloy scoffs at the "'vaine enchaunter,'" who earlier foolishly attempted to fight him with borrowed weapons. (I.vi.42) Archimago, however, is more serious about his antagonism. He vengefully embroils Satyrane with Sansloy, and enjoys the spectacle from a safe distance. (I.vi.48)

Their encounter shows the superiority of even frank lawlessness ("And on his shield Sans loy in bloody lines was dyde") over simulating hypocrisy. Pointedly, it is Sansloy's spear, the emblem of truth, that wounds Archimago. Spenser seems to be saying that Sansloy may be a hedonistic beast[39] but he is free from the hypocrisy of an Archimago, a point also noticeable in Sansloy's forthright reply to Satyrane's accusation in I.vi.41-42.

The Sansloy-lion encounter serves entirely an opposite purpose: it demonstrates the degeneracy of the Paynim nature. Una, searching for the Redcross Knight, is attacked

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[39]H. M. Percival (ed.), The Faerie Queene, Book I (London, 1905), p. 255, n. 47.4.

by a hungry lion, who checks himself the moment he sees "her angels face":

> His bloody rage aswaged with remorse,
> And with the sight amazd, forgat his furious forse.
> (I.iii.5; italics mine)

The lion is struck by the divine vision. He surrenders his pride (sts. 4, 6) and submits to Una's will (st. 9). Una's tears move his compassion (st. 8) and henceforth he becomes "a faythfull mate / Of her sad troubles and misfortunes hard." (st. 9) This is the spell that heavenly beauty casts on the simple "natural," open and receptive to benign influences.[40] Sansloy's nature, however, is shut to such sympathy. Later when he tears off Una's veil, her sight merely whets his appetite.

The Una-lion companionship shows up the nature of three evils: the Abessa-Corceca-Kirkrapine group, Archimago, and Sansloy. In each case, the beast, whose inner and outer nature is one, rubs against natures that are dual, that possess the form but lack the substance of the office they perform. The cloister of Abessa and Corceca contains no shred of the faith they profess, just as Archimago carries the accouterments of Redcross but not his heart, or Sansloy

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[40]The beast is affected through the sense of sight. He subsequently obeys Una by taking his cue from her "fayre eyes" and "lookes." (I.iii.9) This point is worth remembering as later on Satyrane, the nurtured "natural," is affected not by Una's direct vision, but by her deeds and voice. (I.vi.31)

professes to be a knight and yet abducts Una, a "lady" of his "friend."[41]

The lion's last act touches upon this duality within the Paynim. Force is the only means available to the beast and when he sees Sansloy mishandle Una, he

> . . . ramping on his shield, did weene the same
> Have reft away with his sharp rending clawes.
> (I.iii.41)

The lion attacks not Sansloy, but his shield, "the offyce of a knyght,"[42] his "'honours stile'" (V.xi.55), underlining the dishonor and unworthiness that the Paynim's action heaps upon his knighthood.[43]

Sansloy, however, "was stout, and lust did now inflame / His corage more." (I.iii.41) He redeems his shield and cuts down the lion with his sword, indicating the superiority of even degenerate chivalry (nurture?) over brute force.

Sansloy's victory over the lion, then, holds up the physical superiority of the man of chivalry over the simple "natural," but in his unregenerate nature, closed to the

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[41]A perfidious act, especially when we recall the previous canto where a true knight, Redcross, overtook his foe's lady, Duessa, not to violate but to assure her that the "present cause was none of dread her to dismay." (I.ii. 20)

[42]Ramon Lull, The Boke of the Ordre of Chyualry, trans. William Caxton, ed. Alfred T. P. Byles, EETS orig. ser. 168 (London, 1926), p. 82. See also Appendix A.

[43]Soon, when Sansloy makes off with Una, a similar devotion is seen in her palfrey, who refuses to forsake Una: "More mild, in beastly kind, then that her beastly foe." (I.iii.44)

influence of true beauty, it also shows his moral inferiority to the beast.

Of a nature similar to the lion's are the satyrs who save Una from Sansloy. After killing the lion, Sansloy brings Una to a forest to ravish her, but her cries attract the satyrs, "whose like he [Sansloy] never saw." (I.vi.8) Seeing them the Paynim at once takes to his heels. Two points about the satyrs reflect upon Sansloy here. He has never seen the satyrs and is unnerved by their sight ("he durst not byde"--I.vi.8); i.e., he is far removed from the roots of life. A later comparison with Satyrane, the "lawless" knight who periodically renews his touch with this vital source, well illuminates this aspect of the Paynim.

But more important to note is the reaction of the satyrs to Una, a reaction similar to the lion's. When they see her,

> All stand amazed at so uncouth sight,
> And gin to pittie her unhappie state;
> All stand astonied at her beautie bright,
> In their rude eyes unworthy of so wofull plight.
> (I.vi.9)

Like the lion, they are touched by the vision of Una's face; it evokes in them a similar awe and compassion. They "read her sorrow in her count'nance sad" (st. 11), and in "wonder of her beautie soverayne, / Are wonne with pitty and unwonted ruth" (st. 12). In their uncouth way they pay her their homage; the vision of heavenly beauty has purged

all touch of lust proverbially associated with their natures.[44]

Whereas the "salvage people" and the lion are open to Una's divine effulgence, the heart of Sansloy is completely shut to it. When he carries Una off after killing the lion, her words that evoke the devotion of knights like Satyrane and Arthur,[45] and plaints that touch even the sun and the stars (I.vi.6) fall on the "dull eares" of the Paynim. (I.iii.44) He brings her to a forest and, "turning wrathfull fyre to lustfull heat" (I.vi.3), rips off her veil "to feed his fyrie lustfull eye" (st. 4):

> Then gan her beautie shyne as brightest skye,
> And burnt his beastly hart t'efforce her chastitye.
> (I.vi.4)

No heavenly voice, no divine beauty touches him. Una's sight merely increases his lust. Sansloy's energy is concentrated on self-gratification alone. Pity, awe, and reverence, attributes even of the beast and the savage, are absent from his breast. The Paynim nature is closed to benign influences to which the "naturals" are naturally receptive.

Another such "natural" is Sir Satyrane, whose clash with Sansloy in Book One forms the second part of the Paynim's story. The two meet after Satyrane brings Una out of

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[44] "The wyld woodgods" are first attracted by Una's cries (voice) and then granted a vision of her sight--indicating their position midway between man and the beast (Satyrane in contrast, is granted only the voice but no vision).

[45] Neither of them directly views Una.

the land of satyrs and is told by Archimago, dressed as a pilgrim, that Sansloy has killed the Redcross Knight. Satyrane seeks out and challenges the Paynim. A combat ensues, in which the two are evenly matched. No stroke or detail of weapons is marked for attention, indicating a fine balance between the two knights. Sansloy, it would seem, is both a double and counter of Satyrane. To understand this aspect of the Paynim, then, it is desirable to look at Satyrane first.

No knight in The Faerie Queene has a worse heritage than Satyrane. He was born through the shattering of a most fundamental of human bonds, wedlock: the issue of the adulterous rape of Thyamis, a married woman, by a satyr--an unlawful union of lust and passion. (I.vi.21-22) His mother gone, the satyr, his father, brings up Satyrane,

> . . . nousled up in life and manners wilde,
> Emongst wild beastes and woods, from lawes of men exilde.
> (I.vi.23)

Soon Satyrane turns out to be more fell and fearless than the wildest of the beasts. (I.vi.25-27)

By birth and training, then, Satyrane is the true lawless. But within him also lie seeds of goodness that come to life once he quits the land of satyrs. Abroad, in Faery Land, he soon becomes renowned for his prowess. (I.vi.29) By his own efforts, he rises above his unnurtured heritage to reach an eminence where he now arbitrates the affairs of Faery-land's chivalry.[46] He is a leading

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[46]He is so fair and upright that when other knights begin to begrudge his wearing the girdle of Florimel, he

knight of the Faery Court and in the tournament for Florimel's girdle is distinguished to lead the "home" team.[47] A man of reason (III.ix.6-9, 17), a foe of lust (Argante episode), "plaine, faithfull, true, and enimy of shame" (I.vi.20), Satyrane's nature is entirely opposite to Sansloy's. Though mature and sagacious now, he has not lost touch with his past, as we see in his periodic visits to the ancestral heritage and also, later on, in his muzzling of the witch's beast through sheer force. (III.vii.33-35)

This good knight comes to the land of satyrs after they rescue Una from Sansloy. He watches Una teach the satyrs, sees her "curteous deeds" (I.vi.31), hears "her wisedome hevenly rare" (I.vi.31), and soon begins to admire and adore her. (I.vi.31) If faith consists of devotion to a truth outside of oneself, then Satyrane is truly a faithful man. His nature contains the key to the make-up of a good man: susceptibility to influences from outside. Unlike

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arranges a tournament with the girdle as a reward for the fairest lady and the bravest knight, her champion. (IV.ii.26) After the tournament, trouble again seems to be brewing over who should claim the False Florimel, when Satyrane "cast how to appease the same" by letting the lady herself select her knight. (IV.v.25)

[47]The two parties that contest the tournament are the "home" side or the "chalengers" and the "stranger knights" (IV.iv.25, 46). The former seem to include only the Maidenhead knights (and Britomart), while the latter include everyone else, from Artegall, Triamond and Cambell, to the Paynim Bruncheval, the scoundrels Paridell and Blandamour, and the buffoon Braggadocchio. (IV.iv.20) It is notable that the Maidenhead knights would have lost on the last day but for the timely help of Britomart.

Sansloy, he has eyes that see, ears that hear, and a heart receptive to faith and compassion. Unhesitatingly he accepts Una as his mentor (I.vi.31), and at her behest brings her out of the land of satyrs.

This is the knight whom Sansloy fights in his second encounter in Book One. We can see that the fight is between the extreme aspects of nature-cum-nurture. It is Sansloy's insensibility to Una against Satyrane's eager receptivity; his selfishness to the other's altruism; and his degeneracy to the latter's regeneration. Sansloy enthralls Una, whereas Satyrane rescues her. He is ready to rape, while Satyrane seeks to serve. In clashing with the Paynim, Satyrane has made Una's agony his own;[48] to Sansloy even such thinking is dangerously foolish, as in his rebuke to Satyrane during their fight:

> O foolish Faeries sonne! what fury mad
> Hath thee incenst to hast thy dolefull fate?
> Were it not better I that lady had
> Then that thou hadst repented it too late?
> Most sencelesse man he, that himselfe doth hate,
> To love another. (I.vi.47)

Lust and fear are the only norms that Sansloy recognizes. He cannot understand an existence, such as Satyrane's, beyond the requirements of the immediate self. The virtues of self-denial and self-abnegation now habitual with Satyrane are foreign to his life. In Nature, where even the

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[48]Notice his empathy in the lines where he inquires about Sansloy from Archimago: "'Where is . . . that Paynims sonne, / That him [Redcross] of life, and <u>us</u> of joy, hath refte?'" (I.vi.39; italics mine)

beast and the savage obey the Law of their God-given natures--to be affected by true beauty is one such law--only such a character as Sansloy is the true unnatural. His law is his own closed self. Thus, compared with a Satyrane who, born of a lawless engrafting, achieves a true measure of good on his own, a Sansloy, obviously a scion of a proper tree, sinks lower than the species and station he inherited, even lower than the beasts.[49]

The last three of Sansloy's encounters, with the lion, the satyrs, and Satyrane, center around Una. She is the focus of goodness or villainy on either side in each instance. This continual Una-Sansloy tension tests the mettle of the "heavenly virgin" in the absence of the Redcross Knight. In her story Sansloy is the adversary: before his threat even Archimago's villainy pales into insignificance, since from him only "Eternall Providence" may rescue her. In fact, so powerful is the push of his nature that, as we have seen above, of her three "natural"

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[49]It may be argued that if all this is true, why does Satyrane not succeed in overcoming Sansloy? It seems to me that the reason for this is the insubstantial motive for which the good knight fights. If one thing can be said for the Paynim, it is his truthfulness. He is an enemy to Hypocrisy; and when Satyrane accuses him of killing Redcross, unlike the Redcross's silence at Sansjoy's challenge, he answers him to the point:

> "Yet ill thou blamest me, for having blent
> My name with guile and traiterous intent:
> That Redcross Knight, perdie, I never slew."
> (I.vi.42)

So, while Satyrane's intentions are no doubt moral and superior to the Paynim's, a true base in them is lacking since he fights under a delusion cast by Archimago.

allies he easily overcomes the first, the lion, and is merely kept at bay by the third, Satyrane. Only the satyrs successfully stop him, and that too because their "like he never saw." He is the foil to Una in her two cantos. As the meaning of his nature runs counter to the function of Una in these cantos, a study of Una's significance should finally establish his character.

Una, in her lonely search for the Redcross Knight (cantos three and six), represents not Truth so much as True Faith in both its earthly and divine connotations. This might seem like quibbling about terms since at the highest level there is little difference between Truth and True Faith, but the Truth which we ordinarily understand her to represent would also connote truth in its secular meaning (as "telling the truth"), which in Spenser is a lower entity than true faith (as between knight and knight).[50]

In the absence of Redcross, Una becomes the repository of Faith and Troth. These two cantos repeatedly emphasize this. Over and over it is her faith in Redcross--absolute, unquestioning and constant--that is pointed out

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[50]Does not Sansloy always "tell the truth" about himself? I have also in mind Calidore pledging "his faith" to Aldine and Priscilla that he will make an excuse ("lie") before her father to save her from his wrath. Subsequently, swearing "on his knighthood," he tells him how he freed her from the "knight of the sommer barge," "who her had reft, / And by outragious force away did beare," after slaying him. He even shows him his head. (VI.iii.16-18) Actually, this is not true: Priscilla had successfully escaped the nameless knight, who had been killed instead by Tristram. (VI.ii.4, 43)

during her single journey.[51] She is the "most faithfull ladie" (I.iii.3), "the flowre of faith and chastity" (st. 23), "rock of diamond stedfast evermore" (st. 4), and "flowre of fayth and beautie excellent" (st. 15), from whom Satyrane learns "her discipline of faith and verity." (I.vi.31) The faith that Redcross vowed to her in the Faery Court now comes to reside in Una alone. His quest is now hers. In fact she has two quests: to find the Redcross Knight, and to have her parents rescued.

Una's story is also an exegetic journey in which, as an embodiment of True Faith, she tests others and, in turn, is tested herself. She is the sun that illuminates both itself and the objects around it. During her journey she meets six types of characters, who fall equally into two categories: the good "naturals," lion, satyrs and Satyrane; and the evil dualities, the Abessa-Corceca group, Archimago and Sansloy. Una's meaning, the meaning of Faith to man, lies in the different reactions of these six to her. In all the "naturals" she evokes a devotion to an entity outside their own selves, i.e., to Una. In varying degrees, they receive her nature, providing a clue to the meaning of Faith: a creature's susceptibility to an influence outside of himself.[52]

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[51]E.g., in I.ii.8.6-9; iii.3.7-9; 7.6-9; 8.9; 10.1-2; 15.5-6; 21.4-8; vi.2.6-8; 4.3; vii.28.5; and viii.1.5.

[52]Almost all the protagonists exhibit this sensibility. No doubt, as a consequence they are sometimes betrayed and deceived: sometimes a Redcross or Satyrane credulously

The "naturals" live outside of themselves, but the "unnaturals" only for themselves. Abessa and Corceca live with beads and pater nosters but of True Faith they have never seen the face. (iii.11) And when she comes to their cloister, they respond by shutting their hearts in fear.[53] Both Archimago and Sansloy obviously seek to use her for their own ends.

This, then, is the exegesis of Spenser's Una, the "most faithfull ladie," "true as touch, . . . / faire as ever living wight was fayre." Her story describes the very mode in which True Faith enters the heart of its creature: the lion is affected by the vision of heavenly Una,[54] as are also the fauns and satyrs. The latter are first attracted

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believes an Archimago. But then is it better to be a trusting Redcross or Satyrane, or a closed-up Pyrochles and Sansloy? (These two are most scornful of Archimago. Sansloy we have already noticed; for Pyrochles, see II.viii.22.)

[53] "Fear" is their dominant mood. This word and its forms "fright," etc. are used twelve times in their story. The last we hear is Corceca telling Archimago "the story of her feare." (I.iii.25)

[54] Variorum, I, 207, 298, suggests, on the authority of Warton, Todd, and the medieval romances, that the lion pacified before Una is possibly the "instinctive reverence of the lion for a virgin." But we have seen Spenser detail the manner in which Una affects the lion: not through her virginity per se, but through her beauty, an aspect of Virgin Una. Una puts aside her veil, and "her angels face / As the great eye of heaven shyned bright" (I.iii.4). It is then that the rushing lion "with the sight amazd, forgat his furious forse" (5.9; italics mine). This interpretation is reinforced by an apostrophe in the next stanza:

> O how can beautie maister the most strong,
> And simple truth subdue avenging wrong! (st. 6)

by her cries, but arriving before her they "stand astonied at her beautie bright." (vi.9) The satyrs, however, show their closeness to the beast, and distance from man, in responding to Una's beauty but not to her words. (I.vi.19) It is Satyrane, the "natural" man who, denied a direct vision,[55] listens to her "discipline of faith and verity," and is touched to the quick. Thus, the beast strong in the physical senses needs, and can stand, a direct revelation of Truth, while for man, whose physical senses are far from their pristine roots, the avenue is the mind, and the means Una's words.[56]

The good respond to Una through their perceptive natures, but the natures of the antagonists are shut to her influence. Abessa-Corceca are congenitally unable to respond: the one is a deaf mute, and the other blind. Their reaction to her appearance is fear. Archimago has willfully shut his mind to good. Still, so powerful is the

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[55]He sees only her "curteous deeds," and is not granted the vision that the lion and the satyrs received.

[56]Speech in The Faerie Queene is the prerogative of the higher form, man. In Part One (Books One-Three), it is denied both to the beasts and the monsters. In Part Two (Books Four-Six), among the latter it is associated only with Geryoneo and his beast, but with a difference: Spenser paraphrases the few words that Geryoneo has to say; i.e., no words are put in his mouth. Of his beast, "of a man they say / It has the voice." (V.xi.20; italics mine) All we hear from the beast itself, when Arthur attacks it, are yells and curses. No other beast in Part Two speaks; and its other monsters only grin or curse.

voice of True Faith that even in a wretch like him it creates hope where none should ever be found. (I.iii.34)

In this respect, Sansloy stands the farthest from Una. From every direction, beginning with his descent from Night and Aveugle, a heritage of spiritual ignorance, his nature is shut to any faith or outside influence. His response to Una is the worst of all the antagonists. Whereas the Abessa group views her as a threat, and Archimago as an enemy, Sansloy sees in her an opportunity, to be instantly enjoyed. In every respect, his nature runs counter to Una's. Set against her steadfastness is his extreme inconstancy; her faith in Redcross against his in himself alone; her gentleness against his aggressiveness, and her power to induce devotion against his to arouse abhorrence. Most important of all, Una represents the Law, the One Truth, True Faith; and he its utter negation, the chaos where every one is a law unto himself. Thus, the story of Una's humanizing Faith relieves the brutalizing mis-faith of the true beast, Sansloy, and shows its source to lie in his closed self into which nothing from outside can permeate.

Sansjoy

SANSJOY, youngest of the three sons of Aveugle, is the second knight to encounter Redcross during the latter's separation from Una. Led by Fidessa-Duessa, Redcross

arrives at Lucifera's court and inadvertently pays homage to "that proud tyrannesse," though he soon mentally dissociates himself from her and her courtiers. (I.iv.13, 15) A procession of the Seven Deadly Sins follows in which everyone joins, "to take the solace of the open aire," but the good knight divorces himself "from their joyaunce vaine." It is then that returning from this outing he and Lucifera's entourage find awaiting them a "new arrived" guest, Sansjoy, full of vengeance against the slayer of Sansfoy, his brother.

The moment Sansjoy's eye falls upon the shield of dead Sansfoy, carried by t he dwarf, he makes a grab for it, but the Redcross Knight counterchecks him. A minor scuffle develops, which is halted by Lucifera. She fixes the next day for a duel between them. The knights then retire for the night, during which Duessa-Fidessa visits Sansjoy to offer him her love and help. The duel next day, at first indecisive, ends in a victory for the Redcross Knight. But before he can give his foe the coup-de-grace a sudden cloud hides Sansjoy, whom Duessa and Night later carry off to the Hades.

As in the Sansfoy episode, the pace of action throughout this story is set by Sansjoy. He opens the action by grabbing at his brother's shield. Redcross's countercheck to snatch it back, starts a minor scuffle that is stopped by Lucifera, when Sansjoy takes the initiative to apologize and accept her suggestion to settle the

affair in a duel the following day. Redcross merely acquiesces silently. In the duel the next day, not much happens until Sansjoy, moved at the sight of Sansfoy's shield hung on a tree, forces the issue with a stroke at the Redcross Knight's crest that almost overwhelms him. Only then is Redcross aroused from his apathy and able to overcome the foe. Ironically, it is Duessa's premature cry of exultation that awakens his sleeping strength.

The Redcross-Sansjoy encounter is more dangerous to the good knight than his encounter with Sansfoy. For one, Redcross is spiritually weaker now than he was in the earlier conflict. Then he had merely lacked Una--he had abjured true faith--but since, in taking on Fidessa-Duessa, he has also acquired false faith. His burden of sin is now greater. No doubt his innocence of any knowledge of sin is a saving grace--he is "the righteous man" unwittingly gone astray--but still an ignorance of the law does not excuse its transgression, even if it mitigates its harshness. And so the Knight confronts Sansjoy from a lower spiritual stance than earlier he had Sansfoy.

But, secondly, and even more importantly, in Sansjoy he meets a more formidable adversary than he met in Sansfoy. Sansfoy was presented merely as a willful Paynim, with few convolutions in his nature. But Spenser projects Sansjoy as a complex character. This Paynim is that rare creature among the antagonists: a man with some moral scruples.

Also, in contrast to the passive Redcross of these episodes, he is loquacious about his thoughts and feelings, and these, along with his actions, frame him in a context that appears to be as admirable as it is challenging to the somber Knight.

In the beginning, his entrance is no different from that of his two brothers. He arrives in Lucifera's Palace "enflam'd with fury and fiers hardyhed"--a typical mode with the Paynims. He has their stern looks; like them he is armed cap-a-pie, bearing a shield emblazoned with his motto, Sans joy. Even in appearance--"The Sarazin was stout, and wondrous strong" (I.v.7)--he closely resembles Sansfoy and Sansloy. To an extent, their rashness is also his. He, too, jumps impulsively at the dwarf as soon as his eye falls on Sansfoy's shield--an infringement of etiquette that he regrets a moment later.

