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The Minor Characters in Spenser's 'Faerie Queene'.

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THE MINOR CHARACTERS IN SPENSER'S

FABRICE QUEENE

A Dissertation

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in

The Department of English

by

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ABSTRACT

Although Spenser's Faerie Queene has received a great deal of critical attention, most often the poem has been studied in terms of its allegorical implications, its structural form, and the portrayal of the major characters. The minor characters have never been studied in detail. This study attempts to establish their importance in the poem, to arrange them into groups on the basis of their functions, and to evaluate them as comic figures. The minor characters deserve serious attention because in many cases they are more realistically portrayed than are the major figures. In effect, all the heroes succeed in their endeavors; but the less invincible minor characters suffer the limitations of real flesh-and-blood people. Since they are not guaranteed success, many of them fail. Therefore, the real dramatic conflicts and tensions in the Faerie Queene often exist among the minor characters.

Of course, not all the minor characters in the Faerie Queene are of equal dramatic importance. As a rule, the minor antagonists are better drawn than the minor protagonists, because, unlike their epic predecessors in Tasso's Jerusalem Delivered and Ariosto's
Orlando Furioso, they represent the main obstacles which
the heroes must face in the course of their quests. Yet
even some of the antagonists, such as the hags, the foils,
and the abstractions, are insignificant. However, the
minor figures of other groups, like the seductresses,
the seducers, and the brothers, are realistically de-
lineated. In the persons of Hadigund and Braggadocio
the minor antagonists are represented by two of the
outstanding figures in the poem. These two, better than
any of the other minor characters, reveal Spenser's
deftness in creating tragic and comic figures. Hadigund,
a truly noble Amazon, dies tragically at the hands of
her rival, Britomart, after she has been betrayed by her
trusted maid, Clorinda. And Braggadocio, a comic
braggart, is really an ironic commentary on the heroes
in the Faerie Queene, for the boaster imitates in a
comic subplot many of the noble actions of the heroes
in the main plot.

Although none of the minor protagonists are as
successfully portrayed as Radigund and Braggadocio, some,
such as Timias, Glauce, and Satyrane, are admirable
dramatic figures. These characters represent, respec-
tively, the three outstanding groups of protagonists:
the lovers, the squires, and the savages.

The special advantage of analyzing the minor charac-
ters in the Faerie Queene by arranging them into groups
is that it permits a fuller appreciation of Spenser's dramatic skill. Each group, whether it be the abstractions, the seductresses, or the squires, reveals the poet's careful attention to the dramatic balance of themes, characters, and incidents. The entire cast of minor figures have real importance in that they serve to enhance the dramatic dimensions of the major figures; but even in their own right they deserve the special attention which this study attempts to give them.
CHAPTER I

PLOT AND CHARACTER IN THE

EPICS OF ARIOSTO, TASSO, AND SPENSER

By its very nature a detailed study of Spenser's minor characters in the *Faerie Queen* becomes a many-sided endeavor. That is, the minor characters can neither be truly appreciated until they are seen in the light of their epic predecessors in Ariosto's *Orlando Furioso* and Tasso's *Jerusalem Delivered*, nor can they be effectively studied until they are seen in their proper relationships with the major characters, the plot, and the setting of the *Faerie Queen*. Quite obviously, a lengthy consideration of these two aspects could easily carry us far afield from the minor characters themselves. However, since such a consideration is necessary in order to furnish the proper background for this study, the purpose of this initial chapter will be to present these two aspects of Spenser's minor characters as briefly as possible.

Literature knows few such lengthy works as the *Faerie Queen*, *Orlando Furioso*, and *Jerusalem Delivered*. Yet if our purpose is only to furnish a background by attempting to determine how Spenser, Ariosto, and Tasso each handled what they shared in common, the dangers of digression may be less perilous. An examination of narrative technique
and characterization may reveal the basic dramatic virtues and artistic variations of each poet without minimizing the special merits of each poem and without losing sight of the fact that the minor characters in the *Faerie Queen* are our primary concern.

Spenser's literary relationships with both Ariosto and Tasso are perhaps best demonstrated by the fact that any lengthy study of the *Faerie Queen* will invariably include some observations about *Orlando Furioso* and *Jerusalem Delivered*. In his letter to Raleigh, Spenser himself avows his debt to them and to Homer, Virgil, and Aristotle for his portrait of Arthur. However, with too few exceptions, most critics limit their comments on the three poems to tracking down various characters and situations in the *Faerie Queen* to their sources in *Orlando Furioso* and *Jerusalem Delivered*. For example, one need only examine a few pages of the *Spenser Variorum* or glance through Dodge's long list of parallels which appears at the end of his standard article, "Spenser's Imitations from Ariosto," *MLA, XII*, (1897), 151-204. The number of imitations is overwhelming.

Certainly, the discovery of new sources for any great work of literature such as the *Faerie Queen* is a valuable contribution to scholarship. Yet, it must be remembered that the discovery of a new source is in itself incomplete. For if two or more poets write about essentially the same subject, as is often the case with Ariosto, Tasso, and
Spenser, then it is the task of the critic not only to be aware of the similarities but, even more important, to evaluate comparatively the special merits of the different treatments. It is the critical comparative analysis of the three poems which has been largely neglected.

Let us begin our discussion by a consideration of narrative technique - concentrating attention on the plot structure, the tone, and the setting used by the three poets.

The plot structure of the three poems is obviously different. Orlando Furioso has a loose, complex unity; Jerusalem Delivered has a tight simple unity; and the Faerie Queen attempts a combination of the two. Orlando Furioso is a long sprawling poem which follows the separate yet related adventures of no fewer than ten major characters through a complex series of quests and sub-quests. The various threads of the narrative cross and recross as the different major characters meet and leave one another while pursuing their individual concerns. No one remains very long in one place before he or she is called away on some new adventure. Such interwoven narratives may at first create the impression of utter confusion; but if the reader is willing to exert the attention Ariosto demands, the complexity of the plot becomes less annoying; and it soon emerges as a very intricate and carefully organized structure. In addition to its length, perhaps the primary difficulty in following the action of Orlando
Furioso may be caused by Ariosto's practice of developing one narrative thread to a climax and then breaking it off abruptly in order to develop another thread to its climax, which in turn is brought to an end at still another.

Hollywood uses the same technique with serials; but the serial follows a single narrative thread, whereas Ariosto's threads are almost countless. This habit of interrupting the narrative to gain suspense is Ariosto's most characteristic plot device, and it clearly distinguishes Orlando Furioso from Jerusalem Delivered.

Tasso's plot structure in Jerusalem Delivered is much simpler. There are fewer major characters, fewer narrative threads, and fewer episodes to entangle the reader. Whereas Ariosto constructed his plot around the adventures of his traveling heroes, Tasso organizes his plot around a situation or action which remains before the reader throughout the poem. The situation, of course, is the siege of Jerusalem; and though at times his heroes are separated from the army at Jerusalem, they are never away long enough or often enough for the reader to lose sight of the central situation. Tasso begins his narrative at the beginning and carries the action along to its natural conclusion. There is not a single digression or episode which is not clearly and directly related to the siege of Jerusalem. In Orlando Furioso the connection between digressions and major narrative themes is often slight.
Though Ariosto and Tasso differ in plot structure, at least they are consistent in the kind of unity they try to achieve; however, in the Faerie Queene Spenser attempts both kinds. Parts of the poem resemble Tasso's technique of tight simplicity, while others are intricately constructed in the manner of Ariosto. The first two books have the same kind of unity and compactness as Jerusalem Delivered; but from Book III on, Spenser turns more to the interrupted narrative technique which characterizes Orlando Furioso. Though it is pure speculation, he may have been experimenting in the early books; but after Guyon destroyed the Bower of Bliss, he came to feel that the episodic nature and linear progression of the first two books restricted his more grandiose narrative ambitions and could easily become a monotonous litany of virtues complete in themselves and linked only by the presence of Arthur. Such self-contained narrative units would be too limiting. Either the reader would lose sight of the general pattern of the work as a whole, which would lose significance and interest for the sake of the individual tales, as is the case in Boccaccio's Decameron; or the figure of Arthur with his quest to find Gloriana would become more interesting than the tales themselves, as is the case at times with certain of Chaucer's pilgrims and their tales.

In Ariosto and Tasso, Spenser had two different plot structures to choose from. Let us reexamine them in a
little more detail. As already pointed out, in Tasso the siege of Jerusalem is always present; even the digressions caused by Armida are closely tied in with it. It is the central focal point of the poem, and everything else is subordinate to it. But, we have observed, Ariosto shifts the emphasis. The siege of Paris and the defeat of the Saracens corresponds with the siege of Jerusalem; but, actually, in Orlando Furioso this theme merely forms a convenient background while Ariosto sends his Christians and pagans scurrying about the world in a complicated and unending series of quests that occupy the foreground until a sudden shift in the narrative reminds the reader that the Christians and Saracens are still fighting before Paris. Both techniques have their respective merits. Tasso's plot being tighter and more simply unified, creates a more intense impression. Yet, the variety and complexity of Ariosto's plot make Orlando Furioso a broader, faster moving, and more interesting view of life. Various themes, individual characters and separate incidents are more likely to be remembered than the battle at Paris, whereas no one could forget how Jerusalem fell. Consider the difference in these examples. Orlando, the nominal hero of Ariosto's poem, never once defends Paris. He is off leading Angelica and getting into all sorts of heroic actions and unheroic scrapes. Also, the Ruggiero - Bradamant love story is both more interesting and more fully treated than the defense of the city. In fact, the
characters themselves are rather indifferent in act if not in word to the outcome of the battle and desert Charlemagne's war for their private interests with distracting regularity. No doubt, this is another instance of Ariosto's intentional ironies since their defections, for the most part, go humorously uncensured. In contrast with this casual attitude toward the struggle for Paris in Orlando Furioso, Godfrey is quite disturbed when Armida weakens his army by taking some of his best knights and when Rinaldo deserts. The only digressions in the poem are expeditions to get them back; and the poem ends just as soon as Jerusalem is captured. Whereas Tasso does not even bother to conclude the interesting love story of Tancred and Arminia, Ariosto goes on for three cantos after all the Saracens are dead to conclude his Bradamant - Ruggiero love story.

No doubt, Spenser was aware of these essential differences; and after experimenting with both, he achieved the separate advantages of each. Book I and Book II are complete in themselves; Red Cross and Una dominate Book I just as Guyon does Book II. But the books which follow are not as self-contained as narrative units, nor do the heroes dominate so much of the action of their respective books. The Britomart - Artegall love story runs through Books III to V; Triamond and Cambell, who represent friendship in Book IV as Red Cross stood for Holiness in Book I, are really minor characters; and Calidore, the Knight of
Courtesey, disappears entirely from the action for a large section of Book VI.

Though Spenser imitated both Ariosto and Tasso in general plot technique, he made one very essential change. Ariosto and Tasso focused their narratives respectively on Paris and Jerusalem; but Spenser shifts the focus from book to book in the Faerie Queen. There is no center, so to speak, at least no geographic center, in the narrative structure from which various episodes originate. Spenser's narrative technique is to proceed around the circumference of a circle which has perfect virtue at its center point. Keeping in mind the same figure of a wheel with projecting spokes, one might say that in Orlando Furioso, in which the episodes receive the major dramatic stress, the emphasis is on the spokes; and in Jerusalem delivered, in which the capture of the city is most important, the concentration is on the hub or center. But no matter how one chooses to analyze the differences in the plot structure of these three poems, it must be remembered that the Faerie Queen, unlike the other two poems, is unfinished. Therefore, in a way, it is futile for the critic to attempt to speak of the total plot structure of the Faerie Queen when, in fact, the structure is incomplete.

Perhaps at least part of this difference in the plot structure of the three poems which we have just briefly considered may be accounted for by the different
tone of each poem. In other words, Tasso's plot structure of tight simplicity, Ariosto's relaxed complexity, and Spenser's combination of both techniques seem to be the best methods for the effects which each poet was attempting to achieve. It must be kept in mind that Tasso was dealing with an historic reality, the liberation of Jerusalem by the Christians of the First Crusade. And his theme is religious: Christian forces struggle with non-Christians for the Holy City in a kind of semi-religious ritual in which not only the valor of Western chivalry is at stake, but, more important, the respective spiritual power of two religions hangs in the balance. Therefore, to be most effective Tasso's tone had to be reverent, serious, orderly, and at least remotely factual. Ariosto, however, apart from his self-imposed objective of continuing Boiardo's Orlando Innamorato, had no such restrictions. He was dealing with a myth, a pseudo-historical event, and with a group of characters who were well suited to his imagination. He could be serious or comic, realistic or fantastic, as he chose; for he owed allegiance to no standard of values or code of beliefs higher than the precedent of Boiardo's comedy. Ariosto could write as he wanted to; and, fortunately, he chose to satisfy the tastes of his audience by portraying life in all its varieties. As he says in Orlando Furioso:

Just as changing food reawakens the taste, so it seems to me that my story, when it is more varied now in this way and now in that, will be less wearisome to him who
listens to it. It seems to me that I need many threads to carry along the great web I am weaving. (13. 80-81)

Of course, the best way for Ariosto to achieve this web of variety was to give rein to the flights of his imagination, or, in other terms, to proceed by indirection, to interrupt the narrative abruptly, and to juxtapose the serious with the comic. With Spenser we find Ariosto's playfulness and Tasso's solemnity united in a curious combination. Like Ariosto, Spenser could enjoy the liberties of dealing with a myth, the Arthurian legend; but at the same time, like Tasso, he had to exercise a certain amount of discretion in treating allegorical situations which could have contemporary national and political implications. Gloriana was very much alive in the person of Queen Elizabeth, and she was not one to be offended. As a consequence, therefore, we find that the poet's attitude toward his subject matter may at least in part account for the different plot structure of each poem. Obviously, the relationship between tone and plot structure does not explain completely why each poet wrote as he did; for this would discount not only the integrity of the poet but even the exercise of his own artistic impulse. Nevertheless, it is important to indicate the relationships which exist.

More important than this relationship between plot structure and tone is the connection between tone and setting. Because of the poets' different attitudes toward
their subjects, the settings are so different that we find a different kind of world in each poem. None of the three worlds is completely real, at least not in the modern conception of reality; for in varying degrees each contains exaggerated elements of the fantastic. Tasso's world in *Jerusalem Delivered* comes closest to reality. From the time that vast clouds of dust in the distance warn the Saracens of the approaching Christian army until the city itself falls, Tasso shows a remarkable awareness of military matters. The strategy of the siege is masterfully planned, and the assaults are convincingly portrayed, even to such minute matters as the construction and deployment of scaling devices. Also, the numerous combats in the course of the siege are between real people, none of whom is invulnerable. There is no reliance upon charmed weapons, magic shields, or flying horses to protect the heroes. They are all eligible for death. As in battle, so are they also vulnerable in love. Of the three major romances in the poem only one, that of Rinaldo and Armida, concludes happily. In the other two, Armida fails to win Tancred, and he loses Clorinda. It is true that flights to heaven, miracles, magicians, and wizards have a place in the poem, but they are not of primary dramatic significance. In fact, Tasso's use of supernatural elements in his poem is completely in keeping with the spirit of the accounts of eye witnesses and participants at the actual siege of Jerusalem. His world is exaggerated,
but it is the least exaggerated of the three.

In Ariosto's world of Orlando Furioso we find ourselves farther removed from reality. Actually, it is reality in one of its most exaggerated forms, for the poem abounds with supernatural elements. One encounters some imaginative extravagance on each page: a rational and a flying horse, a hero invulnerable except for the soles of his feet, a trip to the moon, wizards, magicians, such enchanted objects as a ring, a shield, a spear, a sword, a horn, and castles. And in contrast with the use of supernatural elements in Jerusalem Delivered, objects such as these have an important dramatic function in the course of the poem. Had Orlando been vulnerable, he probably would have died early in the poem. Without her enchanted spear Bradamant would not have differed greatly from any woman on a horse; nor would she have sat on it so long with so much immunity. Angelica, too, without the convenience of a magic ring would have been a raped heroine. So frequently do supernatural elements reappear in the poem that the course of the action is largely determined by the magic device which Ariosto has a mind to use. Yet in spite of all this display of the fantastic, Ariosto's world is not a fairyland. On the contrary, we never lose sight of the fact that it is based on a reality which in some ways is even more convincing than Tasso's. The tone of the poem, of course, accounts for this. Tasso's seriousness casts him in the
unenviable position of at least placing surface credence in the supernatural elements which he used; however, Ariosto's basically comic attitude makes it quite evident that his deliberate distortion of reality was calculated to achieve an ironic effect. Ariosto may write about the fantastic, but he is certainly not taken in by it. Consider, for example, how Tasso and Ariosto deal with heavenly agents. The opening scene of *Jerusalem Delivered* in which God sends his angel Gabriel to Godfrey to unite the Christian army and conquer Jerusalem is treated with reverent seriousness; and at other times when angels come to help the Christians, there is no attempt at comedy. But when Ariosto uses heavenly agents in approximately the same way, as when God sends Michael (11, 75-96) to aid the Christians in *Orlando Furioso*, or when Astolfo goes to the moon to meet St. John, the scene is invariably comic.

Spenser's world in the *Faerie Queene* is even farther removed from reality than the settings of Tasso and Ariosto. It is an allegorical world of chivalric romance which apparently exists on some abstract plane between or beyond heaven and earth. Of course it shares certain qualities of Tasso and Ariosto. For example, the Radigund episode is extensively developed in the manner of Tasso with penetrating touches of realism; while at the same time many of Ariosto's magical props reappear: Arthur's shield is the same as Ruggiero's;
Timias' horn resembles Astolfo's; and Britomart's lance is an imitation of Bradamant's. However, Spenser's world is not to be understood if it is taken as an amalgam of Tasso's and Ariosto's; for it not only differs in degree but also in kind. Since it is a world of allegory, the reader must continually be aware that each incident, each scene, each character, has at least a double meaning. For example, the Red Cross Knight in addition to being an impetuous, untried, young knight is also a symbol of Holiness, so that at all times and in all his activities he functions both as a man and as a symbol. When we consider further that the other characters also have this double role and that both incidents and scenes share in this dual complexity, we are better able to grasp the fact that if Spenser's world is less real than Tasso's and Ariosto's, this is more than compensated for by the depth and scope of its dimensions. In this kind of world Spenser is able not only to portray man, but also to portray essences. Despair is not only an abstract quality capable of driving an Orlando mad, as it was in Orlando Furioso; in the Faerie Queene, Despair becomes a "cursed man" with "griesie locks" and "raw-bone cheeks" who is clever enough to convince the Red Cross Knight that suicide is his only alternative. Obviously, to achieve this new dimension Spenser had to sacrifice many of the realities which we recognize as being characteristic of humanity. Yet we shall see later when we examine the minor characters
that no small part of their function in the *Faerie Queene* is their rather accurate representation of reality.

Aside from these differences in the kinds of reality which Tasso, Ariosto, and Spenser chose to be bounded by in the worlds of *Jerusalem Delivered*, *Orlando Furioso*, and the *Faerie Queene*, these three poems can also be distinguished by the particular code which prevails in each world. That is, the characters in each poem act within the framework of a code of absolute values, and their actions are portrayed as being good or evil depending upon whether they adhere to or depart from the code. For example, in *Jerusalem Delivered* the code is necessarily based upon Catholicism. As already pointed out, the liberation of Jerusalem was prompted and encouraged by the Catholic Church. All the principals are Catholics; or if they are not, they are soon baptized, as is the case with Clorinda and Armida. The poem begins and ends with Godfrey at prayer; Peter the Hermit is always available for spiritual consultation; and priests and bishops, singing psalms, lead the Christian army in a procession outside the walls of the city. In short, the entire poem is permeated with both the external and internal marks of Catholicism.

Ariosto also uses a code based upon Catholicism; but it is not to be identified with Tasso's, for it is much more elastic. Actually, his code seems to be clearly influenced by the secular, ironic attitude toward the
clergy and moral theology which were characteristic of the Italian Renaissance. For when matters of religion and Christian morality arise in the poem, they are usually treated humorously. The clergy, as often as not, are portrayed as religious swindlers. Illicit love is often either a grand joke, as when Ruggiero in his eagerness to seduce Angelica knots himself up in the strings of his armor; or it becomes a comic endurance contest, as is the case at Alessandria where a man must face the test of the ten maidens. Nevertheless, Ariosto's satire on the avarice and corruption of the clergy and his loose attitude toward sensual love do not prevent the reader from seeing that he was also insisting upon the adherence to the moral code of Christianity. If he poked fun at certain abuses, he was at the same time very serious about Christian principles. The war itself is essentially religious, and it is quite obvious on which side his sympathies lie. Consider for a moment, the Bradamant-Ruggiero love story. Ariosto had great fun having her father draw the distinction of whether or not Ruggiero was a Christian when Bradamant was promised to him. Obviously, Ariosto is poking fun at theological hair splitting, but in the end Ruggiero is baptized. Throughout the poem difference of religion is one of the major distinctions Ariosto makes. And truly noble non-Christian characters, such as Sobrino and Marfisa, in the end are converted. Other pagans may have a certain nobility of character, yet Ariosto insists
that they have less than Christian nobility. Agramant, for example, is a noble person and a fine warrior, but in a crucial moment when Ruggiero meets Rinaldo in combat he displays a serious moral deficiency. He breaks his word. Rodomont and Mandricardo, too, the leading Saracen knights, are liars. In short, like the tone of Orlando Furioso, the code which governs Ariosto's world is comic on the surface and serious beneath; and at both levels it is Catholic.

Whereas the worlds of Jerusalem Delivered and Orlando Furioso were established within the moral framework of two different varieties of Catholicism, the world of the Faerie Queene is not Catholic. In fact, Catholicism in Spenser's world is something to be ridiculed. Its ministers are represented in the character of Archimago, and its doctrines are portrayed as the slimy offspring of error. This attitude is representative of commonplace views in Elizabethan England. Spenser had no particular religious ax to grind; his attitude is that of his day. Interests had shifted from the perfection of God to the perfectibility of man. And to achieve this new human identity an attempt was being made to unite Greek thought with Christian principles. The code of Spenser's world illustrates his version of the merger. The elements of Christianity are evident in both symbol and action. The Red Cross Knight, of course, is identified by the symbol
of a red cross; and after what amounts to a Catholic retreat at the House of Heliness, he is granted a vision of the New Jerusalem on the Mount of Contemplation. At the same time, however, in contrast with Jerusalem delivered and Orlando Furioso, there is a noticeable absence of angels, sermons, religious processions, and prayers. The angels become sprites; the sermons, worldly advice; the religious processions, processions of the vices; and prayers, pleas to the muses. In fact, only remotely does one feel the presence of a God loitering somewhere in the background. Actually, there is no need for the intervention of God in the Faerie Queen. Arthur is quite sufficient to handle any difficulties which may arise. As Spenser tells us in his letter to Raleigh, Arthur is to represent "magnificence in particular, which virtue for that (according to Aristotle and the rest) it is the perfection of all the rest, and containeth it in them all . . . ." Arthur, therefore, becomes a kind of god at large, a humanistic god who is Christian in attitude and Greek makeup. This role which Arthur plays is, of course, essentially in agreement with A.S.P. Woodhouse's pioneering study "Nature and Grace in The Faerie Queen," MLR, XVI (1949), 194-288. For Arthur is a symbol who functions both as an agent of supernatural grace and also as a model of Greek virtue in the order of nature. The code of conduct in the Faerie Queen is not based wholly upon a set of divinely ordained laws. The characters are
not motivated to act either out of love for a Supreme Being, or out of fear of eternal damnation. Their motivation is self-contained. They choose to do good because the achievement of their own perfectibility and that of the rest of humanity depends upon it. Godfrey and Charlemagne are fighting at Jerusalem and Paris for God. Arthur is fighting in Spenser's world for man. The villains in the Faerie Queen are not the adherents of a rival creed. They are impediments to human perfectibility. The code, then, of Spenser's world in the Faerie Queen diminishes the possibility of a world existing outside itself. In fact, Spenser’s code was intended to serve as a model for the world of reality, not as a derivative of some spiritual world of divine perfection. This is essentially different from the codes of Tasso and Ariosto.

Up to this point in our discussion our primary concern has been with the individual narrative techniques of Ariosto, Tasso, and Spenser; and before we begin a consideration of the second general aspect of their poems, characterization, it would be well to take a brief inventory of our findings. As regards the plot structure, we have seen that a difference exists in the makeup of the poems. The structure of Jerusalem Delivered is tight and orderly; Orlando Furioso is loose and complex; and the Faerie Queen represents a combination of the two. The same general differences distinguish the tones of the poems.
Tasso's tone is reverent; Ariosto's tone is humorous; and, again, Spenser's tone manifests elements of both. The differences in setting, however, are perhaps even more clearly distinguishable than those of plot structure and tone. We have observed that Tasso's world most nearly imitates the world of reality; Ariosto's world is a mixture of reality and fantasy; and Spenser's world is allegorical. Human actions in each world, we have further noted, are judged either good or evil, right or wrong, on the basis of different codes. In Jerusalem Delivered strict Catholicism is the norm; in Orlando Furioso a more liberal form of Catholicism prevails; and in the Faerie Queens a version of reformed Christianity merges with a kind of secular humanism. Though other aspects of narrative technique such as point of view and transitional devices may invite attention for consideration at this point, the scope of this introduction must be limited, arbitrarily perhaps, to those narrative elements which are basic for our purposes. In this regard, plot structure, tone, and setting seem to be the most basic; for they establish a sufficient background for us to begin our study of characterization.

The tendency which we have observed in our discussion of narrative technique for two of our poets to represent the extremes of some aspect and the third poet to be the mean is again to be encountered in our study of characterization. Since we find it especially
with the major characters and since they, in turn, will logically direct the course of this investigation to our primary concern, the minor characters in the *Faerie Queen*, let us begin our study of characterization in *Jerusalem Delivered*, *Orlando Furioso*, and the *Faerie Queen* with the major characters.

In speaking of the major characters in these three poems, some distinctions and groupings must be made in order to understand certain basic similarities and differences. The first major division will separate those characters who represent the interests of virtue from those who represent vice. Of course, the word "vice" must be understood in the very special sense of "those who interfere with the progress toward virtue"; for, as we shall see in this discussion, many of the characters who fight against the "good" heroes are very noble persons themselves. They act in the best of faith and represent "vice" only in the particular sense noted.

This first major distinction permits some general observations which will help to indicate basic differences in the poems. First, let us determine how Ariosto, Tasso, and Spenser distinguish between their protagonists and antagonists. Ariosto's differences between these two groups are the least noticeable. His protagonists fight on the side of Charlemagne and Christianity, and his antagonists fight on the side of Agramant and against Christianity. But aside from their patriotic and reli-
igious allegiances, there is really little difference between them. Both heroes and villains are essentially noble and courageous men who are bent on defeating the enemy, achieving their personal interests, and gaining a reputation for heroism in battle. Tasso's distinction between the heroes and villains is much the same as that of Ariosto. The heroes are the Christians attacking Jerusalem, while the villains are the pagan enemies of Christianity defending it. Like the villains in Orlando Furioso, those in Jerusalem Delivered are noble characters; but Tasso has fewer major characters than Ariosto, and his villains are much less effectively drawn. They lack the complexity of Ariosto's villains because they are single-mindedly occupied with fighting. They are not involved in any amorous distractions; they do not compete against one another; nor do they follow any personal quests, as do the Saracen knights in Orlando Furioso. Their loyalty to Aladine and the defense of the city is as constant as their desire for personal glory. They are fearless forces of pure violence uncomplicated by human attachments. They are as impersonal and direct as war machines. But if Tasso's villains lack the dramatic complexity of Ariosto's, they share with them the nobility which goes with sincerity of intent; and they are even more dedicated to their cause. Therefore, though there is some difference in the presentation of the good and evil characters in Orlando Furioso and Jerusalem Delivered,
it is not nearly as significant as Spenser's distinction between the two kinds.

Spenser's heroes are generally like Ariosto's and Tasso's. That is, Arthur, the Red Cross Knight, Guyon, Britomart, Artegaill, and Calibos correspond with Charlemagne, Godfrey, Orlando, Bradamant, the two Rinaldos, Tancred, and Astolfo. All are of the same heroic dimension. But there is very little similarity between the major evil characters such as the Dragon, Acrasia, Grisarteto, and the Blatant Beast, for example, and Agramant, Aladine, Solyman, Argantes, Mandricardo, and Rodomont. Spenser uses an entirely different method in portraying the conflict between good and evil. Ariosto and Tasso made the opponents of their heroes human beings and gave them a certain nobility while, for the most part, Spenser denied both humanity and nobility to his evil characters. In effect, he has elevated them to a higher degree of abstraction so that they become allegorical figures of certain vices. By making his evil characters symbols of evil instead of individual men with evil characteristics, Spenser sacrificed the dramatic appeal which a conflict between two noble men has over a conflict between a noble man and a completely evil abstraction.