But this is the mere introduction. From here on his story moves away from the pattern usual with the Paynims to bring out aspects that successively underline his difference from the others. His initial outburst gives way to a genuine contrition; he apologizes to Lucifera, explaining the circumstances that provoked him: how his emotions overcame him when he saw Sansfoy's slayer openly vaunt his shield, "'renverst, the more to heap disdayn,'" and show around his lady, Fidessa-Duessa. (I.iv.41-42) To be noted here is Sansjoy's dissociation from his own rashness in spite of extenuating circumstances. At the least, it is a courtesy toward his hostess. That this courtesy is not

limited to her alone we see later at night when Duessa secretly visits him and he receives her very politely:

> With gentle wordes he can her fayrely greet,
> And bad say on the secrete of her hart. (I.iv.46)

Even more than his courtesy, the opening scene emphasizes Sansjoy's claim to reason and duty. His apology to Lucifera:

> Pardon the error of enraged wight,
> Whome great griefe made forgett the raines to hold
> Of reasons rule, to see this recreaunt knight,
> No knight but treachour full of false despight
> And shameful treason, who through guile hath slayn
> The prowest knight that ever field did fight,
> Even stout Sansfoy . . .
> That brothers hand shall dearely well requight,
> So be, O Queene, you equall favour showe,
> (I.iv.41-42; italics mine)

especially in the portions underlined, is postulated on his belief in reason and duty as two basic norms. His words and actions in this scene, where he first apologizes and then explains why he lost his temper, and also subsequently, when he entertains Fidessa-Duessa and reasons with her fears, would appear to bear him out. That the Redcross Knight killed his brother, Sansfoy, would be cause enough for his fury; his conviction that Redcross killed him treacherously is all the more reason for him to jump the good knight. The accusation of guile and treachery that he levels at Redcross is not altogether a rhetorical formula but a belief postulated on the chivalric code which saw the sword's edge as the last arbiter of right among equals.[57]

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[57]In the final analysis, chivalry rested on the ability of the sword to sift right from wrong. Spenser's knights

For the fact that Sansfoy died in a fair fight to cross Sansjoy's mind he would have to admit the possibility of justice in the cause of the foe, and the wrongness of his own--a rationale foreign to the nature of the Paynims in The Faerie Queene.

He is convinced of the innocence of Sansfoy, convinced of the plight of his lady, and of his duty as a brother to avenge this death and, incidentally, to release Fidessa-Duessa. If ever any lingering doubt lurked in his mind, Duessa's visit later that night, when she specifically corroborates his misreasoning, dispels it surely.

After the combatants and others retire for the night, Duessa, a silent spectator so far, repairs to Sansjoy's lodgings to further incite him. She begins with a sly piece of rhetoric calculated to excite his sympathy:

> Ah deare Sansjoy, next dearest to Sansfoy
> Cause of my new griefe, cause of my new joy,
> Lo! his Fidessa, to thy secret faith I flye,
> (I.iv.45)

even sighing out a neat, little saw: how "'little sweet / Oft tempred is . . . with muchell smart'" (I.iv.46), that

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believe in this implicitly. In this very episode, after Sansjoy has angrily denounced the Redcross Knight, the latter keeps quiet because "he never meant with words, but swords, to plead his right" (I.iv.42; italics mine). In Book Five, Artegall, the knight of Justice, mentions three acceptable means to determine truth in the case of Sanglier: "'by sacrament . . . / Or else by ordele, or by blooddy fight.'" (V.i.25) (He, of course, rejects all three as the nature of the crime, murder, and the station of the accused, a knight, disallows the first two, and the third, "blooddy fight," is impracticable because the contenders differ in rank--the victim is a squire. Artegall, the arbiter himself, may not become a party to the dispute before truth is discovered.)

subtly echoes the Paynim's aphoristic bent of mind. After reminiscing about her devotion to dead Sansfoy, she launches into a feigned denunciation of the Redcross Knight: how he killed Sansfoy "'with guilefull snare / Entrapped'" (I.iv. 47), and has ever since kept her under duress. Almost word for word she reproduces the charges that Sansjoy has already made before Lucifera. But since to him she is the eye-witness Fidessa, its effect can only be to confirm him in his own misreasoning.

Sansjoy responds by iterating his "philosophy." He consoles Duessa about the futility of fretting over the inevitable:

> Faire dame, be nought dismaid
> For sorrowes past; their griefe is with them gone:
> Ne yet of present perill be affraid:
> For needlesse feare did never vantage none,
> And helplesse hap it booteth not to mone; (I.iv.49)

telling her, in substance, to face life as it falls, the past being gone and beyond recall, the event uncertain and inexorable. Sansjoy, then, is a fatalist whose "philosophy" is a reasoned acceptance of fate, the "'helplesse hap it booteth not to mone.'" For the Paynim, fate is the last equation of man's existence. At the end of Duessa's visit, he again mentions "'Fortunes guile, / Or enimies powre'" as the reason behind her incarceration by the Redcross Knight. (I.iv.51) Thus, the two causes for human condition that register with Sansjoy are force, that we have already met with in his brothers, and the wayward fates or fortune, that we will meet again in the story of Pyrochles (II.v.12 and

viii.52). These two entities comprise the whole sweep of Paynim experience.

Earlier in Sansfoy we saw the nature of Paynim misbelief embody a defiance of man and God, and in Sansloy a total self-indulgence. Now in Sansjoy, the Paynim who claims reason as guide, we discover that "Fortunes guile" is the ultimate reach of this misbelief.

Within the limits of this belief, as Sansjoy tells Duessa, human purpose consists of man's duty:

> Dead is Sansfoy, his vitall paines are past,
> Though greeved ghost for vengeance deep do grone:
> He lives, that shall him pay his dewties last,
> And guiltie Elfin blood shall sacrifice in hast.
> (I.iv.49)

It will be recalled that earlier, too, while pleading his cause in Lucifera's court, duty was one of the reasons he gave for challenging the Redcross Knight. (I.iv.42) Once again he will remember this obligation when his eye falls on Sansfoy's shield during the duel with Redcross. (I.v.10) As the Paynim sees it, fate and force set up the conditions of life, to which the "human" response is a reasoned resignation and a stoic sense of duty.

Sansjoy's conversation with Duessa also reveals his belief in after-life. In fact the way he conceives his duty, it is concomitant with a belief in soul. His challenge to Redcross is vengeance due the wandering ghost of Sansfoy. Like the restless shade of elder Hamlet, the unpropitiated ghost of Sansfoy keeps appearing before his mind at all odd moments. He remembers it during the quiet hours with

Duessa: "'Dead is Sansfoy, . . . / Though greeved ghost for vengeance deep do grone'" (I.iv.49); and again during the heat of the duel when, his eye falling on the dead man's shield, he exclaims: "'Ah, wretched sonne of wofull syre! / Doest thou sit wayling by blacke Stygian lake . . .?'" (I.v.10)[58] The revenge would seemingly satisfy Sansfoy's restless spirit that cannot otherwise find redemption, a belief also central to Sansloy's mistaken attack on Archimago.[59]

This long interview with Duessa seemingly ends with one of those passages that illuminate character in a flash. Duessa has just warned Sansjoy about the Redcross Knight's "oddes of armes," which the Paynim brushes aside. Instead, he asks her to return to Redcross, her rightful knight:

> But faire Fidessa, sithens Fortunes guile,
> Or enimies powre, hath now captived you,
> Returne from whence ye came, and rest awhile,
> Till morrow next, that I the Elfe subdew,
> And with Sansfoyes dead dowry you endew. (I.iv.51)

These words apparently come from a character sensitive to moral considerations and rights of others, even of a foe's. Legally Duessa belongs to Redcross. That Sansjoy seems capable of recognizing this would primarily distinguish him from the other Paynims. That Duessa's own inclinations are

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[58]Already Duessa has ended her first peroration with:

> . . . let not his restless spright,
> Be unreveng'd, that calles to you above
> From wandring Stygian shores, where it doth endlesse move, (I.iv.48)

again faithfully echoing Sansjoy's own belief and feelings.

[59]See supra, p. 96.

to the contrary still further highlights his "ethics." She came to him with different intentions:

> Lo! his [Sansfoy's] Fidessa, to thy secret faith I flye; (I.iv.45)

which she frankly elaborates a moment later:

> Under your beames I will me safely shrowd
> From dreaded storme of his disdainfull spight:
> To you th' inheritance belonges by right
> Of brothers prayse, to you eke longes his love,
> (I.iv.48)

and which is also seen in her seeming disappointment now that she is asked to return:

> Ay me! that is a double death, . . .
> With proud foes sight my sorrow to renew.
> (I.iv.51)

In the face of her open avowals, Sansjoy's refusal to enjoy her unlawful affections would seem to indicate a morality rare among the antagonists, especially when we remember that he is a fellow to Paynims of shady character and even shadier morals, or that few knights ever resist Fidessa, that even the Redcross Knight once chased her, overtook her, listened to her,

> More busying his quicke eies, her face to view,
> Then his dull eares, to heare what shee did tell,
> (I.ii.26)

and was overcome.

This, then, is the Paynim whom Redcross faces in the lists at Lucifera's the next day. The duel takes place in two movements. The oaths taken and Duessa and Sansfoy's shield set as "the victor['s] dew" (I.v.6), the two knights begin to hack each other mercilessly. The opening round is

indecisive; neither of the knights is singled out for attention. But soon Sansjoy's eye falls on Sansfoy's shield, which stings him into redoubled effort. Groaning out his grief and vengeance, he strikes at the crest of Redcross so heavily "that twise he reeled, readie twise to fall." (I.v. 11) Joyously Duessa begins to applaud, but, ironically, her words at once restore the balance of the faltering Knight. A wrathful Redcross now strikes at Sansjoy, forcing him to the knees. But when he lifts his hand to finish him off, the Paynim is nowhere to be seen--a dark cloud has hidden him.

This fight is even more critical for the Redcross Knight than his encounter with Sansfoy. For four stanzas (I.v.6-9) Spenser maintains a delicate equipoise between the two knights so "that victory they [the spectators] dare not wish to either side." (I.v.9) None of the weapons of Redcross are mentioned in this duel; his shield of faith no longer figures in its earlier protective role. In fact, it is dead Sansfoy's Saracenic shield that stands out as the focus of this equipoised struggle. It started the fight the previous day, and it ends the deadlock in the present duel. Before its reality, Sansjoy forgets his vaunted restraints and the Redcross Knight his long silence. (I.v.11, 13) It is "<u>the</u> cause of enmitie" (v.15; italics mine); the last object brought the Redcross Knight after his victory in the lists. There are nineteen separate references to this shield

in the story.[60]

The epithets that Spenser uses to define the meaning of this shield for the two knights give us a clue to the nature of this equipoise. For Sansjoy, it is "the shamed shield of slaine Sansfoy" (I.iv.39; italics in this paragraph are mine), an "envious gage" (iv.39), "Sansfoyes dead dowry" (iv.51); while for the Redcross Knight it is his "warlike wage" (iv.39), "the meed he wonne in fray" (iv.39), and the "noble pray" (iv.39). The labels indicate the core of this struggle: an opposition of two rights. If to Redcross Sansfoy's shield represents the reward of rightful conquest, to Sansjoy it is an emblem of hurt pride and traduced honor. Thus, their tussle is between the victor's right and a brother's due.

Sansjoy's sudden sighting of this shield finally breaks this deadlock. His blow on Redcross's crest follows, reminding us of Sansfoy's last blow also given on the good knight's crest. But the greater impress of this blow would point to the Knight's deepening ignominy: a truant from his faith and quest, he has kept the company of falsehood too long, and to augment his sin, now fights "for praise and honour" (I.v.7), not for truth and life, in the halls of Pride. The best that can be said for him is that with a

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[60] Variorum, I, 233, hints at Duessa as the focus of this contention, but Spenser's emphasis on this shield throughout the episode, and Sansjoy's attitude toward Duessa, as I show below, would indicate it to be otherwise.

true heart and divine protection he fights for the wrong ideals in the wrong place and in the wrong company.

Sansjoy, thus, has almost everything going in his favor. He is the least obnoxious of all the Paynims in The Faerie Queene. He is apparently no less a moral man than Redcross; no less than him taken in by the delusion that Duessa is Fidessa. Both he and the Redcross Knight mistake their true condition; both are strangers in the halls of Pride. (I.v.3) But whereas Redcross is an aimless wanderer there--he came "her roiall state to see, / To prove the wide report of her great majestee" (I.iv.13)--Sansjoy comes there for a specific purpose: to hunt down the slayer of his brother. He is more responsive than the reticent Knight to people around him. Even more important, he has perhaps a better justification to fight the Redcross Knight than the Knight to fight him: Redcross fights for "praise and honour," Sansjoy to avenge a brother's death.[61] In short, Sansjoy is a man with a "cause." Yet in spite of every

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[61] Vengeance for due wrongs is just, according to the Faery-land's law. It is a habit regularly indulged in by the good knights, sometimes with even less justification than Sansjoy. For instance, to avenge the supposed killing of the Redcross Knight Satyrane attacks Sansloy with little justification, because not only did Sansloy not foully slay Redcross Knight, as Satyrane accuses him, but he did not slay him at all. The Knight is very much alive, and has never met Sansloy. Thus, Sansjoy is justified so far as vengeance is concerned. Where he becomes less than the good knights, however, is in the spring of his motivation. Whereas Satyrane's error is imposed from outside--Archimago made up the story to entangle him with Sansloy--and to that extent transient, Sansjoy's error (about Redcross's guile) is self-generated, and thus of a more permanent hue.

favorable sign he loses in the end.

The reasons for his eventual defeat are two. First, there is the providence that watches over the true-hearted in spite of their faults. As Spenser asks in another place, and himself answers:

> And is there care in heaven? And is there love
> In heavenly spirits to these creatures bace,
> That may compassion of their evilles move?
> There is: else much more wretched were the cace
> Of men then beasts. (II.viii.1)

Providence watches ceaselessly over the Redcross Knight. It does not intervene when he goes astray, but lets him compound his folly because he is a free agent, with a free will to choose and reject. What he will learn eventually is that outside the pale of Faith there is no free will, only a rigid chain that pulls slowly but inexorably straight to perdition. As, for instance, in this scene. Clearly Redcross in overcoming Sansjoy has overcome a lower nature in man, a victory that under ordinary circumstances would uplift the victor. But here it merely serves to further confound him. Before this fight, he had some misgivings about the company in Pride's court: twice he had dissociated himself from the vanity of Lucifera and her courtiers. (I.iv.15, 37) Now after overcoming the Paynim, he overcomes these misgivings too. He abases himself before Lucifera:

> . . . he goeth to that soveraine queene,
> And falling her before <u>on lowly knee</u>,
> To her makes present of his service seene:
> (I.v.16; italics mine)

and is brought "home" in a procession by those very people

whose "joyaunce vaine" he had earlier rejected. In overcoming the stoic in Sansjoy, Redcross has overcome his own stoic scruples too; i.e., he is in the deepest throes of Pride.

Perhaps in jumping through the window that Archimago opened for him Redcross thought himself free to roam where he pleased. He did not know that the path outside led only in one direction: away from God. He did not know that here the consequence of every well-meaning gesture: courtesy ("present [to his hostess, Lucifera] of his service seene"), compassion (to Duessa--I.ii.26-27), abhorrence of blood-guilt (vide Fradubio--I.ii.44), of all good manners, would be the same--further damnation. But in that one phrase, he did not know, also lies his salvation. Even more than Lear, Redcross is "a man more sinned against than sinning"; he has had his senses abused. (I.vii.49) This is why in spite of his malfeasance Providence still looks after him, as we clearly see in I.vii, when he would have been pulverized by Orgoglio's blow, "were not hevenly grace, that him did bless" (st. 12), to help him leap in time. It is this grace, this Providence, that in the duel, to quote Milton's Satan, "out of our evil seek to bring forth good." (P.L., I.163) Its means is the exultant applause of Fidessa-Duessa, symbol of the Knight's faith-in-misfaith, that awakens his slumbering spirits in time:

> Soone as the Faerie heard his ladie speake,
> Out of his swowning dreame he gan awake,

> And quickning faith, that earst was woxen weake,
> The creeping deadly cold away did shake. (I.v.12)

Even more, it moves him "with wrath, and shame, and ladies sake" (I.v.12; italics mine), to strike the enemy down.

Second, to say that Sansjoy loses because he is a Paynim is, of course, to say the obvious. But it is true that a reason for his defeat is his encrusted nature, specifically, his closed mind and heart--a Paynim malady. His blow would have finished the Redcross Knight but for Duessa's premature shout, which, arousing the swooning Knight's faith and emotions, is the ironic cause of the latter's preservation. Redcross's nature is wide open to pluck good even out of evil. But the same Duessa's long-winded encomiums before the Redcross Knight, when Sansjoy falls down (I.v.14), make absolutely no impact upon the latter. No emotion, no faith stirs the Paynim breast. And the reason for this is an absence of feeling. Whereas the Redcross Knight abundantly feels for Duessa, even though the feeling is misplaced, any feeling that Sansjoy has for her, as I will show in a moment, is entirely perfunctory, matter-of-fact, given merely to a brother's lady. But this lack of feeling is a symptom, not the disease itself. The disease is his closed mind, impervious to any effects from outside. For a diagnosis of this we should go back to the first scene for a moment.

The reader is uncomfortable with Sansjoy quite early in the episode. When he accuses the Redcross Knight of guile before Lucifera (I.iv.41-42), we excuse his version

of Sansfoy's death somewhat grudgingly. Our acceptance of it as a chivalric mode is tenuous at best. After all we saw how Sansfoy died, and Sansjoy's certainty of the contrary can only betray a mind dominated by preconceptions.

When we further see that the shock of his first sight of dead Sansfoy's shield is not the only occasion that makes him "forgett the raines to hold / Of reasons rule," that during Duessa's visit at night he betrays an equally sudden harshness, we begin to suspect that what Sansjoy says and does are two different things altogether; i.e., a gap exists between Sansjoy's "philosophy" and his actions.

This incident with Duessa occurs about half-way through their long dialogue already discussed above. In trying to calm a seemingly nervous Duessa, Sansjoy discovers that she is frightened about his duel with the Redcross Knight the next day. She fears the vagaries of fortune and the "oddes" in their arms. This surprises him:

> Why, dame, . . . what oddes can ever bee,
> Where both doe fight alike, to win or yield?
> (I.iv.50)

Her reply, that Redcross carries magical weapons, for no apparent reason infuriates him:

> Charmd or enchaunted, answerd he then ferce,
> I no whitt reck, ne you the like need to reherce.
> (I.iv.50)

This unexpected rebuke, his second outbreak of temper, exposes the tenuous hold of reason upon Sansjoy's emotions. So long as Duessa keeps repeating his own opinions and

accepting his aphorisms of reason and duty, he continues to be calm and reasonable, but the moment she cautions him about Redcross's weapons--the only new information for him that night--out bursts the rash and tempestuous Sansjoy. Much as he would like to believe, Sansjoy is no man of reason; under a thin cover of etiquette boil the raw emotions common to all the Paynims.

Ironically, in warning him about Redcross's weapons, Duessa for once is telling the truth. She after all saw Sansfoy challenge these weapons and fall before their "charm." But her words are up against a rigid mind. Sansjoy laps up her lies and half-truths that echo his own preconceptions, but the moment she offers the information that challenges these preconceptions, he shuts her up abruptly. Ideas not already in his closed mind gain no entrance.

Noticeably, Sansjoy reacts to the suggestion of magic in the weapons of Redcross. Like the other Paynims, he does not believe in the supernatural. Magic and miracle, however, as we saw in the previous chapter, are the woof and warp of The Faerie Queene.[62] In this very episode, Sansjoy himself cheats his fate through the interposition of a magic cloud that saves him from the wrath of the Redcross Knight.

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[62]The supernatural is as necessary to the functioning of Merlin and innumerable other characters in the poem as it is to the formidable weapons that Spenser provides for his protagonists. Arthur's sword, Redcross's shield, Britomart's spear, all bristle with magic attributes.

(I.v.13) His summary rejection of the supernatural is symptomatic of the hybris of a willful man. The point after all is not whether Redcross actually wears "charmed" weapons, but rather what attitude Sansjoy takes toward the suggestion; and in an age that believed in the supernatural as a matter of course, his off-hand rejection of it would brand him a man with a closed mind, ready for a fall.

This rigidity of mind is also at the root of his personal relationship with Duessa. We have already seen how eagerly he accepts her flatteries and stale repetitions, while completely ignoring her blandishments of love; how in the end, much against her wishes, he sends her back to the Redcross Knight, her lawful escort. But this display of ethics is not entirely the noble gesture it would seem at first. Its impetus comes, not from an active mode, self-control, but from a passive mood, lack of feeling. Preoccupied with thoughts of revenge alone, his mind is closed to other considerations. Duessa, in his mental geometry, occupies a peripheral spot. His outburst at her, discussed above, is an indicator in this respect. But a stronger proof comes at the end of her visit, when in spite of offering Sansjoy everything she can, all she can exact from him is a promise to bestow upon her the effects of dead Sansfoy, to wit, his shield! (I.iv.51) An even stronger evidence of this is given on the morning of the duel, when Duessa and Sansfoy's shield are set up side by side in the lists as the twin rewards for the victor, but only the shield absorbs

Sansjoy's whole attention; it brought on the duel, and now it propels him to his most daring stroke:

> At last the Paynim chaunst to cast his eye,
> His suddein eye, flaming with wrathfull fyre,
> Upon his brothers shield, which hong thereby;
> Therewith redoubled was his raging yre, . . .
> (I.v.10)

Duessa, placed "in all mens open vew" (I.v.5), touches absolutely no chord in his memory or emotions.

In the end of the duel this rigid nature of Sansjoy is a reason for his defeat. Whereas the Redcross Knight, when he reeled under the Paynim's stroke, at once recovered on hearing his lady speak, no sounds from Duessa's long encomium on the Redcross Knight penetrate the Paynim's breast. After his fall he remains inert in the dark cloud. I do not wish to suggest that Spenser is obviously stressing this contrast here. But I do feel that the overall conceptualization of the two figures--Redcross and the Paynim--is habitually carried through in this situation also: the Redcross Knight swooning but awakening to his lady's mistimed call, but Sansjoy swooning and remaining dead to her long oration; the nature receptive versus the nature unresponsive to outside influences.

After the duel, when the victor and spectators depart, Duessa brings Night to the lists to gather up the wounded Sansjoy. Together they carry him to the nethermost recesses of hell where "emprisond . . . in chaines remedilesse" (I.v.36) lives Aesculapius, the healing god of the Pagans. He will cure the Paynim of "all his harmes."