In conclusion, then, from these general observations on the good and evil characters as groups, it may be said that, generally, all the protagonists are similar; but the antagonists are different in each poem. Ariosto's
evil characters are as interestingly complex and noble as his heroes; Tasso's evil characters are noble but lack complexity; and Spenser's evil characters are neither noble nor complex. They are simple, undramatic, allegorical figures of evil.

Since the heroes have more in common than the evil characters, let us turn our attention to them first before we examine the evil characters in more detail.

To proceed with order, we must make a further distinction at this point. We must distinguish the heroes by degree and divide them into two major groups which might be called the super-heroes and the heroes. The distinction is based on this difference. The super-hero has no moral flaw, while the hero has some slight flaw in the midst of all his virtue and nobility. Each poem has one super-hero: Charlemagne in Orlando Furioso, Godfrey in Jerusalem Delivered, and Arthur in the Faerie Queene. It is to be noted that not once in the poems does the super-hero stray from the path of virtue. Morally, all three are irreproachable. But all the heroes at one time or other, either by deception or choice, do wander from the path of virtue; and because of this, they must suffer some kind of punishment.

Let us first examine the super-hero in the three poems. Though Charlemagne is the leading character in Orlando Furioso in the order of rank, dramatically he is virtually a nonentity. He is a formidable warrior and
a wise king, but his role in the poem does little more than establish him as a type. He defends Paris, sends Rinaldo off to England for aid, and grants Bradamant's request that she must marry only the knight who is superior to her in arms. Yet, in spite of being dramatically insignificant, Charlemagne's importance in the total framework of the poem must not be underrated; for he does offer the moral guidance which directs the major actions of the heroes. This, in fact, is his chief function in the poem. He remains in the background as a kind of omnipotent paragon of virtuous reassurance. As a divinely appointed symbol of Christian virtue, he is a home base for goodness; and when the heroes are with him or doing something for him, they are invariably performing a noble deed. But if they are separated from him, they are just that far from virtue.

Godfrey in Jerusalem Delivered plays much the same role as Charlemagne in Orlando Furioso. He is another symbol of moral perfection; but his presence in the poem is much more immediately felt. In fact, Tasso uses Godfrey as the center of a rigidly organized dramatic structure. If Charlemagne rarely makes an appearance in Orlando Furioso, Godfrey is seldom far from the center of the action in Jerusalem Delivered. The saintly virtue of his character makes him dull as a dramatic figure. However, Ariosto and Tasso, to a lesser degree, must not be too hastily condemned for placing two such dramatic nonentities at the center of their poems. For, undoubt-
edly, both poets used a type super-hero deliberately. Their reasons are not difficult to account for. Both poets saw in man a fundamental dichotomy. That is, the nature of man is at the same time both spiritual and temporal. So, they attempted to portray one character who would represent the spiritual aspect of man's nature and another who would represent his temporal aspect. Obviously, each character is incomplete in himself; but together they represent the perfect man. As we have seen, both Charlemagne and Godfrey in the respective poems stand for moral perfection, which really means that they represent perfection in the spiritual aspect of man's nature. And it is to be further noted that Tasso emphasizes spiritual values by giving Godfrey such an important role in Jerusalem Delivered; whereas Ariosto stresses the temporal by assigning Charlemagne such an insignificant part. But we must turn to the other characters in the poems if we are to find the temporal counterparts of these spiritual leaders.

Orlando and Rinaldo in Orlando Furioso and Rinaldo in Jerusalem Delivered immediately recommend themselves for this role. These men represent man's nature in its perfect temporal form. That is, physically they are invulnerable, the two Rinaldos in effect and Orlando in fact (except for the soles of his feet, which ironically keep him in touch with reality); but the three are lacking in moral perfection, just as Charlemagne and Godfrey are
lacking in physical perfection. Notice that without the physical assistance of Orlando and Rinaldo, Charlemagne is driven back to Paris; and without Charlemagne's moral direction, Orlando goes mad. A similar scheme appears in Jerusalem Delivered: Jerusalem cannot be taken without Rinaldo; and without Godfrey's direction, Rinaldo becomes an easy prey for Armida.

When we compare Spenser's super-hero, Arthur, with Charlemagne and Godfrey, a difference is immediately obvious; for Spenser has combined both spiritual and temporal perfection in the person of Arthur. Not only is he never guilty of a moral deficiency, but he is also the strongest knight in the poem. By uniting the spiritual and physical virtues in a single character, Spenser has created a more dynamic super-hero than either Ariosto or Tasso offer, because Arthur not only represents the spiritual values of a perfect knight, but his physical perfection also enables him to engage in more of the action of the poem. In fact, it is the physical aspect of his nature which Spenser emphasizes when he has Arthur rescue the Red Cross Knight from Orgoglio, and Guyon from Pyrochles and Cymochles. But even though Arthur is more interesting dramatically than the other two super-heroes, his magnificence has a dehumanizing effect because it disqualifies him from sharing in the faults which characterize human nature. In short, Arthur is simply too perfect to be convincing. In conclusion, then, it might...
be said that the three super-heroes are all admirable characters; but they are not as interesting dramatically as the heroes. Therefore, let us turn our attention to the heroes.

Since the combined number of heroes in the three poems is so great that an individual analysis of each one would be far beyond the scope of this introduction, it will be necessary to consider the hero group by following certain themes rather than by arranging particular characters in special groups. The most obvious themes are the quest, tragedy, and redemption. Let us first consider the theme of the quest.

All the heroes in the three poems are engaged in a quest; and in the broader sense of a quest of striving to accomplish a goal, even the super-heroes may be included. Charlemagne wishes to drive out the Saracens; Godfrey hopes to conquer Jerusalem; and Arthur is on an actual quest in search of the Faerie Queene. Notice the difference in the kinds of quests: Charlemagne's is both national and religious; Godfrey's is primarily religious; and Arthur's is a love quest. It is important to note how the quests of the super-heroes influence the tone of each poem. However, what is most important to observe about the super-hero and his quest is that he never gives it up. This determination in pursuit of a single objective distinguishes the super-hero from the hero; for the hero usually has more than one quest.
Consider these examples. Orlando and Rinaldo in *Orlando Furioso* are the two main champions of the Christian army; and, therefore, their first duty is to expel the Saracens from France; but actually, each is on a private love quest after Angelica. Bradamant is another Christian warrior, but she spends most of her time trying to find Ruggiero. Astolfo, too, is another Christian champion who is sidetracked by Alcina; and when released, he seems to be more interested in seeing the world than in defeating the enemy. In *Jerusalem Delivered*, the two main heroes, Rinaldo and Tancred, are both distracted by women, Armida and Clorinda, from their military obligation of defeating the enemy and taking the city. Likewise, the heroes in the *Faerie Queene* are turned from their quests by various distractions: Guessa almost brings the Red Cross Knight to total ruin; Mammon brings Guyon to physical exhaustion and this, in turn, makes him an easy conquest for Pyrocles and Cymoehles; Artheall is almost undone by Radigund; and Calidore soon forgets about the Blatant Beast when he meets Pastorella. The theme, then, of the hero being turned from his major quest to some secondary or disastrous occupation is common to all three poems.

But the distractions are not all the same. They may be good or evil. In *Orlando Furioso*, where Angelica is responsible for the desertions of Orlando and Rinaldo, the Christian army is seriously weakened; and though
indirectly she renders aid to Charlemagne's enemies, her action is not deliberately aimed at helping either side. Angelica simply wishes to get away from it all and go home. So, though the effect of her flight is evil, Ariosto no doubt intended the situation to be comic; for Angelica rejects the two leading Christian knights for the sake of Medoro, a nondescript squire. Ariosto's tongue in cheek treatment of Angelica and her two suitors is perfectly clear when compared with similar situations in Jerusalem Delivered and the Faerie queene. In Jerusalem Delivered, Armida deliberately sets out to weaken the Christian army by leading off as many of Godfrey's best knights as are susceptible to her charms; and her intention at first in taking Rinaldo to the Fortunate Islands was to weaken the Christian army. In the Faerie queene, Archemago and Uessa also intentionally set out to undo Red Cross. Hence, Tasso and Spenser obviously intended the distractions to be evil.

But let us look at some of the other distractions which the heroes meet. In certain cases, the heroes are sidetracked by a distraction which serves to ennoble them and must therefore be considered good. For example, in Orlando Furioso Bradamant's quest for Ruggiero not only unites her with the Christian army for a crucial battle, but her love brings about his conversion to Christianity, and together in marriage they found a noble family. In the Faerie queene the Calidore-Pastorella relationship
is also ennobling. On his way to capture the Blatant Beast, Calidore meets Pastorella and promptly delays his quest to enjoy the innocent pleasures of pastoral life. At the same time, he wins the love of the noble Pastorella and learns a lesson in the special virtues of rustic simplicity. Later, he resumes his quest. In Jerusalem Delivered, Tasso presents a variation of the ennobling love distraction in the characters of Tancred and Clorinda. Tancred's love for Clorinda reduced his effectiveness as a knight in Godfrey's army because it divided his loyalties between faith and love. Yet in the tragic scene in which he unknowingly kills Clorinda, his problem is resolved; for he converts Clorinda to Christianity, wins her eternal love, and is able to return to the siege with renewed determination.

From these few examples, then, we see that the hero may be taken away from his quest by a distraction which may be good or evil. Yet if the hero were misled by only one distraction, the plot structure would be relatively simple; but this is not the case. Besides the primary distraction, the hero usually embarks on a number of sub-quests. These sub-quests account for the complexity of the poems, and especially for that of Orlando Furioso. Let us consider Orlando himself as a typical example. After he leaves the Christian army at Paris to find Angelica, he helps Olympia and Bireno by defeating the
cruel Cimisco (Canto 9). Then he rescues her again from the Orc after Bireno had abandoned her. (Canto 11). He is trapped in Atlas' Castle and freed by Angelica (Canto 12). He rescues Isabella in the robber's cave (Canto 13), and then her lover Zerbino (Canto 23). He fights Mandricardo and goes mad (Canto 23). He fights Rodomont (Canto 29), has his sense restored (Canto 39), captures Biserte (Canto 40), meets the pagan leaders in a conclusive battle (Canto 41), and finally meets Ruggiero on the hermit's island (Canto 43). This series of adventures which the hero meets while on a private quest is a narrative device found in all three poems; however, the device leads to many more complications in Orlando Furioso than in Jerusalem Delivered or the Faerie Queene, because Ariosto has more heroes and more quests, and because he interrupts one quest at a climactic point and shifts to another.

A comparison of Orlando's activities as just outlined with Rinaldo's in Jerusalem Delivered will show this clearly. After killing Cardelando in a fit of anger, Rinaldo deserts the Christian army because he fears Godfrey's justice; and while wandering in search of adventure, he rescues the knights imprisoned by Armida before she tricks him into being her lover and carries him to her Fortunate Island. Before long, Godfrey sends Charles and Ubaldo to rescue him from her enchantment;
and Rinaldo returns to the army and helps capture the city. In the end, Armida's love for Rinaldo overcomes her hate for the Christians, and she is converted and united with Rinaldo. Such a brief account of Rinaldo's adventures obviously fails to show Tasso's fine dramatic touches, but it does demonstrate the relative simplicity of Rinaldo's adventures as compared to Orlando's. Rinaldo is involved in one rescue; Orlando is involved in four. And even Rinaldo's one rescue is reported at second hand. Also, while separated from Godfrey, Rinaldo is not involved in any fights; Orlando meets two of the strongest pagan knights, Rodomont and Mandricardo, and is involved in a fight every time he appears. And he appears no less than seven times before Astolfo restores his sense. Other than the reported rescue, Rinaldo does not appear before Charles and Ubaldo save him from Armida. Simply listing appearances and adding them up is not intended to point out anything more than that Ariosto's heroes meet more opponents in a more complicated series of adventures. We must keep in mind that Ariosto was aiming at multiplicity and complexity of effect; Tasso was aiming at intensity. The different techniques are calculated to achieve these different effects.

When we turn to the Faerie Queene, we find that Spenser, as in almost every other respect, imitated both Ariosto and Tasso in sending his heroes on quests. In
presenting the characters of Arthur and Britomart, he has followed Ariosto's technique of multiple appearances in large sections of the poem, while the other heroes more nearly resemble those of Tasso. Arthur appears in every completed book of the *Faerie Queen* at a crucial moment in the action to aid one of the heroes. In Book I he rescues Red Cross from Orgoglio; in Book II he saves Guyon from Pyrocles and Cymoohles; in Book III Spenser departs from the formula when Arthur tries to save Florimell; in Book IV he finds Amoret and Aemylia, kills Corflambo, settles Poena's problem and saves Scudamore; in Book V he kills Souldan, the wicked tyrant, with Artegall he traps Malengin, and then he kills Geryoneo and his Senochal; in Book VI he is reunited with Timias, defeats Turpine, and rescues Timias from Disdaine. This multiple appearance technique is clearly similar to Ariosto's.

When we turn to the other heroes in the *Faerie Queen*, we find that except for Britomart their activities are mostly limited to a single book. True, Spenser's heroes meet more opponents than Tasso's heroes; but the series of each hero's adventures is uninterrupted, and he usually meets only one opponent who causes him much difficulty. For example, except for a brief appearance in Book II which obviously serves as a linking device, Red Cross is seen only in Book I; and though he encounters a consider-
able number of opponents, none causes him as much diffic-

ulty as does Duessa.\textsuperscript{37} With Guyon and Artegall the
same is generally true. Guyon links Books II and III by
meeting Britomart at the beginning of Book III, and he
appears in Book V to claim his horse; but his actions are
mainly contained in Book II, and except for his momentary
exhaustion after Mammon's temptation, he has relatively
litle difficulty overcoming his opponents. Artegall,
too, appears mostly in Book V, and Radigund alone causes
him any serious trouble. This concentration of the nar-
native action and having the hero undone by one special
opponent is, of course, Tasso's practice. Therefore,
without additional examples, we see that in handling his
heroes' quests Spenser imitated both Ariosto and Tasso.

Let us sum up what we have found about the theme of
the hero's quest in the three poems. First, we have seen
that each hero in each of the poems has a major quest;
but in every case he is drawn away from it by one or
more agents who represent either good or evil. With
Tasso, it is a single agent who eventually becomes good
(Clorinda and Armida are converted); with Ariosto, the
distractions are multiple agents who may be comically
evil (Angelica), evil (Alcinia), or good (Ruggiero;
Astolfo's geographical curiosity is shown as good, for
as a result of it he recovers Orlando's sense); and
with Spenser, we find both single and multiple agents
who may be good or evil: Red Cross and Guyon face multiple evil agents, but Calidore is distracted by a single good agent in Pastorella.

The theme of the hero's quest is closely related to the theme of tragic and non-tragic redemption. Actually, the second theme is a further development of the first. What we are to consider is the effect of the quest on each hero.

We have seen from our discussion thus far that each hero in the three poems engages in more than one quest; so if we are to consider the outcome of the quest theme, in most cases we must deal with a double effect. For example, in *Orlando Furioso* Orlando and Rinaldo sought to win Angelica and defeat the enemy. As it turned out, they lost her but won the war. Therefore, these two heroes were only half successful in accomplishing their original aims. But if we look at the two more closely, we find that Ariosto was dealing with a favorite theme in all literature: love versus honor. The dramatic effects of most of the quests turn on the rival claims of these two virtues. If the love is unworthy or the honor misplaced, then the hero is saved by the nobler virtue. Rinaldo is saved in the end because his honor forced him to postpone his search for Angelica until the war ended. Orlando, driven by a greater love for her, goes mad because he disregarded the obligations
of his honor; but Astolfo comically restores his honor and saves him from permanent insanity. For Ariosto, honor amounts to common sense bottled in heaven. In the case of Bradamant, the conflict between love and honor is more subtly expressed. Her regard for both honor and love is irreproachable. Fortunately, both are well placed, on the side of Christianity and in Ruggiero. The two heroes in Jerusalem Delivered, Rinaldo and Tancred, represent interesting contrasts with the heroes of Orlando Furioso. Like Bradamant, Rinaldo is doubly successful in maintaining his honor and gaining his love; and like Ariosto's Rinaldo and Orlando, Tancred loses his love but keeps his honor. However, though the effects on them are the same, Tasso's treatment of his heroes is different from Ariosto's. Rinaldo in Jerusalem Delivered is far less constant than Bradamant in his regard for love and honor; for he rejects both before he is saved. Also, Tancred's loss of Clorinda is entirely different than Rinaldo's and Orlando's loss of Angelica. Clorinda's death is tragic with serious spiritual implications; Angelica's departure is comic.

Spenser's version of the love versus honor theme is essentially different from that of both Ariosto and Tasso. His heroes accomplish all they set out to do and are perfected through the quest. Red Cross kills the Dragon and is betrothed to Una. Guyon destroys the Bower of
Bliss and captures Acrasia. It is to be noted that, like Astolfo, Guyon has no lady, and both heroes are less interesting because of it. Britomart finds Arthegall and wins his love. Arthegall himself kills Grantorto. Calidore wins Pastorella and defeats the Blatant Beast. Dramatically, then, the basic difference between the three poems is that with the heroes in the *Faerie Queene* there is no tragedy. Also, in the *Faerie Queene* there is little tension between love and honor, because the character relationships are between protagonists; whereas, Ariosto and Tasso have their protagonists in romantic entanglements with the antagonists. Orlando and Rinaldo love Angelica; Bradamant loves Ruggiero; Tancred loves Clorinda; and Rinaldo loves Armida. Spenser admits none of these complications; and as a result, his poem is less dramatically complex. The tensions, then, in the *Faerie Queene* between love and honor are slight and resolved without much of a struggle. Red Cross leaves Duessa rather casually when Una's dwarf tells him the truth about Lucifera's castle; and he apparently has no regrets when she is exposed by Arthur. Guyon is only momentarily attracted to the two naked nymphs in the Bower of Bliss. Arthegall's attraction to Radigund is an impersonal admiration for a beautiful woman rather than a romantic desire to acquire a lover. In fact, he rejects her advances, because he is faithful to Britomart. Calidore,
too, avoids the tensions of a love-honor conflict; for it is his love of Pastorella which actually reminds him of his duty.

Though various differences in character and theme exist among the heroes in the three poems, the basic concept of the hero is the same. After a series of setbacks and delays, they all come through in the end the way Christian does in Pilgrim's Progress. Reconditioned in virtue, they arrive at their separate Cities of Zion. There are no dead and bloody Beowulf's or Achilleses. Each is an Aeneas. There are no dead protagonists, only dead antagonists.

As stated before, the antagonists of the three poems exhibit much greater diversity than do the protagonists. Ariosto's forces for evil are noble and complex characters; Tasso's are noble but single dimensional; and Spenser's are neither noble nor complex.

Let us first examine these in Ariosto's poem. Since the number of characters in Orlando Furioso is very large, it will be necessary to limit our discussion here to the principal characters such as Ruggiero, Marfisa, Rodomont, Mandricardo, Doralice, and Agramant - a group which parallels the principal characters in the poem.

In Orlando Furioso, the evil characters fall more easily into groups than do the good ones, the groupings being largely determined by the themes which they repre-
sent. For instance, Ruggiero and Marfisa are evil only in the sense that they are fighting against the Christians. But actually, with Sobrino, they stand for the highest order of nobility outside the pale of Christianity; and they exemplify the theme of the redemption of the virtuous pagan. That is, in the end only these three antagonists become good by being converted to Christianity.

The second group, Rodomont, Mandricardo, and Doralice, corresponds with Orlando, Rinaldo, and Angelica in that the two pagans are two of the leading knights in Agramant's army; and they are both competing for the love of Doralice. But, more particularly, they typify the theme of unbridled pagan violence. Their courage makes them noble, but their pride ruins them.

Finally, Agramant, as supreme commander of the Saracen army is the non-Christian counterpart of the super-hero. Like Charlemagne and Godfrey, his chief dramatic function is to keep the headstrong pagan heroes in check and at the task of defeating the enemy. On the other hand, he is no super-hero; for he reveals the same basic moral deficiency which all the other antagonists share. Neither Agramant nor his liegemen can be trusted. He breaks the truce and attacks when Ruggiero seems to be losing his fight with Rinaldo; Gradasso steals Rinaldo's horse after promising to
fight for it; Ruggiero, when deprived of Bradamant's moral
guidance, attempts to rape Angelica after he has rescued
her from the Orc. Mandricardo lies about defeating
Orlando; and Rodomont has no intention of keeping his
agreement with Isabella. Except for the three pagans
who are eventually converted to Christianity, none of
the unbelievers holds anything more sacred than his own
personal desires. They are opportunists with a distorted
view of personal honor. By contrasting them with the
Christian heroes, we see that Christianity accounts for
the difference between the two groups; for it supplied
the western Europeans with a true code of honor. At the
base of Ariosto's comedy, then, is the very sound
foundation of Christian doctrine.

Though Ariosto distinguished between his good and
evil characters on the basis of a code of honor, they are
all of the same order as dramatic figures. The Saracens
have the first responsibility of defeating the Christians;
but for various reasons they are attracted to minor quests
which follow the same pattern as the adventurous encoun-
ters of the Christians. In the case of Rodomont, who may
be considered typical, the quest corresponds with the
quests of the protagonists in the three poems. We see
him first at Paris killing Christians until his arms
become weary from the slaughter. Then he departs on his
quest for Doralice, who has been taken away by his fellow
knight, Mandricardo; and in a series of appearances which
extend through the entire poem, he takes Ruggiero's horse, Frontino, from Ippalea (Canto 23), fights Mandricardo (Canto 24) and then Ruggiero (Canto 26), returns to Agramant with the others (Canto 27), quarrels with Mandricardo, Ruggiero and Sacripant, is rejected by Doralice and deserts the army (Canto 27), hears the Host's story about false women (Canto 28), and meets, falls in love with, and kills Isabella (Cantos 28-29). Then after building a tomb in her honor and decorating it with the armor of knights whom he defeats on his narrow bridge, he fights with Orlando (Canto 29), defeats Brandimart (Canto 31), is defeated by Bradamant (Canto 35), and is finally killed by Ruggiero at the end of the poem (Canto 46). In the course of his adventures Rodomont is engaged in combats with most of the leading knights in the poem. When we consider that the other knights are also involved in a similar series of combats, Ariosto's skill in weaving such an intricate dramatic structure becomes apparent.

Compared to Ariosto's evil characters, Tasso's are relatively simple. Measured against Rodomont and Mandricardo, Argantes and Solyman are pale figures. Once they join the army within the walls of Jerusalem, they remain tediously loyal to Aladine and their allies. They refuse to be drawn from their battle stations by any distraction; nor do women incite disagreements. In fact, they are
remarkably unaware of the charms of Clorinda and Arminia. All that can be said in their behalf is that they live and die in the odor of courageous violence. True, they are noble characters with a higher concept of honor than either Rodomont or Mandricardo; but their static nature and unilinear conception recalls the humor characters of Ben Jonson. Clorinda and Arminia, however, are more complexly conceived because they must resolve their internal conflict between love and honor. In a way, they play the same thematic role as Marfisa and Ruggiero in Orlando Furioso; for they are converted to Christianity by Tancred as the other two were by Bradamant. Clorinda is converted in fact, Arminia is in effect.

Aladine is Agramant's counterpart in Jerusalem Delivered. He is the supreme head of the pagan army and shows the same kind of unmerciful violence which is typical of the villains. But since his vassals and allies are rather piously loyal, he is spared the pains of keeping them in line which caused Agramant no end of trouble. Though Aladine is a major character only because of his rank and position and functions chiefly as a convenient opponent of the equally noble and colorless Godfrey, at times Tasso gives certain humanizing details about his character which make him more dramatically effective than his subordinates. For instance, in the episode where he condemns Sophronia
and Olindo to be burned at the stake, Tasso notes that he leaves the scene lest he be moved with compassion and set the lovers free.

Spenser's evil characters are differently conceived. They are far less dramatic than the evil characters in Orlando Furioso and Jerusalem Delivered. This is due in part to the fact that Spenser's point of view is never that of the evil side in any conflict. That is, the reader never learns what the motivation of an evil character is for causing so much trouble. Every antagonist exists as a self-contained entity. However, we must remember that the world of the Faerie Queene is allegorical; whereas the worlds of Orlando Furioso and Jerusalem Delivered are at least pseudo-realistic. Another of the major deficiencies of Spenser's villains is that they are not related to each other in any kind of organized evil conspiracy against the forces of good. Each exists as an individual separate obstacle which a certain agent of good must subdue. On the level of drama, the Dragon is just as unaware of Acrasia as she is unacquainted with the Blatant Beast. But we must not be too hasty to charge Spenser with a deficiency of which he himself was, no doubt, fully aware. That is, we must not condemn his allegorical opponents of good for not being more human because, in point of fact, though they are the major embodiments of evil, they are not the major characters of evil. They
represent simply a kind of graduation exercise for the 
hero after he has already been schooled in the particular 
virtue which he represents. This is obviously Spenser's 
intention with such figures as the Dragon, Acrasia, 
Grantorto, and the Blatant Beast, because in each case 
the final meeting between the hero and the opponent of 
his quest is anti-climactic. In fact, with Artegaill and 
Calidore the reader may easily forget that the hero has 
yet to face, respectively, Grantorto and the Blatant Beast 
until Spenser takes on the final encounter. In the Faerie 
Queens each of the protagonists meets his most effective 
opponents in the course of his quest. For example, Red 
Cross is weakened by Duessa and captured by Orgoglio as 
early as Canto 7; and Artegaill is imprisoned by Radigund 
no later than the middle of Book V. The evil characters 
who actually defeat the heroes in the Faerie Queens are 
minor figures in the total framework of the poem. More 
will be said of them later. Here it is sufficient to 
observe that Spenser uses allegorical figures who are 
nominally the major opponents of his heroes; but, actually, 
his most effective evil characters are minor figures. 
Ariosto and Tasso line up one set of major figures who 
are good against another set of major figures who are 
evil in carefully organized and well balanced groups. 
Spenser does not. Thus, the importance of the role which 
Spenser assigns to his minor figures is enhanced. At
this point, let us turn our attention to a general consideration of the minor characters in the three poems.

There are fewer of them in Tasso's poem and their dramatic function is least important. With the few exceptions which will be noted, all Tasso's minor figures are balanced in the sense that each Christian minor character has a pagan counterpart. For example, just as Peter the Hermit acts as the spiritual advisor to Godfrey and the Christian army, so Ismeno, the pagan conjuror, serves Aladine and the Saracens. Later in the poem when Alacto, a pagan magician, arrives on the scene to help Aladine, he is soon followed by the hermit wizard who directs the rescue of Rinaldo for the Christians. Tasso, intent on schematic relationships, goes so far as to make Ismeno a convert from Christianity to Mohammedanism, and the hermit wizard a convert from Mohammedanism to Christianity. Angels are set off against demons. Each side has its prudent military advisor in Raymond and Orcanes; and even the squires of Tancred and Clorinda (Vafrine and Arsetes, respectively) are balanced. None of the other principals have squires except Solyman, and his is inconsequential. It is more important to observe that Tasso's minor figures, Christians and Saracens alike, remain undeveloped extras in the cast. In most cases they seem to be employed merely for the sake of a moral or to create an issue which is important for one of the major
characters. For example, the death of Hugo is used to
arouse the Christian army to greater heroics, but as a
dramatic figure he never comes to life. Gernando, too,
is no more than a stereotype of the boaster, important
only because Rinaldo kills him and consequently must
flee. Even such men as Charles and Urbano, who go to
rescue Rinaldo from Armida, are no more than names.
Their questions addressed to an unidentified woman while
en route to the Fortunate Island enable Tasso to present
a sort of Mediterranean travelogue; and their sojourn on
the island is used simply as a device for Tasso to de-
scribe an exotic natural setting.

Ariosto's minor characters constitute a much larger
group than Tasso's, and they are much more dramatically
functional because, unlike Tasso's minor characters, who
are important only in their relationships with the major
figures, they have their own individual existence in the
narrative. Even the most important minor figures in
Jerusalem Delivered, such as Raymond and Vafrine, merely
play the type roles of the faithful, wise, old warrior—
and the clever squire who becomes a spy. Their actions
are restricted to a single purpose which is completely
subordinate to the interests of the major characters;
as individuals they lack any personal desires, interests
or attachments. When their roles are contrasted with
those of such minor figures as Zerbino or Brandimart in
Orlando Furioso, the difference of their functional use in the narrative becomes strikingly clear. Zerbino, like old Raymond, is another faithful Christian knight; but his loyalty to Orlando is much better accounted for than Raymond's to Godfrey. Their relationship is more personal and complex. Orlando rescued his lady Isabella; and for a short time Zerbino was suspicious of Orlando's behaviour with her. However, when Isabella's faithfulness becomes evident, Zerbino regrets his distrust of the two and proves his loyalty and gratitude to Orlando by dying in defense of his honor. Again, Zerbino's relationship with Isabella adds further dimensions to his character. In short, whereas Raymond's role in Jerusalem Delivered is entirely subordinate to characters and interests greater than himself, Zerbino plays a role comparable to those of the heroes in Orlando Furioso, but on a smaller scale. Like them, he seeks a lady, Isabella, meets adventures during his quest (his combat with Marfisa), is aided by one of the heroes (Orlando rescues him), and fights one of the enemy heroes (Mandricardo). As a dramatic character, then, Zerbino far surpasses Raymond. In fact, the Zerbino-Isabella tragic love story is among the best of the many narrative threads which Ariosto used to weave his "great web."

Brandimart is superior to Vafrine for essentially similar reasons. These two play the same role of squire
to one of the heroes: Brandimart is in effect Orlando's squire, and Vafrine is Tancred's squire. When without his squire Orlando deserts the Christian army at Paris to follow Angelica, Brandimart leaves to find him; and through the remainder of the poem the squire meets various adventures in his search for Orlando. He is imprisoned in Atlas' Castle, freed by Astolfo, defeated and captured by Rodomont, rescued in Africa, reunited with Orlando and Fiordiligi, chosen to fight at Lampedusa, and finally killed there by Gradasso. Such a quest with adventures along the way is precisely the main narrative device which Ariosto used with his heroes. In addition, Brandimart has the customary lady, Fiordiligi, who causes further complications when she sets out to find him. The Brandimart-Fiordiligi love story ends like the Zerbino-Isabella story in the tragic death of both lovers. These two pairs of lovers illustrate the practice of both Ariosto and Spenser of reserving what tragedy there is in the poems to the minor characters. All their heroes are eventually successful in accordance with the traditionally romantic conception of the hero. Even Tancred in Jerusalem Delivered, who comes closest to being a major tragic figure, is romanticized when Clorinda appears to him in a dream.

Compared to Brandimart, Vafrine seems pale. He does not make an appearance until near the end of the poem.
(Book XVIII); and then his role as a spy is used by Tasso as a device to describe the affairs of the Egyptian army. Vafrina is potentially a character of some depth. He has the wisdom and intelligence to carry out his mission successfully; and he displays the earthy common sense of a Sancho Panza when with Arminia he comes upon the wounded Tancred and advises her to postpone her tears until she has cured him. But Tasso gives him too few opportunities to exercise his talents, so that in the last analysis he remains a type, much less individualized than Brandimart.

Ariosto presents many other excellently drawn minor figures. For our purposes, however, the briefly demonstrated superiority of his minor characters over those of Tasso must suffice before we move on to Spenser's minor characters in the Faerie Queene.

Spenser's portrayal of the minor characters in the Faerie Queene is perhaps the most neglected and least appreciated aspect of his poem. Unfortunately, critics have been interested in almost everything else in the poem and have dismissed the minor characters with hasty generalizations. As a matter of fact, Spenser was much more careful in drawing his minor figures than his critics have been in writing about them. For, as a group they reveal previously ignored aspects of Spenser's poetic artistry in characterization; and the most interesting dramatic conflicts and tensions in the poem occur among
the minor characters.

Generally speaking, Spenser’s minor characters because of their important dramatic function more nearly resemble Ariosto’s than Tasso’s. However, it must be kept in mind that this likeness is a resemblance, not a direct imitation, as some critics such as Lodge imply. Perhaps a single comparative example will illustrate these observations.

Among the minor characters in Jerusalem Delivered, Tasso presents two boasters: Germundo and Argillano. Neither character comes to life in any dramatic sense, because both are used as traditional loud-mouthed boasters who make a great deal of noise but are quickly silenced when they come before one of the heroes. Germundo is killed by Rinaldo and Argillano by Solyman. Neither does anything more than boast, and both die for it.

In Orlando Furioso, Martano is the best minor figure of this type. However, he is much more interesting than Tasso’s boasters because Ariosto has given him a place in the dramatic action. He has a lady, Origilla, who has as little regard for morals as he does. But the two are clever enough to palm off the lie that they are brother and sister when her former lover, Grifon, a minor hero, comes to reclaim her. In fact, when Grifon wins first prize at Norandino’s tournament, they trick him out of
his prize and honors before they are finally discovered and punished. Actually, Ariosto has built a dramatic episode around the pair.

Braggadochio in the Faerie Queen represents Spenser's version of the braggart type. As a character, he is much better drawn than either of Tasso's boasters because of his dramatic function in the poem, which Wodge claims represents a combination of Mandricardo and Martino in Orlando Furioso. True, there is a resemblance. Braggadochio does boast like Mandricardo, and he is a coward like Martino and tries to claim first honors at a tournament. But Mandricardo is not the only boaster in Orlando Furioso. In fact, there are few characters in the poem who do not boast. Boasting is as commonplace in Orlando Furioso as in the Iliad. And Braggadochio's role in the Faerie Queen is much more carefully developed than Martino's in Orlando Furioso. Whereas Martino's appearance is largely restricted to the single episode of the tournament, for Braggadochio the corresponding tournament is the conclusion of a series of appearances which are carefully designed to be a humorous commentary on the heroes and their adventures. Clearly then, from this brief comparison, the basic differences in the portrayal of minor figures emerge. Both Ariosto and Spenser surpass Tasso in characterization; and though there is a resemblance between certain characters in Orlando Furioso
and the *Faerie queene*, it would not be true to say that Spenser's characters are direct imitations of Ariosto's. There are too many differences. Certain of these important differences will be considered at greater length in the following chapters, for at this point we are prepared to give our complete attention to a detailed examination of the minor characters in Spenser's *Faerie queene*. 
FOOTNOTES


2 William R. Mueller in his Spenser's Critics (Syracuse: Syracuse University Press, 1959), p. 2, claims that the structure of the Faerie Queene has long been one of the most popular topics among Spenser's critics. His survey of the criticism of the structure of the Faerie Queene, pp. 5-10, is excellent. As a rule, the critics admire the tight structure of Tasso's Jerusalem Delivered; but they generally disagree about the structure of the Faerie Queene and Orlando Furioso. For example, R. W. Church in his Spenser (New York: Harper and Bros., 1887), p. 119, says that the Faerie Queene "bears on its face a great fault of construction." Thomas Keightley in his "Plan of the Faerie Queene," HQ, IV (4th ser., 1869), 211-12, says that the structure is unified because the twelve moral virtues were intended to
be grouped around the cardinal virtues. Janet Spenser in her Spenser's Faerie Queen (London: Methuen, 1934), pp. 15-37, insists that Spenser's plan was to illustrate the seven deadly sins. Amleth Legoues in his Spenser (New York, 1926), p. 101, chooses to ignore structure for he believes that "The Faerie Queen is essentially a series of gorgeous decorations, of splendid pageants." W.B.C. Watkins in his Shakespeare and Spenser (Princeton: Princeton University Press, 1950), p. 48, feels that Spenser is "more complex than either" Tasso or Ariosto. On the structure of the Faerie Queen, Josephine Watters Bennett's study, The Evolution of "The Faerie Queen" (Chicago: University of Chicago Press, 1942) is perhaps the most complete and contains among its other virtues numerous valuable critical insights. However, at times the insistence on her thesis of the special chronological order in which the various books and episodes were composed leads her to suggest such things as changing of names (Belphoebe for Diana, p. 51) and inventing characters whose role Arthur later assumed (the angel guarding Guyon in Book II becomes Arthur, p. 57) on the slightest evidence. John Arthos in his On the Poetry of Spenser and the Form of Romances (London: Allen and Unwin, 1956), pp. 160-203, represents the most recent critical tendency to defend the unity of the Faerie Queen by insisting that its unity is one based on variety. Criticism of the structure of Orlando Furioso has undergone somewhat the same development as criticism of the structure of the Faerie Queen. Rymer attacked Spenser for following Ariosto (Preace to Rapin, ed, J. A. Spingarn, Critical Essays of the Seventeenth Century (Bloomington: Indiana University Press, 1957), II, 167-168); Warton objected to Ariosto's irregularities (Observations on the Faerie Queen (London, 1908), I, 177); Hurd was unable to find any unity in Ariosto's "Gotic composition" (Letters on Chivalry and Romance, ed. D. Morley (London: H. Frowde, 1911), pp. 115-131); and Freda L. Townsend, "Sidney and Ariosto," PMLA, LXI (1946), 97-108) in showing that Sidney's Arcadia has the same baroque quality as Orlando Furioso, says that Ariosto did not forfeit order in his web of Orlando Furioso; the action is intricately interwoven.

3 Notice how the titles themselves underline this difference. Ariosto's poem, Orlando Furioso, receives its title from a character; whereas Tasso's, Jerusalem Delivered, is named after an action.

4 To cite just a few, I have in mind such episodes as the Ariodan-Generva episode in Canto IV, the Olimpia-Bireno episode in Canto IX, and the Host's tale
to Rodomont in Canto XXVIII.

5Waldo F. MoHer, "Canto Unity in The Faerie Queen," Pu, xix (1940), 79-87.

6This speculation, of course, is completely invalid if one chooses to accept all the implications of Mrs. Bennett's thesis in The Evolution of the Faerie Queen, p. 5, that the poem was "written piecemeal and not seriatim in its present order . . . ."

7Among the many critics who have commented on the different tone of each poem are H.S.V. Jones, A Spenser Handbook (New York: F. S. Crofts and Co., 1940), p. 140; Tucker Brooke, "The Renaissance," A Literary History of England, ed. Albert C. Baugh et al (New York: Appleton-Century - Crofts, 1948), p. 497; C. M. Bowra, From Virgil to Milton (London: Macmillan and Co. Ltd., 1957), p. 192; and H. H. Blanchard, Italian Influence on the Faerie Queen (Cambridge, Mass.: Harvard University Press, 1921), p. 257. Jones points out that Tasso's influence on Spenser is "in his descriptive art and the prevailing tone of his poetry." Brooke observes that in addition to giving Spenser "inspiration for specific passages" Tasso must have also "deepened the moral and crusading element in the Faerie Queen." Bowra illustrates that Tasso's habit is to treat "every situation with the utmost concentration and seriousness," and that his "seriousness and solemnity are what most of all separate him from Ariosto, and show that he lived in a different world from the high Renaissance." And, finally, Blanchard in his analysis of Ariosto's regrettable influence on the tone of the Faerie Queen casts Spenser in the role of a fair innocent exposed to the cynicism and irony of one he feels to be a decadent Italian. But Blanchard is relieved to convince himself that "Ariosto has not permanently colored Spenser's inner thinking. He has faced disillusionment, has come to understand the world which produced a spirit such as Ariosto's, his spirit has sunk beneath it and become saddened, but he has chosen to hold himself aloof."

8Quotations from Orlando Furioso have been taken from Allan H. Gilbert's excellent prose translation Orlando Furioso (New York: S. F. Vanni, 1954). Also, I believe that Edward Fairfax's translation Jerusalem Delivered by Torquato Tasso (New York: The Colonial Press, 1901) is still as good as any in English.
Among the outstanding historical studies of Spenser's use of the Arthurian legend are Charles Bowie Millican's Spenser and the Table Round (Cambridge, Mass.: Harvard University Press, 1932), and Edwin Greenlaw's Studies in Spenser's Historical Allegory (Baltimore, 1932). Millican shows the vogue of material about Arthur during Spenser's time; and Greenlaw points out that "the Arthurian legend took on new life with the accession of the Tudors" because the "task was to prove Arthur's historicality and the fulfillment of the ancient prophecies with the accession of the Tudors." However, Spenser's version of Arthur in the Faerie Queene, according to Howard Maynard, The Arthur of the English Poets (Boston: Houghton Mifflin and Co., 1907), p. 263, "is hardly recognizable as the older Arthur." According to Mrs. Bennett, he is an "afterthought," p. 60. T. D. Kendrick, British Antiquity, (London: Methuen, 1950). "In the extraordinary complexity and ingenuity of his attitude to the British History, Spenser is without a peer," (P. 132).

As Leicester Bradner in his popular study Edmund Spenser and the Faerie Queene (Chicago: University of Chicago Press, 1948), p. 71, points out: "The writing of a strictly historical epic was in those days so loaded with political dynamite that a remote and imaginary setting was needed."

Though Legosia in Spenser (New York: E. P. Button and Co., 1926), pp. 18-19, clearly shows Spenser's attempts to flatter Elizabeth and Leicester, still we know from Davis' Edmund Spenser: A Critical Study, pp. 55ff., that Spenser's discretion was not at all times servile homage.

According to C. M. Bowra, From Virgil to Milton, p. 141, Tasso's world differs from Camoes' in Os Lusiasdas, which is "grounded in history," for Tasso moves in a world of his own making which intermingles elements of sober fact with many others of pure invention."

Bowra also observes that Tasso's "accounts of fighting are remarkably lively, and even convincing" (p. 154).

For an interesting discussion of the element of magic in Jerusalem Delivered see Bowra, pp. 163-174. Bowra shows that Tasso preferred to follow Ariosto and to agree with the mass of his contemporaries, who believed that magic existed but had no very clear ideas about it" (p. 163).

Bowra calls Ariosto's world "a world of pure art" which "has no direct relations with actuality" (p. 143).

I feel that C. S. Lewis (Allegory of Love, pp. 308-309) comes much closer to describing Ariosto's world than Bowra. Lewis says: "What lies immediately below the surface of the Italian epic is simply the actual - the daily life of travel, war or gallantry in the Mediterranean world. I am not referring to those stories of the novello type in which the actual appears without disguise, but to the Innamorato and Furioso as a whole. Thus Agramant's war with the Franks is, on the surface, purely fantastic, and the prowess of its combatants impossible; but beneath all this we detect the familiar lineaments of a real war. There are problems of transport and lines of communication. Defeat for the invader means falling back on cities already taken. The divergent interests of allies show themselves in the councils of war. . . . The whole story could be plausibly re-written in headlines or generals' memoirs. When we leave the war for subordinate adventures we find the same thing. Knights may be sailing to fabulous cities of the Amazons or to the dens of ogres, but the squalls and the seamanship are those of the real Mediterranean, and so are the pirates, the brigands, the inn-keepers. . . . Such is the Italian epic: in the foreground we have fantastic adventure, in the middle distance daily life, in the background a venerable legend with a core of momentous historical truth."

Spenser's world has been commented on by many critics and in many different ways. William Hazlitt (William R. Mueller, *Spenser's Critics*, p. 73) observes: "If Ariosto transports us into the regions of romance, Spenser's poetry is all fairy-land. In Ariosto, we walk upon the ground, in a company, gay, fantastic, and adventurous enough. In Spenser, we wander in another world, among ideal beings." James Russell Lowell (Spenser's Critics, p. 97) claims: "In the world into which Spenser carries us there is neither time nor space, or rather it is outside of and independent of them both, and so is purely ideal, or, more truly, imaginary; yet it is full of form, color, and all earthly luxury, and so far, if not real, yet apprehensible by the senses. There are no men and women in it, yet it throngs with airy and immortal shapes that have the likeness of men and women,
and hint at some kind of foregone reality." Lowell
does not continue to say that this region is "somewhere between
mind and matter, between soul and sense, between the
actual and the possible." A. A. Jack's observation
about Spenser's world is reminiscent of Bowra's comment
on Ariosto's world: Jack says in A Commentary on the
Poetry of Chaucer and Spenser (Glasgow: Maclehose, Jack-
son and Co., 1920), p. 265, that in Spenser's world "we
feel we are moving in a world which is not the world of
actuality, much rather the world of Art." Though Legoi
finds that "The Faerie Queene is essentially a series of
gorgeous decorations, or splendid pageants," he is fas-
cinated by Spenser's world "where wonder is habitual,
where the unexpected is the rule" (Spenser, p. 101).
C. S. Lewis (Allegory of Love, p. 310) claims that in
the Faerie Queene there is "no when nor where." W.B.C.
Watkins (Shakespeare and Spenser, p. 37) agrees in part
with Lewis when he says: "Though created in space and
deeply affected by time, the world of the Faerie Queene
is unconfined by geography, unchanged by the seasons."
Unfortunately, Watkins says no more about the Faerie
Queene being "deeply affected by time." However, he
does insist that reality lies under symbol, (pp.37-40).
In speaking of Spenser's world and its symbols, Rosemary
Freeman in Edmund Spenser, Bibliographical Series, ed. by
Bonamy Dobree (London: Longmans, Green and Co., 1957),
p. 25, points out: "Its meaning is not confined to those
abstractions - that is the strength of its imaginative
appeal - but without them it could not exist at all."
Douglas Bush in Mythology and the Renaissance Tradition
in English Poetry (Minneapolis: University of Minnesota,
1932), p. 113, describes Spenser's world thus: "For him
(i. e. Spenser) the boundaries between the world of
classical myth and the Celtic otherworld dissolve, and
The Faerie Queene is the most notable example in our
literature of the blending of the two mythologies."
And, finally, Tucker Brooke seems to speak as an Ameri-
can when he comments on Spenser's world (A Literary
History of England, p. 499), in these words: "Spenser's
fairytale is no mystic fantasy, but a true picture of
the democracy of life."

The course of criticism about allegory in
the Faerie Queene is admirably described by Mueller in
Spenser's Critics, pp. 10-14. Excellent brief comment-
aries on allegory in the Faerie Queene may be found in
C.S. Lewis' chapter on Spenser in The Allegory of Love
and in Chapter V of B. E. C. Davis' Edmund Spenser: A
Critical Study. Still among the most outstanding spec-
ialized studies is Frederick Morgan Padelford's The
Political and ecclesiastical Allegory of the First Book of the Faerie Queen (Boston: Ginn and Co., 1911), Edwin Greenlaw's Studies in Spenser's Historical Allegory (Baltimore: The Johns Hopkins Press, 1932), and Philo M. Buck, Jr., "On the Political Allegory in The Faerie Queen," The University Studies of the University of Nebraska, XI (1911), 139-192.

20 As Bowra points out (p. 143) since "Tasso could not divorce his poem from religion and morality. . . . the result is a poem which is consciously and conscientiously Catholic."

21 Blanchard would have one believe that Ariosto "levels life's sacred ideals to commonplaces with self-indulgent irony" (p. 185). Such an observation seems to show an obvious failure to understand the basic code of Orlando Furioso. And when Blanchard concludes with the pious sentiment that "In the realm of his deepest thinking, Spenser faced Ariosto and refused to accept him" (p. 274), one feels that the most appropriate answer would be: Pity. If Spenser had accepted a little more of Ariosto's spirit, parts of the Faerie Queene might be better remembered. In fact, if Ariosto's cynical irony destroys morality and Spenser's noble idealism rescues it, it does not appear so to Douglas Bush who in Mythology and the Renaissance Tradition, p. 99, says "it is a question if Ariosto's morality is less healthy than Spenser's."

22 For example, Legouis (p. 29) points out that Spenser fails to portray one good priest.

23 Davis calls Spenser "the representative apostle of that English Renaissance which revealed itself, under different aspects, in geographical discovery, religious reformation and the revival of learning" (p. 58). And Davis states later (p. 64) that "the poetry of Spenser is circumscribed by the tastes and beliefs of his age."

24 Many critics have commented upon this merger. Davis, p. 66, says "His Christianity is overlaid with the paganism of the Renaissance. . . ." Watkins notes, p. 148, that Greek and Roman ethics are joined to Christian moral beliefs. A. A. Jack calls the Faerie Queene "the monument of new Protestantism" (P. 183). Legouis, p. 137, describes it in these words: "His poetry, like his own thought, was a battlefield. In his verse the classic Renaissance and religious Reform ride against each other with spears couched, like the knights in his many jousts.
and tournaments. His was a pagan imagination enraptured by all the beautiful forms, colors and sounds of this earth, with beauty, and above all the beauty of woman, for its polar star; his cherished faith was Platonism, which makes beauty the divine soul of the world. And yet this imagination, this faith, were always repressed and held in check by the Christian sense of the vanity of all sensual delights, by the fear of sin and the rightful worship of moral virtue." J. W. Saunders in "The Facade of Morality," That Sovereign Light, essays in Honor of Edmund Spenser, eds. W. R. Mueller and Don Cameron Allen (Baltimore: The John Hopkins Press, 1952), pp. 1-34, shows that Spenser's attempt to please an audience composed of courtiers and middle class caused a dualism in his poetry. The order of the first two books of the Faerie Queene even suggests this merger of Greek and Christian elements. Notice that in Book I the virtue to be demonstrated is, as Bennett, p. 122, says, "so un-Aristotelian a virtue as holiness." Whereas in Book II he emphasizes the Aristotelian concern with the attainment of the mean in demonstrating temperance.

25Grace Landrum, ("Spenser's Use of the Bible and his Alleged Puritanism," PMLA, XLI (1926), 517-544), has discovered over 130 Biblical references in Book I and over 40 in Book II.

26Guy Bows in Chaucer and Spenser, Contrasted as Narrative Poets (London: Nelson, 1926), p. 143, states certain of Arthur's qualities in relationship with contemporary models: "Prince Arthur must have the courage of Drake without his ruthlessness, the tenacity of Raleigh without his choler, the charm of Sidney without his ineffectiveness."

27Davis, p. 242, makes this same point in saying that Spenser "dictates his art not to the glory of God but to the praise of the godlike in man, grounding his ethics upon self-knowledge and self-mastery rather than upon abstract righteousness or fear of the Lord."

28Allen H. Gilbert in his article "Spenser's Imitations from Ariosto: Supplementary, PMLA, XXXIV (1919), 225-232, points out conclusions and transitions in the Faerie Queene which are done in the manner of characterization in these three poems.

30Arthur's only moment of unrest in the Faerie Queene is to be found when he condemns night for having prevented his pursuit of the fleeing Florimell (III, IV,
55-60). However, this condemnation of night is in keeping with Spenser's use of night as the time of "Shamefull deceipt, and else hellish dreiment"; whereas day is the time which "discours all dishonest wayes,/ And showeth each thing, as it is indeed."

31 This is not to say that Arthur's role here is exclusively the physical aspect of his nature. Rather like the church Militant, he represents physical and spiritual elements both here and elsewhere in the poem.

32 I feel that Mrs. Bennett fails to emphasize Arthur's role in the poem because of her insistence on his lack of development.

33 Of course, the quest is not exclusively a love quest; for the various levels of allegory permit Arthur's quest to be interpreted as both a national and a religious endeavour. However, he is primarily motivated by his desire to find the Faerie Queene.

34 John W. Draper in "The Narrative-Technique of the Faerie Queene," *PMLA*, XXXIX (1924), 310-24, comments on the device of the quest.


36 J. J. Jusserand in *A Literary History of the English People* (London: G. P. Putnam's Sons, 1906), 1554, calls Clorinda's death in *Jerusalem Delivered* "one of the most touching scenes in all literatures!

37 Though Orgoglio is actually the individual who overcomes Red Cross, he has been so weakened by his association with Duesa that even the Dwarf would have had little difficulty in subduing him.

38 Arthos, p. 44, points out that the individuals in the Faerie Queene confront evils which are "always absolute."

39 I know of no detailed study which is primarily concerned with the minor characters in the Faerie Queene.
40 See page 2 above. The title of Dodge's study is indicative of his point of view concerning Spenser's debt to Ariosto.

41 Daniel C. Boughner's *The Braggart in Renaissance Comedy* (Minneapolis: University of Minnesota Press, 1954), is one of the most valuable studies of the braggart as a type figure. However, his study is concerned with the boaster as a type in drama and makes only side-glances at the type in non-dramatic literature.
CHAPTER II
FEMALE ANTAGONISTS

An effort was made in Chapter I of this study to establish the importance of the minor characters in the *Faerie Queen*. It now becomes our purpose to examine them in detail; and again as in the previous discussion of the major characters, we are faced with the problem of a proper method of procedure, for the vast number of minor characters in the *Faerie Queen* eliminates the possibility of dealing with each one in detail. Some sort of grouping becomes necessary. Though a number of different approaches might have been adopted, the most advantageous way for our purposes is to follow the classifications which Spenser himself obviously had in mind while writing the poem. This, of course, was to distinguish his characters morally, to separate them in terms of whether they were bent on doing good or evil. Once this general division of the minor characters has been made, we may then continue a further breakdown of the characters into smaller and more manageable groups. For example, the evil characters may first be separated by sex; then they may be
further arranged into such vocational groups as knights, squires, and magicians. With these groupings this study will, therefore, fall naturally into two major parts: the minor characters who align themselves with evil, and the minor characters who align themselves with good. Let us first turn our attention to the antagonists in this chapter and reserve our consideration of the protagonists for the next chapter.

One of the curious paradoxes of Spenser's *Faerie Queene* is that although the poem abounds in evil characters (indeed, they seem to lurk behind every tree, in every cave, hermitage, cottage, castle, ocean, beside every stream, even in the privacy of dreams) still there is not one antagonist in the entire poem who approaches in dimension the stature of a major figure. This is curious in view of the fact that each of the protagonists meets at the end of his quest a final supreme antagonist; and, therefore, the reader might expect that Spenser would give greater dramatic dimensions to this antagonist than he does to the other agents whom the heroes meet in the course of their quests. But such is not the case. For the most part, this final antagonist appears only at the end of the major character's quest when the hero is well equipped to deal with him successfully. Only with Acrasia and the Blatant Beast does Spenser prepare the reader for what is supposed to be a
climactic test for the hero by giving preparatory glimpses of the evil effects of the villain, as with Acrasia, or by the actual appearance of the villain, as with the Blatant Beast. All the evil figures are minor characters when set beside Arthur, Britomart, Artegall, Red Cross, and Guyon. A few, such as Duessa, Archimago, and Braggadocchio, reappear from time to time in a number of different situations; but typically the role of a minor character in the Faerie Queene is largely restricted to a single appearance in a particular episode in which Spenser uses the minor character as a foil for some major figure who is demonstrating the special effectiveness of his particular virtue in overcoming evil. For example, Red Cross' first encounter with evil takes place when he defeats Error in Canto I of Book I. This is Error's only appearance in the poem. Later, Red Cross meets Despair; and when with Una's help he avoids being talked into suicide, we hear no more of Despair throughout the rest of the poem. This type of evil character, such as Error or Despair, who makes only a single appearance is, of course, the least interesting dramatically and will, therefore, attract the least of our attention in this study. However, a number of minor antagonists reappear in more than one situation and, consequently, are of greater dramatic stature. Yet, it must be pointed out that the scenes
in which they appear are usually juxtaposed, or at least the series of appearances are nearly continuous. For instance, Malbecco reappears a number of times in the course of his loss of Hellenore and his attempt to recover her before Spenser leaves him with his fate on the rocky cliff. Also, Radigund participates in a number of scenes before her fatal encounter with Britomart.

Aside from these individual agents of evil who make single or multiple appearances, Spenser also deals with what might be called a crime combine. That is, a particular minor antagonist may join forces with other antagonists in a kind of grand conspiracy of evil. Archimago and Duesa, for example, are always ready to join a group which shows signs of progress in corruption. Or the combine may be a family enterprise as with the three Sans brothers or Pyrochles and Cymecheles, who in their underworld loyalty work together like modern crime syndicates. Of course, the combine may be more sophisticated, too, like the elaborate coterie with which Lucifer surrounds herself; or it may even be a kind of ideal vice ring like Acrasia's. From these few examples, it may be said, therefore, that in the Faerie Queene the characters who represent evil function dramatically both as isolated individuals and as members of a group, and they make both single and multiple appearances.

It should be added that the minor antagonists in
their dramatic roles practically exhaust the gamut of ways in which evil may be expressed in a character. Like Philotine and Occasion they can be highly abstract; or like Paridell and Braggadochio they can be highly realistic. In physical appearance, some like Acrasia are beautiful; others like Ate are ugly. They may, like Grill, be human beings turned to animals; or like the Blatant Beast, animals with certain human qualities; or, finally, like Guyle they may be both. At times, they may like Pyrochles face death with unflinching heroism; again, like Trompart, they may be professed cowards. In their manner, they may be sensually refined like Malecasta or repulsively vulgar like Ollyphant and Argante. If almost all are objectionable, still there are some like Coridon and Radigund who engage a certain amount of the reader's sympathy. They are the rulers of castles and the servants of aristocrats. They are knights and squires, princesses and ladies in waiting, magicians, idiots, sprites, and fishermen. Indeed, even a member of the deity, Proteus, is included in their rank. With them, crime may be an end in itself as with Archimago, a way of life as with Lucifera, a comic pastime as with the Squire of Dames, a means to social position as with Braggadochio, or even a calculated business enterprise as with the Brigants in Book VI. In short, Spenser's minor antagonists range from those who are utterly con-
temptible to those who come very close to being sympa-
theatically admirable.

Let us begin our analysis of this heterogeneous
collection of fairyland residents with the evil women
in the Faerie Queen, the first of the two major groups
shall be examined in this chapter. The women antagonists
in the Faerie Queen range from the sublime to the
ridiculous; but those who receive the greatest dramatic
attention from Spenser are primarily seductresses.
Their extraordinary beauty and refined charm enable them
to prey upon the noble heroes with remarkable success.
Buessa, Acrasia, Phaedria, false Florimell, and Mirabella
leave a wake of vanquished lovers scattered about the
fields and dungeons of fairyland before they are finally
exposed. However, not all the evil women in the Faerie
Queen are beautiful seductresses; some are quite repul-
sive.