Aesculapius is the false Messiah of the heathen intellectuals, of whom Sansjoy could claim to be one. From the elaborate arguments that Renaissance apologists like the Huguenot Plessis Du Mornay,[63] whom Spenser probably knew and admired, use to show his hollowness it would appear that a segment of the intellectual climate of the age tended to look upon him with favor. Spenser, in this scene, methodically debunks the Aesculapius myth, as if in answer to some hidden arguments. His Aesculapius is a man, though immortal

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[63] In his A Woorke concerning the trewnesse of the Christian Religion, written in French: Against Atheists, Epicures, Paynims, Iewes, Mahumetists, and other Infidels . . . Begunne to be translated into English by Sir Philip Sidney Knight, and at his request finished by Arthur Golding (London, 1587), pp. 388, 494-95. The importance of this work is attested not only by the connection of Sidney's name with the translation, or the fact that "many gentlemen of the Court and University men have sought to translate this work into English" (Golding's "Epistle Dedicatory," 5th page), but also by the three editions it went through in the next seventeen years, with a fourth appearing in 1616. (Short Title Catalog.) The translation was dedicated to no less a person than Spenser's patron and benefactor, Earl of Leicester, to whom Spenser had very much wanted, but not dared, to dedicate The Shepheardes Calender (A. C. Judson, The Life of Edmund Spenser [Baltimore, 1966], p. 61).

Philippe de Mornay (1549-1623) was the right-hand man of Henry of Navarre before the latter's defection to Catholicism (we recall Spenser's strictures on Burbon; Mornay, disappointed, permanently withdrew from Henry's court). His influence at the French court, after the death of Duke of Anjou in 1584, which placed Henry next in line to the French throne, increased so much that he came to be known as the Huguenot pope. In 1577, he had come to England as the representative of Henry, and had immediately become intimate with Sidney--during a period when Spenser was close to the Sidney group. In fact so close were Sidney and Mornay in outlook and temperament that Sidney stood godfather to Mornay's daughter in 1578, and later undertook to translate A Woorke . . . , Mornay's masterpiece.

as son of Apollo. (I.v.40, 43) He is penned up in the lowermost recesses of hell, beyond even the house of everlasting punishment, where the criminals against the high Olympians, Jove and Pluto, toil in endless bale. (v.35-36) Aesculapius shares their sin in the highest degree: he usurped the very prerogative of gods to revive dead Hippolytus--the reason for his permanent incarceration in hell.

It is the Paynim's "fortune," or misfortune, to be brought for healing to a man who is unable to cure his own self. (v.40) Spenser underlines the deceptive nature of Aesculapius' cures: it is "art" that informs his life and method. Aesculapius lives in "a cave ywrought by wondrous art" (v.36); he cured Hippolytus, and will now cure Sansjoy by "his art." (v. 39, 44) From C. S. Lewis we know the direction of Spenser's thought: Aesculapius performs through "art" what is "natural" only to gods. He heals by deceiving, not fulfilling, nature. And, what is more, he himself admits the error of his earlier cures and undertakes the present one only under Night's threats. (v.42-43)

This is the leach to whom Night consigns Sansjoy to "prolong her nephews daies" (v.41), indicating the type of healing desired. It will reset the Paynim on the track which brought him to this pass in the first place, thus perpetuating the old cycle. This perhaps is Spenser's rendering of the Paynim's "fortune" discussed above: to the Paynim a meaningless meandering of chance, but to the Christian a clear-cut path that leads only in one direction, hell.

Spenser's construction of Sansjoy's pedigree in this scene reinforces this interpretation of the Paynim's misfortune or bad fortune. In Sansjoy's descent from Night is described the very root from which the Paynim propensities grow. The vital importance of blood and lineage in determining human nature is of course a commonplace of Spenser's age. The Faerie Queene is saturated with allusions, sections, sometimes whole cantos that uncover the heroes' glorious origins and destinies. Book Six perhaps develops this idea most integrally:

> For a man by nothing is so well bewrayd
> As by his manners, in which plaine is showne
> Of what degree and what race he is growne.
> For seldome seene, a trotting stalion get
> An ambling colt, that is his proper owne. (VI.iii.1; italics mine)

"Spenser almost always [invariably? (editorial comment)] connects good and valiant action with noble ancestry,"[64] and, we could add, the reprehensible often with the malignant. Thus, just as the genealogies of the protagonists illuminate their deeds, the evil roots of the antagonists are also shown to nourish their crimes. The last chapter discussed the monsters that came from the gross elements of classical cosmogny, or the beasts from its hellish slime. In a similar vein the roots of the Paynims in this scene and in II.iv are traced back to Night and Aeternitie. With one difference, however: the Paynim ancestors are the equal adversaries of the gods.

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[64] Mohinimohan Bhattacherje, Studies in Spenser, quoted in Variorum, VI, 329.

The three Paynims in this Book are the grandchildren of Night, who "in hell and heaven had power equally." (I.v. 22, 23, 30) She is the "Dayes enemy," the "most auncient grandmother of all" who nursed the great Jove himself. (I.v. 22) Aeternitie is her parent and Herebus (Darkness) her spouse. (II.iv.41; III.iv.55) In this scene, she is surrounded with dark and awesome details of dress, equipage and features. (I.v.20) A "'dreary dame'" who "evermore . . . hated, never lov'd" (I.v.24), she is a power both in hell and heaven. (I.v.34)

Night's complaints before Duessa reveal the inherent antagonism between the Paynims and the faithful knights, a never-ending feud between the progeny of Night and "'the sonnes of Day'" that Prince Arthur also mentions later. (III.iv.59) The tension between the two sides is fundamental. As Night is to Day, so too is the Paynim, the child of Night, the equal adversary of Day's children, the protagonists.

Thus, Night nourishes the Paynim nature that we see in action in these stories. The darks and greys that it signifies are present in him in varying degrees. His heritage of mis-belief, like his birth, is immutable; his ignorance born with him. Unlike Redcross or other protagonists whose delusions are imposed from outside, the Paynim's mis-knowledge is inborn--it is in his very blood, so to say.

But this umbragious heritage does not mean that the Paynim dangles like a puppet on the staff of fate. As a man

he is as free to choose as any son of Day. Fate has merely outlined his possibilities, to use Dr. Radhakrishnan's metaphor,[65] merely dealt him a hand of cards. How well or poorly he plays it is his own free choice. So a Paridell, born of Britomart's stock, can squander native capacity through a lack of self-control; while a Satyrane, progeny of the worst circumstances (rape, adultery, bastardy), achieves the best of the Faery-land, because of a nature open to benign controls. And does not even Sansloy, the "most unruly" of all the Paynims, listening to the words of Medina, let his

> . . . cruell weapons fall,
> And slowly did abase [his] lofty crests
> To her faire presence and discrete behests? (II.ii.32)

The Paynim's birth merely prescribes his probabilities; it does not tie him down to their fulfillment. Nevertheless it is true that since no faith or reason, no Una or palmer, guides him, the chances that he will choose anything but evil are slim. In the absence of true faith and reason he cannot make the right choice; he will merely exercise his self-will. And this leads a man, Paynim or protagonist, only in one direction: witness the fate of even the Red-cross Knight.

Both in their heritage and inclincations what stands out in these three Paynims is their closed nature; in each

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[65] The Hindu View of Life (New York, 1962), p. 54.

case a self-sufficiency arising from an absence of faith which, on the one side, enslaves them to their passions and, on the other, shuts them off from true reason, since God, the Reason Himself, has been denied. Consequently, their own reasons, the seeming choices on which they postulate their actions, are always misreasons. Again and again they prove with their lives that without right faith there is no such thing as right reason and the consequent right action. The clue to the Paynims of Book One, then, is not reason perverted, but an absence of right reason, concomitant with its replacement by a misreason.

CHAPTER III

THE PAYNIMS OF BOOK TWO

Book Two of The Faerie Queene contains three Paynims: Sansloy, already analysed in the previous chapter, and the two sons of Acrates, Pyrochles and Cymochles. Sansloy appears in this book once: as a counterpart of Huddibras in Medina's Castle (II.ii), where the two jointly oppose Guyon. The stories of Pyrochles and Cymochles occupy cantos five, six, and eight, and part of canto four. In the narrative, these two are the chief adversaries of Guyon. They test the limits of his skill, stamina and durability. Once they are overcome by Arthur, Guyon's quest against Acrasia becomes easier and more certain. In the pages below I shall analyse first the general characteristics of the three Paynims and then their individual stories.

These three share almost all the points common to the Paynims of Book One, but with variations that distinguish them. Like them, these Paynims are the aggressive components in their stories: they initiate hostilities, and always from mistaken causes, which they believe to be chivalric. Sansloy attacks Guyon when the latter tries to

separate him and Huddibras in Medina's Castle. He considers Guyon a rival, and fights him to please Perissa, his lady, by "th' others pleasing service to abate, / To magnifie his owne." (ii.19) He does not realize that Guyon is not Medina's lover but merely her guest. Similarly, misguided by Atin, Pyrochles attacks Guyon to rescue Occasion:

> It was compaind that thou hadst done great tort
> Unto an aged woman, poore and bare. (v.17)

Cymochles attacks Guyon thinking that he is courting Phaedria (whom earlier he himself had courted). Even the attack of the two brothers on Prince Arthur has a justification in their eyes: Pyrochles considers Arthur an accomplice of Guyon's, while Cymochles attacks Arthur after the latter has wounded Pyrochles.

In this book there are no chance encounters between the Paynims and the protagonists. Thematically, as we see in the separate analyses, the Saracenic encounters are postulated by the preceding events, and narratively by the syntax. After the Amavia episode, Guyon and the palmer "come" to Medina's castle where Guyon encounters Sansloy.[1] The promise of Pyrochles' appearance is made narratively by Atin and thematically by Guyon's reaction to Furor and Phedon. Cymochles, coming out of Phaedria's island after his incontinent slumber, "with Sir Guyon mett" (italics mine). In the eighth canto, after the palmer is warned

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[1]See also Appendix B.

by the angel, "At last he spide where towards him did pace / Two Paynim knights," Pyrochles and Cymochles. In each instance in the narrative (except the Cymochles episode) the Paynim is looking specifically for Guyon. And, thematically, each situation, as discussed in the respective stories, reflects upon the hero's prior condition.

Whereas in Book One the Saracenic episodes open with unexpected attacks on the protagonists, i.e., Redcross and Una are the unwitting victims of the Paynims, in Book Two the protagonists are aware of the situation before they clash with the Paynims, i.e., they are better prepared than Redcross to fight them.[2] In the first episode, Guyon puts on his shield and draws his sword before rushing between Sansloy and Huddibras. (ii.21) Sansloy and Huddibras attack him only after he is prepared to enter their fray. Similarly, after Atin's ultimatum, the attack by Pyrochles is no surprise for Guyon. Arthur confronts the two Paynims after undertaking from the palmer Guyon's "'last patronage'" (viii.26); i.e., he is prepared to fight them for Guyon's sake. Thus, in each of these instances the protagonists are ready to face the Paynim, and the only surprise is the abruptness of the Paynim's assault, a symptom of the impetuous Paynim nature.

The impetuosity of the Paynims makes it convenient for non-Paynim characters like Perissa, Atin and Archimago

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[2]Guyon-Cymochles encounter is an exception.

to misguide them. This we noticed in Book One also. But whereas the manipulation of the Paynims by the non-Paynims there is sly and covert, it is blatant and more daring in Book Two.

Perissa, for instance, openly incites Sansloy. She is the reason behind his intractability in Medina's castle. (ii.19) When Medina pleads with the knights to end their strife, Perissa and Elissa,

> . . . standing by,
> Her lowd gainsaid, and both their champions bad
> Pursew the end of their strong enmity,
> As ever of their loves they would be glad. (ii.28)

A similar role with Pyrochles and Cymochles is played by Atin. He purposefully tries to "'matter make for him [Pyrochles] to worke upon, / And stirre him up to strife and cruell fight.'" (iv.42) When Guyon shows Atin the chained Occasion, the "varlet" at once threatens him:

> That shall Pyrochles well requite, I wott,
> And with thy blood abolish so reprochfull blott.
> (iv.45)

He also incites Cymochles with his story about the death of Pyrochles. (v.35-36) Similarly, the last encounter of Pyrochles and Cymochles (with Arthur) is the work of both Atin and Archimago. (viii.10-11)

However, like the Paynims of Book One, these Paynims are no mere puppets manipulated by others. Basic to them is a propensity to evil which the non-Paynim characters exploit. Sansloy's evil tendencies in Book One have been already noted. In Book Two, again, we learn that he is "to

all lawlesse lust encouraged / Through strong opinion of his matchlesse might." (ii.18) Perissa of course incites this lawless nature. Pyrochles, as Atin tells us, is predisposed to fight and has sent out Atin to seek Occasion to help him vent his wrath. (iv.43) Similarly, Cymochles is "by kynd / . . . given all to lust and loose living, / When ever his fiers handes he free mote fynd." (v.28) Since this propensity toward evil is what mainly distinguishes these Paynims from the good knights, it is discussed in detail in their individual portraits.

The clashes in the Saracenic episodes in Book Two are more balanced than in Book One; the difference lies in the sharper responses of the protagonists. In Book One, Sansloy remains undefeated, while Sansfoy and Sansjoy control their respective encounters until the final act when the faltering hero revives to subdue them. Not so in the encounters of Book Two. Here, the progress of the fights is even blow for blow from the beginning. The impetuous pair, Pyrochles and Cymochles, always, of course, strike first, but the protagonists retaliate even more forcefully and soon draw blood. The fight then develops into a protracted struggle in which the protagonists, with their superior skill, intelligence, and patience, gradually wear the Paynim down. In short, the protagonists keep their heads while the Paynims tend to lose theirs.

Sansloy and Huddibras are kept off balance from the start by Guyon. Pyrochles' attack momentarily staggers Guyon, but it so arouses his anger that:

> He [Guyon] smote so manly on his shoulder plate,
> That all his left side it did quite disarme;
> Yet there the steele stayd not, but inly bate
> Deepe in his flesh, and opened wide a red floodgate.
> (v.7)

Similarly, Guyon and Cymochles at first cut each other evenly. (vi.29) But in the end

> Cymochles sword on Guyons shield yglaunst,
> And thereof nigh one quarter sheard away;
> But Guyons angry blade so fiers did play
> . . . . . .
> That quite it clove his plumed crest in tway,
> And bared all his head unto the bone. (vi.31)

In the last encounter of the two Paynim brothers (canto eight), the opening onslaught by Pyrochles staggers Prince Arthur, but Arthur's counterstroke "through his [Pyrochles'] shoulder prest; wherewith to ground / He groveling fell, all gored in his gushing wound." (viii.32) When Cymochles subsequently attacks and unhorses Arthur, the latter in turn wounds the Paynim. (st. 36)

The weapons in these encounters are the spear, sword, and the shield. The spear does not play an important role. Guyon loses his after mistakenly bending it against the Redcross Knight; the spear of Pyrochles is easily avoided by Guyon. Only Arthur's spear--his only weapon at the time--is effective: it pierces Pyrochles in the shoulder, and Cymochles in the thigh.

Mainly, the combats in Book Two are fought with the sword. The Sword of Temperance, however, plays a defensive role in the hero's hands; in fact, Guyon is the only hero in The Faerie Queene who does not kill anyone. His first attempt to take the offensive with a sword--when he tries to separate Sansloy and Huddibras (ii.21)--ends in a deadlock. His next such attempt, against Furor (iv.9), is quickly checked by the palmer. From here on, the Sword of Temperance, in the hand of the Knight of Temperance, assumes a defensive role.

Of particular significance in all the episodes is Guyon's sevenfold shield "writt" with the portrait of the Faery Queen. Guyon pointedly wears it when he rushes to stop the Sansloy-Huddibras fight. (ii.21) Its upper margin is cut to save him from the fury of Pyrochles. (v.6) Later it saves him from the wrath of Cymochles--but not before almost a quarter of it is sheared off. (vi.31) This shield also figures prominently in the Arthur-Pyrochles-Cymochles encounter in canto eight. Pyrochles tears it off the senseless Guyon but Arthur's spear pierces through it to wound the Paynim. (viii.32) Later, however, it saves Pyrochles a number of times, as Arthur

> . . . ever at Pyrochles when he smitt,
> Who Guyons shield cast ever him before,
> Whereon the Faery Queene pourtract was writt,
> His hand relented, and the stroke forbore. (viii.43)

After the two Paynims are finally eliminated, his shield is the first object that Guyon misses upon regaining consciousness. (viii.53)

Thus, in Book Two, the defensive role assigned the hero's weapons, the inevitability of his encounters with the Paynim, and its consequent reflection upon his situation at the time, would suggest that the Paynims in Book Two, as in Book One, are the trials arranged by Nature at the end of each crucial stage to test the mettle of the hero.

Sansloy

SANSLOY, whom Guyon encounters in Medina's castle, is the lawless Paynim "that faire Una late fowle outraged." The emphasis in his description here also is on his atavistic belief in force. He is by temperament "to all lawlesse lust encouraged / Through strong opinion of his matchlesse might." (ii.18) In this story he appears as a counterpart of another extreme, Huddibras: his anarchic lewdness contrasts with Huddibras' stern dourness, and his reasonless conduct with the other's overabundant reason. (ii.17-18)

Sansloy is in the castle to pay court to Medina's sister, Perissa, another bird of the same feather. Perissa, too, has "no measure in her mood, no rule of right," but lives only for fun and games. Her frivolous excess matches the Paynim's and whets his appetite for rowdyism:

> In hope to win more favour with his mate,
> And the others pleasing service to abate,
> To magnifie his owne. (ii.19)

To please her, Sansloy, along with Huddibras (who seeks to please his "frend"), attacks Guyon as soon as they

hear of his arrival in Medina's castle. Such, however, is the polarity of their natures that their mutual antagonism erupts before they can reach Guyon. (ii.19-20)

Guyon, hearing the din of their clash, rushes out to learn its cause and pacify them, but the fighting knights attack him instead. When Guyon repulses them, they start fighting each other again. Yet again when Guyon tries to separate them, they fall on him anew. Guyon, however, is able to keep them at bay. (sts. 21-25)

Medina now rushes into their midst and despite the contrary efforts of her sisters persuades the knights to stop fighting to listen to her:

> That, at the last, suppressing fury mad,
> They gan abstaine from dint of direfull stroke,
> And hearken to the sober speaches which she spoke.
> (ii.28)

She describes the horrors of willful bloodshed and the honors that accrue from amity and accord. The knights listen to her, and "lowly . . . abase their lofty crests" (ii.32), thus lowering their pride before her words.

Ostensibly the knights fight "for their ladies froward love to gaine," but in reality to satisfy their natural drives. We know that Guyon is considered by Sansloy and Huddibras to be Medina's lover,[3] but actually he intervenes to "pacifie" and part them, i.e., to act his role of the Knight of Temperance. Love also is merely the apparent reason of the Sansloy-Huddibras hostility; it is

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[3]As Cymochles later thinks him to be Phaedria's lover.

really an excuse to sublimate their "grieved mindes, which choler did englut." (ii.23)[4] If they do not fight with Guyon, they will fight each other instead.

Guyon entered the fight "their strife to understond" and "with goodly meanes to pacifie, well as he can." (ii.21) But in this he does not succeed. He can hold off and keep Sansloy and Huddibras at bay, but he is unable to part or "pacifie" them. In his failure to subdue the "grieved" knights, Guyon evinces his own condition and also the limits within which the virtue of temperance operates. He yet lacks the true measure of temperance;[5] temperance, he

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[4]Medina's words that finally pacify "them" are focused only on Sansloy and Huddibras, and on their propensities only; there is no mention of the apparent reason (love) of this fight. This is why "her gracious words . . . suncke so deepe into their boyling brests." We see this not only in the tone of her remarks, but also in the sense of the pronouns "their" and "them" in st. 34.

Guyon and Medina show no awareness that their guest-host relationship is the unwitting cause of the attack by Huddibras and Sansloy. Medina's sisters, on the other hand, know that they are behind the rowdiness of their knights. (ii.28)

[5]Up to now Guyon has been involved in actions which have shown a discrepancy between his thoughts and feelings. In wrath and grief--the counter-values of the first five cantos--he is not exactly an integrated knight yet. In the first two episodes he has shown overabundant emotions: overhasty wrath in the Redcross encounter, and excessive grief in the scene with Amavia. (See Appendix B.) In the end of the Amavia episode he is able to diagnose the maladies of Amavia and her husband, but the full measure of that scene escapes him: he correctly judges them to be victims of reason-killing temptation and anger, but does not see through to any cure yet.

It is the palmer who tells him that the antidote to temptation and anger is temperance, and advises him to leave the judgment of Amavia to God. (ii.58)

now learns, is not enforced at the point of a sword. A sword can merely repel; it cannot repair.

Whereas Guyon's sword can only create a stalemate, Medina's words induce the knights to "abase their lofty crests." She succeeds in establishing peace between them which even their "frends," at least for the moment, are powerless to shatter--such is the power of "pitthy words and counsell sad."

Medina's success is all the more significant because she succeeds in spite of her sisters' efforts to the contrary. Her secret lies in inducing rather than imposing a peace: she affects the inner selves of the knights. They listen and her words

> . . . suncke so deepe into their boyling brests,
> That downe they lett their cruell weapons fall,
> And lowly did abase their lofty crests. (ii.32)

Sansloy's career shows, then, that temperance must arise from within; it cannot be imposed from outside, however well-meaning the effort.

A question arises why Sansloy, who had earlier spurned Una's pleas, is now moved by Medina's. The answer,

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The good thing about Guyon is not that he is already trained by "native influence," as some critics believe, but that he is a good man and an apt "pupill" of the palmer. The palmer presents temperance as the mean between pleasure and grief, and in the very next scene, the Sansloy episode, Guyon follows up his advice by attempting to "temper" (or "pacifie") Sansloy and Huddibras. (Nor does he forget the palmer's advice not to judge. He no longer judges, but commiserates. He commiserates with Phedon and, later, even with Pyrochles. In fact, the tone of his words later on has no longer the earlier cold-or-overwarm quality.)

I think, lies in the direction of Medina's appeal. She runs in among the fighting knights "in pitty of their harmes" (ii.27), and appeals to them

> . . . by the womb, which them had born,
> And by the loves, which were to them most deare,
> And by the knighthood, which they sure had sworn,
> Their deadly cruell discord to forbeare,
> And to her just conditions of faire peace to heare.
> (ii.27; italics mine)

Medina's objective is the knights' own good. The focus of her words is outside her: she does not induce Sansloy to respond to her need but to his own good. Medina's selfless concern becomes even more obvious in the light of its parody in the sixth canto, where Phaedria also runs between Guyon and Cymochles ostensibly to bring peace, but actually to focus attention on her own self. (sts. 32-36)[6] Repeatedly Phaedria bemoans her love as the cause of the fight, as if inwardly she gloats over the attention paid her. In Medina's plea, however, there is no hint of the self. Her words do not disturb Sansloy's psychic make-up. The son of Aveugle may be blind to the needs of others but Medina makes his own self-interest important enough for him to desist from fighting. (ii.27-28) And once Sansloy and Huddibras "hearken" to Medina by overcoming their own resistance, and that of their "frends," they have already become tractable to temperance.

Thus, whereas responding to Una would have meant for Sansloy an effort contrary to his nature, his response to

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[6] See also Appendix D.

Medina centers him squarely within himself. In short, to fulfill the terms of Faith the Paynim would have to respond to an entity outside of himself, since the essence of faith is to learn to give. But the essence of temperance is learning to control, to "know thyself," and for this even a Sansloy can be induced to relent for his own sake. Hence, when Sansloy lowers his crest, he lowers it not so much to Medina as to his own benefit and self-interest.

Pyrochles

Sansloy's appearance in Book Two is the prologue to the drama that Pyrochles and Cymochles play with Sir Guyon at the very apex of his adventures. We meet these two Paynim brothers in cantos five, six, and eight; Pyrochles is also the subject of Guyon-Atin confrontation in canto four. Occupying close to four cantos in the middle of Book Two, Pyrochles and Cymochles are the major obstacles to Guyon on his journey to the Bower of Bliss. They embody the vast complex of the irascible and concupiscible natures from which only Arthur's help will rescue him.

PYROCHLES is first announced near the end of canto four, where Guyon and the palmer have just heard Phedon's story when "lo! far away they spyde / A varlet ronning towards hastily." (iv.37) This is Atin, a servant of Pyrochles. He comes to demand that they instantly flee, as

. . . her comes, and is hard by,
A knight of wondrous powre and great assay,
That never yet encountred enemy,
But did him deadly daunt, or fowle dismay. (iv.40)

Pyrochles' reputation for fierceness is built up throughout the last part of this canto, indicating the type of man Guyon will soon encounter.

We learn that Pyrochles, with his brother Cymochles, is descended, through Acrates (self-indulgence)[7] and Despight, from Night, Herebus (darkness) and Aeternitie. (iv.41) Like the Paynims of Book One, he is a child of primal ignorance; evil is an ineluctable part of his existence. Whereas in Book One the absence of God as the root of the Paynim villainy was discovered only toward the end, here we learn immediately of the Paynim propensity, its true nature, and its origin in the absence of God.

The opening, "they spyde / A varlet ronning towards hastily," indicates that the appearance of Atin is not accidental, but consequential to the Guyon-Furor-Phedon episode. He comes to test Guyon's new temperament. (II.iv.39, 46)

As a coming event casting its shadow before, Atin prefigures his master, Pyrochles. Like Pyrochles, he is impatient, audacious, and abusive--a compendium of the elements that nourish the irascible nature. In every encounter, he triggers the Paynim aggressions. He incites Pyrochles with his story about the incarceration of Occasion; goads Cymochles into undertaking the rescue of Pyrochles;

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[7]Dodge, p. 820.

and, in the eighth canto, leads the two brothers into their outrage on Guyon. (viii.10) In fact his make-up and function are completely opposite to the palmer's. In every respect: age, office, looks, or disposition, the distance between the two is maximum. The slow and gentle palmer contrasts with the "flit" Atin; his "black attyre" with the latter's bright shield. The palmer carries a staff to guide their way; Atin two darts to goad friend and foe alike. (iv.38)[8] The one foresees; the other rushes about in "a cloud of dust . . . / Which mingled all with sweate, did dim his eye." (iv.37) Whereas the palmer checks the exuberant spirits of Guyon, Atin boasts that

> His [Pyrochles'] am I Atin, in wrong and right,
> That matter make for him to worke upon,
> And stirre him up to strife and cruell fight. (iv.42)

In short, the palmer prevents wrong actions, while Atin constantly instigates them.

However, characters like Atin merely fulfill the Paynim nature, they do not create it for him. The potential for wrongdoing is present within Pyrochles himself: "'All in blood and spoile is his delight'" (iv.42), as Atin tells Guyon. Pyrochles has sent Atin

> To seeke Occasion, where so she bee:
> For he is all <u>disposd to bloody fight</u>,
> And breathes out wrath and hainous crueltee.
> (iv.43; italics mine)

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[8] He uses them to threaten Guyon (iv.46; vi.40), and shame Cymochles (v.36, 38).

Pyrochles is thus living up to the promise of his birth. The propensity to evil that we saw earlier in Sansloy exists within him as well and, as we will see later, also in Cymochles.

The first thing that strikes the reader about Pyrochles when he appears personally is the dazzling display of sunlight on his armor:

> That as the sunny beames doe glaunce and glide
> Upon the trembling wave, so shined bright,
> And round about him threw forth sparkling fire,
> That seemd him to enflame on every side. (v.2)

"Fire" is associated with almost every aspect of his description, from his name, Pyrochles, to his shield, depicting "A flaming fire in midst of bloody field, / And round about the wreath this word was writ, / Burnt I doe burn" (iv.38), and his pedigree, which includes Phlegeton, the river of fire in Greek myth, as his grandfather. Repeatedly (as in sts. 3, 6,[9] 8, 9, and 18 of canto five; the whole scene in canto six [sts. 41-51] where Pyrochles attempts to quench his inner fire by drowning; and sts. 12, 27, and 47 in canto eight), figures from "fire" punctuate his story. Fire is a Pyrochlean medium; it nourishes each of his characteristics.

One such characteristic is Pyrochles' overly rash and impetuous nature. Rashness no doubt is a Paynim vice,

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[9]His "flaming sword." In contrast, Guyon's sword is called a "shyning blade: (ii.21), "bright blade" (v.4), "dreadfull blade" (v.12), and "angry blade" (vi.31); and Cymochles' the "harmefull blade" (viii.33).

and each Paynim has his share of it; but in Pyrochles it has completely taken over the man. In every mood and situation, in attack or in defeat, an uncontrollable impetuosity distinguishes his style. It is this compulsiveness to act that, as Guyon tells him, "'thee to endelesse bale captived lead.'" (v.16) He attacks Guyon, "ne chaffar words, prowd corage to provoke." When Guyon later disables his left side,

> . . . nathemore did it his fury stint,
> But added flame unto his former fire,
> That welnigh molt his hart in raging yre. (v.8)

Even in defeat we find him equally impulsive. When Guyon, after defeating him, magnanimously hands over Furor and Occasion to him, Pyrochles immediately

> Did lightly <u>leape</u>, where he them bound did see,
> And gan to breake the bands of their captivitee.
> (v.18; italics mine)

And when the two captives return to their old usage and insult both Pyrochles and Guyon, Pyrochles "him [Furor] affronted with impatient might." (v.20)[10] He next tries to commit suicide by jumping headlong into the Idle Lake. (vi.41-42) When Atin also jumps in to save him, Pyrochles starts to struggle with him as well. (st. 47) In canto eight, he begs Archimago to give him Arthur's sword to fight Arthur. But when Archimago warns him that the sword will not harm its master, Pyrochles "rudely snatcht" it out of the enchanter's hand. (sts. 19-22) No one, friend or foe, escapes his impetuous rudeness. He is the first to berate

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[10]Guyon is so much experienced now that "nothing could him to impatience entise." (v.21)

the palmer (viii.15), first to snatch off Guyon's armor (viii.17), and first to strike Arthur precipitously when he tries to pacify the two Paynim brothers. (viii.30) The same impatience also informs his actions during the clash with Prince Arthur. After Cymochles' death, Pyrochles, "all desperate," falls on Prince Arthur "withouten reason or regard." (st. 47) In the end, when he realizes that Arthur will not be harmed by his own sword,

> He flong it from him, and, devoyd of dreed,
> Upon him lightly leaping without heed,
> Twixt his two mighty armes engrasped fast.
> (viii.49; italics mine)

Yet in spite of his rash temperament, his attack on Guyon in canto five is not entirely the outrage it appears to be at first. For one, he has an excuse: Atin's complaint. And then, earlier, the good knight himself had displayed such "hasty wroth" in his attack on the Redcross Knight.[11] However, whereas Guyon also showed some misgivings before his charge (i.19), the Paynim does not betray any; his nature eagerly awaits such tasks. True to his unaffectable nature, Pyrochles presses home his spear charge, which Guyon easily avoids. (v.3-4) In turn, he strikes at Pyrochles with the sword, which accidentally hits his horse. Pyrochles at once assumes that the blow was intentional:

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[11]See Appendix B. Both Guyon and Pyrochles attack the foe without previously defying him. Both are incited to wrong action by another; both to succor a lady in distress. In spite of distortions, there is more truth in the story that Atin tells Pyrochles (v.17) than in the one by Archimago and Duessa.

> Disleall knight, whose coward corage chose
> To wreake it selfe on beast all innocent,
> And shund the marke at which it should be ment!
> Thereby thine armes seem strong, but manhood frayl:
> So hast thou oft with guile thine honor blent;
> But little may such guile thee now avayl,
> If wonted force and fortune doe not much me fayl. (v.5)

Although Guyon did not "choose" to hit the horse or "shun" the foe, as Pyrochles believes, the Paynim's rebuke has some justification as the clash took place in a cloud of "smoulder-ing dust." (v.2)

Spenser renders the situation, both in narrative and theme, as a necessity--Guyon has "compelled" the Paynim, albeit accidentally, to fight on foot (v.4)[12]--a censurable necessity as the counterstroke of Pyrochles would indicate. Pyrochles now strikes at Guyon with his sword so furiously that the blow shears off the upper margin of Guyon's shield, cuts a large hole in his helmet, and makes "him reele, and to his brest his bever bent." (v.6) The treatises on chiv-alry agree on the reprehensibility of the slaying of a horse by a knight.[13] And even though The Faerie Queene does not contain any authorial comment upon such an action, from the structuring of this accident, and two other situations where

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[12]Note especially the stress on "compell" (line 7). The knightly fights of temperance are all fought on foot, and when either side is on horseback he is first unhorsed, as Pyrochles here and Arthur later.

[13]See Variorum, II, 234-35; Charles Mills, History of Chivalry, I (London, 1825), p. 279; Robert H. Linton, "The Code of Arms in Spenser's Faerie Queene" (unpublished M.A. thesis, Chapel Hill, 1938), p. 64 and n.; P. C. Bayley (ed.), The Faerie Queene, Book II (London, 1965), p. 292n.

a horse is disabled under similar circumstances (IV.vi.13 and V.xi.8)[14] it seems that the act, though accidental, is not without blame. The damage and insult that Pyrochles inflicts on Guyon, his shield of Temperance, and his helmet of honor (v.6) would indicate that some censure of Guyon is implied in this unpreventable accident.

In the words of Pyrochles can be also noted the usual Paynim belief in the "'wonted force and fortune.'" (line 9) To Pyrochles also "force and fortune" are the secret behind his successful "derring doe and bloody deed." He responds with force to every situation, even to emotional doldrums. He tries it with Guyon here, and next, in spite of Guyon's warning, with the "villein," Furor, and, when wounded by him, against his own self (in trying to commit suicide). Again, in the eighth canto, he uses force against the palmer, senseless Guyon, Arthur, and even against Archimago, from whose hand he "rudely" snatches away Arthur's sword after telling him:

> foolish old man, . . .
> That weenest words or charms may force withstond:
> Soone shalt thou see, and then beleeve for troth,
> That I can carve with this inchaunted brond
> His lords owne flesh. (viii.22; italics mine)

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[14] In these two episodes Britomart's horse and Arthur's Spumador are cut in similar circumstances: in both scenes the two are on horseback, while their opponents, Artegall and Geryoneo, respectively, are on foot. The blows that disable their horses are also accidental, and the angry blows of the unhorsed knights inflict grievous damage on the trespassers, as also does the blow of Pyrochles to some extent.

Also noticeable in the lines above is the usual Paynim contempt for the supernatural.

Fortune, the other pole of Paynim thought, is in the mind of Pyrochles also the ultimate in human affairs. We notice this premise in his thinking at least on three occasions: here in the beginning; later when he blames his defeat by Guyon on "Fortunes doome unjust" (v.12); and in the end when he rejects Arthur's offer to spare his life if he would renounce his "miscreaunce":

> Foole! . . . I thy gift defye;
> But use thy fortune, as it doth befall . . . (viii.52)

Now Fortune is an inexorable entity for the protagonists also. They too fear its waywardness, and are buffeted by its blind indifference--on the whole, perhaps more than the Paynims. In Book Two itself, after the two Paynims are slain, both Arthur and Guyon complain of Fortune's "mischiefe and mischaunce." (ix.7-8)[15]

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[15]Fortune is an inescapable part of life; no one can get outside its jurisdiction. Even Adonis, though forewarned by a goddess, could not "shun the chance that dest'ny doth ordaine." (III.i.37) Perhaps the strongest statement of this view is the story of Meliboe's shepherds in Book Six. Meliboe agrees with Calidore's praise of their peaceful life free from "'Fortunes wrackfull yre'" (VI.ix.27); he believes that "'each hath his fortune in his brest.'" It is wrong, he says, that "'men / The heavens of their fortunes fault accuse'"; heaven gives what is best for each. Happiness is contentment with one's lot, and by controlling the hunger of mind one can avoid fortune's blows. "'Fooles,'" he declares:

> . . . fooles therefore
> They are, which fortunes doe by vowes devize,
> Sith each unto himselfe his life may fortunize.
> (VI.ix.29-30)

Meliboe's people have seemingly banished Fortune, but the blind goddess comes back vengefully: "Fortune, fraught with

But in the universe of the protagonists, above the inexorable Fortune stands a benign Providence, to which an appeal and a prayer is always due, and which intervenes to mitigate Fortune's harshness to the weak and righteous.[16] Thus the protagonists, while accepting Fortune as an ineluctable part of man's existence, also reach out to a higher entity--God, heaven, Providence--whom they regard its superior. Things "fortune" because God so ordains. (III. vii.27)

But not according to the Paynims. They judge life only through the senses, and to these what they experience appears either as a meaningless meandering of Fortune or a successful aggression of men. The essence that informs the sensibilia is hidden from them. Consequently, for them the

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malice, blinde and brute, . . . / Blew up a bitter storme of foule adversity." (VI.x.38) They are kidnapped by a group of brigands. "Yet Fortune, not with all this wrong / Contented" (VI.xi.2), now "ordayned" a dispute among the brigands during which all of Meliboe's people, except Coridon and Pastorella, are killed. The incident brings to mind Spenser's comment on man's lot in Book Two:

> So feeble is mans state, and life unsound,
> That in assurance it may never stand,
> Till it dissolved be from earthly band. (II.xi.30)

No one, good or bad, escapes the blows of fortune.

[16]As Una tells Arthur, she became Fortune's avowed victim (I.viii.43), "'the laughing stocke of Fortunes mockeries'" (I.vii.43), when Redcross left her "'to wander where wilde fortune would me lead'" (I.vii.50), but God, "'He that high does sit, and all things see / With equall eye, their merites to restore'" (I.viii.27), and Arthur's "'faire handeling'" (I.viii.28) have restored her to her true Knight. So also in Book Two Arthur, whom "fierce Fortune did so nearely drive, / That had not Grace thee blest, thou shouldst not survive." (II.xi.30) The trust of the protagonist in the supremacy of the divine is fundamental and absolute.

highest power in men's affairs is this indifferent Fortune which runs the universe at random.

And so Pyrochles now meets his fortune at the hands of Guyon--at least he thinks he does. (v.12) His stroke shames and angers Guyon so much that the good knight's counterstroke bites into the Paynim's left side.[17] The consequent bleeding makes Pyrochles mad. He lashes out in a savage fury:

> Ne thenceforth his approved skill, to ward,
> Or strike, or hurtle rownd in warlike gyre,
> Remembred he, ne car'd for his saufgard,
> But rudely rag'd, and like a cruel tygre far'd. (v.8)

Pyrochles is in the utter throes of "raging yre." Guyon, however, refrains from answering him blow by blow but watches for an opportunity to subdue him. And herein, I think, lies the meaning of this scene.

While the Paynim rages madly, Guyon keeps at a distance from "the heat of all his strife." He has learned in his encounter with Furor that who fights madness with

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[17] In The Faerie Queene, right and left sides of the human body appear to signify good and evil respectively. Arthur smites off Orgoglio's left arm in I.viii.10, but so important is the ascription of Orgoglio's power to this side that eight stanzas later his force is again concentrated in the left hand. (viii.18) Redcross first wounds the old dragon "close under his left wing." (I.xi.20) Britomart's spear draws blood from Marinell on the left side. (III.iv.16) In this Book, Excess is holding a golden cup of wine in her left hand (II.xii.56), while Fidelia in the House of Holiness holds hers in the right. (I.x.13) Pyrochles here is cut in the left side, but Prince Arthur in the eighth canto is cut in the right. (viii.38)

madness will lose.[18]

So in his encounter with Pyrochles he now fights madness with calm. "Wary wise," he lets the Paynim exhaust his fury and even "illudes" him with "sleights" calculated to further drain him out. At last when Pyrochles is "all breathlesse weary, faint," Guyon attacks him afresh and with a stroke on "his haughty crest" forces him to the ground. "Then on his brest his victor foote he thrust," signifying the final victory of the Knight of Temperance over his irascible nature. Thus, when Pyrochles begs for life,

> . . . his cruel hand Sir Guyon stayd,
> Tempring the passion with advizement slow,
> And maistring might on enimy dismayd; (v.13)

showing that he can now "withdraw, or strong withstand" the occasion of wrath at will.

Pyrochles, however, has neither the will nor the capacity to learn from advice or experience, as the aftermath of this encounter shows. Guyon sees him sulking after his defeat and tries to console and advise him. (v.15-16)

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[18]In that encounter, when attacked by Furor in a similar fashion--Furor "smott, and bitt, and kickt, and scratcht, and rent"--Guyon, in trying to overpower him by superior force, is himself overthrown instead. (iv.8) When next he draws out his sword to wipe out this "reproch," he is immediately checked by the palmer: Furor cannot be overcome or destroyed by force or steel, the palmer tells him. (iv.10) The knight must first "amenage" the occasion of wrath; once "she is withdrawne, or strong withstood, / It's eath his ydle fury to aswage." (iv.11) All in all, Guyon learns to use intelligence, not force, to overcome Furor; i.e., to handle wrath not on its own terms but circumspectly.

He even hands over Furor and Occasion, the apparent cause of this fight, to Pyrochles. But the Paynim mind, as we saw in the last chapter, is pre-set and impervious to new ideas. Pyrochles eagerly accepts Furor and Occasion but ignores Guyon's warning about their natures. As a result he soon finds himself fighting his protégé. The emancipated Furor challenges both Guyon and Pyrochles, but while Guyon "was wise, / Ne would with vaine occasions be inflam'd'" (v.21), Pyrochles confronts him "with impatient might" (v.20), only to be thrashed. He then begs Guyon for help, but the palmer prevents Guyon from needless intervention. And so they leave the Paynim, endlessly repeating the cycle of his fury, pain, and abjectness.

The Pyrochles-Furor encounter, along with Furor's encounters with Phedon and Guyon, defines the full meaning of wrath. Wrath, of course, is Pyrochles' dominant mood. His style in fighting Guyon resembles that of Furor. In many respects, especially in the opening scene, he is sketched as an embodiment of Furor, displaying all the vices that beset that abstraction.

While Pyrochles is "'a knight of wondrous powre'" (iv.40), Furor is described as "a man of mickle might." (iv.7) Furor in action is absolutely blind (iv.7), and so to a great extent is Pyrochles. Their methods of fighting are similar--the only difference being that Pyrochles, a knight, did not "smott, and bitt, and kickt, and scratcht,

and rent" with his body, like Furor (iv.6), but "hewd, and lasht, and foynd, and thondred blows" with his sword. (v.9)[19] However, while Furor needs a mere touch to activate his fury, Pyrochles loses self-control only after he is bloodied by the foe.

Even their reactions after Guyon defeats them are similar. Furor, when chained, begins to grind and gnash "his great yron teeth" (iv.15), as Pyrochles "gan to grind / His grated teeth for great disdeigne," after Guyon abases him. (v.14) Furor's blood-streaked "burning eyen," throwing sparks of fire (v.15), correspond to Pyrochles' "grim looke And count'naunce sterne." (v.14). Furor

> Shakt his long locks, colourd like copperwyre,
> And bitt his tawny beard to shew his raging yre; (v.15)

and Pyrochles

> . . . shooke
> His sandy lockes, long hanging downe behind,
> Knotted in blood and dust, for grief of mind. (v.14)

Also similar is the manner in which Guyon overpowers them. He subdues Furor by controlling Occasion; and Pyrochles by exhausting his fury, while himself watching for the right occasion.

But this does not mean that Pyrochles is merely an elaboration of Furor; simply that he embodies Furor's aspects. Furor is a personification of Wrath; Pyrochles its

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[19]This is the Pyrochlean mode: it is seen in his encounter with Arthur (viii.47), and even in his attempt at suicide (vi.42)

embodiment, a personation halfway toward becoming an individualized person. Furor, as we see in canto four, is not exactly human: neither steel nor strength can harm him. (iv.10) He represents the essence of the vice that his name signifies, the "stubborne perturbation" wrath, which, like a robot, always moves in one predictable direction whenever circumstances turn it on. In all three of his encounters, with Phedon, Guyon, and Pyrochles, his lashing and pummeling is activated by the heat of the opponent or the incitement of Occasion. Take these two away, and Furor is helpless.

Pyrochles, however, is a knight and, in the realm of the Faery, a human character. Within the terms of his irascible propensities, we watch him pass through a wide range of human reactions. Wrath no doubt is dominant among these, but we also see him display other characteristics, attitudes, beliefs, and desires.

The two are most obviously differentiated in function, to wit, their endurance in the narrative. Furor, as the very essence of Wrath, is inexhaustible. The more he is checked, the more his fury intensifies, as Pyrochles himself discovers. (v.22) But Pyrochles, being human, has limited strength and stamina. The wary protagonists (both Guyon and Arthur) can exhaust his "idle might" to bring him under subjection.

Pyrochles' clash with Furor is part of a pattern that compared with the Guyon-Furor and Phedon-Furor fights

shows three different responses to the stress of wrath--with Guyon's encounter, of course, showing the proper middle way.

Furor, we have seen, is a quintessential character, Wrath itself. Of the three characters with whom he is involved (Phedon, Guyon, and Pyrochles), Phedon falls into his hands by suffering his weaknesses to grow.[20] He exemplifies the unintentional succumbing to wrath of a weak man.

Guyon, the champion of Temperance, confronts Furor voluntarily, "mov'd with great remorse" (iv.6) to rescue Phedon. His is a righteous indignation. But he learns that with Wrath there can be no righteous struggle by Wrath's own methods. A knight must not directly confront Furor, a "villein." The proper response to Wrath is to abstain from direct involvement, and "amenage" by restraining Occasion, the mother of Wrath. Guyon thus occupies a middle position.

Pyrochles' confrontation with Furor stands at the other extreme. He confronts Furor from a position of strength and arrogance.