The term "woman" may be applied to Error only with
qualifications, for actually she is an "ugly monster whose
body is half serpent and half woman." Her brood of "a
thousand yong ones" suck "upon her poisonous ducts" and
creep into her mouth when Red Cross approaches her cave.
Spenser's description of the fight between the two con-
tains some passages which are perhaps unequalled in their
portrayal of filth, surpassing Milton's terrifying por-
trait of Sin in Book II of Paradise Lost. Error attempts
to break Red Cross's grip on her throat in this way:

Therewith she spewd out of her filthy saw
A flood of poyson horrible and blacke,
Full of great limpes of flesh and gobbets raw,
which stunk so wildly, that it forst him slacks
His grasping hold, and from her turne him backe:
Her vomit full of bookes and papers was,
With loathly frogs and toades, which eyes did lacke,
And creeping sought way in the weedy gras:
Her filthy parbreake all the place defiled has.\(^5\)

(I.1.20)

And when Red Cross finally kills Error, "her scattered Brood":

Gathered themselves about her body round,
Weening their wonted entrance to have found
At her wide mouth: but being there withstood
They flocked all about her bleeding wound,
And sucked up their dyings mothers blood,
Making her death their life, and eke her hurt their good.

That detestable sight him much amazde,
To see th' unkindly Impes of heauen accurst,
Devoure their dam; on whom while so he gazd,
Hauing all satisfide their bloodye thurst,
Their bellies swolne he saw with fulnesse burst,
And bowels gushing forth: well worthy end
Of such as drunke her life, the which them nurst

(I.1.25-26)

Indeed, one must rank Error high among the most repulsive characters in the poem. Among the women, only Duessa's physical appearance when she is stripped by Arthur (I.viii.46-48) rivals Error in repulsiveness.\(^6\) But Duessa's filth is revealed only once. Throughout the rest of the poem her disguise as a beautiful woman enables
her to pose as a lady worthy of admiration.

Among the other ugly women antagonists in the *Faerie Queene* consideration must be given to the "Hags." As each one is introduced, Spenser seems to take special pains in describing her in accordance with the Platonic concept that inner evil manifests itself in physical ugliness. Included in this group is the blind Abessa (I.iii.12), who, although she "day and night did pray," abused Una and set the villain Archimago on her trail. Another "wicked Hag" is Occasion (II.iv.14) who hobbles about "In ragged robes, and filthy disarray" provoking her son Furor "to wrath and indignation." Impotence, and Impatience, Maleger's squires, are also referred to by Spenser as "two wicked Hags." Like Abessa and Occasion, they are "wrapt in rags"; and in addition to her ugliness one has the deformity of lameness. However, these two are such reputable fighters that before their suicide they bring down the mighty Arthur, and he must be rescued by Timias (II.xi.23-31). This is the only time in the *Faerie Queene* that Arthur is in need of help. Later in Book VI (vii.24) the savage man comes to his aid at a crucial moment when Arthur might be killed while asleep. But he is not sleeping in his encounter with Impotence and Impatience. However, in spite of their prowess, these two hags are not the most interesting of their group. This distinction belongs to the witch-hag who is the name-
less mother whose lazy son falls in love with the beautiful Florimell. Though she is portrayed in the customary fashion, dressed "in loathly weeds," and living in a dirty "little cottage" "in a gloomy hollow glen" "Far from all neighbors," she is not only more talented than her four Hag predecessors but also more effectively characterized; and, even more important, she has greater influence on the course of the poem's dramatic action. Whereas Abessa's and Occasion's chief abilities seem to be vituperation and rabble-rousing, and Impotence and Impatience are noteworthy for their skill at fighting, none has the supernatural power which this Hag demonstrates by dispatching the "hideous beast" after the fleeing Florimell and manufacturing a convincing reproduction of the real Florimell out of such incongruous ingredients as snow, mercury, wax, wire, and two burning lamps. Nor do any of her hag predecessors reveal the true human feelings which this one lavished on her lazy, retarded son. If she is a hag and a witch who practices "hellish arts," she is at the same time a mother who is more concerned about her son's happiness than certain other mothers in the Faerie Queene like Amavia who are more dignified but less loyal. Amavia, it is to be remembered, leaves her bloody-handed infant to shift for himself. Spenser underlines this mixture of good and evil in his description of the witch-hag's reaction to
Florimell's tearful plea for help:

And that vile Hag, all were her whole delight
    In mischiefe, was much moued at so pitteous
    sight.

And gan recomfort her in her rude wyse,
    With womanish compassion of her plaint,
Wiping the teares from her suffused eyes,
    And bidding her sit downe, to rest her
    faint
And wearie limbs a while.

    (III.vii.9-10)

By this act of "womanish compassion" the witch-hag is humanized. She is capable of being moved to pity - something beyond the capabilities of her predecessors. In part, her pity is due to the fact that she is so impressed with Florimell's beauty that she believes her to be "some Goddess." However, when Florimell flees from the amorous advances of her lazy son, her admiration soon turns to vengeance. Her son has been rejected, and like most of the other hags her method of redress is violence. She instructs the Hyena-like beast to bring back Florimell dead or alive. When the beast returns from his mission with evidence which suggests that he had devoured Florimell, the witch-hag with the aid of sprites makes the false Florimell in order that "she might heale her son whose senses were decayed." This act influences the course of the poem's dramatic movement; for though she and her son soon drop out of the poem, her creation, the false Florimell, plays an important role in subsequent episodes.
Another hag who in her first appearance (IV.1.18) gives promise of being extremely interesting is Ate; however, she never quite fulfills her dramatic potential. After she arrives on the scene in Book IV in the company of Duessa, Blandamour, and Paridell—a fit company for her to associate with—Spenser interrupts the course of the narrative in order to give an extended description of her background and physical appearance (IV.1.19-31). We learn that her dwelling is "a darksome delve farre under-ground" "by the gates of hell" surrounded by "thornes and barren brakes," and inside the "ruen walls" of her dwelling "were hung with ragged monuments of times forepast" such as "rent robes and broken scepters plast Altars defyl'd, and holy things defast." Spenser outdoes himself in describing the grotesqueness of her physical appearance. Her face is "foule and filthy" and her squinting eyes are turned "contrarre wayes," while both her tongue and heart are divided in two parts, one part contending with the other. Her ears are deformed, her feet are of different sizes, "th' one long, the other short," and her hands are "Likewise unequall" and contend with one another so that what the one made, "the other mard againe." In short, this "old and crooked" hag is a perfect manifestation of the kind of utter confusion which she hopes to bring about in fairyland. However, her success is rather limited. She arouses Scudamour's ire.
against Britomart when she insists that his lady, Amoret, has been unfaithful to him; she stirs up Paridell into attacking his traveling comrade Blandamour; she attempts to shame Braggadochio into fighting for false Florimell; and, finally, she appears as a witness against Duessa at her trial before Mercilla (V.ix.47). But for all her scheming, she has little effect on the course of the action. In spite of her lies, Scudamore is soon reconciled with Britomart and recovers his beloved Amoret; the Squire of Barnes stops the fight between Paridell and Blandamour before either is seriously injured; she is completely wasting her taunts when she attempts to provoke the notorious coward Braggadochio into a fight; and even when she tells the truth at Duessa's trial, her evidence is ineffective; for Duessa is pardoned by Mercilla. In the final analysis, she lacks the complexity of a real individual and, somewhat like Occasion, emerges simply as an abstract "mother of debate/And all dissention."

Since the remaining Hags in the Faerie Queene function in the same kind of abstract manner as Ate, they may be quickly disposed of. Slander appears briefly in Book IV.viii.22-36 when Arthur with Amoret and Aemylia come to her cottage for a night's shelter. She is the uncomplicated type of Hag who is dressed in "ragged rude attyre" and "with filthy lockes about her scattered wide/ Gnawing her nayles for felnesse and for yre." She is
filled with "rancour and despight/ Up to the throat" which she pours out in "streames of poysen and of gall" that she may "causelesse crimes continually to frame/ With which she guiltlesse persons may accuse/ And steals away the crowns of their good name." But for all the abuse which she pours upon her three visitors she makes little impression on them and is soon forgotten. For Spenser she represents no more than an opportunity for him to reminisce about the good old days of "simple truth and blamelesse chastitie" and regret the decay of virtue in the "Princes Court." This was a theme that engaged the poet throughout his career. Envy and Detraction are the last two hags who appear in the Faerie Queene. Like the other hags, they are "Two grisely creatures," "foule and filthie" with garments "all ragd and tatter'd." With the Blatant Beast they stand in wait for Artegall, who is returning to the Faerie Court after having overcome Grantorto and restored Irenae's kingdom to her. When he approaches, they accuse him of injustices and attempt to arouse his anger. But Artegall will not be provoked into attacking them. He rides on and orders Talus to ignore their lies. Though Envy and Detraction amount to little more than abstractions, Spenser's description of Envy is certainly to be ranked among the best of the compact character sketches in the poem. In no more than three
stanzas, he personalizes an abstraction with amazing
precision.

The one of the, that elder did appear,
With her dull eyes did seem to looks askew,
That her mis-shape much helpt; and her foule heare
Hung loose and loathsomely: Thereto her baw
Was wan and lean, that all her teeth arow,
And all her bones might through her cheekes be red;
Her lips were like raw lather, pale and blew,
And as she spake, therewith she slauered;
Yet spake she seldom, but thought more, the lesse she sad.

Her hands were foule and durtie, never washt
In all her life, with long nayles ouer raught,
Like puttocks clawes: with th' one of which she scratch
Her cursed head, although it itched naught;
The other held a snake with venime fraught,
On which she fed, and gnawed hungrily,
As if that long she had not eaten ought;
That round about her iawes one might desery
The bloudie gore and poyson dropping loth-somely.

Her name was Enuie, knownen well thereby;
Whose nature is to grieue, and grudge at all,
That ouer she sees doen prays-worthily,
Whose sight to her is greatest crosse, may fall,
And vexeth so, that makes her eat her gall.
For when she wanteth other thing to eat,
She feedes on her owne maw unnaturall,
And of her owne foule entrayles makes her meat;
Meat fit for such a monsters monstrous dyeat.

(V.xii.29-31)

with striking directness Spenser reveals all the details of
Envy's physical and psychological makeup: her eyes, hair,
complexion, teeth, hands, diet, habits, and the nature of
her character. She stands before the reader as a vivid
archetype of her hag comrades; for like her they are all dirty, ugly, and dominated by some moral evil. Their eyes are dull or crossed, hair dishevelled, complexions pale or sallow, teeth crooked, missing, or rotting and hands dirty. They eat snakes and frogs, and finger nails, and some have a physical deformity, such as blindness or lameness, in addition to their repulsive appearance. They scratch, curse, lie, throw stones, and fight; but only the hag with the idiot son is of much dramatic consequence; and only Impotence and Impatience suffer death. All the others are not much worse off for having encountered the heroes. Nor are the heroes themselves given much serious trouble by the hags.

In addition to the fact that the hags are all physically repulsive, they also bear other resemblances. For example, they usually appear with another character who may also be a hag. Abessa has a daughter, Coreoca, who in the way she complements her mother's deficiencies -- she is blind, and her mother is a deaf mute -- apparently is serving her hag apprenticeship; Occasion is accompanied by her son, Furor; the hag-witch has an idiot son; Ate is Duessa's squire; and Impotence and Impatience and Envy and Detraction work as teams. Of the hags in the poem, only Scandal appears alone. Also of some interest is the resemblance of the settings in which the hags appear. Abessa, the hag-witch, and Scandal are found in cottages
(little dirty ones, of course) at which a hero or heroine (Una, Florimell, Arthur, Amoret, and Amylia) asks to spend the night. The other hags, Occasion, Impotence, Impatience, Ate, Envy, and Vetration are more actively aggressive and, therefore, appear traveling about the various plains of fairyland, where their chances of meeting others are increased and where open space permits more opportunities for fighting. The cottage hags are, for the most part, women of words but little action; whereas the hags of the road are women of fewer words but much violence. From the settings in which the hags appear, therefore, it would seem that Spenser is attempting to portray the aggressive and passive aspects of evil. The traveling hags invariably cause violence and bloodshed; whereas the cottage hags cause psychological unrest. But in the final analysis the hags as a group seem to represent only the lesser evils. Their dramatic roles are slight, and their effects on the heroes are negligible. By drawing them all so physically repulsive Spenser makes their evil natures manifestly obvious. Consequently, the heroes (and the reader) may be on their guard and take the necessary precautions. It is not the overt agents of evil, such as the hags, who cause much difficulty to the protagonists in fairyland; rather it is the seductresses who disguise their evil natures with a cloak of moral propriety and physical beauty.
In contrast with the repulsiveness, filth, and poverty of the hags, the group of minor women antagonists in the Faerie Queen who are distinguished by their beauty, charm, wealth, and the elaborate settings in which they appear come as a welcome relief. In station, they are often the ladies of castles; and by nature, they are generally seductresses. However, not all fit into these categories. For example, Lucifera is the lady of a castle, but her role as a seductress is not so clearly defined. To be sure, she has all the physical equipment to be a seductress. As Spenser tells us, "her bright blazing beauty" not only "all mens eyes amaze" but rivals even the brilliance of the sun. Yet she lures men to their moral and physical destruction not so much by the attractiveness of the abstract principle which she represents - worldly pride. Men fall by imitating her pride, not by admiring her beauty. In fact, details of Lucifera's beauty are noticeably lacking. Except for a brief description of her "royal robes" of "glistring gold" and her resemblance to the sun, Spenser is silent about her physical makeup. However, he has a great deal more to say about her actions, all of which are intended to reveal her supreme pride. Hating the "lowly," she sits in the highest place; and she looks to heaven, "for earth she did disdayne." She constantly gazes into a mirror and admires her own beauty. She struts about with "Princely pace." And she takes her place of honor at the Red Cross-Sansioy
fight "with royall pomp and Princeely maiestie." It would seems, therefore, that in deliberately omitting a detailed physical description of Lucifera while emphasizing her pomposity through her actions Spenser intended to portray Lucifera as an abstract quality rather than as a real woman; for as we have seen in our discussion of the hags, he could do either with skill.

As further evidence of Spenser's intention to emphasize the abstractness of her character, consider also the dramatic role which she plays in the poem. Duessa leads Red Cross to her castle to rest for the night. Like the other evil castles, it makes an impressive appearance at a distance; but on close inspection it is really in the last stages of crumbling decay. They are well received by Lucifera and join her and her court for an afternoon's outing. When they return to the castle, Red Cross is challenged to fight by Sansioy in order to avenge the death of his brother, Sansioy. Lucifera disdainfully approves of the combat, and on the following day Red Cross meets and defeats Sansioy; but he is unable to kill him because Duessa covers the villain with a mysterious cloud. Red Cross returns to an elaborate chamber where his wounds are cared for; but when his Dwarf reports the horrors in the dungeon beneath the castle, they leave by a secret exit. On learning of their departure, Duessa follows them. Aside from showing her
"high displeasure" at the disturbance which Red Cross and
Sansioy cause when they first meet, Lucifera does absolut­
elly nothing to complicate or interfere with the dramatic
movement of this episode. She simply orders that the two
knights meet in "equall lists." This is no more than a
stage direction. As we shall see subsequently, the usual
role of the seductress is to attempt to lure one of the
heroes into sin by offering herself to him. However, since
in this episode Red Cross has already committed himself
to Duessa, Lucifera is left with little to do. Conse­
quently, she becomes a movable piece of the setting. She
arrives on her throne with great majesty, rides in her
coach drawn by the seven deadly sins to a field for an
afternoon of sport, and watches the Red Cross-Sansfoy
fight.16 She is no more than a spectator of the action.
She has little to say; and her actions are simply r i­
tualistic gestures of little dramatic import. Duessa is
the real dramatic figure of this episode because she
participates in the action. She brings Red Cross to
Lucifera's castle; she visits Sansioy's quarters on the
eve of the combat to encourage him; on the next day she
saves him by magic from certain death at the hands of Red
Cross; and finally, she leaves the castle in pursuit of
Red Cross. The narrative thread, therefore, follows
Duesssa's actions - not Lucifera's. In fact, Lucifera
simply amounts to a morally unattractive abstract element
in Duessa's world. In brief, Spenser seems to say that worldly pride is no more than deception by superficial appearance and egotistical gesture to create a character of depth, such a makeup disqualifies a character from being interesting dramatically.

Philotime, another beautiful antagonist, resembles Lucifera more closely than any other seductress in the Faerie Queene, for she represents the abstract quality of Ambition in much the same way that Lucifera represents Pride. She, too, is "richly clad in robes of royaltye" and her beauty is expressed in terms of light: She sits in "glistring glory" and

"Her face right wondrous faire did seeme to bee,  
That her broad beauties beam great brightnes threw  
Through the dim shade, that all men might it see"

(II.vii.45)

But, as with Lucifera, Spenser gives no further particular details of her beauty. She remains beautifully vague. The only specific details given are those which reveal her actions. She holds a "great gold chaune" extending from heaven to hell which a "route of people" attempt by various ways to ascend. Like Lucifera, therefore, Philotime holds a position of "soueraigne majestye," and is called beautiful but is never really described except through an action which reveals the abstract quality which she represents. The only basic difference between the two is that Philotime
plays the customary role of the seductress. She is offered to Guyon as his mistress. But even this role as a seductress she plays only indirectly; for rather than making any positive advances to arouse Guyon's desire for her she simply sits on a throne at a distance while her father, Mammon, like a merchant selling some product to a customer, attempts to use her as the bait to trap Guyon. But Guyon is unimpressed with the idea of acquiring Philotime. Indeed, Mammon himself is well aware of her limited appeal, for it is to be noted that she is not even the climactic temptation in the series which Mammon offers Guyon. He offers wealth before her and the tree with the golden apples after her. Philotime, like Lucifer, remains too abstract to be interesting dramatically.

Elissa and Perissa, two more beautiful antantonists, are even less significant as dramatic figures. These two sisters of Medina are simply abstractions who appear and disappear in a single scene (II,ii) which has not even the elaborateness of setting to recommend it. Appropriately, they appear in Book II in which the celebrated virtue is Temperance, so that with their sister Medina they represent the Aristotelian concept of the extremes and the mean. Elissa and Perissa, of course, are the extremes—excess and deficiency. Like the previous women they are the ladies of a castle, but unlike the previous evil castles theirs is "wondrous strong by nature, and by
skilfull frame." The sturdiness of the castle is, no doubt, a symbol of Medina's virtue. The three sisters, who are "children of one sire by mothers three," share the rule of the castle but not without discord; for "The eldest did against the youngest goe/ And both against the middest meant to worken woe." Yet in spite of the contentions which her sisters arouse, Medina is equal to the task of keeping peace as she demonstrates when her sisters' lovers, Hudibbras and Sansloy, fight with Guyon. Elissa and Perissa cheer on their lovers to fight, but they really have little effect on the action. Neither is described physically and each receives only the briefest consideration as an abstract principle (II.i1.35-36). They emerge, therefore, as two allegorical stage props.

If the four seductresses thus far considered lack depth as dramatic figures, Phaedria represents the first in our series who, though still partly abstract, is among the most attractive and least sensually aggressive of the women antagonists in the poem. True, she is obviously an allegorical character representing Mirth. Yet Spenser devotes much more attention to her development than he does to any of the previous seductresses. This is not to say, however, that Phaedria approaches in importance the station of Duessa or Radigund; for she shares in many of the characteristics which we have already noted in the other women antagonists. Like them, she is another
"daintie damzelle" whose physical beauty is suggested rather than described in detail. As with the others, she is characterized by her actions, and her dramatic role in the poem is largely restricted to a single appearance (II, vi). And finally, like them, she is a lady of some authority. Indeed, her authority - limited as it is to a small boat, a few birds, and a tiny island - is somewhat less impressive than Lucifera's, Philotime's, Elissa's, and Perissa's. But Phaedria uses what she has at her disposal with greater skill than any of the others; and with a few very helpful assists from Spenser she emerges as one of his more appealing antagonists.

No doubt, part of Phaedria's appeal is due to the fact that she represents Mirth, which is naturally more attractive than Pride or Ambition. Her role is to be merry and gay and amusing, not superior or aggressive or contentious; and she plays her part effectively. She has a "store-house" of "merry tales," a "fantasticke wit"; she decks herself with garlands and flowers for the amusement of her guests; and she laughs and sings for their pleasure. Indeed, even though she may "passe the bonds of modest merimake," Phaedria is neither ugly nor vengeful like the hags nor abstractly aloof like Lucifera and Philotime. Nor do we find her in a dirty cottage, crumbling castle, or deep cave. Her island paradise, though less elaborate than Acrasia's Bower of Bliss, is a
"chosen plot of fertile land," where flowers are always in bloom and birds sing their "notes sweetly" in every tree. In short, Spenser has given to Phaedria the beauty, disposition, and environment to make her a fit precursor of Acrasia. In fact, it may not be going too far to suggest that, because of Phaedria, Acrasia's dramatic impact is diminished.

On his way to assist his brother against Guyon, Cymochles arrives at a river and finds a "Lady fresh and faire" singing to herself in a small boat. He asks to be taken across the river; and she quickly offers her aid; but instead of carrying him across the river she takes him over the "Idle lake" to her island, where she sings him to sleep before she returns to her post at the river. Soon after her return, Guyon arrives at the river bank and makes the same request, and again Phaedria complies by carrying him off to her island. There Guyon meets Cymochles, just awakened from sleep, who challenges the newly arrived knight to fight for the love of Phaedria. The two fight until Phaedria intervenes. Then in order to keep peace she agrees to carry Guyon back to the river bank where she found him.

Even from this brief resume of the action Spenser's moral intentions are obvious. Two knights - an antagonist and a protagonist - meet a moral evil - excessive mirth which leads to idleness. The antagonist, Cymochles,
morally equipped to withstand the temptation, is drawn from giving aid to his own brother and is lulled into the idle sleep of inactivity by Phaedria. The protagonist, however, Guyon, is of sterner moral mettle. For even though Phaedria manages to get him to her island, "Her dalliance he dispis'd, and follies did forsake." He is never taken in by her scheme and requests that he be given passage back. Cymochles is vanquished; Guyon prevails.

However, clear Spenser's moral intentions are, they do not reveal Phaedria's character. For as with the other women antagonists, we must observe her in action. Phaedria's role is that of a mariner. Ostensibly, she operates a ferry boat. Her association with water is perhaps significant because it draws her into line with the other characters in the poem who are likewise associated with a stream, a river, a lake, or a sea; and usually when Spenser places a character in the vicinity of water, the reader may prepare himself for some danger. Red Gross is undone because he drinks from a stream. Guyon is exposed to many dangers while making the passage over water to get to Acrasia's Bower of Bliss. Cissie and Flossie perform their burlesque show in the water. Maleger can die only in water. The old fisherman attempts to rape Florimell in his boat; and though rescued by Proteus, she is imprisoned under the sea. Calepine runs into difficulty in trying to cross a river. It would
seem, then from these instances that, though water may on occasion serve to revive one of the heroes, more often it provides a setting for some danger or evil. Phaedria's role then as a mariner is ominous of some disaster. But her occupation does not explain why Phaedria is interesting as a character. Her dramatic role does.

Unlike the previous seductresses, Phaedria takes an active part in the dramatic movement of the episode. She attempts to lure men into the joys of idle inactivity, and whether they are protagonists or antagonists is of little consequence to her. Also, she is a free-lance agent of evil. She has no train of servants to do her bidding, no relatives to offer assistance, no giants or magicians to work her will. Phaedria chooses to succeed or fail on the merits of her own talents. To be sure, she resorts to trickery in luring victims into her trap; but the tricks depend upon her skill in working them. Let us observe the strategy which she employs with the two knights. In dealing with Cymochles she is tempting a man who in Spenser's ethical system is predisposed to yield to any temptation because he is an antagonist. Therefore, once he is in Phaedria's boat—which, incidentally, like our modern equivalents—moves off by simply turning a pin—he easily falls victim to her vain delights; and she has no trouble carrying him off to her island paradise and lulling him to sleep with a
song which ironically echoes the biblical passage "Consider the lilies of the field." With Guyon, however, Phaedria has a more difficult time. After she has given him the same idle delight treatment which worked so well on Cymochles, Guyon accuses her of having misled him. But she cleverly replies that he "who fares on sea, may not command his way." A response such as this is clearly intended to free Phaedria of the blame of having deliberately taken Guyon away from his responsibilities and to trick him into thinking that her intended good service has really caused her a great inconvenience but that she is willing to make the best of it. Guyon is silenced, and she continues the charm ritual of trying to sing him into inactivity. The fight, however, prevents her from accomplishing this; and Phaedria's scheme to trap the two knights is only half successful. For Phaedria, unlike the previous seductresses, is opposed to violence, and she stops the fight. Phaedria's role of peacemaker is uncommon for a seductress because most of the evil characters thrive on contention, and a number fill up their dungeons with winners and losers alike. But there are no captured knights or dungeons for the vanquished on Phaedria's island. Her attitude is distinctly unaggressive. Her feelings for Guyon are representative of this, for when she finds that her tricks have failed
Unlike the others, Phaedria will not force herself on anyone if he is not receptive to her charms. In fact, she is glad to be rid of a knight if he interferes with her peace and pleasure. She is, then, in the final analysis an agent of evil who demands cooperation. She has all the gifts of the seductress—beauty, charm, talents; and at the same time she has the qualities of an individual and an abstraction; for if her boat and the artificial beauty of her island align her with forces of supernatural evil, she is a woman who thinks for herself, a woman who makes her own decisions.

In the dramatic movement of the poem Phaedria actually serves as a preparatory figure for Acrasia, for in a number of ways the two are similar. They are women antagonists who attempt to lure men from their ways of life into corruption. They both attempt to bring about a man's downfall in a setting which is intended to emphasize their particular charms.21 Both make it necessary for the men to cooperate with them in evil. And both work
their wiles on protagonists and antagonists alike. Because these two ladies do not distinguish between the protagonists and the antagonists their dramatic effect in the poem is somewhat diminished, for it reveals in them a complete moral indifference. It is true that what they do causes evil; but they do not work in league with other antagonists against the protagonists. They simply ignore any kind of moral distinction. They do not seek revenge, plot against the heroes, or aid the villains. They are not even aware of the distinction between good and evil. The evils which they represent, mirth and lust, are self-contained. They are sufficient unto themselves. The two women are so devoted to mirth and lust that they ignore all else. Consequently, since Phaedria and Acrasia are completely independent, their independence isolates them as dramatic figures and emphasizes the abstract element of their characters.

Though Phaedria and Acrasia are similar in many ways, important differences exist between the two. In the first place, Phaedria is a character who controls the dramatic action of the episode in which she appears. We see her transport her two victims off to her island. We watch her amuse them with her jokes and tricks, sing to them, argue with them, stop them from fighting, and carry Guyon back when he has had his fill of her idle pleasures. In short, we see Phaedria; we hear her speak, and we are
witnesses to her thought because Spenser permits us to enter her mind. About Acrasia, on the other hand, though she is obviously intended to be a more important figure, we actually know surprisingly little. For we are given only one glimpse of her before she is captured and carried off. And though Spenser offers a rather detailed description of her physical beauty, as he did not with Phaedria, besides making a vain attempt to get out of Guyon's net she does nothing when we find her in the arms of her lover. She says nothing; her thoughts are not reported; and her attitude is the most passive of all the seductresses. Because of Spenser's elaborate description of the Bower of Bliss, the reader is well prepared for a dramatic encounter between Acrasia and Guyon. But as drama the encounter is disappointing, for it is over with the flick of a net. In the case of Phaedria, on the other hand, Spenser makes no descriptive preparations. She is as much of a surprise to the reader as she is to Cymophles and Guyon. But a dramatic situation does follow her meeting with the two knights. This is the basic difference between the two episodes. And from this it follows that the characterization of Acrasia surpasses that of Phaedria only in the elaborateness of the setting in which she appears; for in contrast with the Bower of Bliss, Phaedria's island paradise is no more than a teenage picnic grove. But elaborate settings will not,
of themselves, make a character; and therefore, in the final analysis Acrasia cannot be taken seriously; for her role is no more dramatic than the artificial scenery in her bower. In fact, the two dancing nymphs in the water make a greater impression on Guyon than she does.

Many of the characteristics which we have observed in the women antagonists thus far in this study are combined in the portrayal of Spenser’s prima donna seductress—Duessa.