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[20] Phedon is an immature man (He is called a stripling and a squire (iv.3, 167), whose weakness overwhelms him. He himself recognizes the part his weakness has played in bringing him to this pass:

> . . . me, weake wretch, of many weakest one,
> Unweeting, and unware of such mishap,
> She [Misfortune] brought to mischiefe through occasion,
> Where this same wicked villein did me light upon.
> (iv.17)

The palmer, commenting upon his story, also stresses Phedon's own culpability in allowing his affections to breed through weakness. (iv.34)

In canto four his page, Atin, seeks Occasion "for he [Pyrochles] is all disposd to bloody fight," which draws from the palmer a comment upon such a willful nature:

> mad man, . . . that does seeke
> Occasion to wrath, and cause of strife!
> Shee comes unsought, and shonned followes eke. (iv.44)

Whereas Phedon inadvertently fell into wrath, and Guyon intentionally, to free him of it, the Paynim arrogantly courts wrath, since the virtue of abstention his compulsive nature can neither attain nor understand.

He attacks Guyon specifically to "'set Occasion free, / And to her captive sonne yield his first libertee.'" (v.17) And when the freed captives show their gratitude by challenging their "redeemer," the Paynim "him [Furor] affronted with impatient might." (v.20) His is the willful indulgence in wrath that, as the palmer tells Guyon, "unto knighthood workes much shame and woe.'" (iv.10) Even he recognizes his own share in arousing Furor when he later laments before Archimago:

> Furor, oh Furor hath me thus bedight: . . .
> Sith late with him I batteill vaine would boste.
> (vi.50)

In short, the Pyrochles-Furor encounter shows us the unredeemed evil of wrath, over which no one, weak or strong, Phedon, Guyon, or Pyrochles, can force a victory. A proper abstention is the only answer to it, as Guyon learns again in the end of this scene, when Pyrochles pleads for help against Furor and Guyon "gan him dight to succour his

distresse" (v.24), but is stopped by the palmer from giving in to "'pitty vayne.'"

These two combats of Pyrochles, then, display his inherently irascible nature. As Guyon tells him, his enemies are not outside, as he always grumbles, but within: his "'lesser partes,'"

> Outrageous anger, and woe working jarre,
> Direfull impatience, and hartmurdring love; . . .
> Which thee to endlesse bale captived lead. (v.16)

Pyrochles thinks he acts to help others, but actually he only fulfills his own godless nature. And this nature, as we saw in canto four (st. 41), is his inescapable heritage. By will, temperament, and heritage, Pyrochles is thus set in the ways of evil, as we also see in the next canto, when in an entirely different situation he betrays the same old symptoms.

We meet Pyrochles next at the Idle Lake in the end of canto six. Atin sees him rushing toward the lake intent on committing suicide--Pyrochles cannot bear the beating by Furor. Apparently a victim now, underneath he is still the old Pyrochles. Not only is there this violence (this time against the self) to remind us of his fight with Sir Guyon--he is "ready to drown him selfe for fell despight" (vi.43)--but also the manner in which he proceeds to carry it out is the same. He is all "breathlesse, hartlesse, faint, and wan" now (vi.41), as earlier he was "all breathlesse, weary, faint" during the fight. (v.11) Just as he

attacked Guyon, "ne chaffar words, prowd corage to provoke," so now he leaps into the lake "without stop or stay." (vi.42) And as earlier he "rudely rag'd" and blindly flailed around during that encounter ("hewd, and lasht, and foynd, and thondred blowes"), so now "with his raging armes he rudely flasht / The waves about, . . . he bet the water, and the billowes dasht." (vi.42) Merely the focus of his violence has changed, its nature and style are still the same.

However, the Idle Lake and the Pyrochlean nature are incompatible:

> The waves thereof so slow and sluggish were,
> Engrost with mud, which did them fowle agrise,
> That every weighty thing they did upbeare,
> Ne ought mote ever sinck downe to the bottom there.
> (vi.46)

Its waters wash away his blood and gore (vi.42), but the fretfulness within cannot be assuaged. Inside him the wounds inflicted by Furor swell hot as ever. Sloth and compulsive natures do not agree. For congeniality at the Idle Lake, not "the carefull servaunt" or "his raging lord" (vi.47) but the carefree Phaedria (vi.10) or careless Cymochles (vi.13, 18) are welcome.

Neither the Idle Lake nor Atin (who jumps in to save him) can help Pyrochles. The lake washes his armor, but suspends him in a limbo: it will not accept his body; and Pyrochles himself refuses to come out of it- Atin struggles in vain to rescue him. Pyrochles is finally rescued by Archimago who comes there "by fortune." The

enchanter quickly restores him to health. It is the Paynim's "fortune" that he is finally in the care of Archimago, a leech whose cure will, to quote Hamlet, "plunge him into more choler," as we find in canto eight where Pyrochles is more vicious, abusive, and despiteous, even toward himself, than he has been hitherto. But since he appears in that episode with Cymochles, his brother, it is advisable to examine the latter first.

Cymochles

CYMOCHLES first appears in canto five in the Bower of Bliss where Atin discovers him wallowing in lecherous fantasies. He is

> . . . a man of rare redoubted might,
> Famous throughout the world for warlike prayse,
> And glorious spoiles, purchast in perilous fight.
> (v.26)

The whole twenty-sixth stanza is devoted to his deeds and reputation. Cymochles, it appears, is more cruel and fierce than his brother Pyrochles (cf. iv.40-41).

The two brothers are poles apart in their natures. Whereas images associated with Pyrochles are mostly from "fire," with Cymochles these are mostly from "water." Beginning with his name,[21] and the place where we first meet him:

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[21]Its first part means "a wave" (Variorum, II, 231).

A gentle streame, whose murmuring wave did play
Emongst the pumy stones, and made a sowne
To lull him soft a sleepe, that by it lay; (v.30)

to the end of his story in canto six, where we leave him restraining his "sea of . . . tempestuous spight" (vi.36), figures from "water" dominate his story. I will simply enumerate these: v.28.5, 28.8, 34.2, 34.7, 34.9, 35.2, 36.9; vi.8.6-7, 18.3, 27.5-6, 36.4.[22] In contrast to the perpetual forays into action of Pyrochles, the phlegmatic Cymochles is ever losing himself in the byways of life: he cannot resist sloth or temptation.

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[22] Variorum, II, 231, however, quotes A. H. Gilbert: "Figures taken from fire are often applied to Cymochles: [refers to v.34.7; 37.8; 38.4; vi.2.3; 8.6; 27.5; 27.6; and 40.9]. It seems that his passions are those of heat." The first part is no doubt true, but we also notice that in each instance his "fire" is eventually overwhelmed by an image from water or sloth. In the very first example cited (v.34.7), as Cymochles watches the nude damsels, "close fire into his heart does creepe" (italics mine); "creepe" being an important modifier of this fire. He is "inflamd" (v.37.8) on leaving the Bower and nothing will seemingly "appease his heat" (38.4), but soon this heat is expelled by the "light behaviour and loose dalliaunce" of the "wanton" Phaedria:

So easie was, to quench his flamed minde
With one sweete drop of sensuall delight. (vi.8)

After he wakes up from his dream in the wandering island, Cymochles himself realizes,

. . . howe ill did him beseme,
In slouthfull sleepe his molten hart to steme
And quench the brond of his conceived yre.
(vi.27; italics mine)

"Sweetnesse doth allure the weaker sence," Spenser writes, "But griefe and wrath, that be her enemies, / And foes of life, she better can restraine" (vi.1), and so also the associative image of sweetness, "water," in Cymochles drowns whatever sparks of wrath Atin ignites.

As his story opens, Cymochles is lying under an arbour "framed of wanton yvie" by a softly trickling stream. He has put aside his weapons and is flowing "in pleasures and vaine pleasing toyes." Surrounded by a superfluity designed to tickle every human sense,[23] he relaxes "amidst a flock of [semi-nude] damzelles," whom he watches through half-shut eyes.

Cymochles is in the Bower "to serve his lemans [Acrasia's] love." Already we have come across another of Acrasia's lovers, Mordant, and later meet still another, Verdant. But Cymochles' service to Acrasia is no mere repetition of what we see in the stories of these other two. Mordant and Verdant are basically good men who become Acrasia's victims through misfortune, ignorance, or "sorceree," not through willfulness. They typify the weakness inherent in human <u>flesh</u>, as both Amavia and Guyon recognize in the case of Mordant. (i.52, 57)[24]

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[23]Sight and smell in stanza 29; sound and taste in 30-31; and touch in 33.

[24]Mordant, a good knight (i.49), was <u>unlucky</u> enough to fall into Acrasia's hands. (i.51) She worked on him "'with words and weedes of wondrous might,'" till she

> . . . had thralled [him] to her will,
> In chaines of lust and lewde desyres ybownd. (i.54)

But Amavia, his wife, seeks him out and Mordant retains enough good sense to respond to her "'wise handling and faire governaunce.'" He is, as Guyon comments, the example of a weak man who allows his desires to overcome his better sense or reason. (i.57)

The story of Verdant is also similar. He too

> . . . seemd to be
> Some goodly swayne of honorable place,
> That certes it great pitty was to see

Whereas these others were beguiled, bewitched, or plain stumbled into Acrasia's captivity, Cymochles chooses to be there because "he by kynd / Was given all to lust and loose living." (v.28) He is in the Bower of his own choice. He is Acrasia's "servaunt" (her lover and follower); rather, he "vaunts" to be one. (vi.9) The construction in stanza 28 indicates that in the Garden of Bliss Cymochles comes and goes as he pleases. The Bower is his natural habitat, his proper medium; and he its free citizen. Thus, while the other entrants to the Bower have to be chained, enchanted, or changed in shape to make them stay, Cymochles is naturally held to it by habit and temperament. No fear with him that he would ever escape; he is as much its "natural" as its birds and trees and damsels.

Even the lusts that Cymochles and the other two knights enjoy therein are different. Whereas, narratively, both Mordant and Verdant indulge in sex in the Bower,[25]

Him his nobility so fowle deface:
A sweet regard and amiable grace,
Mixed with manly sternesse, did appeare,
Yet sleeping, in his well proportiond face.
(xii.79; italics mine)

He did not come to Acrasia of his free will, but rather "through sorceree / And witchcraft, she from farre did [him] thether bring." (xii.72) He lies in her lap blinded by her "enchantment." (xii.80) But in his case too, he retains his congenital goodness, as we see not only in the words underlined above, but also when we find him amenable to Guyon's "counsell sage." (xii.82)

[25]Mordant has already been analyzed; Verdant's sleep strongly resembles the exhaustion after coition. See Graham Hough, A Preface to "The Faerie Queene" (New York, 1962), p. 164.

Cymochles is happy to merely watch its "topless" show. The voyeurish fantasies in which we see him suspended--"whereby close fire into his heart does creepe"--indicate that he finds it too toilsome even to indulge in "the master and main exercise" that would ordinarily follow in the circumstances. His lust is an aspect of his sloth.[26] Thus, while the malady of Mordant and Verdant is rooted in weak flesh, in Cymochles the roots are imbedded in the mind itself. We watch him satisfy not the hunger of the flesh but of his mind:

> He, like an adder lurking in the weedes,
> His wandering thought in deepe desire does steepe,
> And his frayle eye with spoyle of beauty feede: . . .
> Whereby close fire into his heart does creepe.
> (v.34; italics mine)

His is the lust insatiable, since its seat is not the satiable body but the insatiable mind.

We can now see why Cymochles is called a Paynim. Like the irascibility of Pyrochles, his concupiscible disposition is inherent. While, narratively, he is separated from God by his descent from Night and Aeternitie (iv.41), thematically his sickness is traceable to the consequent disintegration, which has left the mind, the seat of God, corrupted.

God is specifically absent in Cymochles' next locale where he again discloses his weak mind. He rushes from the

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[26]Sloth includes both lackof energy in doing good and excess of energy in doing ill. Parson Sloth in Piers the Plowman is ignorant of his Mass but knows many stories of Robin Hood.

Bower to avenge the supposed death of Pyrochles: nothing will apparently now stop him. (v.38) But congenital incontinence is hard to overcome:

> For sweetnesse doth allure the weaker sence
> So strongly, that uneathes it can refraine
> From that which feeble nature covets faine; (vi.1)

and so the next excitement that Cymochles meets on the way does easily "quench his flamed minde." He is ferried across a perilous ford by Phaedria. Her "light behaviour and loose dalliaunce" on the way so pleases the Paynim knight,

> That of his way he had no sovenaunce,
> Nor care of vow'd revenge and cruell fight,
> But to weake wench did yield his martiall might. (vi.8)

She takes him to her "pleasaunt ile" the pleasures of which soon put him to "slouthfull sleepe."

The Paynim's visit to the island finally defines his meaning. The environs of the Idle Lake eagerly accept the slothful Paynim; more than the Bower, this is his "home." (vi.9) The nature of the island and its mistress entirely harmonize with his own.[27] Both outwardly function normally: the one a natural island, the other a natural knight. But both are decadent at the core: the island in Phaedria, its one rational element, and the Paynim in his rational element, the mind.[28] If the Paynim is wandering in a Godless void, so is the island and its mistress, Phaedria. Like hers, Cymochles' evil is not the evil of knowledge, but an evil of

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[27] See Appendix C.

[28] Twice the island's delights are specifically mentioned as affecting Cymochles' mind. (8.6-7; 13.6-7)

willful ignorance. In his story, he fights for her and not for Acrasia, showing that he belongs to her caste more than to Acrasia's.[29] In fact so much at home is he with Phaedria that the moment she brings him into the island he fearlessly puts his head in her lap--and immediately goes to sleep.[30]

While Cymochles sleeps, Phaedria brings Guyon to the island. The Paynim in the meantime has woken up and on his way out meets Guyon accompanied by Phaedria.[31] Cymochles at once assumes that Guyon is courting Phaedria and, hurling a challenge, attacks the knight. The ensuing fight is indecisive at first--the two knights equally hurt each other--but at last both simultaneously strike, and while Cymochles' blow cuts off a quarter of Guyon's shield, the one by Guyon cuts through the Paynim's helmet to the flesh. At this stage, when Guyon is beginning to gain the upper hand, Phaedria runs between them and persuades them to end the fight.

The pattern in this fight is distinct from the Guyon-Pyrochles encounter. Cymochles is a different kind of knight from his brother: he may be more sluggish and slothful than Pyrochles but he is also more inexorable and less

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[29]In fact, Acrasia herself neither appears nor is directly involved with Cymochles. During this visit to the island we learn that he is as much Acrasia's follower as is Phaedria. (vi.9)

[30]Could this again indicate his weakness for enjoying vicariously, but inability to engage in the "toil"?

[31]The word "mett" (vi.28.1) indicates that this encounter is not by chance but consequential upon Guyon's adventure with Phaedria.

rash than him. Guyon overcame Pyrochles by intelligence: he withheld action and let Pyrochles exhaust himself. But Cymochles does not fight wildly like Pyrochles. So the mastery that Guyon begins to achieve in the end is through sheer strength. It is force against force, and Guyon is a stronger knight than Cymochles. We will meet this distinct pattern again in canto eight when Prince Arthur tackles the two brothers.

This fight is sharper and more serious in consequences for Guyon than his fight with Pyrochles. Whereas Pyrochles had struck him in the armor and made him reel, "though otherwise it [Pyrochles' sword attack] did him little harm," (v.7) Cymochles' strokes cut deeply into Guyon's body--for the first and only time during his quest Guyon bleeds profusely. (vi.29) Pyrochles cut the upper margin of Guyon's shield; Cymochles' last stroke shears off almost a quarter of it. All in all this fight indicates that Guyon's temperate health is gravely in danger. To see the reason why, we should consider the good knight's conduct just before he is "mett" by Cymochles.

Sir Guyon makes three mistakes in his encounter with Phaedria--two before he meets Cymochles and one soon afterwards--and even though these are made in good faith (the good knight did not know), yet their consequences are dangerous as we see in his clash with Cymochles and, even more

clearly, at the end of his visit to the cave of Mammon.[32]

When Guyon and the palmer reach Phaedria's ferry after leaving Pyrochles, they are both taken in by its seeming naturalness. But Guyon now betrays a singular weakness. Unhesitatingly he goes into the boat first, showing that he still does not fully submit himself to the palmer's guidance.[33] Thus from the outset the good knight enters the scene with a handicap. He is without the palmer, without wisdom (II.xii.43), in entering the boat. I think we could even say that without the palmer his quest is meaningless since it was the palmer who brought Guyon from the Faery Court to capture Acrasia. (II.ii.43; and A Letter, lines 172-78)[34]

Soon as the boat is on its way, Phaedria, "as was her wonted guize, / Her mery fitt freshly gan to reare." (vi.21) Here the knight makes the second mistake. Lacking the palmer, he has only his experiences and his gentle nature to fall back upon, and these have taught him courtesy

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[32]In both places the reactions of the good knight in the absence of the palmer are based on his good breeding and, especially, on "his card and compas . . . / The maysters of his long experiment" (vii.1)--these being his experiences in this book.

[33]After their stay at Alma's the two together enter the boat provided by Alma. (xi.4) Even the language used to define their relationship after the visit to Alma's is different: the palmer now "rules" and "governs" the good knight. (xii.29, 38)

[34]Without the palmer, Guyon is now literally "a wandring wight," if we accept the word of Alma's boatman in xii.11-12.

and a middle way. With these he now responds to Phaedria's cheer:

> The knight was courteous, and did not forbeare
> Her honest merth and pleasaunce to partake;
> But when he saw her toy, and give, and geare,
> And pass the bonds of modest merimake,
> Her dalliaunce he despisd, and follies did forsake.
> (v.21)

Inwardly he "forsakes" her immodest cheer but outwardly he maintains his courteous quiet. He does momentarily become angry when she lands him in the island (st. 22), but, though "halfe discontent," he has to bear it since the logic of her reasoning is irrefutable. (st. 23) When Phaedria lays before him the beauties of the island (and its hostess), to "withdraw [him] from thought of warlike enterprize, / And drowne in dissolute delights apart" (st. 25), the knight is again cautious but courteous:

> And ever held his hand upon his hart:
> Yet would not seeme so rude, and thewd ill,
> As to despise so curteous seeming part,
> That gentle lady did to him impart. (vi.26)

What Guyon does not know is that the methods of controlling the irascible passion do not work with the concupiscible.[35] There can be no half measures here, no middle way. Courtesy is no answer to it because the disarming sweetness of concupiscibility can immobilize action. The concupiscible passion must be met resolutely with a vigorous

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[35]He will come to know this in Alma's Castle, where he not only learns about his own nature ("Shamefastness," i.e., restrained by shame [O.E.D.]) but also watches the castle maintain an unrelenting opposition against its foes, a different course from the middle way that he had watched Medina steer between her foes.

rebuff, such as he sees the palmer deliver in a similar situation in canto twelve.[36] But this Guyon does not know yet.

He makes the third mistake in listening to Phaedria when about to overcome Cymochles. As we saw above, at this stage Phaedria runs between the two knights to plead that they listen to her. "They stayd a while" and after further listening to her, cease their quarrel. In this parody of Medina's persuasion in canto two the crux of Phaedria's reasoning comes in the line: "'But if for me ye fight, or me will serve'" (34.1), which reveals the self-centered reason behind her intervention.[37] She wants them to stop for the love of her. "'Not [in] this rude kynd of battaill,'" but "'in amours the passing howres to spend'" (vi.34-35), she tells them, lies the true exercise of knighthood. Her words appease and part the two knights; Guyon has accepted Phaedria's compromise. For the good knight to leave unfinished his job at Phaedria's appeal betrays his unconscious regard for the concupiscible passion out of a misplaced

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[36]After Guyon and the palmer learn the nature of the wandering islands from Alma's ferryman, they are again pursued by Phaedria. She overtakes them and begins to give them the usual:

> Till that the palmer gan full bitterly
> Her to rebuke, for being loose and light. (xii.16)

This is what Phaedria cannot withstand. (line 7) But by the time this incident happens, Guyon has also learned the right response to the concupiscible passion, as his own actions in the Bower show. (See xii.49, 57, and 81-83.)

[37]See Appendix D.

"courteous clemency in gentle hart." (vi.36) He will, however, not know otherwise till he reaches Alma's Castle.

The loss of the palmer has unwittingly put Guyon in the hands of Phaedria. Unwittingly, he is led astray by her, then forced to fight for her (both Cymochles and Phaedria think so), and finally to seemingly obey her when she asks them to desist for her sake. It is this nescient condition of the good knight that is revealed in his bloody clash with Cymochles, whom next we meet in canto eight.

In the eighth canto, the relationship of Guyon and the palmer undergoes an important change. Instead of a loose union that ended with their separation in canto six, Guyon is now firmly placed in the hands of his "trusty guide."[38] A change also takes place in the nature of the Paynims, Pyrochles and Cymochles, who are brought to the scene by Atin and Archimago. Pyrochles is more vicious and volatile now than he has been hitherto.[39] Two reasons seem

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[38]Spenser uses the words "arrett" (8.1), "his charge behight" (9.5), and "slombred corse to him assind" (11.7; italics mine), in quick succession, to define the new relationship.

[39]As also noted by Harry Berger in The Allegorical Temper: vision and reality in Book II of Spenser's "Faerie Queene" (New Haven, 1957), pp. 56-62. Berger includes Cymochles also in the change, but the text does not seem to warrant this. Both with the palmer and Prince Arthur, Cymochles shows himself less unreasonable than Pyrochles. He takes to argument more easily than to violence, joining the attack on Prince Arthur only after Pyrochles has been seriously hurt. During the verbal debate, his attempts to justify their case, though uncouth, are in marked contrast to the mere acerbity of Pyrochles.

to contribute to this: one, the Paynims have been incited by Archimago (sts. 10-11); and, two, whereas earlier they fought, at least ostensibly, for chivalric reasons,[40] their present attack is motivated by a grudge: they seek revenge from a personal motive. However, Pyrochles' reasons have always been pretexts to express his violent nature, and this incident is no exception, as we see below.

As soon as they reach the spot where the palmer is guarding the unconscious Guyon, Pyrochles starts to abuse them both:

> . . . Thou dotard vile,
> That with thy brutenesse shendst thy comely age,
> Abandon soone, I read, the caytive spoile
> Of that same outcast carcas, that ere while
> Made it selfe famous through false trechery,
> And crownd his coward crest with knightly stile:
> Loe where he now inglorious doth lye,
> To proove he lived il, that did thus fowly dye. (st. 12)

Aside from the accusation of treachery,[41] only the last two lines above contain any substance: the Paynim believes that the end justifies the means. To Pyrochles, the undistinguished exit of Guyon--whom he takes to be dead--proves the worthlessness of his life.

Pyrochles' invective is the opening round of an argument about the ends and means of knightly behavior that continues through the next seventeen stanzas and even spills

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[40] Pyrochles to free Occasion, and Cymochles for Phaedria.