As a type character, Duessa represents the seductress par excellence; for in addition to her extraordinary false beauty and false charm, she does not passively follow the course of the action which some one else directs. When Duessa is on the scene, more often than not she directs the course of the action. Nor is she the kind of seductress who makes a single appearance and then fades away into oblivion. She appears in four of the completed six books of the poem. She plays a major role in Book I in which she accompanies Red Cross from the time he is separated from Una until he is rescued by Arthur from Orgoglio’s prison (I.11.13-viii.50). In Book II (i.13-25) her appearance is brief; except for serving as a transitional device by pretending that she has been undone by Red Cross so that Guyon will attack him, her role is inconsequential. In Book IV (i.18-46) she reappears in the company of Blandamore, Paridell, and
Ate when the group is involved in complicating the Britomart-Amoret-Scudamore narrative thread. Shortly thereafter (IV.v.11) she appears at the tournament where she is entered by Paridell in the beauty contest. Her final appearance in the poem is appropriately in Book V (ix.38-50) at Mercilla's Court where she stands trial for her crimes. And, surprisingly enough, she escapes punishment. After Book I Duessa's dramatic importance diminishes, for we find her in the company of her own kind. Other than Red Cross she fails to engage the attention of any heroes until her last appearance, her trial. Spenser seems to have rendered her so ineffective that she may be set free in the world without running any great risk of her corrupting additional knights. Mercilla's pardon is a tacit admission that she is no longer to be taken as a serious moral danger. This seems to be Spenser's final attitude toward Duessa; but until he does deem that she is relatively harmless, Duessa is an extremely energetic and active character.

She manages to convince Red Cross when he has killed her lover that she is really a maiden in distress; she successfully distracts him from understanding Fradubio's prophecy that he will suffer by remaining in her company. Her intrigues at Lucifera's castle have already been described; and when she loses Red Cross to Orgoglio, she acquires the giant as her new lover. Later, she
pretends that Red Cross has seduced her before she acquires still another lover, enters a beauty contest, and is tried at court. Without doubt, she is the most conniving and successful of the completely evil women characters; for she is entirely dedicated to evil, and she has at her disposal all the tricks for carrying out her intentions. Her physical beauty is difficult to resist. She may rely upon supernatural aid to carry out her schemes, and she also has the cooperation of the other antagonists. Yet even though all these advantages assist Duessa in working evil, they do not enhance her stature as a dramatic figure because rather than individualizing her as a person they emphasize the abstractness of her character. That is, as a dramatic character she undergoes no change, experiences no truly human emotions, and engages none of the reader's sympathy. She may be admired for her cunning, beauty, and determination; but because she is so utterly corrupt, we never lose sight of the fact that she is an abstraction. Better than any of the other women antagonists she illustrates Spenser's habit of revealing evil by disguising it as an apparent good. Pure evil rarely appears as such. Usually the evil is hidden under a veneer of virtue whether it be a woman, a man, or a castle. As a result, that which is evil has two identities - the real and the apparent. In the case of Duessa, we find these two identities in her physical appearance: the
real Duessa is a foul bag, whereas the apparent Duessa is a beautiful lady. She has two names, one real, Duessa, and one assumed, Fidesa; and she has two different origins; the one which she tells Red Cross and the real one which Spenser tells the reader.

As with the other double aspects of her nature, Duessa also has two different dramatic roles which are clearly distinguishable in the way Spenser counterbalances the scenes in which she appears. She makes eight separate appearances in the poem, but the Duessa of the first four scenes is an entirely different dramatic figure from the Duessa of the second four.\textsuperscript{23} In the first four scenes, she associates with a protagonist, Red Cross; in the second four, she associates with an antagonist, Paride. In the fourth scene (I.vii.1-viii.50), she is tried and punished by Arthur; in the eighth scene (V.ix.38-50), she is tried and freed by Mercilla. In the first scene (I.ii.13-27), she is the occasion for a combat between Red Cross and Sanafoy; in the fifth scene (II.i.13-33) she fails to cause a combat between Red Cross and Guyon. In the first four scenes, she is an imaginatively active schemer who is determined to corrupt Red Cross, and succeeds at it; in the second four scenes, she is a rather dull passive stage prop who, like a camp follower, appears to have no clearly defined objective. In contrast with her series of successes in the first four scenes, she is consistently a
failure in the last four. Consider in more detail the attention which Spenser gave this balance in his portrayal of Duessa. In the first four scenes, she leads a protagonist about through the world of evil. She leads Red Cross to a tree which turns out to be the symbol of her corrupt influence; she leads him to Lucifera’s castle of Pride; and finally she is with him when Orgoglio over­comes him in battle. However, she herself is led about by the antagonists through the world of good in the second four scenes. She is Paride’s lady when his group meets the Cambell-Triamond group. She attends Satyrane’s Tour­nament, which in pageantry and splendor is the virtuous equivalent of Lucifera’s procession of the seven deadly sins and the encounter between Red Cross and Sansloy. And finally each group of the four scenes builds up to a trial. At the end of the first group, Duessa, tried informally, is found guilty and is punished by being stripped of her artificial beauty and revealed in her true ugliness. At the end of the second group, however, Duessa in a very formal trial is completely pardoned by Mercilla. Though most readers may be surprised at Mercilla’s liberal attitude toward Duessa, on the basis of the interpretation offered her it is both logical and just that Mercilla should have pardoned her, because, ironically, Duessa is not really guilty of anything. Since her trial and punishment by Arthur for her successful
crimes, her schemes have all failed. Guyon would not fight Red Cross; her knight is defeated at Satyrane's Tournament; she loses the beauty contest; and her plot to take over Mercilla's castle is ineffective. In fact, even her own squire, Ate, proves disloyal by testifying against her at the trial. Therefore, it seems logical to conclude, as I have already pointed out, that in the end Duessa is no longer to be taken seriously as a moral danger.

Malecasta, another seductress, more nearly resembles Phaedria and Acrasia than Duessa. She is a beautiful woman, a woman of authority, a woman dedicated to sensual pleasures, and a woman who apparently does not distinguish between antagonists and protagonists for her victims. But in spite of the characteristics which Malecasta shares with the other seductresses, Spenser introduces new elements in the portrayal which comes as a refreshing deviation from the type. First, and most important, he resolves the climactic "seduction" scene with a display of racy humor one expects to find in Byron's _Don Juan_ but not in Spenser's _Faerie Queene_. And, second, Malecasta is the first of the seductresses who truly resembles a real woman. Unlike the previous seductresses and even some of the hags, Malecasta has no supernatural power. In fact, the earthy episode in which she appears is noticeably lacking in supernatural machinery.
At the beginning of Book III, after a transitional episode linking with Book II, Britomart chances upon a group of knights fighting on a plain. Because the fight in unfair, six knights are attempting to subdue one knight, she stops the struggle and asks them to state the cause of their contention. They explain that the lady of a nearby castle has ordered that each knight who passes by, whether he has a lady or not, must either enter her service or fight against her six "Champions." If he defeats the six, he wins her. Realizing the absurdity of such an unjust decree, Britomart offers her aid to the love knight, who happens to be the Red Cross Knight, and together they defeat the six champions. The vanquished knights pledge their loyalty to Britomart and invite her and Red Cross to their Lady's castle.

The interior of the castle is sumptuously decorated with gold and precious stones and with tapestry depicting the Venus-Adonis myth. The main chamber is filled with beds "full of Damzelles, and of Squires/ Daunceng and reueling both day and night" and "sweet Musicke did diuide/ Her looser notes with Lydian harmony." Britomart and Red Cross are welcomed into this elaborate brothel; and when the lady of the castle, Malecasta, sees Britomart's beauty her desire is aroused. After dinner when all retire for the night Malecasta, inflamed with lust and ignorant that Britomart is really a woman, steals
into the maid's chamber and climbs into bed with her. When Britomart awakens soon after to find that she has a bed partner, she springs for her sword; and in the melee which follows, the whole castle is aroused. But Britomart and Red Cross fight off Malecasta's followers and leave the castle in haste.

The thematic function of this episode in Book III in which Chastity is the controlling virtue seems eminently clear. Britomart represents the virtue, and Malecasta its antithesis. Chastity encounters lust and puts it to flight. Further, as we have seen in discussing the settings of previous episodes, the setting here is appropriate for the theme. The castle is called "Castle Joyeous." The elaborate art work, the beds, the music, and the jolly company of loose, young lovers are all in keeping with "The image of superfluous riotize" which Spenser wishes to establish in portraying sensual pleasure. In short, the Castle Joyeous is a variation of the Bower of Bliss and Phaedria's island paradise; and Malecasta is a variation of their respective mistresses. To be sure, Malecasta is less sensuously attractive than Acrasia, and she is less dramatically interesting than Phaedria. As with the other seductresses, the particular details of her beauty remain vague while her controlling passion is revealed through some action. With a single stroke, Spenser shows the reader what is
Most of the prostitutes in fairyland seem to have "wanton eyes." Spenser need say no more. We are prepared for the following stanzas in which he has described Malecasta's attempted seduction of Britomart:

Now whenas all the world in silence deep
Yshawrowed was, and everie mortall wight
Was drowned in the depth of deadly sleepe,
Faire Malecasta, whose engridued spright
Could find no rest in such perplexed plight,
Lightly arose out of her wearie bed,
And vnder the blacee vele of guilty Night,
Her with a scarlet mantle covered,
That was with gold and ermine faire enveloped.

Than panting soft, and trembling euerie icynt,
Her fearfull feete towards the bowre she moued;
where she for secret purpose did appoynt
To lodge the warlike mayd unwisely loued,
And to her bed approching, first she proouee,
Whether she slept or wakt, with her soft hand
She softly felt, if any member moued,
And lent her wary eare to vnderstand,
If any puffe of breath, or signe of sense she fond.

Which Whenas none she found, with easie shift,
For feare least her vnwares she should abrayd,
The embrodered quilt she lightly vp did lift,
And by her side her selfe she softly layd,
Of euery finest fingers touch affrayd;
Ne may noise she made, ne word she spake,
But inly sigh'd. At last the royall Mayd
Out of her quiet slomber did awake,
And chaungd her weary side, the better ease
to take.

where feeling one close couched by her side,
She lightly leapt out of her filed bed,
And to her weapon ran, in minde to gride
The leathed leachour. But the Dame halfe
ded
Through suddein feare and ghastly dreined
Did shriekes alowd, that through the house it
rong,
And the whold family therewith adred,
Rashly out of their rouzed couches sprong,
And to the troubled chamber all in armes did
throng.

(III.1.59-62)

The comedy of this climactic scene is indeed its
most outstanding feature. Malecasta steals secretly
into Britomart's bed, prepared for a night of pleasure.
Then, too suddenly for Malecasta to retain her senses,
hers intended lover turns out to be not only a virtuous
knight but a woman! The humiliation is twofold. She
is not only rejected; she is mistaken. That Spenser
intended this situation to be humorous is evident from
the way which he prepared for it. First, he insists
upon keeping Britomart's sex a secret by having the maid
sit through a dinner in all her armor. It is to be
noted that in a similar situation later at Malbecco's
castle Spenser lets Britomart reveal her sex before
dinner (III.ix.20ff). And second, Malecasta is not
portrayed as an utter villainess. Her castle unlike
the other evil castles in the poems is "stately" and
"most goodly edifyde"; there are no horrible dungeons
for her thralls underneath it; and one can leave the castle at will. None of the thralls are starved, turned into beasts, or humiliated by being given a woman's occupation. In fact, the loose young lovers seem to be perfectly content with their beds and music. In these features Malecasta's castle resembles Phaedra's island paradise. Nor is Malecasta herself given any kind of extraordinary power to lure in lovers. She is human enough to make a mistake about something as basic as the sex of her intended lover; and she is weak enough and woman enough to be shocked into fainting. Also, after Britomart and Red Cross fight off her followers they do not destroy the Castle Ioucus as Guyon destroyed the Bower of Bliss. Nor do they attempt either to capture Malecasta or to set any of the loose, young lovers free. In fact the six who pledged their loyalty to Britomart, actually fight against her at the end. Nor does Malecasta dispatch any troop of knights to pursue Britomart and Red Cross when they leave. She attacks neither verbally nor physically. In short, Spenser makes a deliberate effort to avoid making Malecasta repulsive in any way other than by her excessive sensuality; and even her sensuality becomes a joke. If he had chosen, Spenser could easily have turned the Malecasta episode into a serious moral lesson by simply altering a few details. For example, Malecasta could
just as easily have fallen in love with Red Cross as with Britomart. If she had, the seduction scene would have had some serious meaning. Or he could have made Malecasta a man and thus at least a man would have invaded Britomart’s bedroom. Or, finally, he could have made Malecasta repulsive either in physical appearance or by some action. But he did none of these things; and, therefore, it is difficult to see the Malecasta episode in any other than a humorous light. Spenser is poking fun at his own Knight of Chastity and at unbridled lust at the same time. Nothing serious happens in the whole episode: no one is killed, captured, or reformed; only Britomart leaves with a scar, "yet was the wound not deepe." And apparently it causes her no great inconvenience. Malecasta emerges, therefore, in the end as a kind of semi-humorous character who really makes no lasting impression on the protagonists. Her episode simply furnishes the occasion for Britomart to meet Red Cross and learn about Artegaill; and, of course, it presents Spenser with the opportunity to build another castle and depict lust in another way — comically.

Thus far in our discussion of the beautiful women in the Faerie queene we have had occasion to deal with various types. With Lucifera, Philotime, Eliasa, and Perissa, we found that Spenser was primarily drawing abstractions, women whose roles in the poem were scenic
rather than dramatic. With Phaedria, however, the role of the beautiful woman took on dramatic dimensions; and for the first time, she directed the course of the action. Acrasia, though like Phaedria in many ways, found to be no more than an abstraction; but she prepared the way for our consideration of the prima donna of all the seductresses—Duessa. And, finally, with Malecasta we found that though she too was a seductress and shared in many of the characteristics of the type, still she was the first to be drawn as a real woman. All the others, if they were developed in any degree, had supernatural powers of some sort; but Malecasta did not. We shall observe the same elements of realism in Hellenore.

Although the wife of Malbecco has many of the characteristics of the previous seductresses, strictly speaking she is a seductress only in the sense that she is predisposed to sensuality. Her resemblance to these women is evident in that, like them, she is a beautiful woman who as mistress of a castle holds a position of authority. However, unlike them, she makes no attempt to lure unwary knights into her service. Also, unlike any of the previous seductresses, she is a married woman. But what most distinguishes Hellenore from the previous women is the fact that she is a real flesh-and-blood woman. Unlike Phaedria, Acrasia, and Duessa, for example, she has no allegorical responsibilities. Her
role is simply that of an unfortunate maid who has some­how acquired a jealous, old husband and is faced with a tedious future of marital boredom.

Like the Malecasta episode, this one (III.ix.3-x.60) begins when some traveling knights have difficulty outside the walls of a castle. But once they are admitted, the episode speeds to a climax. Malbecco, the master of the castle, is the antithesis of Malecasta; for whereas she hoped to lure men into her castle, he wishes to keep them out. The miser hopes to keep his wife by prevent­ing her from seeing any other knight. But Satyrane, Paridell, The Squire of Dames, and Britomart clamor outside for admission; and after they threaten to force their way in, he grants them permission to enter. Again, as in the Malecasta episode, the critical situation is reached at dinner when Malbecco’s beautiful young wife Hellenore is introduced to the guests. Paridell, a dedicated sensualist, begins his courtship of her and she returns his attentions with signs of her own interest in him. After dinner all retire for the night; and on the next day Britomart, Satyrane, and the Squire of Dames depart; but Paridell remains on the pretense of illness. During the period of his pretended convales­cence, he woos Hellenore by employing all the conven­tions of courtly love until she agrees to accept him as her lover and run off with him. Their plan to set
fire to Malbecco's money and leave the castle at the same time is calculated to force the jealous miser into deciding between rescuing his wife or saving his money. Malbecco chooses to save his money, and Paridell makes off with his Hellenore. When next we meet Paridell he has discarded Hellenore, having grown tired of her love, and has left her in the service of a group of lusty Satyres. However, Malbecco still anxious to recover his wife seeks her out and offers to forgive all her offenses if she will return with him to their castle. Hellenore refuses. Apparently she is happier as a prostitute to Satyres than she was as the wife to Malbecco. Her refusal drives him mad; and the episode ends when Malbecco, having jumped off a cliff, hides away in the gloomy recesses of a stony cave, completely isolated from the world.

The chief significance of the entire episode seems to be that it serves as Spenser's commentary on a marriage which is really a mismatch. Hellenore is unable to satisfy her natural sensual inclinations in her marriage with Malbecco; and, therefore, she must look elsewhere for relief. Since Malbecco is unable to keep her hidden away indefinitely, it becomes simply a matter of time until Hellenore finds occasion to free herself from the marital oppression of her life with Malbecco. She possesses no supernatural powers or charms to effect
her liberation from him; nor does she take the initia-
tive in seeking out a lover. In fact, rather than
seducing a knight, she herself is seduced. But since
she is predisposed to sensuality, once Paridell begins
his courtship, her complete degeneration into sensuality
is quickly and easily brought about. Still, Spenser
does not insist upon reproaching Hellenore for her
unfaithfulness. To be sure, neither does he applaud
her for it; but he does sympathize with her because
her initial mistake of uniting with Malbecco has caused
her sensual degeneration. But in Spenser’s eyes Mal-
becco is the real culprit because he has entered upon
a relationship in his marriage with Hellenore which is
unnatural. For he is incapable of fulfilling his
responsibilities in marriage. Therefore, by hiding
her away in secrecy he deprives her of all the joys to
which she has a natural right. Not only are her phy-
sical desires frustrated but her psychological needs
are suppressed by her social isolation so that before
the arrival of Paridell Hellenore’s identity is the
sterilized equivalent of Malbecco’s money. Malbecco,
Spenser is saying, has no right to cancel out the
identity of his wife by isolation; and because he has
tried to, he loses his own identity in the isolation
of a cave.

Spenser’s use of setting in this episode substan-
tiates this interpretation of the Hellenore-Malbecco relationship. For there are two distinct settings, the castle scene and the forest scene, which represent the two extremes of Hellenore's condition. Malbecco's castle, unlike any of the other castles in the Faerie Queene, noticeably lacks any kind of artistic embellishment. There is no music; tapestries do not hang on the walls; there are no pageants. Indeed, other than the four visiting knights, Malbecco and Hellenore seem to be the sole occupants of the castle. From this evidence, therefore, it would seem that Spenser is symbolizing the sterility of the Hellenore-Malbecco relationship by placing the couple in a setting which is devoid of any kind of activity or artistry. Their marriage is as empty of meaning as the castle in which they live. The forest setting, on the other hand, contrasts sharply with the utter stillness of the castle. Here, life abounds. The Satyres are a jolly group of sensualists who enjoy the freedom of their natural setting with wild abandon. They dance and sing through the day and provide Hellenore with a kind of nightly pleasure which Malbecco was incapable of providing. In this setting Hellenore finds herself at home and refuses to give up the pleasures and freedom of this life for what Malbecco has to offer. Clearly, then, the excessive natural freedom of the Satyres in their noisy,
fun-making sensuality contrasts with the extreme frigidity and secrecy of Malbecco's castle.

In the final analysis, therefore, in spite of her sensuality Hellenore engages a certain amount of the reader's sympathy; for she makes no attempt to corrupt anyone. Her actions, except where she fires Malbecco's money, are not malicious. And her portrayal as an individual is singularly realistic. In fact, the reader regrets that Hellenore did not have access to one of the better-balanced protagonists instead of Malbecco and Paridell who might have directed the course of her spirited, fun-loving nature along more morally proper channels.

The elements of realism which we have thus far noted in the characterizations of Malecasta and Hellenore reappear in Spenser's portrayal of Radigund. For, like these two, Radigund is a very real woman, not an abstraction, who enjoys neither the advantages of supernatural power nor the protection of mutual aid pacts with other allegorical antagonists. Again, Spenser bases the Radigund episode on the theme of love. In short, he draws the Amazon's character with such precision that she must be ranked among the most interesting of all the women antagonists in the Faerie Queen.

This noble Amazon princess engages our sympathy because, unlike any of her colleagues thus far, she is
a woman who suffers. She is first revealed as a woman of violence and wrath (V.iv.29-47). And since she appears in the book in which justice is the theme, the reader may expect that she is to symbolize some injustice which Artesall must set to right. At least one would be justified in taking this view of her on the basis of Terpine's report to Artesall after he is rescued from a crowd of women by the Knight of Justice. As Terpine tells Artesall, Radigund is the leader of a city; and because she has been rejected in love by a knight, Bellocant, she wishes to avenge herself on all knights by challenging them to a single combat. If they lose, they must promise to subject themselves to her kind of justice or die. Radigund's justice is to convert the vanquished knights into women. Artesall, of course, wishes to straighten out the situation and with Talus and Terpine goes to her city, Radagone, where they engage the inhabitants of the town in a wild street fight. After witnessing the slaughter which the three knights cause in the day's fight, Radigund decides to spare additional trouble for her people by challenging Artesall to single combat. Artesall accepts. They meet on the next day; and though Artesall knocks Radigund unconscious with a blow on the head, he refuses to take her life because he is moved by her beauty. Radigund soon recovers and finding Artesall without a
sword, quickly overcomes him and makes him her thrall. Immediately he is stripped of his armor, imprisoned, and given a woman's occupation. In the meantime, Talus returns to Britomart and seeks her aid to rescue ArtegaII. while the iron man is away, Radigund finds that she is in love with ArtegaII; but unable to reveal her love to him directly, she employs the aid of her trusted maid, Clorinda, in order to make her love known to him. Clorinda, however, proves false; for instead of carrying out Radigund's intentions she falls in love with ArtegaII herself and bears false reports to each of the principals in order to win ArtegaII's love for herself. But before her duplicity is exposed, Britomart returns with Talus to rescue her lover. She and Radigund meet in battle, and in this furious encounter the Amazon dies at the hands of Britomart. Then ArtegaII along with the other imprisoned knights is set free.

Spenser's primary moral intention is evident. Radigund is obviously guilty of an injustice by attempting to make men into women and must be punished for it. Her guilt is that of subverting the laws of nature upon which chivalry is based. As Britomart observes, she does not abide "by the lawes of Cheualrie" (V.vii.28). And as one might expect, Spenser assigns the task of punishing Radigund and re-establishing justice to ArtegaII. But let us consider for a moment the circumstances
leading up to the Radigund episode from Artegall's point of view. Until his meeting with Radigund, Artegall has been something of a circuit judge riding about the roads of fairyland with a portable instrument of punishment in the person of Talus. During this time, he has, so to speak, tried a number of cases; and each time, depending upon the seriousness of the crime, he has either given the offender a penance to carry out or he has killed him. For example, in the Sangliere case a knight who has murdered his lady is given the penance of carrying her head around for a year -- a rather light sentence for such a crime (V.1.13-30). Then in the case of the Giant with the scales who is preaching a kind of Communism, Artegall attempts to refute his arguments (V.ii.29-51). However, when the Giant refuses to listen to reason, Talus kills him. The other cases with Pollente (V.ii.2-28), Braggadochio (V.iii.10-40), Bracidas and Amidas (V.iv.40-20) correspond generally with these two examples in that Artegall usually tries to reason with the offender and only when reason fails does the death penalty follow. Radigund, however, is never given the opportunity to present her side of the case because Artegall disqualifies himself as her judge. His dedication to justice, unlike Talus', is tempered by his humanity. He finds it impossible to lop off such a beautiful head. Artegall's refusal, therefore, to
kill Radigund is obviously Spenser's way of saying that she does not deserve it. True, she deserves to be punished, but her punishment should not have been death, for her crime is no more serious than Malecasta's. She does not draw knights into her service by tricks. They fight her of their own accord, and the conditions which she lays down apply as much to her as they do to them. If she loses, she is prepared to submit herself to whatever fate they decree. This is more than Malecasta was willing to concede, and she escaped without punishment.

Furthermore, it must be kept in mind that if Radigund's sense of justice is misguided and if she ignores the laws of chivalry by fighting against the forces of good, at least she has some kind of motivation. She is not humiliating knights for the pure sport of it. Rejected love has motivated more serious crimes than Radigund's. Her motivation distinguishes Radigund from the host of other women whom we have previously considered because their natures directed their actions. They acted as they did because they could not act otherwise. Radigund, however, has made a deliberate choice; and if she is acting wrongly, we recognize her fault as a human failing.

Aside from supplying Radigund with greater motivation, Spenser emphasizes the human attractiveness of her character in a number of ways. First, he deliberately
dis-associates her from the world of the supernatural. She has gained her station as Princess of Radegonde on the merits of her strength and nobility. She has no charmed weapons, armor, or allegorical clap-trap to aid her in overcoming opponents. She meets them all as another human; and when Britomart cuts off her head she is just as dead as all the other real people who die in fairyland. Second, in her station of authority she is highly respected by her subjects, for they stand loyally behind her in the fighting. Third, we have also noted that Spenser follows the practice of revealing characters in terms of the settings in which they appear. Lucifera's castle was crumbling; a number of the hags lived in dirty cottages; and Acrasia's bower was artificially contrived; but the House of Holiness and the House of Temperance were very well constructed. The completely evil characters, then, are assigned to dwellings which are in some way false or filthy; the good characters reside in well-built dwellings. It is not without consequence, therefore, when we read that Radigund lives in "A goodly city and a mighty one" (V.iv.35).

Besides Radigund's motivation, station, and environment being in her favor, there is nothing artificial or false about her beauty. Like Britomart, she is an excellent mixture of strength and womanly grace.
Artegall's reaction when he first beholds her face is proof enough of her beauty:

But when as he discovered had her face,
He saw his senses strange astonishment,
A miracle of nature's goodly grace,
In her faire visage void of ornament,
But bath'd in blood and sweat together
ment;
which in the rudenesse of that eull
plight,
Bewrayd the signes of feature excellent:
Like as the Moone in foggie winters night,
Doth seeme to be her selfe, though darkned be her light

(V.v.12)

Even Britomart's accusation that Radigund does not abide "by the lawes of cheualrie" needs qualification in view of the fact that is suggest treachery on the Amazon's part. However, it is to be remembered that Radigund's decision to fight Artegall in single combat was made "Rather then see her people spoiled quight."

That is, Radigund shows that she has the nobility of character and loyalty to her subjects which demands that she accept whatever consequences result from her decree. Furthermore, she is not found wanting in the proprieties of the social graces. She is so sensitive about the refinements of hospitality that when she sends her challenge to Artegall she also sends along "wine and luncates fit" which she "bid him eate." One would hardly expect such courtesy from a coarse woman.

That Spenser felt sympathy for Radigund and deliberately made her attractive is evident in the ways he
watches her with Britomart. Both are beautiful, chaste, impetuous, honorable, and courteous. Both are knights and ladies of authority. Both love Artegaill, confide their love for him to another woman, fight him in battle, and are spared by him when he sees their beauty. In fact, even the scenes in which Artegaill spares them are strikingly similar. Because he thinks both women are guilty of a wrong, he is the aggressor in each battle and his strategy is the same in both encounters. He retreats while warding off their wrathful blows until their first energy is spent; then he turns his full might against them and strikes them to the ground. When each maid is on the ground without the protection of a helmet, Artegaill drops his sword when he sees their beauty and regrets his cruelty. Such a series of resemblances between Radigunda and Britomart can hardly be a matter of coincidence.

In addition to all these favorable touches with which Spenser adorns his portrayal of Radigund, the most engaging feature of her personality is that she is a woman who has a great capacity to love and that because of it she must suffer. All the previous women were either, like Lucifera or Philotime, too abstract to love; or, like Acrasia's or Malecasta's, their love was no more than lust. But Radigund's love is so deep that she dies for it. None of the seductresses die for
lust. Consider the circumstances which lead to Radigund's tragic death. First, it was because her love for Bellodant was rejected that she made the foolish decree of humiliating all other knights. This decision reveals her tragic flaw. Her desire to avenge her rejected love prevails over all her noble qualities and establishes a basis for her downfall. Then, logically, because of the injustice of her decree she is made to deal with Spenser's Knight of Justice, Artegall; and for a second time she finds herself in love. Again as with Bellodant, her love is rejected. But this time the circumstances are altered. For Artegall does not reject her directly. Actually, because Radigund's trusted maid has been false, he is not even aware that she loves him. Of course, since Artegall is already betrothed to Britomart, there is little likelihood that he would have reciprocated her love had he known about it. However, in denying this remote possibility, Spenser creates an anxiety in the reader that Radigund may at least somehow succeed in making her love known to Artegall. Some pity for Radigund would have been aroused had she only been rejected by Artegall, but this pity is intensified when we realize that Radigund has been rejected by a man who does not even know that he is doing so. As a final tragic irony Radigund, unknowingly rejected by the man she loves, and betrayed by the only woman whom
she trusts, dies at the hands of Artegaill's real love, Britomart, who is motivated by the same kind of love as Radigund herself.\textsuperscript{32}

Few episodes in the \textit{Faerie Queene} surpass this one in dramatic refinement, for seldom does Spenser allow the reader to know more about the actual circumstances of a situation than do the characters who are involved in it. In support of the major thesis of this study is the fact that the central figure in the episode and the cause of its dramatic intensity is Radigund, a minor character.

Mirabella serves as an appropriate transitional figure between the seductresses whom we have just considered and the reformed women whom we shall turn to next, for she is a former seductress who is attempting to achieve her redemption. When Timias first sees her appear on the scene in Book VI in the company of Disdain and Scorn, he is incensed at their rought treatment of her and rides to her rescue; but he is soon unhorsed and captured by the giant Disdain and shares the same abuses which Mirabella suffers. Serena, Timias' companion at the time, thinking that the giant has killed the squire, flees for her life. Mirabella pleads with the the two to release Timias but they ignore her. Then Arthur and Enias soon come upon the party; and after Enias fails to free the prisoners, it
becomes necessary for Arthur to take a hand in the situation. He makes short work of Disdain. After dealing him such a stroke on the leg that "It crackt throughout," the giant falls to the ground and Arthur is about to lop off his head when Mirabella informs the Prince that her "life will by his death have lamentable end." Arthur spares his life and asks how the lady's fortunes are so bound with the giant's. Mirabella explains how she had been loved by many noble knights, but in her pride she had no pity on them. Angered at her scorn for love, Cupid has made her travel through the world in the company of Scorn and Disdain "Till she had sau'd so many loves, as she did lose." Again Arthur offers to free her from her two tormentors, but Mirabella answers that she "needs must by all means fulfill/ This penance, which enjoyned is to me." Arthur frees Timias and Enias while Mirabella rides off with Scorn and Disdain.

Besides serving as a device to separate Serena from Timias, the Mirabella episode is of little dramatic importance. None of the characters undergo any serious change. Timias and Enias though captured by Disdain are immediately freed by Arthur, who plays his customary role of rescuer of the oppressed. The giant Disdain receives a broken leg for his villainy; but allegorical legs have a way of mending fast, and he resumes his office of annoying Mirabella without any great incon-
venience when the two parties separate at the end of the episode. Nor is Mirabella's condition changed in any way in spite of being rescued. She still has her penance to carry out. The episode, therefore, is an exemplum of Spenser's attitude toward women who in their pride treat love lightly. For Mirabella's penance, which incidentally is the ironic equivalent of the Squire of Dames', is most appropriate in the allegorical order. Her tormentors, Disdain and Scorn, are actually projections of her own previous attitudes toward her former suitors. Mirabella realizes this; and, therefore, she accepts Cupid's penance as just. She is guilty of trifling with the affections of men and must suffer for it.

Let us turn our attention now to a distinct group. These are the reformed women antagonists, and they belie the claim that Spenser's characters are either black or white, good or evil. They are introduced as evil women, but by the end of the episodes in which they appear each one turns from her evil ways. As one might expect in the Faerie Queene, of which love may justifiably be considered the prevailing theme, each of the reformed women achieves her salvation by her love for some man. However, each of them is reformed by a different kind of love. Poeana is at first a wholly evil seductress, but her love for Amyas and then Placidus brings her con-
version (IV.viii.49-ix.16). Flourdelis, had been in love with a noble knight, but she rejected his love for that of a villain only to be won back by the arguments of Artegall to her first lover (V.xi.49-64). And, finally, Briana is at first led astray and then redeemed by her love for Crudor when Calidore spares his life (VI.i.12-47). Let us examine in more detail the circumstances which lead to these three conversions from evil to good.

The main elements of the episode in which Poeana appears are familiar ones to the readers of romance. A handsome young Squire of low station, Amyas, while waiting to keep a secret rendezvous with his beautiful young lady of high station, Amylia, is captured by a cruel giant, Corflambo, and is cast into prison beneath the giant’s castle. However, one of the heroes, Arthur, learns of his pitiable captivity, kills the giant, liberates the Squire, and reunites him with his lady. Although this is the framework of the episode, Spenser modifies this pattern by introducing two additional characters who enrich its meaning. He gives the giant a beautiful, pleasure-seeking young daughter, Poeana, who falls in love with the captive Squire and seeks to win his love from Amylia by granting him special privileges in return for tokens of his affection. Then to modify the pattern still more, Spenser introduces another squire, Placidas, who fortunately resembles Amydas so
closely in appearance that the two are hardly distinguishable. It is not surprising, since the episode appears in Book IV in which friendship is the controlling virtue, that Placidas befriends Amydas and is prepared to take his place in the dungeon. The intervention of Arthur, however, makes this unnecessary and the episode concludes not only with the happy reunion of Amyas and Amylia but with the betrothel of Placidas and Poeana. Spenser, therefore, successfully illustrates the virtue of friendship in the persons of Amyas and Placidas, skillfully balances pairs of lovers to illustrate faithful love and its power to reform, and employs Arthur once again in the role of the hero who makes it all possible.

Poeana's reformation is our main concern here. Her allegiance with the forces of evil is evident when Placidas first describes her to Arthur:

The faire Poeana; who seems outwardly
So faire, as euer yet saw living eie:
And were her vertue like her beautie bright,
She were as faire as any vnder dyke.
But ah she giuen is to vaine delight,
And eke too loose of life, and eke of love too light.

(IV.viii.49)

She, like the seducetress, is beautiful and is given to the "loose" pleasures of life and takes love "too light." When she sees Amyas in the prison, she hopes to make him her "paramour." Her courtship of him is, of course, the
same procedure which we have already seen employed by Duessa, Phaedria, and Malecasta. She simply wishes to acquire a new lover. In fact, in our first view of her, as in that of Phaedria, she is engaged in playing a musical instrument, "playing on a Rote/ Complayning of her cruell Paramoure/ And singing all her sorrow to the note." The sight of her slain father causes her to "loudly cry, and weep, and wail." Then when Arthur has liberated the castle and all join in rejoicing over their new-found freedom, Poeana refuses to engage in the festivities: "nathemore would she / Show gladsome countenaunce nor pleasauant glee:/ But grieued was for losse both of her sire/ And eke of Lordship, with both land and fee." Yet her main grief is over the "losse of her new loue, the hope of her desire." But Arthur, seeing her intrinsic virtue, with "speaches well applyde/ Did mollifie, and calme her raging heat." Turning to Placidas, he encourages the squire to "accept her to his wedded wife" and "offred for to make him chiefe/ Of all her land and lordship during life." Placidas agrees, and "From that day forth in peace and joyous blis,/ They liu'd together long without debate" And Poeana "reformed her waies,/ That all men much admyrde her change, and spake her praise."

Spenser is showing that if given a chance a beau-
tiful, young, sensual maid can reform. Since her father was Corflambo, evil ways were, no doubt, all she knew of life; but his death freed her of his corrupt influence and provided her with the opportunity to act otherwise. Corflambo’s influence is replaced by Placidas’, and Poeana is easily reformed by her love for him. Thus she is almost the antithesis of Hellenore, who was also dominated by a force of evil, Malbecco. But whereas Placidas’ love enables Poeana to reveal her essential virtue, Faridell’s lust strips away the veneer of Hellenore’s artificial virtue and reveals her sensuality.

Though Poeana’s conversion is morally reassuring in the sense that it proves that at least in some cases salvation or damnation is not preordained in fairyland, as a dramatic figure Poeana remains pale. She simply does not engage in enough of the action to acquire significant dimensions. Most of what we know of her we learn by report. Too seldom does she appear before the reader in person; and when she does, she is little more than an image of grief and melancholy. Therefore, her conversion is much less satisfying dramatically than it is morally, because she undergoes too few tensions before making the change. Poeana could well have been the most effectively drawn character in this episode for, like Radigund, she has the greatest dramatic
potential. But apparently in order to emphasize the theme of friendship Spenser unfortunately assigned the lead role to Placidas, who is a little too allegorically friendly to be very convincing.

If Poiana's conversion fails to be completely satisfying, Spenser's account of Flourdelis' reformation from evil to good is even less dramatically convincing because he fails to supply her with sufficient motivation. Consider her case. She had promised her love to Sir Burbon until Grantorto "with golden gifts and many a guilefull word/ Entyced her, to him for to accord." However, when Artegall accuses her of a "breach of faith once plight" for the delights of the world and argues that "Deareer is love, then life, and fame then gold;/ But dearer then them both, your faith once plighted hold," Flourdelis is much "Abasht at his rebuke" and returns to the arms of her true love.

To be sure, Artegall's argument is nobly sound in its honorable sentiments; but the reader may question whether it would really convince a woman who is as conscious of worldly gain as Flourdelis. Further, if Flourdelis had been troubled by her own unfaithfulness or if meeting Burbon aroused in her some sort of amorous reaction, Artegall's sermon would have been more appropriate. But Flourdelis apparently has no conscience until Artegall gives her one; and when she
comes face to face with Burbon, her reaction is almost belligerent:

"But she backstarting with disdainefull yre,
Bad him aunnt, ne would vnto his lore
Allured be, for prayer nor for need."

(V.xi.61)

When Artegall's noble sentiments immediately reform a woman who could act thus, the reader is not only surprised at Flourdelis' superficiality, but he also seriously wonders whether she was really worth redeeming at all. Not only is her love for Burbon less profound than Poesana's for Placidas but she seems to lack even the capacity to appreciate abiding affection. Therefore, Flourdelis emerges in the end, as Spenser apparently intended, as a personification of the kind of affinity which can be dictated by worldly gain.

Briana, the third reformed woman character in the Faerie Queene, is better drawn than either of her predecessors because she is involved in more of the action, and her conversion is better motivated. Her episode begins in Book VI when Calidore finds a squire tied to a tree, frees him, and learns that the lady of a nearby castle practices the lewd custom of cutting off all ladies' locks and knight's beards who chance to pass by. Briana, the proud lady of the castle, seeks to win the love of a "doughty Knight" Crudor, who has refused to return her love "Vntill a Mantle she for him doe fynd,/ With beards of Knights and locks of Ladies lynd."
Calidore, determined to correct this abuse, pursues Maleffort, Briana's "man of mickle might", into the castle yard and "cleft his head asunder to his chin."

After fighting off the other guards of the castle, Calidore enters Briana's hall. She berates him for murdering her man and threatens to send for Crudor. Unimpressed by her threat, Calidore accuses her of gross inhumanity and advises her to change her ways. Incensed, Briana sends her dwarf for Crudor; and Calidore awaits his arrival. On the following day, the two knights meet and Calidore defeats Crudor; but when the villain asks for mercy, Calidore spares his life on the condition that he behave better "Vnto all errant knights." Crudor promises by agreeing to release Briana from her practice of collecting locks and beards. Briana is so grateful to Calidore for having spared her lover that she entertains him with a "goodly glee and feast" and "freely faue that Castle for his paine."

Calidore turns it over to the squire, however, "For recompence of all their former wrong."

The offense which is perpetrated here is of a much less serious nature than those of the previous episodes, whereas in the others, knights stood to lose their life or freedom and ladies their virtue, here they run the risk of losing their hair. Spenser is obviously drawing a distinction between a moral evil and a social
discourtesy. It is appropriate, therefore, that this episode appears in Book VI, which treats of the virtue of Courtesy. Briana's role, too, is qualified by extenuating circumstances which diminish the degree of her culpability. True, she is discourteous; but she is motivated to collect the locks and beards by her love for Crudor rather than by any fiendish or completely selfish purpose. Actually she takes no special delight in collecting the hair of knights and ladies; nor does she exult in their humiliation. The beards and the locks are simply means by which she can get her man. Consequently, it is Crudor who is actually responsible for her discourtesy. But even he is not a confirmed villain, for he is unwilling to sacrifice his life for his foolish request. Calidore does not feel that the offense should be punished by death. He is quite willing to spare Crudor's life once he has promised to give up the foolish practice. Nor is Briana, whom Spenser describes as proud and shows to be aggressively antagonistic, bent on evil. When her lover's life is spared, she is quite eager to reform her discourteous ways; she shows her gratitude to Calidore by giving him her castle. Calidore has enabled her to win Crudor; and this is her sole concern. Unlike Flourdelis, therefore, Briana's actions are better accounted for and her reformation is better motivated. And much more than
Poeana, Briana takes a lively part in the course of the action.

There remains for consideration a final group of three women antagonists. In effect, Munera, Adicia, and Blandina represent the antithesis of the reformed group, because though each might have been able to save herself, each refused and consequently perished. They are also distinguishable from any of the previous groups we have studied. They are neither allegorical abstractions, nor hags, nor seductresses. Nor can it be said that any of them engages in enough of the narrative action to emerge, like Radigund, as a truly dramatic character. Even among the minor characters they are minor.

Although these three women differ from the others in certain respects, they do not differ completely. For example, Munera and Adicia bear a certain resemblance to Poeana and Briana in that they, too, are associated with evil men in some sort of malicious scheme which has a castle as home base for their villainy. Munera, like Poeana linked with a corrupt father, is the daughter of Pollente who by his great strength oppresses lords and enriches himself and his daughter with their possessions (V.11.1-28). Further, he has the added pastime of running a toll bridge. Those who refuse to pay the penny toll are either refused passage or thrown off the bridge into the
river. The correction of this injustice falls to the lot of Artegall, who promptly meets Pollente on his bridge and drowns him in the river where so many of the giant's previous victims had perished. Then Artegall and his squire of justice, Talus, go to the giant's castle. After breaking down the gate, Talus cuts off the hands and feet of Munera and casts her over the castle wall, "And there her drowned in the dirty mud." Then he utterly demolished the castle.

Munera's fate could easily have been that of Poeana, for the general framework of each episode is similar. Each is a beautiful maid; each has a father who practices extortion through his superior might; each father is beheaded by a hero; each maid resides in the safety of a castle; and each indirectly participates in the crimes of her father in that she shares in the benefits. Munera, however, has not the redeeming feature of a truly human love to recommend her salvation. She is obsessed with money and has been dehumanized by it in the same way as is Mammon. Her hands are "hands of gold" and her feet are "feete of siluer traye." She throws "great sackes with endlesse riches" over the castle wall to divert Talus; and when he breaks into the castle, she hides "Vnder an heape of gold." When the use of money fails either to distract Talus from his mission of justice or to conceal
her, she has no resort. Money is her only recourse, when it fails, she dies. But Munera's death is no great loss, for she was really never very much alive anyway.

Adicia appears when Arthur and Artegall rescue Samient, Mercilla's maid-messenger, from two knights who were pursuing her (V.vii.4-51). Samient tells how the Souldan is attempting to take over Mercilla's kingdom and kill her. His cruel wife, Adicia, is the instigator of his tyranny. She is a "mortall foe/ to Justice." Samient was sent as an ambassador of peace but Adicia insulted her, cast her out, and dispatched the two knights to dishonor her. On hearing such a list of wrongs, Arthur and Artegall devise the plan of disguising Artegall in the armor of one of the dead knights and leading Samient back to Adicia's castle as though a captive so that they can gain entrance. Soon after, Arthur arrives at the castle and challenges the Souldan to release Samient. The Souldan answers by riding out in his chariot drawn by "cruell steedes" which are "fed/ with flesh of men." A bloody battle follows in which the Souldan's steeds, because of their extraordinary speed, give him the advantage until Arthur draws the veil from his diamond shield and the horses run wild and the Souldan is torn to pieces when the chariot overturns. When Adicia sees
Arthur return after the chase with the shield and armor of her dead husband, she attempts to kill Samient but Artegall prevents her. Her anger drives her insane and she flees the castle mad:

She forth did come, whether her rage her bore,
With franticke passion, and with furie fraught;
And breaking forth out at a posterne dore,
Vnto the wyld wood ranne, her dolours to deplore.

(V.viii.48)

Adicia's mad scene at the end of the episode is reminiscent of Malbecco's when Hellenore refuses to return with him to his castle as his wife. But Adicia has none of Malbecco's individualizing features to recommend her as an interesting character. Both she and her husband represent such extreme and uncontrollable violence that they remain outside the pale of humanity. They are so dominated by a single passion that it leads to their destruction. Dramatically, Adicia also fails to satisfy the reader; for though we learn that she is the instigator of her husband's tyranny, we never fully understand why she is so bent on her villainy. In short, by his failure to supply Adicia with sufficient motivation Spenser chooses to diminish even further the importance of the minor role which he assigns her.

Blandina, the last of the three non-reformers, is a little more carefully drawn than either Munera or
Adicia; but she is still admittedly minor in her own episode (VI.iii.39-vii.27). In certain ways her role bears a resemblance to Briana's. Since both episodes in which the ladies appear are in the Legend of Courtesy, they may be interpreted as being primarily intended to illustrate breaches in that virtue. However, whereas Briana is the agent who acts discourteously (clipping locks and beards), it is Blandina's lord, Sir Turpine, who causes the discourtesy while Blandina herself attempts to persuade him to act courteously.

Blandina and Sir Turpine first appear together when they chance to meet Calepine and the seriously wounded Serena at the bank of a swift river. Calepine asks them to assist in carrying Serena over it; but Sir Turpine refuses to offer any help and rides on to his castle. When after much difficulty Calidore manages to get Serena across himself, he goes to the castle and asks that they be given lodgings for the night. For the second time, Sir Turpine refuses to help him. According to Turpine's Porter, no knight is admitted "Unlesse that with his Lord he formerly did fight." Calepine and Serena are forced to spend the night without shelter. On the following morning Sir Turpine rides out to fight Calepine and is about to kill him when a "saluage man" comes to his rescue. Then the savage takes off the two wounded lovers to his forest retreat.
in order to care for their injuries.

Spenser is obviously contrasting courtesy and discourtesy in the way the savage man willingly shares his meager possessions with the pair, whereas Sir Turpine denies them what he could well afford to give. However, Spenser does not leave Turpine without any motivation for acting as he does. Somewhat like Radigund, he seeks revenge. As the Porter tells Calepine, Sir Turpine refuses help "to every errant Knight, / Because of one, that wrought him foul despit." But vengeance is uncalled for. He has no right to punish all for what one did. Even his wife, Blandina, realizes this, for on both occasions on which he was discourteous to Calepine and Serena she pleaded with him to help them. His rude speech to Calepine at the river bank "his Lady much displeased"; and though she "Did him reproze, yet could him not restrayn." Later when Turpine denies him admission to the castle for the night, she again "Him of vngentle vsage did reproze/ And earnestly entreated that they might/ Finde fauour to be lodged there for that same night." Blandina, therefore, is no flinty-hearted villainess who takes sadistic delight in her husband's rudeness. Though she is not able to make her husband a courteous knight, she is quite aware of what constitutes proper courtesy.

After Spenser interrupts the Sir Turpine episode to
follow the fortunes of Calepine, Serena, the savage man, and Timias for two cantos, Arthur arrives on the scene in Canto v and hears about Turpine's discourtesies from Serena. Arthur resolves to "avenge the abuses of that proud/And shamefull Knight"; and leaving Timias and Serena under the care of a hermit he, with the savage as his squire returns to Turpine's castle. The two make short work of it. Arthur corners Turpine in the chamber of Blandina but spares his life when she asks his mercy. As punishment for vile crimes against errant knights and ladies Arthur strips him of his armor and deprives him of his knighthood. Again Blandina's courtesy is revealed in the way she entertains Arthur "with all the courteous glee and goodly feast/ The which for him she could imagine best." But the reader is surprised to learn that at this point Spenser has changed her character; for now at the feast he observes that "Yet were her words and looke but false and fayned... Yet were her words but wynd, and all her teares but water." In any event, "soone she pacifyde/ The wrathful Prince." When Arthur leaves the castle, Turpine tricks two knights into following him; but the villain's scheme for revenge is thwarted; and soon after Arthur seizes Turpine and strings him up on a tree by his feet as a warning example to all others who pass by.
In the first part of the episode before Arthur arrives, Blandina seems to be a courteous lady who is unfortunately married to a cowardly villain; but in the second half Spenser reveals all her duplicity. This obvious change in attitude is extremely rare in the portrayal of characters in the *Faerie Queen*. With Duessa we have already seen that a character's dramatic influence may be de-emphasized; but a complete and unexplained change of attitude is uncommon. And other than her name the reader is given no hint in the first part of the episode that Blandina is a false woman. Even Flourdelis' reformation was at least partially explained. On the basis of this evidence, therefore, it would seem that Blandina's change represents one of Spenser's rare lapses. But such a lapse is of no great consequence, for Blandina's role is rather insignificant -- so insignificant, in fact, that Spenser does not even bother to tell the reader what becomes of her when Turpine is captured by Arthur.

An attempt has been made in this chapter to describe the dramatic functions of the female antagonists in the *Faerie Queen* by a consideration of their physical and psychological makeup, by an analysis of the settings in which they appear, and by an investigation of the themes which they represent in regard to their participation in the action of the poem. For example,
we have found that a certain group of women, such as
error and the hags, are physically repulsive and psy-
chologically unbalanced, and that they reside in filthy
dwellings and manifest in their ugliness and filthi-
ness their corrupt natures. Dramatically they are of
little consequence. Another group of women, seductresses,
such as Acrasia and Duessa, though just as corrupt as
the hags, disguise their evil natures. They are all
beautiful women who, for the most part, reside in
splendid castles where they prey upon the heroes and
heroines. Because they are more successfully portrayed,
they are of more dramatic significance than the hags.
Still another group of women, such as Hellenore and
Radigund, may be distinguished on the basis of their
realistic portrayals. Though they too are beautiful
women of authority and at times seductresses, Spenser
draws them with much greater care than the women of
the previous groups. As individuals, they are more
sensitive, and as dramatic figures they are better
motivated. Indeed, Radigund is one of Spenser's most
outstanding characters in the Faerie Queene. Finally,
a fourth group of women may be classified in terms of
whether or not they are able to achieve their salva-
tion. The six women of this group (Poenea, Flourdelis,
Briana, Munera, Adicia, and Blandina) all have the
opportunity to reform. Three succeed and three fail.
The female antagonists in the *Faerie Queens*, therefore, range morally from those who are completely evil to those who may reform. They range physically from those who are utterly repulsive to those who are charmingly beautiful. And they range dramatically from those who are no more than abstract caricatures to those who are both complex and sensitive individuals.
FOOTNOTES

1. The groups cited here will, of course, be supplemented by a number of additional groups. For example, the women antagonists have been divided into such groups as abstractions, hags, seductresses, and reformed women. The basis for the groupings, therefore, is not at all times vocational. The characters may be separated in terms of their physical appearance, thematic resemblance, and dramatic role.

2. In this regard Spenser differs from Ariosto and Tasso, who created antagonists dramatically proportionate with their protagonists.

3. Red Cross arrives at Despair's dwelling in I.ix.33 and the episode ends in I.ix.54.

4. For various allegorical interpretations of Error as a moral and historical figure too numerous to cite here see Variorum: I, 442, 450, 453, 455, 456, 458, 466, 479. Since most of the scholarly criticism of the minor characters in the Faerie Queene study will limit itself primarily to an examination of the minor characters as dramatic figures. The Variorum, therefore, is recommended for these two aspects of the characters. Little attention will be given to them in this study unless they assist in a better understanding of a character's dramatic function.


6. Gerioneo's "Horrible, hideous" beast who devours victims under the altar (V.xi,23ff.) until killed by Arthur is referred to as a woman and must, of course, be included as one of the most repulsive. This beast has the face of a woman, body of a dog, claws of a lion, tail of a dragon, and wings of an eagle.

7. Edith Legouis (Spenser, pp. 108-112) uses
Guyon's struggle against Furor and Occasion to illustrate what he calls "the numerous moral pantomimes scattered about in the Faerie Queene."

Impotence and Impatience are usually considered in their relationship with Maleger rather than as two more members of a group of hags. For example, see C. G. Osgood's "Comments on the Moral Allegory of the Faerie Queene," MLN (1931), 502-507.

Spenser humorously reveals the "decayed" senses of her son in actions which ironically contain courtly love conventions. His heart is ready to burst "out of his brest"; he is "deprued/ Quite of all hope." His first sight of Florimell amazes "His feeble eyne." His courtship is described thus:

His cautiae thought durst not so high aspire,  
But with soft sighes, and louely semblances,  
He ween'd that his affection entire  
She should aread; many resemblaunces,  
To her he made, and many kind remembrance.

Oft from the forrest wildings he did bring,  
Whose sides empurpled were with smiling red,  
And oft young birds, which he had taught to sing  
His mistresse prayses, sweetly caroled,  
Girlonds of flowres sometimes for her faire hed  
He fine would deght; sometimes the squirell wild  
He brought to her in bands, as conquered  
To be her thrall, his fellow servant wild;  
All which, she of him tooke with countenance meeks and mild.  

(III.vii.16-17)

When Florimell leaves, this is his reaction:

But that lewd louer did the most lament  
For her depart, that ouer man did heare;
He knockt his brest with desperate intent,
And scratcht his face, and with his teeth did tear
His rugged flesh, and rent his ragged hear

(III.vii.20)

(Spenser's opposition to the code of courtly love, notwithstanding C. S. Lewis's penetrating exposition of it in The Allegory of Love (Oxford, 1936), was shown in ways that have hardly been recognized.)

We shall investigate false Florimell's role in detail in our discussion of Braggadochio in Chapter IV.

H. Clement Notcutt ("The Faerie Queene and Its Critics" Essays and Studies by Members of the English Association, XII (1926), 57-78, observes that Ate is "drawn with a wonderful combination of realistic and symbolic power.

Ate is summoned from hell by Duessa. It is to be remembered that Archimago also calls sprites from hell in order to separate Red Cross from Una.

This envy is apparently the female counterpart of the male envy who appeared in Lucifera's procession in Book I.

It is to be noted that even with these, death is a matter of choice. They commit suicide. Apparently, the hags are indestructible; or perhaps they are beneath the dignity of the heroes.

We shall notice that in describing the beauty of the seductresses Spenser rarely gives many particular details. Apparently, since these women were not truly beautiful, he would describe them only in the most general terms. The detailed descriptions are reserved for the virtuous ladies. On the basis of such evidence as this, one may seriously question the position of such critics as Legouïs and Grierson that Spenser was taken in by the charms of his own seductresses.

Morton W. Bloomfield in his book The Seven Deadly Sins (Michigan State Press, 1952), pp. 241-43, contends that Spenser's was "the last great treatment of the Sins in English literature" (p. 243). He points
out that the classical elements in Lucifer's procession.

17 Note Spenser's comment on Philotimé's beauty:

Yet was not that same her owne nature hew,
But wrought by art and counterfeit shew,
Thereby more lovers vsnto her to call
(II. vii. 45)

This is typical of his attitude that the beauty associated with the antagonists, whether it be one of physical appearance or setting, is not natural beauty but rather beauty "wrought by art."

13 Philotimé also illustrates Spenser's practice of assigning a character a name which appropriately expresses the character's chief quality. Philotimé represents Ambition; her name is from Greek, φιλοτιμία, meaning "love of honor." See John E. Hankins, in his "Spenser's Lucifer and Philotimé," MLN, LIX (1944), 413-15, suggests that the source for Philotimé's name may have been from Aquinas' *Summa Theologia* (Pt. II of First Part, Q. 60, A.5). He also suggests that Lucifer's source is Natalis Comes' *Mythologia* (III. xviii).

19 Though Phaedria's Island is less artificially contrived than Acrasia's Bower of Bliss, still its beauty is not completely natural. Notice Spenser's description of it:

it was a chosen plot of fertile land,
amongst wide vauers set, like a little next,
as if it had by Nature's cunning hand
Bene choisely picked out from all the rest,
And laid forth for ensample of the best;
No daintie flowre or herbe, that growes on ground,
No arborét with painted blossomes drest,
And smelling sweet, but there it might be found
To bud out faire, and her sweet smels throw all around.
No tree, whose branches did not bravely spring;  
No branch, whereon a fine bird did not sit;  
No bird, but did her shrill notes sweetly sing;  
No song but did contain a lovely dit:  
Trees, branches, birds, and songs were framed fit,  
For to allure frail mind to carelesse ease.  

(I. vi. 12-13)

Indeed, such an island with so much vegetation would be a botanist's paradise and perhaps since the blossoms are "painted," the vegetation might also interest the artist. Also, every true aviculturist would feel obliged to visit an island where a "fine bird" sat on every branch of every tree; and musicians would also flock to the island to hear what the birds had composed; for these talented creatures are not concerned with natural, commonplace bird songs; their "songs were framed fit, / For to allure frail mind to carelesse ease." Such an excess of details is obviously unnatural.

Later, in his fight with the Dragon Red Cross is revived by water from "The well of life" (I.xi.29-30).

C. S. Lewis' (The Allegory of Love, "The Faerie Queene" (pp. 297-360) study is still the best piece of criticism of Acroacia and her Bower of Bliss.

See above, pp. 59-60.

Pussa's appearances are: I,ii.13, I.iv.18, I.vi.1, I.viii.1, II.1.13, IV.1.18, IV.vi.11, V.ix.38.

In a recent article Alastair Fowler, "Six Knights at Castle Joyous," SP, LVI (1959), 583-99, deals with the significance of these knights and offers an interesting analysis of this episode in its relationship with the Malbecco-Hellenore episode.