[41] Which is not entirely imagined. In their last meeting, Guyon had refused to aid Pyrochles, a fellow knight, when he pleaded for rescue from the "villein" Furor.

over into the subsequent battle with Arthur. In fact, the construction of this long verbal confrontation between the Christians and the Paynims is so highly aphoristic as to give the impression that this controversy is being purposely aired at this point. Some examples are:

The palmer: Vile is the vengeaunce on the ashes cold,
And envy base, to barke at sleeping fame.
(st. 13)

. . . To spoile the dead of weed
Is sacrilege, and doth all sinnes exceed.
(st. 16)

First prayse of knighthood is, fowle outrage to deface. (st. 25)

Cymochles: Yet gold all is not, that doth golden seeme,
Ne all good knights, that shake well spear and shield:
The worth of all men by their end esteeme,
And then dew praise or dew reproch them yield. (st. 14)

The trespas still doth live, albee the person dye. (st. 28)

Arthur: . . . No knight so rude, I weene,
As to doen outrage to a sleeping ghost: . . .
Honour is least, where oddes appeareth most.
. . . Words well dispost
Have secrete powre t' appease inflamed rage.
(st. 26)

Indeed . . . the evill donne
Dyes not, when breath the body first doth leave, . . .
So streightly God doth judge. But gentle knight,
That doth against the dead his hand upheave,
His honour staines with rancour and despight,
And great disparagement makes to his former might. (st. 29)

Again and again the Paynims return to the same charge: the wrong done them, Guyon's guilt, their right to revenge and satisfaction; and harp on the same theme: the

end justifies the means. After Pyrochles' outburst, Cymochles repeats his formula when he rebukes the palmer:

> . . . Palmer, thou doest dote,
> . . . . . .
> The worth of all men by their end esteeme,
> And then dew praise or dew reproch them yield:
> Bad therefore I him deeme that thus lies dead on field.
> (viii.14)

But to Pyrochles it is too much to wait for the niceties of argument to settle his accounts. He brusquely interrupts Cymochles:

> Good or bad, . . .
> What doe I recke, sith that he dide entire?
> Or what doth his bad death now satisfy
> The greedy hunger of revenging yre,
> Sith wrathfull hand wrought not her owne desire?
> Yet since no way is left to wreake my spight,
> I will him reave of armes. . . . (viii.15)

Primarily, then, Pyrochles does not desire Guyon's death; i.e., he is not out merely to rectify the supposed wrong--that wish, as the palmer leads him to believe, has been fulfilled: Guyon, to him, is dead. What Pyrochles seeks is to satisfy his irascibility--"'to wreake my spight,'" as he candidly puts it--and since Guyon is now beyond him, he will vent his frustration on his body instead. The focus, we discover, is not the issue, but the "spight," for the sublimation of which Guyon is a means here, as Arthur will be later, and his own self the last. (52.4)[42] This is but another manifestation of the Paynim's irascibility, to

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[42]It is notable that the palmer and Prince Arthur also correctly diagnose "spight," and not vengeance, as the true cause of his attitude. (25.2; 27.2)

satisfy which any means are good enough.

To the protagonists, however, the means are important too. Arthur and the palmer do not challenge the Paynim claim to vengeance--Arthur does not even deny that they may have a case against Guyon; i.e., their right to vengeance is not in question. (sts. 27, 29) What Arthur and the palmer dispute are their means, their eagerness to be avenged on a lifeless body. Repeatedly--at least nine times Arthur and the palmer allude to the unconscious Guyon[43]--the protagonists point out the reprehensibility of their desire "'To wreake your wrath on this dead seeming knight.'" Thus, at issue in the debate are not the ends, but the means of knightly behavior.

If being godly means to be whole, complete and well-rounded, then we can see in which way the palmer and Prince Arthur are godly. Unlike the Paynim's one-sided, self-centered view of life, they see each object and situation in its entirety--in itself and as a part of the whole.[44] Both recognize the Paynim side of the argument, but both also see the side to which the Paynim is blind: the means that should fit the ends. The most succinct statement of this comes from Arthur, who, while agreeing with Cymochles that

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[43]"The dead" (13.3), "his carcas" (13.4), "ashes cold" (13.6), "sleeping fame" (13.7), "the dead" (16.4), "a sleeping ghost" (26.4), "this dead seeming knight" (27.4), "carkas" (27.8), and "the dead" (29.7).

[44]Also, while Pyrochles and Cymochles look for self-satisfaction, Arthur and the palmer have consideration only for Guyon; i.e., their focus is outside of themselves.

"'The trespas still doth live, albee the person dye,'" points out that also important in the issue are the means that the Paynim has ignored:

> Indeed, . . . the evill donne
> Dyes not, when breath the body first doth leave,
> But from the grandsyre to the nephewes sonne,
> And all his seede, the curse doth often cleave,
> Till vengeance utterly the guilt bereave:
> So streightly God doth judge. But gentle knight
> That doth against the dead his hand upheave,
> His honour staines with rancour and despight,
> And great disparagement makes to his former might.
> (st. 29)

Themselves, both Arthur and the palmer are entirely flexible in handling the Paynims. They try successively to rebuke (st. 13), plead (st. 16), humor (st. 27), and reason (st. 29) them out of their stubbornness. It is this attention to the means, and a flexibility in adopting them, that in this canto also distinguishes the protagonist from the Paynim. The protagonist is in control of himself. His actions are his but, as Redcross tells the palmer in II.i.33, his ends are God's.

But this is what the Paynim cannot attain. By shutting out God from his existence, he has nothing left but his own self-centered life as the measure of things. He is a slave to his "human" nature, "'the dreadfull warre, / That in thy selfe thy lesser partes doe move.'" (v.16). Without God, without wholeness, force is his only response to every situation; and like a petulant child he lashes out whenever the tension inside increases or the world outside shrinks.

This is how Pyrochles now reacts to Arthur's attempts to pacify the two brothers. In an explosion of wrath he strikes at the Prince precipitously, transferring their debate to the field of combat. (st. 30) Already he has shown a similar contempt for the means by snatching Arthur's sword out of Archimago's hands, in spite of the latter's warning to the contrary. (sts. 19-22)

The Arthur-Paynim combat is again a test of the right means and responses. In it Arthur single-handedly takes on both Pyrochles and Cymochles,

> . . . two foes of so exceeding might,
> The least of which was match for any knight. (st. 34)

He wins out in the end, but not before he is almost overcome by the Paynims. So long as he fights with his own weapons (sts. 30-39), the combat keeps shifting in favor of the Paynims. Their strokes become increasingly effective, and Arthur's gradually less so. Thus, while the first Paynim blow, by Pyrochles, though a surprise, merely staggers him (st. 31), the next, by Cymochles, forces him off his horse (st. 33), and the third, again by Cymochles, cuts through his spear and hacqueton to enter deep into his body. (st. 38) For the first time Prince Arthur bleeds. (st. 39)

Arthur's own blows, at the same time, hit less and less effectively. His first counterstroke sends Pyrochles "groveling" to the ground (st. 32), but the next, to Cymochles, draws blood but does not unbalance him (st. 36),

while after this he can barely hold the Paynims back. (st. 39)

It is only after he acquires Guyon's sword (the Sword of Temperance) that Arthur begins to gain the upper hand. Armed with it, he first throws the Paynims off-balance (st. 41), and then one by one destroys them. Even the Paynim strokes now lose their earlier edge: Pyrochles, as usual, hits wildly (sts. 47-48), while the only blow of Cymochles, though it staggers the Prince and cuts through his hauberk, fails to bite into his flesh. (st. 44)

The pattern of this combat follows the pattern of Guyon's separate clashes with the two brothers. The Paynims fight in their old manner and are overcome by the same tactics that Guyon used. Pyrochles, as before, lashes out wildly. Only his first blow with the sword hits his foe at all--it staggers Arthur and his horse. The rest either miss or harmlessly glance off Arthur's shield. As in the previous encounter, he loses all self-control toward the end of the combat and "strooke, foynd, and lasht outrageously, / Withouten regard or reason." (st. 47) He is subdued similarly too. Arthur, like Guyon, "with pacience and sufferaunce sly" (st. 47) lets him exhaust himself, and even drains him out, as Guyon did, by warming up the fight whenever the Paynim slackens.

With Cymochles also the pattern is the same as in Guyon's combat with him. Cymochles is a deliberate and effective fighter; each of his blows strikes home. In the

clash with him there is no victory through a patient wait, no slow draining him out. Arthur, like Guyon before him, has to overcome him through self-sacrifice and superior force.

Thus, while Book One concentrates on the closed mind of the Paynim, the focus in Book Two is on his inflexible temperament, a manifestation of that closed mind. Of course, the stories in Book Two also eventually lead us back to the Paynim mind, but this is not their primary concern. Their primary concern is with the Paynim behavior engendered by this mind. These stories disclose the inherently irascible and concupiscible nature of the Paynim that makes him stumble from encounter to encounter in search of fulfillment. It is for this reason, it seems to me, that Pyrochles and Cymochles are shown in many different situations, to each of which their response is stubbornly the same. Both are renowned warriors, and at least one of them, Pyrochles, would ordinarily be considered not a bad fellow. But their careers testify that without true Faith men cannot act rationally, but only selfishly to indulge their nature, which since the Fall has been evil.

CHAPTER IV

THE PAYNIMS OF BOOK FIVE

The second part of The Faerie Queene, published in 1596, six years after the first, includes only two Paynims worthy of note, Pollente and the Souldan, whose respective stories appear in cantos two and eight of Book Five.[1] Artegall, the Knight of Justice, encounters and kills Pollente, and Prince Arthur handles the chastisement of the Souldan.

Although both Pollente and the Souldan are important in their own right, yet they do not measure up to the Paynims of part one in significance or in character.

For one, the space assigned their stories is rather limited. The Paynims of Book One occupied sizable portions of cantos two, three, four, five, and six, and of Book Two cantos two, four, five, six, and eight. In Book Five, on the other hand, Pollente and the Souldan together occupy only about a canto and a half. Consequently, their impact on the protagonists and the reader is limited too.

But more important, in Book Five the very nature of the Paynims has deteriorated since we last met them in The

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[1] A Paynim, Bruncheval, who leads the opposition to the Knights of Maidenhead in Satyrane's Tournament, also appears in Book Four, only to disappear after one and a half stanzas. (iv.17-18)

Faerie Queene. The new Paynims are constructed in a mood and style that is different from Spenser's attitude towards the Paynims hitherto. They are still among the major threats to the Christian knights, still the leading counters to the virtue of the exemplar, but in all other respects they fare poorly compared to the Paynims of Books One and Two. No air of misguided zeal surrounds them; no honest ignorance redeems their villainous activities. On the contrary, calculated plotting and plundering is the normal vocation of these two Paynims.

In the pages below, the analysis of Pollente and the Souldan is handled as previously: common points, which include their differences from the old Paynims, followed by individual portraits.

Like the Paynims of Books One and Two, Pollente and the Souldan are among the major adversaries of the progagonists in Book Five. Of the five antagonists whom the good knights personally chastise--Pollente, Radigund, the Souldan, Geryoneo, and Grantorto--the Souldan outranks every other villain in the book. Whereas all other stories involve disputants of lower or unequal rank--Radigund's is a tyranny of woman over men, Geryoneo's a vassal's revolt against his sovereign, and Grantorto's the oppression of the weak by the powerful--the story of the Souldan, dealing with injustice between equal sovereigns, is an example of the wrong at the highest level. His wife, Adicia, for example, represents

Injustice itself.[2] (viii.20)

The sins of the other Paynim, Pollente--the powerful versus the weak--to an extent echo the tyranny of Grantorto, the cause of the hero's quest. It is notable that Chrysaor, the emblem of divine justice in Book Five, is effectively employed only against Pollente and Grantorto. (ii.18; xii.23)

The two Paynim villains are distinguished from Geryoneo and Grantorto in still another manner. They seem to have inherited their rank and rights, unlike the non-Paynim villains who usurped theirs from Belgae and Irena. Compared to these Jacks-become-gentlemen, Pollente and the Souldan are born noblemen. Their sin is not the wrong acquisition of power--the sin of Geryoneo and Grantorto--but the sin of abusing their own rightful power, which, like Radigund, they have put to a wrong use.

Both Paynims are men of wealth, and both, like the old Paynims, place implicit faith in force. (ii.5; viii.20, 30) Both, unlike those avowed traitors against rightful sovereigns, Geryoneo and Grantorto, sin against the customary "law of Nations": the right of innocent passage. Pollente hinders the free movement of travelers, the Souldan of the royal messengers or ambassadors. (viii.22)

But in spite of this local importance the two Paynims do not measure up to the Paynims of Books One and Two. In

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[2]From Gk. ἀδικία, "injustice" (Alfred B. Gough, in Variorum, V, 226).

almost every respect, description, details of combat, and so on, they are shown to be more vicious and less scrupulous than the old Paynims: in short, more monsters than men. The rest of this section examines this difference between these two Paynims and the Paynims of part one of The Faerie Queene.

The most obvious difference is the set environments in which the new Paynims are placed. Pollente and the Souldan are no errant knights.[3] They are entrenched householders, "fixed" characters, who live in castles, surrounded by retainers and tied down to women--Pollente has a daughter and the Souldan a wife. This immobility, by circumscribing their movements, also circumscribes their roles: instead of the Paynims looking for the protagonists, as previously, now it is the protagonists who hunt down the Paynims. The structure of the contact is such that the protagonists "by chance" appear on the scene, listen to the woes of a weak character, and decide to chastise these tyrants. The action in these encounters is thus controlled by the protagonists, and the air of inevitability that hung over the Paynim encounters of part one is missing here.

Artegall "chaunst to meet" (ii.2) Florimel's dwarf from whom he learns of her espousals and, casually, of a "Sarazin" who taxes the travelers. (ii.4) He interrupts his journey to punish the Paynim first. (st. 10) It is Artegall

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[3]In fact the two are not even called knights, a point that reinforces the conclusion of this chapter.

who, reaching Pollente's bridge, challenges the Paynim by straightaway beheading his groom. Similarly, after the Radigund episode, Artegall "chaunst" (viii.4) upon Samient running before the Souldan's knights, in turn chased by Arthur, who also had met them "'As by the way unweetingly I strayd.'" (st. 15) After Arthur and Artegall kill the two Paynims, they learn from Samient about the persecution of Mercilla by the Souldan and decide to visit him. It is Arthur who sends the Souldan "a bold defyance" (st. 27) after they reach his castle. Thus, the initiative for the combat, hitherto a prerogative of the Paynims, is now entirely with the Christian knights.

Another result of this "fixed" environment is to restrict the freedom of these two Paynims. The presence of their women, in particular, adversely affects the reader. Munera and Adicia are willful women--personifications, thematically--who directly influence the actions of their men. No doubt women were there in the lives of old Paynims also--Perissa, Phaedria, and Duessa come to mind--but theirs were only temporary liaisons. In no way were the old Paynims bound to their women. Whenever necessary or convenient, they took no time to upbraid, abandon or ignore them. We remember Sansjoy rebuking Duessa, or Sansloy ignoring Perissa (to listen to Medina), or even Cymochles finally feeling the time wasted with Phaedria. (I.iv.50; II.ii.28-32; II.vi.27) Essentially, the Paynim in part one was his own man.

But Pollente and the Souldan enjoy no such freedom. They are hen-pecked men whose women affect them far more than Duessa or Perissa would dare. Pollente "pols and pils" specifically to fill Munera's coffers and feed her insatiable lust for land. The root of the Souldan's tyranny is Adicia. It is Adicia who orders the dishonoring of Samient, and

> Who counsels him through confidence of might
> To breake all bonds of law and rules of right. (st. 20)

Since Spenser provides Pollente and the Souldan with no inner motivation to explain their actions, the influence of these women consequently appears very great. In the end both Munera and Adicia are considered guilty enough to be punished along with their men.

But even without the new environment Pollente and the Souldan are shallow characters who are constructed entirely from the outside. There is little in their stories that would reveal their thoughts or explain their actions--especially nothing that would uncover their minds. No chance discoveries of the protagonists, no cursory remarks of the Paynim's own friends reveal to us the inner man. This is a far cry from the old Paynims who are examined from several different angles. In their stories, in addition to the authorial omniscience and the comments of the other characters, the Paynims themselves often also define their own natures. Thus, we understand Pyrochles, for instance, not only through Spenser's interjections, or the words of Atin,

Guyon, the palmer, or Archimago, but also through his own words and reactions.

But for Pollente and the Souldan such modulations do not exist. As a result their portraits remain flat. Their stories, told mostly as a commentary, contain little drama. Any dialogue in them is reserved strictly for the virtuous characters; no words are put in the mouths of the Paynims themselves. This denies us any access to their thoughts, feelings or beliefs.

As if to underline this thinness, their portraits are sketched mainly through the accusation of a minor character, Florimel's dwarf or Samient, who, when cataloging the Paynim crimes, is naturally silent about the inherent causes of the Paynim villainy. The subsequent action in the story merely confirms these charges against them.

The episodic character of these stories further accentuates the shallowness of the new Paynims. They lack the "intermedling" that in Books One and Two amplifies and deepens the meaning of each Paynim encounters.

The Paynims of part one, through their genealogy, are related to one another within and across the two books. They are brothers and cousins, and children of Night. Their individual appearances are not unrelated phenomena, as in Book Five, but causal links in a chain that stretches across the two quests. Each encounter with a Paynim there is integrally tied to the preceding and the following encounters, which vastly increases its impact and significance.

Secondly, their stories are interwoven with the stories of non-Paynims like Duessa, Acrasia, etc., whose deeper and more pervasive evil silhouettes the true nature of the Paynim. Set against their unredemptive natures the redeeming features of the old Paynim soon become visible. But not only this. The intermixing of the two types enrolls the Paynim into the grand opposition of The Faerie Queene; it makes him an integral part of the massed evil in each book.

And, lastly, an important layer present in Books One and Two, but missing in Five, is the Paynim genealogy. The Paynim links with the elemental forces like Night, Herebus, Aeternitie, and others, raise their encounters from a local to a cosmic level. It transforms the Christian-Paynim confrontation from a tussle between two groups of knights into a universal struggle between the forces of Light and Darkness, a part of the eternal opposition between Good and Evil.

But no such links break the insularity of the stories of Pollente and the Souldan. No narrative line from outside intrudes into them, nor any from them escapes into other stories.[4] These stories are terminal. They isolate the two Paynims, and turn their struggles into local affrays with not much significance beyond the lines that contain them.

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[4]Even the strong possibilities in the scene in which Dolon mistakes Britomart for Artegall who killed his son, Guizor, and in which Britomart later kills Dolon's two other sons, on Pollente's bridge, are left unexploited. (vi.33-40)

The authorial intervention and the new Paynim's actions also reflect this change in the latter's nature. Qualifiers used for Pollente and the Souldan notably degrade them more than the Paynims in the previous stories. In Books One and Two, the worst pejoratives for the Paynims are "beastly" for Sansloy (I.iii.44) and "lewd" for Cymochles (II.viii.45), while generally "proud," "bold" or "fierce" define their natures. In Book Five, on the other hand, the qualifiers used are "tyrant," "the carle unblest," and [his blood] "filthy" for Pollente (ii.6, 12, 19); and "tyrant," "insolent," and "hound" for the Souldan (viii.20, 31, 45, 30, and 42); Adicia is compared to "a mad bytch" in viii.49.

The boldness and the courage that characterizes the old Paynim are no longer present with these two. Instead, meanness and treachery stamp their every action. Whereas the Paynims of part one scorn even to think of odds in knightly encounters,[5] these two as a matter of course resort to underhand devices to overcome the foe. Both use unknightly tactics during the combats.

Pollente has set trapdoors in his bridge to overcome his adversaries with ease. The Souldan, instead of openly challenging Mercilla, "'seekes to subvert her crowne and dignity.'" In the combat with Arthur, he fights from a

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[5]For example, the reactions of Sansjoy and Pyrochles to warnings about the odds that favor the foe. (I.iv.50; II.viii.22)

high chariot so that the Prince may not come near him. He also uses the unknightly darts.

In fact, so great is the difference in courage between these two Paynims and the Paynims of part one that for the first time in The Faerie Queene a Paynim now turns tail during the combat: Pollente, out of breath, is so hard-pressed by Artegall that he

> . . . no longer could abide
> His [Artegall's] puissance, ne beare him selfe upright,
> But from the water to the land betooke his flight.
> (st. 17)

The new Paynims have neither the spirit nor the stamina of the Paynims of Books One and Two.

In line with this meanness in the field of combat is the indiscriminate nature of the villainy of the new Paynims. They spare neither rich nor poor, nor old nor young. They are no Sansfoys blundering into a foe, no Sansjoys bent on vengeance, and no Pyrochleses rushing pell-mell to some rescue. On the contrary, they act as robber barons harassing innocent victims who happen to fall into their hands. Of course, in this respect the old Paynims are no models of virtue either; but they honestly believe, erroneously of course, that they are acting in the spirit of chivalry. At least they do not set henchmen to rob the poor or dishonor women. Rather, at times they even show an awareness of guilt.[6] But of scruples or chivalry no trace can be

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[6]For example, Sansjoy apologizing to Lucifera (I.iv.41) or Pyrochles admitting his error before Guyon (II.v.17) and, later, before Archimago (II.vi.50).

discerned in the features of Pollente or the Souldan. They set their servants to hunt the poor while the masters prey upon more promising game. Pollente fights the rich while his "'groome of evill guize / . . . pols and pils the poore.'" (ii.6) Similarly, Adicia and the Souldan feel no compunction in sending two knights to overtake and dishonor Samient.

Perhaps as a consequence the deaths of the new Paynims are also more gruesome than the Paynim ends hitherto. In part one, the three Paynims, Sansfoy, Cymochles, and Pyrochles, who die during their encounters are merely beheaded. But Pollente and the Souldan, after being killed, are specifically degraded to warn other evildoers. Pollente turns to flee from Artegall but the knight chops off his head.

> His corps was carried downe along the lee,
> Whose waters with his filthy bloud it stayned:
> But his blasphemous head, that all might see,
> He pitcht upon a pole on high ordayned;
> Where many years it afterwards remayned,
> To be a mirrour to all mighty men. (ii.19)

The Souldan's body is torn to bits by his own chariot; not a limb is left whole,

> Onely his shield and armour, which there lay,
> Though nothing whole, but all to-brusd and broken, . . .
> So on a tree, before the tyrants dore,
> He caused them be hung in all mens sight,
> To be a moniment for evermore. (viii.44-45)

Thus, in every respect the new Paynims are poor copies of their predecessors. Of course, some of their weaknesses are basic to the structure of the book itself, but mostly, as we have seen, these arise from a change in Spenser's concept of their nature. The Paynims are now cast as

characters whose hold on their human side is very weak; who are well on their way to become, narratively, monsters, and, thematically, personifications. Their actions partake of the monstrous, as does their nature in its corruption. Authorial censure--pejoratives--on them is severer than it is with the old Paynims. Although powerful lords of the knights, they themselves are not even called knights any more--a sign that they are barely within the human category of The Faerie Queene.