The charge that Spenser was insensitive in regard to humor is untenable in the light of this interpretation. Additional examples of his rather sly wit will be pointed out in the course of this study, together with a detailed examination of his chief comic
character, Braggadocio. Only recently have critics become truly aware of the element of humor in the Faerie Queen. One such critic is Robert O. Evans, "Spenserian Humor: Faerie Queen III and IV," Neuphilologische Mitteilungen, LX, No. 3 (1959), 288-299.

Recent criticism indicates that Spenser's ability at comedy is finally being acknowledged. For example, Allen H. Gilbert includes a long list of comic passages in the Faerie Queen in his article "Spenserian Comedy," Tennessee Studies in Literature, II (1957), 95-104.

Although the humor in this scene is not our primary concern here, even C. E. Lawrence in his article "English Humor," OR, 270 (1938), 140, makes passing reference to it.

Although the details of this episode do not always correspond with those of Homer's Iliad, still certain parallels are worthy of notice. The Hellenore-Faridell relationship ironically resembles the Helen-Paris relationship. Spenser intentionally draws the reader's attention to this when he refers to Hellenore as "This second Hellen, faire dame Hellenore"; and in telling his tale about the fall of Troy at dinner Faridell claims to be a descendant of Paris. The dinner itself is a greatly minimized version of Homer's feasts; fighting among champions takes place outside the walls of a fortress; strategy is used to gain admission; Hellenore is raped; the castle is fired; and, finally, Malbecco is a kind of ironically comic Ulysses in his wandering search for his wife.

Though Waldo F. McNeir ("Ariosto's Sospetto, Gascoigne's Suspicion, and Spenser's Malbecco," Festchrift fur Walther Fischer (Heidelberg, 1959), 31-46) has examined this episode from an entirely different aspect, his insistence that the central meaning rests on a moral situation corresponds basically with the findings of this study.

When Radigund hears the three knights outside the gates of her city, "Her heart for rage did grate, and teeth did grin." Also, she is described as "Like a fell Lionesse" and "a Beare."

This is more than can be said for Artegall, who has an iron man squire, and for Britomart, who has
On the basis of this brief examination of Spenser's portrayal of Radigund, one seriously regrets that Legouis (Spenser, p. 139), a noteworthy Spenserian scholar, could say in reference to the Faerie Queen that "The characters are so superficially drawn that they are for the most part interchangeable."
Though a considerable number of accidental differences distinguish the male antagonists from the female antagonists in the *Faerie Queene*, their dramatic roles are essentially alike. Like some of the women, some of the men such as Despair, Mammon, Furor, and Guyle -- are basically allegorical figures with slight dramatic roles. In a sense, the extraordinary strength of Spenser's giants corresponds to the repulsiveness of his hags. The seductresses, of course, are counter-balanced by the seducers who are just as dedicated to undoing the ladies of fairyland as the seductresses are bent on corrupting the heroes. And, finally, one male antagonist, Braggadochio, demonstrates Spenser's skill in drawing a comic figure as Radigund revealed his talent in portraying a tragic figure. In short, it may be said that there is a male equivalent for almost all the female antagonists. However, as one might expect in the portrayal of men, Spenser gives emphasis to the element of violence. Most of the villains are knights who enjoy nothing more than a fight with one of the heroes. Eventually they are defeated; but before they
die, they leave the heroes with scars to remember them by. Also, we shall see that the men, more than the women, are prone to travel with a companion or in groups and that they are more closely related by blood or common interests than are the women. This added bond of unity, of course, gives greater dimensions to the violence which they stand for.

To be sure, not all of the male antagonists represent violence any more than all the women represent lust. Their characteristics are varied; their particular motivations are distinct. Dramatically they range from those who are simply foils for the heroes to such groups as allegorical characters, giants, brothers, and seducers who progressively become more complex as individuals and are more effectively drawn as dramatic figures until the minor character reaches its finest portrayal in the person of the comic braggart Braggadocchio. Yet if any antagonist can be singled out as representative of the antagonist as a type, the distinction must be given to Archimago. For, like Duessa, he is a person of outstanding skill.

Because of his numerous appearances, clever scheming, and familiarity with the other antagonists in the Faerie Queene, Archimago amounts almost to an underworld czar. For, more than any other male antagonist he is a positive force of evil who aggressively
pursues heroes and heroines in his attempt to bring about their fall. However, like Duessa, he is so completely dedicated to evil, so completely driven one way in his villainy, that he has few really convincing human qualities. Dominated by evil, he is essentially an allegorical character in his dramatic role. Like Duessa's, his supernatural powers and sorcery disqualify him as a real person who must suffer the limitations of humanity. In fact, he has little more individual identity than she has. At least once in the poem when Arthur strips Duessa, we see her as she really is -- an ugly witch. But we never see the true evil repulsiveness of Archimago's nature; for in all his appearances he hides behind some disguise. He is a hermit, a knight, a pilgrim, a messenger, a magician, and a gangster. To be sure, these disguises are not chosen without reason. He first assumes the role of a hermit because he is dealing with Holiness and Truth in the persons of Red Cross and Una; and this disguise is most effective in gaining their confidence. Then he becomes a knight just when Una is looking for Red Cross and is in need of a protector. Later, when she has acquired a protector, Satyrane, he turns up as a pilgrim. And, finally, at a crucial moment when only a messenger could affect the dramatic situation, Archimago becomes a messenger. It is to be noted that in these first four appearances
Archimago alternates between religious and secular (or courtly) disguises. It seems that Spenser is using him as a dramatic whipping post for the abuses of the two orders. He is a false member of the clergy as a hermit and a false member of the faithful as a pilgrim. In the chivalric order he is a false knight and then a false messenger. Each time in each order his station is lowered from one of high rank to one of a lower rank.

Then, it is to be further noted, Archimago's assumed disguises are abandoned, and he aligns himself openly with the forces of evil; and again he serves the major roles which Spenser assigns the antagonists. He is first duke's squire -- a mischief-making servant; then he is a freelance agent of evil -- a sword-stealing magician; and, finally, he is the member of a gang. This method of development seems deliberate on Spenser's part. The balance is even more than coincidental when one acknowledges the fact that in Book I Archimago's role is that of a fake protagonist, whereas his role in Book II is that of an avowed antagonist.

But more than anyone else Archimago reveals the characteristics of the type male antagonist. First, like many of his evil colleagues, whom we shall deal with as a special group, Archimago is an allegorical character. He represents deceit so convincingly that he never is what he appears to be -- hence his many dis-
guises. Second, like many of the giants, who represent another distinct group of characters in *The Faerie Queene*, Archimago is gifted with some extraordinary non-human powers. He can summon evil sprites to aid him in his schemes, and apparently by magic he acquires no less a prize than Arthur's sword. Third, like the number of male characters in the poem who are related by blood or by bonds of common purpose, Archimago aids or is aided by other characters in the poem. He is not an isolated force of evil. In fact, he seems to have some kind of underworld reputation, for the other antagonists know him and are acquainted with his power. Fourth, like the sensualists in the poem, Archimago uses sensuality as a means to accomplish evil. This is not to say that he himself is a seducer of maidens like Paride dell. But he does employ sensuality as a device to achieve his intentions. Finally, like the more accomplished dramatic characters in the poem, Archimago not only actively participates in the movement of the narrative but even directs its course. However, though the arch-villain is Spenser's archetype of the varieties of evil which are to be found in more specialized manifestations in the other antagonists, Archimago is not among the most successfully drawn characters in the poem. Like Duessa's, his allegorical characteristics prevent him from being a truly dramatic figure. To be sure,
he is not a failure; but neither is he the most interesting of the antagonists. His basic deficiency as a dramatic figure is that he lacks sufficient motivation for his villainy.

It has been our purpose in this brief consideration of Archimago’s character simply to establish the general characteristics of the male antagonists. Let us continue in our study of this group by proceeding from those antagonists who are least dramatically successful as characters to those who are most effectively drawn.

There is little doubt that the least successful dramatic male antagonists in the Faerie Queene are those figures whom Spenser assigns the role of foils to the heroes. These antagonists seem to be solely employed for the purpose of embellishing an allegorical setting or serving as the agents for a moral illustration. Though they are mainly allegorical figures, they need not necessarily be so. For they range from the decoratively abstract figures of processional pageants to the starkly realistic figures of lecherous fishermen. Kirkrapine is the first of this group to appear in the poem. On the allegorical level, he is, as his name suggests, a church robber; and dramatically the sole reason for his appearance is to be ripped to shreds by Una’s lion. Mordant appears next in Book II. Again, his name indi-
icates his role. He is a corpse from the start. Dramatically, he is dead on arrival, a part of the setting intended by Spenser to illustrate the tragic consequences of Acrasia's lust. Hudibras is another of Spenser's "stuffed men"; he allegorically serves as a fitting mate for Elissa and dramatically is no more than a knight who fights. Spenser adorns Acrasia's Bower of Bliss with a number of the members of this group, for they make excellent stage props. Verdant, Grill, and Genius all appear as artificial accessories in her manufactured haven of lust. Genius is her pander; Verdant is her lover of the moment; and Grill represents the dehumanizing effect of her charms. The clod son of the witch-hag is also a member of this group and represents the antagonist counterpart of the noble savage. His rustic simplicity makes him a child of nature, while his moronic characteristics contrast with the essential nobility of Satyrane and the noble savage of Book VI. Ferraugh, another uninspiring foil, is no more than a transitional knight in that he enables the false Florimell to be transferred from Braggadocio to Blandamour. The evil fisherman is also a transitional figure, but Spenser takes more pains to make him realistic. For him, Florimell represents the kind of woman that most sailors would like to be lost at sea with; and for Florimell, the fisherman represents crude lust.
Dramatically he enables her to be transported to a place near Marinell. Proteus, a member of the mythical deity, is the final character of this group; and like the fisherman he, too, is a character whom Spenser uses to get a heroine from one geographic location to another. For dramatically he is simply the divine equivalent of the earthy fisherman. His intentions are the same, and he has only the additional recommendation of supernatural powers to distinguish him.

All these characters who serve as foils simply do not appear often enough or long enough in the poem to distinguish themselves. However, a few of the allegorical characters, whom we may turn to at this point, deserve closer attention because they are more dramatically conceived.

Since the term allegorical admits a variety of meanings, a description of its appropriateness to classify a group in this study is necessary. Practically every character in the Faerie Queen is in some degree an allegorical figure of some virtue or vice which is usually indicated by the individual's name. Yet certain characters may be distinguished as a group because Spenser chooses to place greater emphasis on the allegorical aspects of their natures. That is, each character in the poem has qualities which are human and qualities which are allegorical. When the human quali-
ties predominate over the allegorical ones, the character is usually more attractive as a dramatic figure. When, however, the allegorical qualities predominate, the character, often dramatically static, is usually employed as a device to introduce a highly ornate setting and to illustrate a moral axiom. This is not to say that the allegorical figures in the poem are failures as characters. On the contrary, they are primarily responsible for the richness and refinement of color and sound and setting in the Faerie Queene. Nor can they be summarily dismissed as dramatic figures either, even though their roles are admittedly allegorical.

Perhaps better than any of the other allegorical antagonists whom we shall consider, Despair illustrates this twofold allegorical and dramatic function. After Red Cross's association with Duessa had brought him to the point of physical exhaustion, he became an easy conquest for the giant Orgoglio. But at the request of Una, Arthur kills the giant and liberates Red Cross from prison. The recently liberated Knight of Holiness, still weak from his imprisonment and still as impetuous as ever, then chances to meet a knight, Treuisan, who tells him how the "villen" Despair, "A man of hell" with "wounding words and terms of foule reprief," persuaded another knight, Sir Terwin, to commit suicide after he had convinced Terwin that he was beyond "all hope of
due reliefe" (I.ix.21ff.). Of course, Red Cross wants to meet Despair to hear and to try for himself the villain's "treachours ayt." Treuisan leads him to Despair's dwelling which is "in a hollow cave,/ Farre underneath a craggie clift." On top of his dwelling was a "gastly Owle,/ Shrieking his balefull note"; and all around the dwelling were "old stockes and stubs of trees,/ Whereon nor fruit, nor leafe was ever seen." This type of setting, of course, corresponds generally with the cottages of the hags, and Spenser's description of Despair himself is also reminiscent of the hags:

That cursed man, low sittting on the ground,
Musing full sadly in his sullen mind;
His griesie lockes, long growen, and vn-bound,
Disordred hong about his shoulders round,
And hid his face; through which his hollow eyne
Lookt deadly dull, and stared as astound;
His raw-bone cheekes through penurie and pine,
Were shronke into his jawes, as he did neuer dine.

His garment nought but many ragged clouts,
with thornes together pind and patched was,
The which his naked sides he wrapt abouts.

(I.ix.35-36)

But Despair is a much more formidable opponent than the cottage hags. He answers Red Cross' charge of villainy by stating that he has really rendered Terwin a service because he "does now enjoy eternal rest/ And happie ease." To this Red Cross retorts that man may neither "prolong, nor shorten" his life. But Despair has a ready answer. He argues that whatever happens "In
heaven and earth" is in the "eternal book of fate."
Who then can "shun the death ordained by destiny?"
Also, the longer a man lives, the more he sins; and
the more he sins, the greater will be his punishment.
And to suffer eternal punishment for a life which offers
little more than "Fear, sickness, age, loss, labour,
sorrow, strife, / Pain, hunger, and cold" is foolish.
Then, Despair continues his argument for suicide by
applying all these general observations to Red Cross' own life. He has just been freed from Orgoglio's
"dungeon deep"; he has been false to his "Ladies mild" and sold himself to "serve the wise with whom he has defiled himself. How does Red Cross appear in the "highest heaven" where the law is "Let every sinner die"? Since he must, therefore, die, "Is it not better
to die willingly?" Despair's arguments strike Red Cross like "a sword's point"; for he knows the villain speaks the truth in accusing him of sin. Then to clinch his argument, Despair shows him a painted vision of the torments which the damned suffer and the "thousand
demons that do them endless pain / With fire and brimstone." Red Cross sees "nought but death before his eyes" as the "righteous sentence of th' Almighty's law." He accepts the dagger which Despair hands him and is about to plunge it into his heart when Una snatches it away from him and reminds the Knight of Holiness that
"Where justice growes, there grows eke greater grace,/ The which doth quench the brond of hellish smart." By simply reminding Red Cross of the redeeming power of grace Una demolishes the very basis of Despair's arguments which were all based on half truths. Appropriately, they are discredited by Truth herself in the person of Una.

To be sure, this encounter between Red Cross and Despair is not of major consequence in the total dramatic movement of Book I. Yet it is quite possible to underestimate its real significance. It is to be remembered that through his association with Duessa Red Cross was completely incapacitated physically by Orgoglio; but he was not vanquished intellectually. Spenser saves this role for Despair; for he wishes to bring Red Cross to his knees both physically and intellectually before he reconditions him in both respects at the House of Holiness. Spenser reveals these intentions in the way he balances details of the Despair episode with previous and subsequent incidents in Book I. For example, Red Cross' heedless impetuosity in seeking out Despair is essentially the same kind of reckless imprudence which he manifested in his abrupt departure from Una at Archimago's hermitage and in his impulsiveness to attack Error. Also, Despair's arguments intellectually disarm Red Cross with the same
kind of gradual effectiveness which Duessa employed to bring about his physical deterioration. And Despair is the same kind of intellectual gigolo with his half truths as Duessa is physically with her false beauty. The Orgoglio-Fed Cross encounter was one of action but no words; with Despair there are words but no action. Just as Fed Cross was rescued from Orgoglio by Arthur, so is he rescued from Despair by Una. It is even to be noted that Despair's painted vision of hell telescopes Fed Cross' subsequent actual vision of heaven from the Mount of Contemplation. Such modified and altered resemblances between scenes are characteristic of Spenser's poetic art and they reveal the extreme care he practices in balancing episodes, scenes, characters, themes, even stage props, in order to gain the desired artistic proportion.

Furor, the second member of this group of allegorical antagonists, is the direct antithesis of Despair as a dramatic figure. That is, as represented by Spenser, Despair is a completely intellectual evil. His appeal is entirely to man's mind, and his only weapons are words. Furor, however, is a completely emotional evil, and he relies entirely upon physical violence. Also, Despair can exist as an isolated agent of evil, in need of no one's aid; but Furor is so dependent upon Occasion, his mother, that without her he becomes com-
pletely inactive. When Occasion is restrained by Guyon, "all his power was utterly defaste" (II.iv.14). But when she is released by Guyon at the request of Pyrochlos, he again resumes his wild assaults. The allegorical implications of the close relationship between Occasion and Furor are obvious enough. Because Furor is inarticulate, irrational, insensitive, and unchangeable, as a dramatic figure he remains uninteresting. Even Talus, an avowed iron man, has features which are more truly human than Furor's. He is simply the allegorical force of violence which his name indicates.

Mammon, the third of the allegorical antagonists, is more successfully drawn than Furor. Spenser devotes more attention to him as an individual figure. Whereas Furor is only an incidental character who makes brief appearances in two different cantos of Bock II (iv.3-15, v.19-24), Mammon is the major opponent of a hero, Guyon, throughout an entire canto (II.vii). Also, the nature of the evil which Mammon represents (wealth and worldly gain) surpasses in moral seriousness Furor's unbridled violence. And, finally, Mammon is more active as a dramatic character than Furor because he directs the course of the temptation which he offers Guyon in his attempt to corrupt the knight.

The Mammon episode begins when Guyon, after having been returned from Phaedria's island,
... came unto a gloomy glade,
Cover'd with boughs and shrubs from
Heauens light,
whereas he sitting found in secret shade
An vncouth, saleage, and vnciuile wight,
Of grievously hew, and fowle ill favour'd
sight;
His face with smoke was tawd, and eyes
were belard,
His head and beard with sowe were ill bedight,
His cole-blacke hands did seeme to haue
been saerd
In smithes fire-spitting forge, and nayles
like clawaes appeard.

His yron coate all ouergrowne with rust,
Was vnderneath enueloped with gola,
whose glistring glosse darkned with filthy
dust,
well yet appeard, to haue beene of old
A worke of rich entayle, and curious moulo,
Woven with antickes and wild Imagery:
And in his lap a masse of coyne he told,
And turned vpsidowne, to feede his eye
And couetous desire with his huge threyasury.
(II.vii.3-4)

The sinister gloom of this setting and Mammon's repulsive physical appearance suggest, of course, both the
cottages of the hags and the hags themselves. But
Mammon is a more reputable agent of evil than any of
these women. When he sees Guyon, he pours his gold
"through a hole full wide,/ Into the hollow earth" and
attempts to bribe Guyon into his service by promising
the knight all the riches of the world. For, as he
says, he is "Great Mammon," "God of the world and
worldlings." Guyon refuses the offer and the two debate
the special advantages of wealth, Mammon claiming that
money can satisfy any desire, and Guyon maintaining that
it is the "roote of all disquetnesse." Though Guyon's
arguments in favor of the temperate use of worldly riches are more convincing, still Mammon cleverly succeeds in arousing the knight's curiosity about his great hoard of riches hidden underground and he conducts the knight by "A darkesome way . . . through the hollow ground" to his "secret place." In the course of their descent they pass a gallery of allegorical figures (Payne, Strife, Reuenge, Despight, Treason, Hate, Gealousie, Fear, Sorrow, Shame, for instance) who are meant to be associated with the intemperate use of riches just as the seven deadly sins were associated with the inordinate pride of Lucifera. They enter a gate which "was next adjoyning" to hell and then into a room filled with an "exceeding store" of riches. Mammon offers all the riches to Guyon, but the knight refuses. Next, Guyon is led into another room filled with furnaces where all gold is made; but again the knight refuses this "fountain of the worldes good." Then Mammon leads Guyon into still another room, which is like a "sclemme Temple," where Philotime, who symbolizes worldly ambition, sits in state. But for a third time, the knight rejects Mammon's offer. He shows no interest in Mammon's daughter, Ambition. Mammon, angered at the knight's obstinancy, finally leads him into a garden, the "Gardin of Proserpina," and encourages him to eat one of the golden apples which hang from a "goodly tree." But again Guyon refuses; and
having grown "weak and wan,/ For want of food, and
sleep," he asks to be returned "into the world." Mammon
complies; and when Guyon reaches the "vital aire"
again, he faints from exhaustion.

In certain respects this encounter between Guyon
and Mammon resembles and complements Red Cross' en­
counter with Despair. Both knights are exposed to a
temptation which seriously tests their virtues, and both
come dangerously close to yielding to it. To be sure,
Red Cross is more severely tried and comes nearer to
being vanquished than Guyon; but it is to be kept in
mind that of all the heroes in the poem Red Cross is
perhaps least able to withstand the assaults of the
antagonists; whereas, Guyon, with his starched sense
of temperance, travels through Book II with remarkable
immunity to villain knights, beautiful seductresses, and
cunning tempters. Both knights meet approximately eight
opponents in the course of their quests, and whereas
Red Cross defeats four and loses to four, Guyon suc­
cessfully deals with all eight.2 In fact, only Mammon
is able to bring him to the point of exhaustion; and
therefore, this temptation represents his most serious
trial. Certainly Guyon is not at the point of yielding
to anyone of Mammon's four temptations. The combined
effect of all four cause him the difficulty. His cur­
iosity to see Mammon's wealth prompted him to spend three
days in sin and so drained his physical strength that when he left Mammon's kingdom, he would have been an easy victim for Pyrocles and Cymochles had not the Palmer and Arthur come to his rescue. Red Cross was not so fortunate as to have two such dependable comrades when he met Orrolic; but when he met Despair, Una was present.

The two encounters also complement each other in the kind of temptations which they pose. Both Despair and Mammon refrain from violence to gain their ways. Their assault of the hero's virtue is an intellectual one; for they attempt to prove to the hero that what they offer is a greater good than the hero believes it to be. However, the recommendations of the tempters are entirely different. Despair deals with abstractions; his arguments rest upon a spiritual basis and have meaning only in what Woodhouse has termed the "order of grace." If Red Cross turns to suicide, Despair must convince him that it is his only spiritual alternative. But Mammon deals with the concrete; his arguments rest upon a temporal basis and have meaning only in the "order of nature." If Guyon is to enlist in the service of Mammon, Mammon must convince him that riches are the only temporal good. In short, Despair's temptation is directed to man's spiritual nature, Mammon's to man's temporal nature.

Though Mammon has few attractive features as a dramatic character, he does reveal the same kind of worldly cunning as did Despair in spiritual matters in his dealings
with Red Cross. Cleverly enough, Harmon arranges his
temptations in a climactic order which is intended to
exhaust all the possibilities of man's worldly desires.
The first temptation—a single room full of riches—is
the least attractive of all because it offers only a lim-
ited amount of wealth. However, the second tempta-
tion—the furnaces which make gold—offers an inexhaustible
source of wealth. To Harmon points out, they represent
the "fountains of the world's good." But since neither
limited nor inexhaustible riches appeal to Guyon, Harmon
shifts his tactics. The third temptation—Philotimia—
is much more complex; for at one and the same time Harmon's
daughter is a beautiful maid who can satisfy his amorous
desires, an abstraction, ambition, who can insure his
worldly desires, and finally as helpless to Harmon's
wealth a woman of inexhaustible riches. When Guyon re-
jects this temptation, Harmon is beside himself, but he
is still not stymied. In the fourth temptation Harmon
offers Guyon the golden apples. Coming after such pre-
vious extravagant offers, the golden apples may seem to
be anticlimactic; but consider what they imply. In the
purely natural order, which Woodward rightly points out
is the prevailing order of Book II, the apples represent
the first form of nourishment which Guyon has been offered
in any of the temptations, and it is to be remembered
that he has not eaten in three days. Also, Harmon en-
courages him to sit and rest. After three days, even Guyon needs rest! The apples, therefore, in the natural order would satisfy Guyon’s basic human wants: food and rest. But allegorically the apple means much more because Spenser employs it as a symbolic key which will open all doors to the desires of man. His allusions to mythological figures such as Hercules, Atalanta, and Paris suggest that by eating of the fruit Guyon will share in the special qualities (strength, cunning, and love) which these figures represent. But more important than any of these meanings, the golden apple suggests that Guyon may, if he desires, become a second Adam. Without running the risk of expulsion from paradise (the "Gardin of proserpina") he can acquire all knowledge and become God-like. Indeed, none of the previous temptations offered such grandiose rewards. But the tired, hungry hero refuses; and we hear no more of Mammon in the poem.

The two remaining figures of this group of abstract antagonists, Care and Guyle, may be briefly dispensed with because their dramatic roles are slight. Care’s function (IV.v.32-46) in the poem is no more than a modified version of Scandal’s (IV.vii.23); for in both physical appearance, setting, and theme he represents the male equivalent of a hag. He is described thus:

... a wretched wearish elfe,
With hollow eyes and rawbone cheeks forspent,
As if he had in prison long bene pent:
Full blacke and grievously did his face appear,
Besmeard with smoke that night his eyesight blent;
with rugged beard, and hoarie shagged heare,
The which he never wont to comb, or comely sheare.

Rude was his garment, and to rags all rent,
Ne better had be, ne for better cared:
with blistered hands amongst the cinders Brent,
and fingers filthie, with long nayles vnpared,
Right fit to rend the food, on which he fared.

(IV.v.34-35)

We are already as familiar with such grisly physical details as we are with the few pointed details of his cottage:

Under a steepe hilles side it placed was,
There where the mouldred earth had cav'd the banke;
And fast beside a little brooke did pas,
Of muddie water, that like puddle stanke,
By which few crooked sallowes grew in ranke.

(IV.v.33)

Scudamore and Cauce, in search of Amoret and Britomart, come to Care's cottage seeking shelter for the night and are admitted without incident. However, since Care and his blacksmithes, "six strong groomes," "neither day nor night from working spared," they make sleep all but impossible for their guests. So inconsiderate are they that even when Scudamore does manage to doze off amid
all the noise, Care with "A pair of redhot yron tongs . . . . Under his side him nipt." In the first light of
dawn the pair leave Care's cottage.

Though slight, Care's dramatic function is twofold. Like Scandal and certain of the other hags, he is simply
an antagonistic annoyance to one of the protagonists
rather than a serious moral danger. And, second, Care
with all his disturbing noise is a symbolic manifesta-
tion of Scudamore's psychological unrest over the loss
of Amoret and Glaucé's concern over her separation from
Britomart. We have already observed this symbolic role
in the case of Mirabella, who was punished for her dis-
dain and scorn of young lovers by being mistreated by
Disdain and Scorn.

Though not among the most fearsome villains in the
poem, Guyle represents a greater moral danger to the
protagonists than does Care with his incessant noise-
making. As Samient tells Arthur and Artegall while the
three are enroute to Mercillae's palace after they have
defeated the Soldan and his wife Adicia, the "wicked
villain" Guyle "robbed all the countrie there about,/
and brought the pillage home, whence none could get it
out." So notorious is he for his crafty deceit that he
has been given the name "Maingin." When the two knights
learn of his treachery, they insist that Samient lead them
to his rocky cave which is "hewn farre under ground";
and they attempt to outmaneuver Guyle by trickery. So successful is their strategy of using Samient as a bait to trap Soaldan and Adicia that they again use her to trap Guyle. In order to lure him into the open, she is stationed outside his cave. Arthur and Artegall stand by and wait for Guyle to pounce upon what appears to be a new victim. Samient's cries soon bring the villain out of his cave; and he ensnares her in his net; but when he turns again to his cave, he finds its entrance blocked by two formidable knights. Dropping Samient to the ground, he escapes the pursuing Artegall by leaping over rocks and "craggy cliffs." Guyle has little trouble outstripping the armor-encumbered knight; but when Artegall dispatches his iron man after the villain, his inevitable doom is insured. No one escapes Talus. Yet Guyle makes a valiant effort. When he finds that speed alone will not save him, he attempts to disguise himself by assuming different shapes. Successively he turns himself into a fox, a bush, a bird, a hedgehog, and a snake; but the relentless, irresistible iron man is not to be deceived; and in the end Guyle, shattered and disemboweled, is "left a carrion outcast;/ For beasts and fowls to feed upon for their repast."

Even from such a brief description as this it is obvious that the Guyle episode seriously lacks dramatic complexity. Its most commendable feature is Talus'
exciting chase after Gayle which, as a swift moving adventure, is a kind of Renaissance equivalent of our present day cowboy in pursuit of a rustler. But Gayle himself never really assumes the distinct characteristics of an individual. He remains an inarticulate abstraction whether he be fox, bush, or bird. In fact, his only distinction seems to be that he represents a summation of the less attractive characteristics of the previous antagonists. For example, aside from his static role as a dramatic figure, in physical appearance and in the setting of his rocky abode, he resembles the hags. Spenser tells us that his cave, like Mammon's, "goeth downe to hell"; his endless disguises, though reminiscent of Archimago's gift at assuming different identities, are pure allegorical fancy. And his role as a robber remains as indistinctly vague as Kirkrapine's. In short, the reader simply does not see enough of Gayle's deceit to be convinced that he is really a clever fellow, nor does Spenser permit him to remain on the scene long enough to rise above the allegorical features of the quality which he represents.