But even more important, in a sharp departure from the previous pattern, the new Paynims are "fixed" characters, a definite sign that they are moving toward personification.[7] Of course, the Paynims themselves are not personifications as yet, but they are tied down to characters who are and also tied down to environments that stylize their actions.

Utterly unethical and unthinking creatures, the new Paynims are moved mostly by their own appetites. The nature, mode and focus of their crimes are closer to the crimes of the monsters like Geryoneo and Grantorto than to those of the old Paynims. The Souldan, for example, is doing to Mercilla what these monsters have already done to Belgae and Irena: treacherously subverting her kingdom. Of course the new Paynims differ from the monsters in the objectification of their drives. While the monsters, like blind moles, are

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[7]See Arnold Williams, Flower on a lowly stalk: the Sixth Book of the Faerie Queene (East Lansing, Mich., 1967), pp. 17-18.

impelled by some inner drives, the Paynims need their women, their personified drives, to propel them. In other words, though still human villains, they are well on their way to become monsters and personifications. The following pages take up their individual portraits in the order of appearance.

Pollente

POLLENTE is the second malefactor whom Artegall encounters in Book Five. After chastising Sanglier, Artegall happens to meet Florimel's dwarf from whom he learns of

> A cursed cruell Sarazin . . .
> That keepes a bridges passage by strong hond
> And many errant knights hath there fordonne;
> That makes all men for feare that passage for to shonne.
> (st. 4)

Pollente has set up a law whereby travelers who use a bridge near his castle must pay him the passage money. Neither rich nor poor escape this exaction:

> For that he is so puissant and strong,
> That with his powre he all doth overgo,
> And makes them subject to his mighty wrong. (st. 7)

Those who resist have to fight him on the same bridge, which is fixed with trapdoors to drop the adversary into the river below where he easily overpowers them.

The reason behind this evil practice is the lust for wealth and lands of Munera, the Paynim's daughter. Pollente brings her all that he plunders from his victims, and she in

turn supports him with her magic.[8] This thief-and-fence relationship between the two puts Pollente also in the dead-end world of the old Paynims: "spoil" for him has become an end in itself, serving merely to beget more "spoil."

In question in this episode, then, is this law, the right to levy toll. In the previous episode everyone, including Sanglier, was in agreement about the law: a crime had been committed. And Artegall's task was to find out by whom. But the dispute in this story involves the law itself, the very basis by which right and wrong can be defined. Pollente has set up a new law that denies the right of free passage (ii.11.7) and Artegall must reestablish the validity of the old law by challenging the law of Pollente. Pollente's crime, thus, is not an infringement of the law so much as its substitution by a spurious law.

Artegall, learning of Pollente's high-handedness, vows to set things right. Pollente, however, is no easy antagonist like Sanglier.[9] Like the old Paynims, he is a formidable adversary:

> . . . a man of great defence;
> Expert in battell and in deedes of armes. (st. 5)

It takes all of Artegall's skill and strength to defeat him. In spite of the dwarf's warning about the trapdoors, which

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[8]The word used by Spenser is "charm" (st. 5), which, ambiguous at first, becomes clear in its connotation in 22.8.

[9]Talus, for instance, is powerless against him, though very effective later on against his daughter, Munera.

Artegall easily avoids, the good knight is at first so much hard-pressed by the Paynim "That oftentimes him nigh he overthrew." (st. 13) Artegall finally chokes him to pull him off his horse. Even then, for a while

> . . . very doubtfull was the warres event,
> Uncertaine whether had the better side:
> For both were skild in that experiment,
> And both in armes well traind and throughly tride.
> (st. 17)

In the end, however, Artegall's superior strength and stamina win out. Pollente, exhausted, takes to his heels but is decapitated while climbing up the river bank. His body floats down the river,

> But his blasphemous head, that all might see,
> He [Artegall] pitcht upon a pole on high ordayned;
> Where many years it afterwards remayned,
> To be a mirrour to all mighty men,
> In whose right hand great power is contayned,
> That none of them the feeble overren,
> But alwaies doe their powre within just compasse pen.
> (st. 19)

Beheading and displaying the head on the city wall was a normal punishment for a traitor in the Renaissance. But Pollente is no traitor. He has committed no treason; betrayed no sovereign.[10] His crime is the setting up of a new law, a bad law, but for that he is not a traitor but a tyrant. Looking at the episode closely we discover that Artegall's justice in the end becomes very heavy-handed. To understand its implications a look at the good knight's quest is necessary.

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[10]He is almost a sovereign himself.

The progress of the Knight of Justice in Book Five covers three stages, of which Mercilla's Court forms the climax. The first stage ends with his captivity under Radigund and may be called his aggressive or masculine stage. In all the episodes herein, Artegall pursues the ends of justice vigorously, sometimes roughly, even cruelly. In the situations where he is an outsider, a judge deciding between two parties, his justice is scrupulously well-balanced--possibly a result of his training in meting out justice to beasts among beasts. (i.7) But in the episodes where to secure justice Artegall himself must become a party to the dispute, a target of the wrong, his justice tends to become vengeful or uneven. The Pollente episode is one example. Another is that of Braggadocchio, with whom the knight deals calmly until the churl begins to rebuke and abuse him, at which Artegall loses his temper and almost slays him. He has to be calmed by Guyon, the Knight of Temperance:

> . . . Sir knight, it would dishonour bee
> To you, that are our judge of equity,
> To wreake your wrath on such a carle as hee. (iii.36)

The second stage begins with Artegall's surrender before Radigund and ends with his visit to Mercilla's Court. This is the knight's quiescent or feminine stage.[11] Artegall's nature is mostly regressive during it. His weakness

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[11]These first two stages are also discussed in Kathleen Williams, Spenser's World of Glass (Berkeley, California, 1966), pp. 156-78, but it will be seen that my focus in this duality is different. I see a structural pattern, like counterpointing, in the manifestation of this duality and its resolution in Mercilla's Court.

before Radigund is of course well-documented. In the Souldan's story, he is mostly on the defensive. He is first attacked by one of the Paynim knights chasing Samient and then, by mistake, by Arthur. In the subsequent chastisement of the Souldan, Artegall plays a passive role, while Arthur has the lead. Noticeably, when after the Souldan's death Adicia attacks Samient, who is under Artegall's custody, and, foiled, tries to commit suicide, the knight simply disarms her and lets her wander where she will--in marked contrast to his punishment of the other Paynim woman, Munera. In Malengin's case, Artegall chases the villain but soon gives up and hands over his arrest and punishment to Talus. (ix.15-16)

It is not until he reaches Mercilla's Court and sees, in essence, true human justice in operation there that Artegall finds his own proper level. From there on, in the third stage, he maintains that sensitive equipoise between aggressiveness and gentleness, between sternness and compassion, that is the true measure of Justice.

An indicator of this change is the Artegall-Talus relationship. In the episodes before Mercilla's, Artegall <u>will only send Talus into action</u>. He cannot or will not control him. And Talus, the iron man without sense or feeling (vi.9), utterly defaces everything in sight.

But after his stay at Mercilla's Court, Artegall learns to control or restrain Talus. In fact, from here on he will <u>only recall</u> the iron man from his wholesome

slaughters.[12] There is one instance in the earlier episodes also in which Talus is checked--by Britomart, Artegall's element of equity in this book, who after slaying Radigund,

> . . . when she saw the heapes which he did make
> Of slaughtred carkasses, her heart did quake
> For very ruth, which did it almost rive,
> That she his fury willed him to slake. (vii.36)

Thematically, then, Artegall lets the full power of Justice loose until Mercilla shows him that Justice unmitigated by Mercy can become cruelty, since "to preserve inviolated right, / [it] Oft spilles the principall, to save a part." (x.2) True Justice means due punishment applied with mercy:

> As it is greater prayse to save then to spill,
> And better to reforme then to cut off the ill. (x.2)

So well does Artegall integrate his two selves at Mercilla's that when next he meets some churls who abuse him (Envy and Detraction), he quietly ignores their presence. This change is now also reflected in his punishments. No longer does he degrade a foe after the execution, even when, like Grantorto, he is manifestly a traitor.

We can now see the injustice implicit in Artegall's justice with Pollente. The Paynim's punishment goes beyond what is his due. To end cruelty, Artegall has become cruel himself. The episode shows the traces of old savagery still

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[12] In each of the three episodes after Mercilla's (Burbon, Grantorto, Envy-Detraction) Artegall pointedly orders Talus to desist from action, something he has not done hitherto. (See xi.65; xii.8; and xii.43.)

lurking in the make-up of the good knight.

The fate of Munera, Pollente's daughter, even more clearly reveals this latent savagery in Artegall. After Pollente's execution Artegall, unable to enter the Paynim's castle, hands over the whole affair to Talus. Talus then ignores everything, stones, pleas, charms or riches, heaped on his head and beats down the gates. He discovers Munera hiding under a heap of gold and drags her out by the hair, "That Artegall him selfe her seemelesse plight did rew":

> Yet for no pitty would he change the course
> Of justice, which in Talus hand did lye. (st. 26)

Munera "submissively" kneels at the feet of Talus, "holding up her suppliant hands on hye," but Talus' answer is to limb by limb dismember her. He cuts off her hands and feet and nails them up "on high," and throws her live torso into the river where she drowns in mud:

> And lastly all that castle quite he raced,
> Even from the sole of his foundation,
> And all the hewen stones thereof defaced,
> That there mote be no hope of reparation,
> Nor memory thereof to any nation. (st. 28)

Perhaps the allegory demands such an end to bribery, and perhaps golden hands and silver feet after all cannot be hurt that much; but it is clear that, narratively, this is the most gruesome punishment in the whole of The Faerie Queene--Munera is also the only female to be killed by a male protagonist--and, thematically, it shows nothing less than justice run wild. It shows that to end an uncivilized custom, Artegall himself has become uncivilized. One

wonders if for such an inflexible soul the self-inflicted humiliation suffered at Radigund's later on would not be a shock great enough to send him into the quiescent mood in which we find him during the second stage (of which the Souldan's story forms a part). After all when pity was first required of him, he found that he had none to give; and when later on he did yield to pity, it was at the call, not of justice, but of beauty.

The Souldan

The SOULDAN is the only nameless character among the Paynims.[13] His story is partly told in retrospect and partly through authorial omniscience. Artegall, after his rescue by Britomart, happens to see a damsel running before two knights, in turn pursued by a third. He and the last knight, who is Arthur, also there by chance, kill the two knights and rescue the damsel, Samient, from whom they learn about the Souldan, his wife, Adicia, and their misdoings.

Like Pollente, the Souldan is rich and powerful, and a man without faith. He is endlessly plotting against a neighboring princess, Mercilla, whose knights he kills or bribes, and upon whose life also he has designs.

Adicia, his wife, is the instigator of his villainy. She is constantly inciting him "To breake all bonds of law

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[13]Adicia's two Paynim knights who pursue Samient at the beginning of this episode are also unnamed, but they are minor characters with only a peripheral role.

and rules of right." (st. 20) Recognizing her as the root of this cold war, Mercilla sends Samient to her to negotiate peace. But Adicia does not believe in civilized discourse. She berates Samient, throws her out of doors, and orders the two knights mentioned above to pursue and dishonor her.

It is noticeable that Samient does not mention the Paynim's name, nor does she refer to his functional designation, "the Souldan," which is introduced casually by Spenser subsequent to her story. (st. 24) However, she does name "his bad wife, that hight Adicia," (st. 20) and a possible reason for this is suggested later on.

The word "Souldan" is of course a variant of the more common "Sultan," borrowed from Arabic, meaning (Paynim or Saracen) "king" or "sovereign." It has a long history as the designation of the leading Paynim in numerous Medieval and Renaissance romances. OED records its earliest use in English in Robert of Gloucester's Metrical Chronicle (c.1297). By Spenser's times the word, in common usage, had generally come to mean the Turkish Emperor.

The name "Souldan," then, is functional, the fourth category in Professor Williams' analysis of names in The Faerie Queene.[14] The mighty and insolent Souldan belongs to the tradition of the Great Turk, as the Turkish Sultan was commonly known, and to the "Sultan" of the romance and other

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[14]Williams, pp. 62-74.

literature.[15]

Arthur and Artegall, after listening to Samient's story, decide to punish the Souldan and Adicia, "his lady, th' author of that wrong." "To their designe to make the easier way," the armor of one of the Paynim knights is put on Artegall, who then brings Samient as his supposed captive into the Souldan's castle. The significance of this stratagem becomes apparent only after the execution of the Souldan.

Moments later Arthur arrives to challenge the Souldan. A combat ensues--Arthur's second with a Paynim--the structure of which is very close to that of his combat with Pyrochles and Cymochles, his first with the Paynims. In both scenes Arthur appears fortuitously to protect a weak character--the palmer in Book Two and Samient here--whose story then decides him to confront the adversary. (II.viii.26; V.viii.24) Both encounters are the only instances where Arthur is wounded by his foe, and both times in the side. In neither combat can the Prince make much headway until he employs symbolic weapons: the Sword of Temperance in Book Two and his own magic shield here. Also his two foes, Pyrochles in Book Two and the Souldan here, are in the end defeated by their own methods.

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[15]S. C. Chew describes the Tudor fears and misconceptions about the Turks and the Sultan; and how Elizabethan writers like Shakespeare and Marlowe invariably use "Turk" as a word of reproach (see The Crescent and the Rose, Chaps. III-IV, pp. 100-204). This is also true of Spenser in his references to the Turks in The Faerie Queene (I.x.40) and the Dedicatory Sonnet to The Historie of George Castriot.

The similarity carries through even into the aftermath of the two encounters. Both lead to Arthur's visit, in the company of the exemplar, to an important core where they watch the true virtue, Temperance or Justice, being practiced, and where Arthur offers his services to fight with a monster in the following canto. This overall pattern covers cantos viii-ix in each book, with the combat against the Saracen set forth in canto eight, the core in cantos nine and ten, and the combat with the monster in canto eleven.

There is, however, one important difference. The combat with the Souldan is more dangerous for Prince Arthur than that with Pyrochles and Cymochles. The Souldan fights riding a high chariot ("With yron wheeles and hookes arm'd dreadfully") driven by swift and fierce steeds, and is consequently beyond Arthur's reach. Over and over Arthur tries to engage him but in vain. (sts. 33, 35, 36, 37) In the end the unequal situation forces him to unveil his magic shield--the only time during his quest when Arthur must uncover the shield himself.[16] But even then, when the Paynim is being tossed around by his own frightened horses, Arthur's desire to strike a blow remains unfulfilled. (st. 42) Eventually the Souldan is torn to pieces by the hooks and grapples of his chariot:

> That of his shape appear's no litle moniment.
> Onely his shield and armour, which there lay,
> Though nothing whole, but all to-brusd and broken, . . .
> (sts. 43-44)

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[16]It is accidentally uncovered in I.viii.19 and IV.viii.42.

Thus injustice finally defeats itself. The high and mighty Souldan in the end is found to be no more than a device in a battered shield and a broken armor. Even alive, as we saw in the first section, he has little of the independence that characterizes the earlier Paynims; Adicia is the governor of his actions. And just as she in the end is reduced to a tiger to agree with her real self, so is the Souldan to a mere cypher in a shield to harmonize with his. Perhaps it is for this reason that the last Paynim in The Faerie Queene is not given a proper name, only a functional title.

ADICIA's role in this episode is equally important with that of the Souldan. The Paynim

> . . . is provokt, and stird up day and night
> By his bad wife, that hight Adicia,
> Who counsels him, through confidence of might,
> To breake all bonds of law and rules of right.
> For she selfe professeth mortall foe
> To Justice, and against her still doth fight,
> Working to all that love her deadly woe,
> And making all her knights and people to doe so. (st. 20)

Not only Samient's words here and Adicia's own name define her as Injustice itself, but also in canto nine Spenser specifically labels her as "Wrong armed with might." (st. 1) She is the motive force behind the Souldan's tyranny. The uxoriousness into which Artegall temporarily falls during the Radigund episode,[17] is a permanent feature of the Souldan's life. Both Arthur and Artegall see Adicia as the focus of Samient's complaint, with the Souldan as her

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[17]Kathleen Williams, pp. 170f.

instrument (st. 24)--Samient's story gives Adicia almost four stanzas, and the Souldan only two. Mercilla also addresses her embassy to Adicia, recognizing in her her own counter.[18]

The Souldan and Adicia are the means whereby the protagonists come to Mercilla's Court. Their basic crime, against Mercilla, echoes the crime of Duessa, the model that illustrates the ways of Justice at the Court. Like Duessa, the Souldan and Adicia not only threaten Mercilla's "crown and dignity" and life itself, but also entice away Mercilla's knights, just as Duessa subverts Paridell and Blandamour, knights of the Faery Court. Adicia, like Duessa, is an instigator in these plots.

After the Souldan is killed, Adicia rushes at Samient with a knife to avenge his death. But Artegall checks her before she can reach her victim, and when she turns the weapon on herself, he snatches it out of her hand. Mad with pain and fury, Adicia then rushes out into the woods where she is said to have been transformed into a tiger.

The epic simile in st. 47 that illustrates this action in part also explains Adicia's nature:

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[18]Adicia's reception of Samient, messenger of a neighboring sovereign, contrasts with Mercilla's courtesy to the sons of Belgae, messengers from a far-off country (x.6); her sending two knights to chase Samient with Mercilla sending Arthur to aid them.

> Like raging Ino, when with knife in hand
> She threw her husbands murdred infant out;
> Or fell Medea, when on Colchicke strand
> Her brothers bones she scattered all about;
> Or as that madding mother, mongst the rout
> Of Bacchus priests, her owne deare flesh did teare.

As Spenser interprets the stories of Ino, Medea, and Agave, the three vented their emotions aroused by others on innocent victims. Such also is the action of Adicia. Samient, personally, has done nothing to incur her wrath. But Adicia, in attacking her before and after the Souldan's death, uses her as a substitute for Mercilla and Prince Arthur. It is the height of injustice when innocents are punished to compensate for supposed wrongs elsewhere. And so Adicia's transformation into a tiger, symbol of indiscriminate cruelty in Spenser,[19] is the just metamorphosis of a nature that is bestial in its fury to hit, claw and tear.

Functionally, then, Adicia is the Injustice to which the Souldan is wedded. Their relationship insults the Isis-Osyris configuration revealed to the reader earlier. Whereas Isis subdues the "sterne behests" of Osyris, Adicia inflames the Paynim's baser nature. Instead of restraint, she advocates anarchy: "Through confidence of might, / To breake all bonds of law and rules of right." In short, she is the Paynim's principle of Inequity, the anti-Isis to his anti-Osyris.

The end of the Souldan's story discloses the reason why Artegall got into the Paynim's castle by disguise and

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[19] *Vide* Sansloy, Pyrochles, Radigund et al. (See II.ii.22; II.v.8; V.vii.30.)

also the nature of his justice at this stage.

Artegall enters the castle through a stratagem to forestall injustice. The mode of entry into a castle in The Faerie Queene is an important detail. Whether by chance, consent, threats, stratagem, or by rushing in before the gates can be barred, the way the protagonists enter a castle is almost invariably described by Spenser.[20] The only instance of a castle being actually forced is, of course, Pollente's where Talus beats down the gates. And the memory of that scene would make it important for Artegall to be inside the Souldan's castle before the need to employ Talus arises. The protagonists themselves apparently cannot force their way in; it needs a Talus to bring down the gates. But Artegall has seen the consequences of letting Talus loose. Consequently, to prevent a repetition of the earlier holocaust, he keeps the reform of this castle entirely in his own hands. Working from inside, he exiles Adicia into the

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[20]The only two exceptions I have come across are the entry of Guyon and the palmer into Medina's castle and of Calidore and Pastorella into the Castle of Belgard. See I.viii.5 for Orgoglio's castle; I.xii.3 for the castle of Una's parents; II.ix.10-12, 17 for Alma's castle; III.i.30 for the Castle Joyeous; III.viii.52, ix.10-12, 17-18 for Malbecco's castle; III.xi.21-25 for Busyrane's castle; IV.ix.4-5 for Corflambo's (where, incidentally, Arthur enters by a stratagem similar to the one used here); V.ii.20-24 for Pollente's castle; V.iv.37-38 and vii.35 for Radigund's walled city of Radegone; V.x.37 for the castle of Geryoneo's seneschal; VI.i.23 for Briana's castle; and VI.iii.37-38, and vi.19 for Turpine's castle. In Book Five, Artegall's entry into the Castle of the Strond is not described, but then its gates are naturally open since "The time and place / of Marinell's tourney / was blazed farre and wide." (iii.2)

woods (ix.2), subdues the Souldan's knights, and saves the castle for Mercilla.

Thus, Artegall's justice at this stage is preventive. His preemptive entry into the Souldan's castle shows how far he has come since his first encounter with the Paynims. But his justice toward Adicia also shows how far he has still to go; how his justice still remains uneven.

His mode with Adicia also, as discussed above, is preventive (as opposed to the punitive with Munera). He simply disarms Adicia, preferring to let nature deal with her. But Adicia's sins are of a far deeper hue than the sins of Munera. More than Munera, Adicia is the motive force behind her Paynim, as well as a partner in his crimes. Rather, while the crimes of the Souldan are merely enumerated in general terms, hers are graphically depicted in action. In the light of this Artegall's merely disarming her and letting her roam at will contrasts sharply with his punishment of Munera. It seems to be a case of "once bitten, twice shy." Clearly, within the compass of Justice, the exemplar has shifted from one extreme to the other, from the merely punitive to the purely preventive. The episode shows him to be still in his Radigundian mood, from which he will not emerge until the visit to Mercilla's Court.[21]

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[21]Mercilla's Court is central to the quest of the Knight of Justice. Its relationship to the Temple of Isis is that of practice to theory. Whereas in the Temple the mystery of the symbolic relationship of Justice to Equity is cryptically revealed to Britomart alone, in the Court Mercilla

Thus, as previously in Books One and Two, in Book Five also the Paynims act as counters to test the mettle of the exemplar. They bring out the shadows in his nature: Artegall's response to Pollente's cruelty reveals his own latent cruelty, and to the Souldan's uxoriousness the effeminacy still lingering in his own make-up.

The Paynims themselves, however, are constructed so as to show a consistent pattern in the Paynim nature from Book One on. Whereas in Book One the emphasis was on the Paynim mind, and in Book Two on the Paynim behavior engendered by that mind, in Book Five the emphasis is exclusively on the Paynim behavior, and it shows him to be living in the grip of his objectified drives. The Paynim mind is now a closed book. No longer do we glimpse what the Paynim thinks, only what he does. No longer do we know the Paynim's roots or his deeper motives. This rootlessness and mindlessness--no doubt a consequence of the prolonged denial of God--seems to have turned the Paynim into a creature who is a bond slave to his lower drives and appetities.

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openly unfolds this configuration in terms of human affairs. Arthur and Artegall learn that justice with mercy, and not justice alone, is the right definition of Justice. The nature of the case under consideration, Duessa's, is important for Artegall because it is archetypical of the situations in which his justice has been uneven, with pity or punishment; i.e., situations in which he was personally involved: Mercilla is not only a judge but also a party to the dispute. Mercilla's judgment thus reflects upon Artegall's own such judgments and looks forward to his encounter with Grantorto. Clearly, Artegall's preparation as a justiciar-cum-partisan would be incomplete without this vision of the ideal human justice.

CONCLUSION

The Paynim is a distinct and important element of the Faery Land. While his sex, species, rank and temperament distinguish him from most of its antagonists, he is separated from the rest by the nature of his villainies. His sins are not the petty larcenies and spineless homicides of the base knights, but sins that butt against human faith and social order. And he commits these mostly in ignorance, not with knowledge. No doubt he lacks the awesomeness of a monster, the eeriness of an Archimago, or the tenacity of a beast, but then his very deficiencies turn out to be his virtues. With no attributes other than what his rank and birth bestow, the Paynim occupies that middle ground on the evil side that lies nearest to the champions of The Faerie Queene. His every appearance is a challenge to their virtues: it invariably reveals some deficiencies latent in the nature of the good knights.

The Paynim's most obvious characteristic is of course a lack of faith. The absence of God has shut his mind from the right reason and the consequent right choices. The Paynim thinks he knows, but shows only his ignorance. His freedom from belief is illusory; he is caught in a mesh of

misbeliefs instead. With no true faith to guide him, even a good Paynim like Sansjoy is no more than a slave to his own feelings and misconceptions.

The consequences of the Paynim's closed mind show, particularly in Book Two, that without right faith there can be no right action. Good intentions are no substitute for (good) faith. Without God, the Paynim's self-centered life alone is his measure of right and wrong. He acts, not as God decrees, but as his self dictates. And so even his supposedly altruistic actions are discovered to be the work of no errant saviour but of a mere wanderer in search of fulfillment.

Thus, the Paynim, in Books One and Two, is the shadow of the Christian knights. He has the qualities that man's mere man-ness gives him; he lacks the virtues that are the gifts of Grace.

But between the Paynims of Books One and Two and those of Book Five exists a noticeable gap. The latter, still among the leading antagonists of the Faery Land, have parted company from the earlier Paynims to move in the direction of the monsters. Their natures and actions are more monstrous than Saracen. The reason for this seems to lie in the nature of the book of which they are a part.

The first two books of The Faerie Queene are predominantly Christian in mood. Religion--Christian religion--is the woof and warp of Books One and Two. It colors the meaning of every encounter therein. Redcross and Guyon live as

much under the aegis of God as under the guidance of Una and the palmer, their obviously Christian guides. In such an atmosphere the Paynim's irreligiousness incorporates all his other evils; i.e., he is evil specifically because he is not a Christian. From that one flaw arise all his ills and pains and mistakes and misdeeds.

But the virtue of Book Five is ethical. Not that God has disappeared completely from its calculations. Artegall's argument with Giant Equality is centered squarely in God (ii.40-42), as are also his strictures on Burbon's apostasy. But such religious references in Book Five stay only on the surface.[1] The dominant mood of the book is ethical. Justice is a social and not a religious or moral virtue. Artegall is a justiciar not under God but under Astraea; and Talus is a guide delegated by Astraea,[2] not a Christian guide like Una or the palmer. Since the opposition in the book is between social good and evil, and not between Christian good and non-Christian evil, the ground on which the Paynim formerly stood is to a large extent emptied of its religious content. In Book Five, no sin is committed in ignorance--the usual Paynim excuse. The evil here is fixed or premeditated; i.e., committed with full knowledge. Thus

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[1]The Burbon episode is an afterthought anyway. See Josephine Waters Bennett, The Evolution of "The Faerie Queene" (New York, 1960), pp. 201-205.

[2]He is called "The true guide of his [Artegall's] way and vertuous government." (viii.3)

the ground that the Paynim occupied earlier does not exist here any more, and the Paynim has to be assigned elsewhere. Obviously he could not join the good--that would have asked too much of Spenser and his readers. So Spenser moves him in the direction of the monsters, the only category on the demoniac side that is close to the Paynim in style, belief, and sympathy.[3]

[3]Also along with the beasts, the Paynims and the monsters are the only groups to be tackled by Arthur and the champions alone.

APPENDICES

APPENDIX A

THE SIGNIFICANCE OF KNIGHTLY ARMAMENT IN BOOK ONE

The Middle Ages saw a considerable outpouring of treatises about the symbolic meaning of the knight and his arms. Chivalry acquired a religious raison d'etre, a process that the Crusades probably initiated, or at least nourished. To quote John of Salisbury: "'to protect the Church, to fight against treachery, to reverence the priesthood, to fend off injustice from the poor, to make peace in your own province, to shed blood for your brethren,'" became the ecclesiastical ideals for knightly behavior.[1] Significance of the knight and his accouterments was repeatedly expounded by such church figures as St. Bernard, John of Salisbury, Robert de Blois, and Ramon Lull. Each knightly arm and armor was assigned a significacio: the cross-hilted sword representing faith and justice, the straight spear the truth, and so on. Among such works Lull's Libro del Orden de Caballeria, a thirteenth-century Spanish work, is significant because through translation into Latin, French,

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[1] In G. G. Coulton, Medieval Panorama (New York, 1960), p. 242.

English, and Scots, it probably gained a wide circulation in Europe.[2] Its English translation, by Caxton, was published around 1484 as the Boke of the Ordre of Chyualry, and the six extant copies of the original edition would suggest a certain popularity of the book in sixteenth-century England.[3]

Whether Spenser read the Ordre of Chyualry or not, the functions he assigns the weapons and other gear of his knights are close to their meaning in Lull. The following paragraphs briefly collate the symbolic meaning of the sword, shield, spear, and helmet--four weapons that figure in the Saracenic combats in Book One--in Lull with their significance in Spenser.

The treatises all begin with the sword. It is preeminently the knightly weapon, uniting in itself both the religious and chivalric virtues. As the Ordre of Chyualry puts it, the sword

> is made in semblaunce of the crosse . . . / Al in lyke wyse a knyght oweth to vaynquysshe and destroye the enemyes of the crosse / by the swerd / For chyualrye is to mayntene Iustyce / And therfore is the swerd made cuttynge on bothe sydes / to sygnefye that the knyght ought with the swerd mayntene chyualrye and Iustyce. (Pp. 76-77)

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[2]Sidney Pinter, in French Chivalry (Baltimore, 1940), considers Lull's work the acme of such treatises, so that "by the fifteenth century it had become the standard handbook of chivalry. . . . Caxton could not revive chivalry, but he did place Lull's work in a dominant position among the sources used by later English writers on the subject." (Pp. 76-77)

[3]The Boke of the Ordre of Chyualry, trans. and printed by William Caxton, ed. by Alfred T. P. Byles, EETS orig. ser. 168 (London, 1926).

Spenser's concept of the sword parallels this dual role. The sword in The Faerie Queene is an emblem of justice (Book Five) and a "servaunt unto right." (III.i.13) It mends the weakness of the spear, i.e., truth (III.i.10), and is also a symbol of faith. The good knights swear faith to each other on the sword (V.viii.14) and the defeated their fealty. (VI.i.43; vii.13) It is a weapon for knights alone. None of the monsters is given it, and it is pointedly denied to even the good salvage man, who otherwise acquires the rest of Calepine's knightly gear.[4]

The shield in Lull signifies a knight's office (pp. 81-82) and the coat-of-arms thereon a mark of recognition to approve or reprove him (p. 88). Spenser expands this meaning to include shields with supernatural attributes which are given only to the protagonists. The shield of Redcross Knight is the Biblical shield of faith mentioned in Ephesians 6:16. Its lack spells the first defeat in a combat that Redcross suffers. (I.vii.8) Arthur's shield is made by Merlin from pure adamantine. A knight's shield propagates his name and offers him protection of the faith. Its foolish discarding, as Artegall tells Burbon,

> . . . is the greatest shame and foulest scorn,
> Which unto any knight behappen may,
> To loose the badge that should his deedes display.
> (V.xi.52)

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[4]Calepine hides it so that he cannot get at it; even Calepine's armor the salvage man "put all about himselfe unfit." (I.v.8)

The spear in Lull signifies truth (p. 77) as it also does in Spenser. After her spear alone has subdued Malecasta's six knights, Britomart points out the lesson:

> Ah! sayd she then, now may ye all see plaine,
> That truth is strong, and trew love most of might.
> (III.i.29)

The helmet "is gyuen to the knyght to sygnefye shamefastnes." (Lull, p. 77) In Spenser also the helmet is the seat of knightly respect and honor. It is qualified only by the words "haughty" (lofty), "shining," "glittering," "bright," or "sunshiny." The crest at the top of the helmet with its multicolored hair is important in Spenser. It helps knights to recognize each other (III.viii.45) and is invariably characterized by lofty or haughty.[5] A cut at the crest touches the very center of knightly pride and honor.

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[5] Haughty in Spenser is almost always neutral, with the sense of lofty or high. It is used for both good and bad knights.

APPENDIX B

THE EDUCATION OF SIR GUYON

The Knight of Temperance in the first two episodes of Book Two does not show temperance. What he shows instead is his good heart, and raw emotions. Wrath overpowers him in the first episode, and grief in the second.[1]

The first encounter shows Guyon's hasty wrath. He is "halfe wroth" (II.i) as soon as Archimago mentions Duessa's supposed wrong: the graphic description of the rape moves him "from his sober mood" (st. 12). At once, "with fierce yre / And zealous haste" (st. 13), he turns

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[1] "Grief" in Spenser appears in two connotations: the usual sense of "sorrow"; and the obsolete pejorative senses 4 and 5 of OED, a morbid affection of the body giving rise to feelings of offense and anger. The second sense seems to be more important in Spenser, since the two times Grief is personified in The Faerie Queene, it is linked with excessive anger: an accompaniment of Wrath in the procession of Seven Deadly Sins (I.iv.35), and a companion of Fury in the Mask of Cupid. (III.xii.16) As "sorrow" is its usual meaning, I will cite a few examples of its other use. In Book Five, Envie's "nature is to grieve and grudge at all." (xii.31.2) In Book Two, it is the malady of Pyrochles, as Archimago diagnoses right away (vi.51.1); Pyrochles grates his teeth "for griefe of mind" (v.14.5); the Fiend in Mammon's Cave is "griev'd" that Guyon will not fall into his clutches (vii.34.2); Cymochles is pricked with "inward griefe" that he and Pyrochles cannot overcome Arthur alone. (viii.44.3) Even more important, Spenser, in an apostrophe that links the episode of Pyrochles with Cymochles, allies it with wrath as an extreme in opposition to temptation. (vi.1) Guyon in the Amavia episode shows both aspects of grief: sorrow at first, and anger in the end.

aside to avenge the wrong. Archimago leads him to Duessa whose description of the Redcross Knight as her ravisher at first astonishes Guyon because he knows Redcross by reputation. But such is the state of his mind that he implicitly believes Duessa, whom he does not know, and doubts the man, Redcross, whom he knows. (st. 20) Archimago now "guydes [him] an uncouth way" (st. 24), and leaves him "inflam'd with wrathfulnesse" (st. 25) to charge at Redcross without defying him--in utter disregard of the chivalric law, as we learn from Prince Arthur in canto eight. (st. 31) That what we see here is his "hasty wrath," and not his "hasty belief" (in Archimago and Duessa), is clear not only from the passages cited but also from i.34.7-9.[2]

As the first episode shows Guyon's "hasty wrath," the Amavia episode shows his raw grief. The scene is one of the most gruesome in The Faerie Queene. Guyon sees a knight and his lady "wallowd" in their own blood. The portion of the episode that dwells on the emotional impact of the scene on Guyon, twelve stanzas out of twenty-six, is rather significant. Three stanzas in the beginning (39-41) describe the scene as Guyon watches it, and the next seven (42-48) his physical reaction (the other two come at the end). Clearly, this aspect of the episode, the spectacle

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[2] In Book One the Redcross Knight, under similar circumstances, had shown "hasty belief" (in Archimago)--a distinction reflecting the different focuses, Holiness and Temperance, of the two books.

and its effect on the knight, is important for Spenser to develop it at such length.

At the end of the stanza 48 comes a very curious line. Thrice Guyon has lifted up Amavia to ask her in effect the same question: "What has happened? Tell me that I may help" (44.6-9; 46.5-9; 48.6-9)--the third time adding: "'Or die with you in sorrow, and partake your griefe.'" (48.9) Now Guyon says this to a stranger whom he has never met before, and before he learns that her pain is the work of Acrasia. In other words, he says it before he knows anything about the situation. One can only read it as depicting the knight's excessive emotions.[3]

In the end, we have three stanzas of commentary on the dead bodies (57-59) and two devoted to their burial (60-61). As they inter the bodies, Guyon--it is notable that the palmer does not join him--"more affection to increase, / Bynempt a sacred vow, which none should ay release." (st. 60; italics mine) With Mordant's sword, he cuts a lock of their hair and throwing it into the grave vows:

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[3]In V.i.14, Artegall also comes across a scene that reminds us of this episode. He sees a headless lady all "wallow'd" in her own blood, "a sorie sight, as ever seene with eye" (vide Amavia's "pitifull spectacle, as ever eie did vew," i.40). Spenser takes exactly two lines (4-5) to paint the horrible picture and two (6-7) to describe Artegall's sorrow and anger (aspects of grief, in that order). I think the long description of Guyon's grief is in itself indicative.

Such and such evil God on Guyon reare,
And worse and worse, young orphane be thy payne,
If I or thou dew vengeance doe forbeare,
Till guiltie blood her guerdon doe obtayne. (st. 61)

Now this is rather strange. Why should Guyon take a vow? Clearly he does not need it to bring Acrasia to justice because that is exactly what he is already engaged in, under oath to the Faery Queen. He could not be afraid of weakening on the way, not only because that would not be quite in the character of Sir Guyon, but also since in that case the vow will not much help him anyway. We can only conclude that he takes it, as Spenser says, "more affection to increase." His anguish pours out as he "tenderly" lowers the bodies into the grave. The knight has reacted strongly to grief: with sorrow in the beginning, and now anger at the end.

The cold tone of Guyon's commentary (57-59) has often bothered and sometimes angered critics. It contrasts with the warmth of his actions in the last two stanzas. But I feel that this is Spenser's precise point about this scene. The commentary is Guyon's reflection upon the scene before him, it sums up what he has <u>learnt</u> from this experience; while the action and the words of the last two stanzas result from his emotional response to their burial; i.e., what he <u>feels</u> about it. And the gap between the two--cold thought on the one hand, and over-warm emotion on the other--indicates a weak integration in the knight's personality at this stage.

The palmer's response to his commentary seems to bear out this interpretation. Guyon judges the maladies of both Amavia and Mordant, coldly and precisely, but this is as far as his insight into the situation goes. It is the palmer who synthesizes the meaning of this diagnosis--"'Temperance . . . with golden squire / Betwixt them both can measure out a meane'" (st. 58)--and also advises Guyon to leave Amavia's judgment to God. (58.8) However, so true a "pupill" of the palmer is Guyon that he will remember the lessons learnt in this episode and through further experience integrate these within his personality.

APPENDIX C

PHAEDRIA'S "PLEASANT ILE"

Phaedria's island, "in sharp antithesis to the Bower of Bliss," as C. S. Lewis has also pointed out,[1] is a creation of prodigal Nature. Outwardly nothing is wrong with the place. It is a veritable garden of delight: every type of herb and flower grows there; its lush trees are loaded with singing birds--even the palmer is lost in its seeming naturalness.[2]

But the true condition of Phaedria's island lies hidden from ordinary sight. Only in canto twelve, where it is one of the Wandering Islands (sts. 10-17), do Guyon and the palmer discover its nature through Alma's boatman.

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[1] The Allegory of Love (London, 1936), p. 337.

[2] Not only does Guyon lose the palmer nearby ("lost" is the word Spenser uses for this separation [vii.2; viii.53]) but, figuratively speaking, the palmer also loses himself in the seeming ordinariness of the situation. Like Guyon, he too is ready to be ferried over (i.e., he is taken in by appearances), but is denied passage by Phaedria herself. That he also does not know the truth about her island yet is seen more clearly in canto twelve, where Alma's ferryman explains the nature of this island--it is part of a group there--to both Guyon and the palmer, and they "to him hearken, as beseemeth meete." (xii.14)

But whosoever once hath fastened
His foot thereon, may never it recure,
But wandereth evermore uncertein and unsure. (xii.12)

Phaedria's island is thus a limbo; and the missing link is revealed in the next stanza (13), when the boatman compares it to the wandering island of Delos that was firmly anchored only after the birth of a god and goddess on it. It is this figurative birth of God that is denied in Phaedria's island. God has been banished from all its calculations. This is what makes the place "light," "shallow," "loose," and "wandring."

A comparison with the Garden of Adonis, also a creation of abundant Nature, further clarifies the meaning.[3] Objects in the Garden grow not to vegetate, but to fulfill their natures (III.vi.30, 35, 38) according to the word of "th' Almighty Lord." Its atmosphere is of a constant flux and movement--a perpetual renewal. In the island instead, the ever-gay objects exist not to fulfill a higher Law but to reduce a higher form, man, to their own "ensample." Its superabundance exists in a dead-end world, a world of self-sufficiency, from which the Divine _invisibilia_ that should inform the _visibilia_ is missing.

The root of this evil, of course, is the hostess, Phaedria. She epitomizes its closed-end life. We first see her "making sweete solace to herselfe alone," and

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[3]Not everything that grows in abundance is good. There is a noxious fecundity in Nature as well as the beneficent. See Arnold Williams, p. 80.

subsequently discover that all her words and actions end in this purposeless flippancy. The song with which she lulls Cymochles to sleep sums it all up. Critics have recognized its allusions from Matthew 6:26-29 (the Sermon on the Mount), but she has torn the words out of context. Whereas Christ's words pertain specifically to shedding the care of Mammon and enjoying eternal bliss in God, Phaedira would have Cymochles discard all toil "and present pleasures chuse." No doubt her words have a logic. But it is the logic of Despair in Book One or of Cymochles in canto eight (sts. 14, 28): she states a part of the truth, but not the whole--she ignores the crucial equation of God. Thus, we find that everything in this scene--the atmosphere of the place, the "philosophy" of its mistress, her words and manners--conspires to create a Godless limbo that invites the Paynim to vegetate like plants and the animals around him.

We can see now that Cymochles' second "'home'" is constructed in antithesis as well as in imitation of the Bower. While the island, unlike the Bower, does not offer "the artificial . . . the sham or imitation,"[4] like the Bower it does present a mutilated version of life. The Bower transforms men into beasts, reduces them to a lower form; the "ile" immobilizes them, returns them to the womb. The one "deceives"; the other "allures." Guyon is morally

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[4]C. S. Lewis, p. 327.

in danger in the Bower, but physically in the island; as Cymochles morally sleeps in the Bower, and physically in the island. Its evil may not be as sharp as the evil in the Bower, but it is still an evil by default.

APPENDIX D

PHAEDIRA

Phaedria's successful intervention to part Guyon and Cymochles in II.vi is a parody of Medina's action in II.ii. Both run between the fighting knights, persuade them to listen, and end the fight by appealing to their sense of chivalry.[1] But whereas Medina's concern is for the knights alone, Phaedira's seemingly noble act is selfishly motivated.

Medina from the beginning is solicitous for the good of the knights in her castle. She,

> . . . in pitty of their harmes,
> Emongst them ran, and, falling them beforne,
> Besought them by the womb, which them had born,
> And by the loves, which were to them most deare,
> And by the knighthood, which they sure had sworn,
> Their deadly cruell discord to forbeare. (ii.27)

Her interest in stopping the fight is the welfare of the knights themselves. Her vision embraces their whole universe: she appeals to their sense of humanity (womb), affection (loves), and honor (knighthood) to make them listen to her "just conditions of faire peace." Even her

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[1] Medina: "Emongest them ran, and, falling them beforne, / Besought them . . ." (ii.27)
Phaedria: "Soone atweene them ran; / And at their feet her selfe most humbly feld, / Crying with pitteous voyce . . ." (vi.32)

sisters' contrary exhortation to their lovers--to "pursew the end of their strong enmity, / As ever of their loves they would be glad" (ii.28)--highlights her selfless concern.

Medina voices this same concern in her long plea that follows after the knights stop to listen to her. (sts. 29-31) She examines the meaning of the office they occupy: the purpose of knighthood, she tells them, is not to hanker after blood, but to give everyone his due. (st. 29) Vain and unjust is the victory in which mere might overpowers the right.

> And were there rightfull cause of difference,
> Yet were not better, fayre it to accord,
> Then with bloodguiltnesse to heape offence,
> And mortal vengeaunce joyne to crime abhord? (st. 30)

she asks. Wrath and contention blemish the knighthood, but "peace" and "concord" exalt it. Medina cherishes the good of her knights; nowhere in her words is there any hint of self-interest.

But with Phaedria it is all otherwise. Her plea to Guyon and Cymochles is self-centered. She first appeals to the two knights to stop and listen to her, mainly for her sake: "'And sith for me ye fight, to me this grace / Both yield, . . ." (st. 33) and then launches into a self-accusation that smells strongly of self-importance:

> Most wretched woman, and of wicked race,
> That am the author of this hainous deed,
> And cause of death betweene two doughtie knights
> do breed! (st. 33)

To serve her, she tells them, they should set aside the cruell arms:

> Another warre, and other weapons, I
> Doe love, where Love does give his sweet alarmes,
> Without bloodshed, and where the enimy
> Does yield unto his foe a pleasaunt victory.
> (st. 34; notice the stress on "I" in the first line)

Throughout the thirty-two lines of her argument (incidentally exactly as long as Medina's) there is no concern for the injured knights, who apparently suffered for her sake. All her concern is with the "I." She wishes the fight to stop, not "in pitty of their harmes," but because "'such cruell game my scarmoges disarmes.'" (st. 34) She, too, regards "strife" and warfare the ignominy of knighthood (st. 35), but her knightly "peace" and "amity" would inculcate not virtue but leisure for "amour." Knights of old, she tells them, won greater glory in love than war. Thus, if Phaedria has her way, the world of knighthood would desire not the "noise of armes, or vew of martiall guize, . . . [or] desire of knightly exercise" (st. 25), but "'in amours the passing howres to spend.'"

The two knights listen to her and end their fight: to the Paynim's ears her words are the sound of music, but Guyon stops out "Of courteous clemency in gentle hart." (st. 36)

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