In contrast with the abstractness and intellectual ingenuity of the allegorical antagonists whom we have just briefly considered, the giants in the Faerie Queene impress the reader by their physical dimensions and slowness of wit. With only one exception (Burlain), they are
portrayed by Spenser as real, flesh-and-blood men. Though men of exceeding strength, they are not immune to death as were some of the allegorical figures. In fact, of the eight giants who appear in the *Faerie Queen* no less than six are killed by the heroes. This rather high mortality rate suggests, of course, their intellectual dullness; for had certain of the giants had the mental agility of Despair or Mammon a few of the less charm-protected heroes, like Red Cross and Calidore, might have had a great many more anxious moments.

In the *Faerie Queen* Spenser primarily employs the giant as an opponent for one of the heroes. That is, as a type the giant symbolizes an extraordinary physical force of evil which Spenser distinguishes from the other more subtle manifestations of evil which he represents. For example, we have already seen in our previous discussion of the various groups of antagonists that although all antagonists are dedicated to the corruption of the heroes, the different groups attempt to accomplish this aim in different ways. The hags, the most feeble of the evil-doers, attempt by jibes and taunts to annoy the hero to some rash act. The seductresses rely upon their charm and beauty to distract the hero from his moral responsibilities. And the abstractions by cunning and deceit assault the hero intellectually with clever arguments and attractive bribes. These
groups, therefore, test respectively the hero's virtue by trying his patience, chastity, and intellectual stamina. But the giants test his physical strength. They meet the hero at head-on -- as one brave knight meets another. There is no trickery, duplicity, or subterfuge in the encounter. The strongest man prevails.

Since the giants play such a role, it is not surprising that they are men of few words; but it is surprising in view of all the adventurous excitement which they provide that as a group they are among the least dramatically successful figures. The reason, of course, for this deficiency is that Spenser refuses to supply them with proper motivation. They are all greedy tyrants of some sort driven to the very extremes of villainy by their selfishness. They disrupt governments, dispossess maidens and ruling families of their rightful kingdoms. They subjugate neighboring lords and ladies and impose unjust taxes. They bully, kidnap, beat, rape, rob, pillage, and extort the defenseless; and their great strength protects them from redress. But as a rule all their actions until the final encounter with a hero are reported so that the reader rarely sees their villainy at first hand. Consequently, they usually appear in only one scene which, though filled with great sound and fury, signifies little dramatically.

The giants are not knights of the road. They are
men of authority, rulers of a castle or a kingdom. Or, at least, they are associated with governmental affairs. The theme, therefore, which they represent is the abuse of legislation. Each giant is, in a sense, a governor; and almost all have usurped this office by brute force. Such a high station, of course, insures them the opportunity of accomplishing more extensive corruption. The role of tyrant-governor, consequently, aligns them with the evil of political injustice more than any other particular moral evil. It is not surprising, therefore, that of the six giants whom we shall deal with, four appear in Book 7 of the Faerie Queene -- the book which celebrates Justice.

Orgoglio, the first of the giants in the Faerie Queene, holds the double distinction of making two appearances in the poem rather than the customary one and of defeating one of the heroes, Red Cross. He arrives on the scene in Book I (vii.6) and easily vanquishes Red Cross, who by his association with Duessa and by drinking water from the charmed stream, has been physically weakened. Duessa, Red Cross' companion, becomes the giant's mistress, and the Knight of Holiness is cast into the dungeon beneath his castle. It is not long, however, before Una employs the aid of Arthur to liberate the imprisoned knight. The combat between Arthur and Orgoglio, though furious for a time, is still a mis-
match. For when the giant might have dealt Arthur a death blow, the Prince's charmed shield makes Orgoglio "starke blind, and all his senses daz'd. / That down he tumbled on the durtie field" (I.viii.20) so that shortly thereafter "headlesse his bodie lay." Orgoglio, the first of the giants to appear, establishes the precedent of decapitation which so many of his massive colleagues are to share. Also, Spenser sets him up as an archetype giant in a number of other ways. Physically, he is a "hideous heart horrible and hie." Instead of a conventional spear or sword he uses a "snaggy Oke" as a weapon. He is the bastard offspring of "uncouth" Earth and "blustering Aeolus." He is the master of a castle, beneath which is a horrible dungeon with an altar "On which true Christians blood was often spilt." He is associated with sensuality in the person of Dmesa; he has one offensive subject, Ignaro; and he has a "monstrous beast" with "seven great heads," "An yron breast, and backe of Lonely head." We shall encounter variations of all these accessories with the other giants.

In spite of all these fear-provoking characteristics, the reader still remains dissatisfied with Orgoglio as a dramatic figure. To be sure, because of his strength he is impressive; but he is singularly vague as a person. We know nothing of his thoughts, feelings, or intentions. Lacking the human complexities of an individual,
he lacks the identity of a human being and emerges a prototype of violence. In short, he is another villain to be killed.

Corflambo, the second of the tyrant giants, is even less attractively portrayed as a dramatic figure than Orgoglio; for he appears just long enough for Spenser to have Arthur lop off his head. He arrives on the scene in Book IV (v.110.38) pursuing a squire. The squire appeals for aid to Arthur, who is passing by with Amoret and Aemylia, and the Prince rescues him by decapitating Corflambo. Then the squire tells of the giant’s villainy which we have already summarized in our discussion of Corflambo’s daughter Poeana. (p.123).

Like Orgoglio, Corflambo is another giant "horrible of hew," tyrant, sensualist, and lord of a castle with a dungeon for prisoners. But unlike Orgoglio, in addition to his strength he is gifted with a special power; from his "powerfull eyes" proceeded "two fierle beams" that "secretly his enemies did slay," and he is a father. However, these added features, though they enhance the effectiveness of the episode, contribute little to his dramatic stature. In fact, Spenser diminishes his role in order to work out the redemption of his daughter, Poeana. Consequently, Corflambo’s encounter with Arthur is preparatory to the action of the episode rather than climactic, as it was with Arthur’s encounter with Orgog-
Corflambo emerges, therefore, even more dramatically pale than his giant predecessor.

Pollente, the third of the giants, more closely resembles Corflambo than Orgoglio. He too has a castle and a daughter (Minera), extorts "great Lordships," has a special advantage in encounters with his opponents, and introduces the episode like Corflambo rather than concluding it as does Orgoglio.

The episode begins when Florimell's dwarf informs Arterial of Pollente's villainy and his unjust toll. Arterial meets and defeats the giant in the water in the same kind of furious encounter as that in which Arthur killed Orgoglio; and then the Knight of Justice and his squire drown Minera and raze the giant's castle. Pollente, of course, takes part only in the first half of the episode, and even here his role is undistinguished. In neither thought, word, nor action is he individualized. Indeed, although the fight in the river is exciting, instead of personalizing Pollente it merely ends his career as a tyrant in the same kind of sensational combat in which all the other giants die. Pollente is dead, therefore, before the reader is given the chance to know him.

The Giant with the scales, the fourth to appear in the Faerie Queene, departs radically from the type; for though Spenser alludes to him as "a mighty Gyant," he
does not emphasize his physical strength; he assigns him no castle; he gives him no oppressed subjects, mistresses, or weapons. In fact, this giant does not even fight with one of the heroes. However, as a political rabble-rouser, he manifests the same theme which the other giants represented. Whereas they were already established as political tyrants, this giant is aspiring to the office; for he is the prophet of a new social order which "all things would reduce unto equality." He would level all natural, political, and social hierarchies. The mountains would be made "level with the lowly plaine"; rulers would be suppressed; and "all the wealth of rich men" would be distributed "to the poore." Of course, the giant's philosophy appeals to the lowly masses who cluster about him "Like foolish flies ... In hope by him great benefite to gaine, / And uncontrolled freedom to obtaine." In answer to the giant's revolutionary measures, Artegall voices Spenser's conservative position which in its leastest form appears in the line: "All change is perillous, and all chauce vsaund" (V.11.26). When Artegall's arguments fail to convince the giant of his error, Talus "shouldered him from off the higher ground, / And down the rock him throwing, in the sea him drowned."

This giant, therefore, with his symbolic scales is the only one of this group who does not rely upon his
strength to work his will. Unlike any of the others he is articulate. If he fails in his speeches to convince his listeners of the advantages of his new order, he does not bully them into agreement. His appeal is entirely to reason. However, the new order which he champions poses such a serious threat to the basic ways of life that the giant must be eliminated, for otherwise he would completely disrupt the entire order of being. Perhaps no crime could be more serious in Spenser's day than one which interfered with and upset the natural order and balance of the universe. The great chain of being was not to be tinkered with.

The two remaining giants, Gerioneo and Grantorto, whom we shall consider in this study conform generally with the characteristics which we have already noted in our treatment of Orgoglio, Sorflambo, and Pollente. While at Mercilla's court, Arthur hears of Gerioneo's tyranny. Belge, a widow, had employed his aid to defend her kingdom against her enemies; but the giant gradually assumes control over her possessions himself, murders twelve of her seventeen sons, exiles her, and introduces oppressive laws on her subjects, and forces them to offer human sacrifices to an idol which he has set up. Arthur, of course, is not long in restoring Belge to her rightful place. He kills the "Seneschall" who guards the "strong garrison," and three knights who attempt to
prevent him from entering the castle before he cuts
Cerioneo to pieces in the same manner he killed Orgog-
llo. And, finally, he kills Cerioneo's "hideous monster"
which had fed on the human sacrifices offered to the
Idol.

Though the action in this episode is swift moving
and the combats are adventurously exciting, Spenser makes
little effort to humanize Cerioneo. Like his pre-
decessors, he is a giant "Of horrible aspect, and dreadfull
mood," with teeth "like to a racke of pilies, that
pitched are away." His origin is disreputable. He is
of a "Gyants race" and came to Belge's kingdom as a fugi-
tive from Spain. Further, like each of the others,
Cerioneo has a special characteristic which makes him
doubly formidable as an opponent. He has three bodies.1

This advantage increases the ordeal of Arthur's hacking,
but he soon strikes "Through all three bodies" and they
fell to the earth in "one senseless lump."

Though Cerioneo is another of Spenser's models of
a tyrant, the poet has emphasized a different feature
of the giant's misrule from any which he projects in the
previous tyrants. For example, Sorflambo was bent on
reducing his subject victims; Pollente was eager to
acquire a massive fortune through extortion. But Cer-
ioneo seems especially inclined neither to women nor to
wealth. His special forte is religion. What was merely
an allusion in the description of Orgoglio's dungeon
("An Altar, carful with cunning imagery,/ On which true
Christian blood was often spilt" (i.viii.36) becomes
elaborately developed here. The church, the sacrificial altar, the 'idol, the beast under the altar all
contribute to emphasize the religious nature of Ger-
loneno's tyranny. Also, less obvious details such as
his coming from Spain and conducting an inquisition for-
tify this aspect of his rule. It may not even be amiss
to interpret his three bodies as a symbol of the Trinity.
However, in spite of the obvious care which Spenser
exercised to underline the special evil of Gerloneno's
tenance, the giant still remains dramatically un-

Trantore, the last of the giants to appear in the
Faerie Queene, is the only member of his group for whom
Spenser reserves the distinction of being the object of
a heroic quest. The heroes meet the other giants
incidentally in the course of their quests. However,
this distinction adds little to his dramatic stature;
for he appears only long enough to fight Artegall and
die. Like his colleagues he is merely another tyrant.
He has usurped the rule of Iraene's kingdom and holds her
a prisoner. He is "Of stature huge and hideous" and
His face was ugly, and his countenance stern." He has
a castle, a lady, and a host of followers -- all the
features with which we are already quite familiar. In fact, so conventional are the details of his characterization that even his favorite weapon, "a Polaxe" follows the giants' tendency to choose arms other than the standard sword and lance. Apparently, Spenser reserved these more conventionally dignified weapons for the heroes.

Even Grantero's tactital error which turns the combat in Artegall's favor is a variation of an earlier mistake which Orgoglio made. Orgoglio missed Arthur with such a mighty blow that the force of it drove his "snappy Oke" three yards into the ground, and when the giant "could not reaen up again so light," Arthur "smote off his left arm." Grantero delivers such a mighty stroke with his "Polaxe" that it becomes embedded in Artegall's shield and "by no meanes It backe againe he forth could wrast." Artegall quickly seizes the advantage, "stroke him with Chrysaor," and "lighthly left his head." In both cases, the giant's great strength ironically puts him in a defenseless position.

Aside from the general physical and dramatic resemblances which Grantero shares with the other giants, he also serves as a variation of Spenser's thematic commentary on the giants as symbols of tyranny. To sum up our findings on this major feature of the group, we have seen how Spenser employed Orgoglio as an archetype of tyranny. Then by modifying the theme of tyranny, he
emphasized the various major abuses which accompany oppression. That is, Spenser sets out to expose what makes a tyrant a tyrant. Corflambo was driven by lust. Pollante's motivation was wealth. The giant with the scales was obsessed with an idea: he was a political reformer, an intellectual radical. And Gerioneo was a religious fanatic. Any historical survey of a representative group of tyrants will attest to Spenser's psychological accuracy in choosing these drives as basic. In fact, the single remaining basic drive which he has not thus far illustrated with the giants is to be found in his portrayal of Grantorto—ambition. Spenser likens him to those men who have the "sacred hunger of ambitious minds, and impotent desire of men to reign" (V, vii, I).

The motivating drives so clearly evident in the previous tyrants are noticeably lacking in Grantorto. He makes no attempt to ravage the captured Iraene. Corflambo would have been incapable of exercising such restraint. Also, unlike Pollante, Grantorto is indifferent to wealth. There are no secret treasure chambers in his castle. Nor is he a political philosopher or a religious fanatic. He usurped the rule of Iraene's kingdom because of his craving for power; and once he has gained control he adopts what precautionary measures are necessary to protect himself in office. None of the
tyrants are surrounded by such a cordon of henchmen as
is Grantorto. So numerous are they that Talus must be
dispatched to establish a beach-head before the noble
Artegall can even land. Also, it is to be noted that
though the giant is a tyrant Spenser makes no mention of
his governmental abuses or oppressive laws. In fact,
when Ieane is captured, she is not immediately put to
death. Grantorto is clever enough to make a pretense
of being just by giving her ten days in which to pro-
duce a champion. In short, Grantorto is the most cautious
and conservative of all the tyrants because the authority
itself of the office is sufficient to motivate his ac-
cquisition of it. That is, the office is not a means by
which other desires may be satisfied. It is, for him,
an end in itself.

The element of realism which we have noted in our
consideration of the giants becomes more noticeable in
the next group of characters whom we shall deal with at
this point — the brothers. Since few of the charac-
ters in the Faerie Queen are related by ties of blood,
the reader is at least mildly surprised to encounter no
less than six sets of brothers among the antagonists.
To be sure, some of them have little more significance
than a piece of scenery and merit no more of our atten-
tion than to be enumerated. For example, Malecasta's
six champions (Gardante, Pralante, Lonante, Basciante,
La Ccahante, and Vcrbarite are brothers, but they really have no more important dramatic roles than the three sons of Dolon who are killed by Artesgall and Britemart (V.v.32 ff.) or the three brothers whom Limias kills (III.v.19 ff.). However, even these sets of brothers exemplify the prevailing theme of filial loyalty which Spencer associates with the brothers as a group. They are all very loyal to one another that when a hero battles against one brother he may just as well prepare himself to deal with the remaining brothers, for they invariably are seeking revenge. Though at least two sets of brothers are more interesting as figures than the giants, as a group the brothers do not represent such serious evils; nor are they all aligned with the same kind of evil abuse as the giants who were associated with tyranny. They range from bodyguards to seducers to general disturbers of the peace. None of them really cause much serious trouble for the heroes. Yet Spencer compensates for their ineffectiveness at evil by adding attractive dramatic features in portraying them. First, even more than the giants, they are real human beings. Not one of the group has any supernatural power. Second, since they are human beings and since they are so loyal to one another, they engage a certain amount of the reader's sympathy in spite of their villainy. And, third, since they are related to one another and respond dramatically to the actions of one another, they strengthen
the narrative thread of the poem by making it more complex. To illustrate these points, let us consider briefly the careers of the two most interesting sets of brothers in the *Faerie Queen*: the Sans brothers who appear mainly in Book I, and Pyrocles and Gyocholes who appear in Book II.

Sansfloy, the first of the three Sans brothers to appear in the *Faerie Queen* (I.11.13-14), is the first knight opponent whom Red Cross meets. The "Faithless Sarazin," as Spencer calls him and as his name suggests, in order "to winne his ladies (i.e.,Duessa's) heart that day" attacks the Knight of Holiness. But with a sharp blow on the head Red Cross soon ends the career of Sansfloy and inherits the Sarazin's distress, Duessa. Of course, Red Cross' acquisition of Duessa is of much greater narrative consequence than is his encounter with Sansfloy. However, the villain's death does forge a chain of narrative repercussions; for, as Red Cross soon discovers, he has two brothers who are not the kind to sit idly by when a brother has been killed.

In the following canto (I.111.33) the second brother, Sansfloy, makes his appearance. In search of Red Cross, Sansfloy chances to meet Una, and Archimago who has disguised himself as Red Cross, in order to deceive Una. The villain attacks, unhorses, and is about to lop off the head of the arch-deceiver; in spite of Una's plea
for mercy, when he discovers that his victim, instead of being his blood enemy, Red Cross, is really his old friend Archimag. He spares his friend's life and rides off with Una. This encounter, of course, is an ironic reversal of the way in which Red Cross acquired Dusea from Sansloy.

Sansloy, the third and youngest of the three brothers, makes his appearance (i.4v.28) before Spenser returns to deal with the plight of Una in the hands of Sansloy. Soon after Red Cross and Dusea arrive at Lucifere's castle, Sansloy, nourishing "bloody vengeance" for his slain brother, challenges the Knight of Holinast and would have shared the same fate of the dead Sansloy had not Dusea counterbalanced Red Cross' "charmed shield, And eke enchanted armes" with her magic "darksome cloud." Though Sansloy loses the fight, she saves his life by enlisting the aid of her underworld physician, Aesculapius. Apparently, it takes Aesculapius (i.4v.44) longer to cure the seriously wounded Sansloy than it took Lyphon to cure Marinell (17.xi.7), for we hear no more of Sansloy throughout the rest of the poem.

Sansloy, however, appears twice before he, too, is rendered harmless by Spenser and drops out of the action. After having acquired Una from Archimag and having killed her lion (1.i.11.40-44), Sansloy turns up again
with the maid in a forest where he hopes to make her "the vassall of his pleasures wilde" (I.vi.2-8). When his courtly "wordes, and lookes, and signes" fail to shake her virtue, he tries force. But Una's cries attract "A troop of Faunes and Satyres" and their appearance alone is enough to frighten off Sansloy. In the course of her stay with the forest people, Una acquires a new protector, Satyrane, who promises to deliver her from the admiring Satyres and to help her find Red Cross.

Soon after the two make their escape, they meet Archimago, disguised as a pilgrim, who lies that he has just seen Red Cross killed by a Paynim; and when Satyrane demands to know where the Paynim is, Archimago directs them to a nearby fountain. There, Satyrane finds no other than Sansloy; and though the villain regretfully disclaims that he has killed Red Cross, the two knights engage in the most evenly matched fight in the poem. Una leaves them to their fighting and rides away. Apparently, Spenser also decided to leave them to their fighting, for he never concludes the encounter. Since both knights appear later in the poem, we can only conclude that the Satyrane-Sansloy tussle is the only battle in the poem which ended in a draw.

In his final appearance in Book II (ii.18) as the lover of Perissa, Sansloy seems to have undergone a change. At least he is no longer driven to avenge the
death of his brother. But the change is not surprising in view of Spenser's tendency to employ an antagonist for a time as an active, aggressive agent of evil before he exiles him to the company of his own stripe. Since Sansloy is predisposed to sensuality, as his interest in Una revealed, the reader may assume that his services to the "mincing mineon" Perissa were sufficiently demanding to keep him fully occupied. Like Malbecco, Sansloy eventually finds his place in fairyland; and Spenser is willing to leave him there to endure it.

From this brief commentary on the action in which the three Sans brothers are involved, the purposes for their dramatic existences seem to be sufficiently clear. The brothers, for all their faithlessness, lawlessness, and joylessness, are loyal to one another. Sansloy's death brings the other two into the poem. Once in the poem, they help to balance the two narrative threads into which the major plot has been divided. Sansloy keeps Red Cross occupied with fighting while his brother Sansloy keeps Una busy with the defense of her virginity. And, finally, each of the brothers is a real human being. They have neither powers nor gimmicks to make them allegorically immortal, and the fact that Spenser permits two of them to live suggests not only that he may have had some further use for them later in the poem but also that their deaths would have been dramatically
'inappropriate. In attempting to avenge a brother's death, both Sansloy and Sansioy are supplied with excellent dramatic motivation; and since neither is at all successful in his mission of vengeance (Sansloy fails to seduce Una, and Sansloy fails to defeat Red Cross), failure alone is sufficient punishment. Death is unnecessary.

Although the two sets bear obvious resemblances, the second set of brothers, Pyrochles and Cymochles, illustrate a more dramatically impressive variation of the filial loyalty theme than the Sans brothers. Like the Sans brothers, they are bent on avenging themselves on a hero, Guyon, because of his fight with Pyrochles. Pyrochles' quick tempered violence corresponds to Sansloy's. Archimago is again involved with their intrigue. Cymochles is the same kind of sensualist as Sansloy, and his encounter with Guyon on Thaedria's island is reminiscent of Sansloy's fight with Red Cross at Lucifers castle. But whereas two of the Sans brothers live through their dealings with the heroes, Pyrochles and Cymochles die at the hands of Arthur. When Spenser turns Arthur loose on characters, they are not to be taken lightly. Nor are these two, for they come dangerously close to killing Guyon.

Pyrochles is the first of the pair to be introduced in the poem. Atin, his squire, heralds his approach by
warning Guyon to get out of his way. He recounts Pyrochles' origins and informs Guyon that his master is in search of Occasion (II.iv.37ff.). Soon Pyrochles arrives and, without introducing himself, attacks Guyon. But the Knight of Temperance prevails and spares the life of his foe when he pleads for mercy. Pyrochles then urges Guyon to release Occasion and Furor; and when Guyon complies, the evil pair turn their fury on their liberator. Guyon rides off, leaving Pyrochles to suffer the wrath of Furor.

In the meantime, Atin seeks out Cymochles in Aerasta's Tower of Bliss and informs him that his brother, Pyrochles, is in need of his help. Cymochles immediately leaves his "Flocke of Damzels" and hastens to his brother's aid; but he travels no farther than a river before he is sidetracked by the foolish charms of Rhedia. Since we have already considered this episode in our consideration of Rhedia, it will suffice at this point simply to remind the reader that Cymochles unknowingly fights the knight, Guyon, whom he is seeking and that Rhedia stops their battle before either is seriously injured.

Spenser next turns the reader's attention back to Pyrochles, whom he had left fighting with Furor. Having somehow escaped the rage of Furor, Pyrochles ("sprinkled with blood, / and soyled with durtie gore")
plunges into a lake to quench the "implacable fire" which burns within him. Atin, his loyal squire, in order to prevent his master's suicide leaps in after him but is unable to pull him out until Archimago unexpectedly turns up, saves both knight and squire, and cures Pyrochles' "hidden fire."

When next we meet the two brothers, they have joined forces; and with Atin and Archimago they come upon the sleeping Guyon, exhausted after his trial by Mammon. In spite of the Palmer's pleas not to despoil Guyon, the pair are about to strip the knight of his armor, when Arthur arrives on the scene. Arthur's encounter with the two brothers is another furious affair with much bloodshed and the added feature of confusion caused by the borrowing of weapons. Cymochles first falls with a split skull; and soon after, Pyrochles is brought to his knees by the superior strength of Arthur. However, the vanquished Pyrochles rejects Arthur's offer to spare his life with a resounding reply which bespeaks his valor:

"Poole (said the Pagan) I thy gift defye,
But use thy fortune, as it doth befall,
And say, that I not overcome do dye,
But in despight of life, for death do call."

(II.vili.52)

Arthur walks away leaving Pyrochles' "headlesse body bleeding all the place."
Spenser employs the same basic narrative technique in developing the characters of Pyrochles and Cymochles as he did with the Sans brothers. That is, he alternates the scenes between the two separated brothers, each one dealing separately with the hero. However, Spenser alters the pattern and increases the dramatic tension with these two brothers when he has them Join forces for a final climactic assault. The Sans brothers though united in a vengeful cause never join forces in the poem; and, therefore, their plot never reaches a dramatic conclusion. For this reason, the final scene in which Pyrochles and Cymochles are killed by Arthur deserves further attention.

Before the final scene both brothers have unsuccessfully fought Guyon. Pyrochles lost to him and asked for mercy, and Cymochles would certainly have lost to him on Phaedria's Island had not she stopped the fight. Another fight, therefore, between the brothers and Guyon would have been mere repetition, a return engagement in which Guyon would have been heavily favored to win. To avoid this, Spenser carefully alters the circumstances. By putting Guyon in an exhausted swoon he eliminates the possibility of his fighting and shifts all the advantages in favor of the two brothers. They have before them a defenseless victim. By subtly having the Palmer trick them into thinking that Guyon is dead,
Sponsor has ingeniously offered them all the satisfaction which they sought. Their vengeance should be complete. But instead of riding on to enjoy their separate vices, they stoop to despoil a knight whom they believe to be dead. They would disarm the knight who not only spared Pyrochles his life but even courteously granted him his foolish request to free Occasion and Furor, the knight who willingly left Phaedria for whatever pleasures Cymochles wished to enjoy with her. Sponsor leaves neither man a scrap of moral justification for what they are about to do. Their intended crime is much more serious than the combined abuses of the kins brothers. As the Palmer tells them: "To spoil the dead of weald, to sacrilege, and doth all sinnes exceed" (1.88.16). And Arthur himself advises them that the knight who "both against the dead his hand vpurare, / His honour staines with rancon and despight" (1.88.29). For the seriousness of their crime, therefore, Pyrochles and Cymochles must die. But even in death Sponsor does not erase the admirable quality of the brotherly loyalty. Both stand heroically against the magnificent Arthur while Atin and Archimago "fled space." And when Cymochles falls before him, Pyrochles refuses mercy from his brother's slayer.\(^2\)

In our discussion of the previous groups we have encountered a number of antagonists who were extraordinarily receptive to the charms of women -- especially,
though not always, to the charms of virtuous women. Kirkrapine, Ruddibras, Orgoglio, Corflambo, and Gymoch-leas are simply a few of the number. However, all these men were either motivated by some desire or dominated by some ruling passion other than lust. To be sure, they did not take their lusts lightly. But lust was of less importance than some other controlling urge.

Since, therefore, the theme of illicit love figures so prominently in the poem, it is not surprising to find a group wholly dedicated to it, a group which represents the male equivalent of seductresses. Somewhat like their female counterparts, these seducers cover a wide range of dramatic roles. For example, like the savage man who captures Amoret, (IV.vii.4), the seducer may be a barbaric cannibal who rapes his victims before he eats them. Or, like Sir Sanglier, he may be a knight drawn by his lust to murder. Or, finally, the seducer, like Busirane, may be the lord of a castle who "by strong enchantments and blacke Magicke" attempts to seduce his victims. In short, the seducer may range from a cannibal to the lord of a castle.

Spenser's attitude toward lust is almost as broad and diversified as the stations which he assigns his seducers. This is not to say that he ever approves of lust, but it cannot be denied that his tone is quite different in dealing, for example, with Ollyphant and with the Squire of Dames. For with the giant he treats
repulsive lust quite seriously, whereas with the Squire of Wanes he deals with foolish lust quite comically. Ollyphant is inherently vile and disgusting. By nature he is sexually abnormal. Before he and his sister, Argante, "into the lightsome world were brought, / In fleshly lust were mingled both yere" (III.vii.48). The Squire, on the other hand, represents the influence on Spenser of Aristotle's cynicism about feminine virtue.

In order to test that he "would newer sworne," his lady foolishly orders him to wander through the world and "do service unto gentle dames"; and after a year's time he "should bring their names and pledges." The Squire has a rather fruitful year; for, as he tells Satyrane, he has received "Three hundred pledges for my good desartes, / And thrice three hundred thanks for my good partes." When he reports back to his lady, she assigns him the counter-quest to wander about the world again until he finds an equal number of ladies who will "refuse their pledges." The humor, of course, becomes obvious when after three years on his second quest the Squire has been able to find only three who were chaste: "a common courtesane," "an holy Nunne," and a country lass. At this rate it will take him a century to find as many virtuous ladies as he found unchaste ladies in one year. Those who see Spenser as a starched-laced moralist might profit by reading him with a little more care.

At least, he is not to be dismissed on the count of
moral naivete.

Though a number of the sensualists are well drawn as dramatic characters, Paridell is perhaps the most successful of Spenser's creations. His success is partially due to the fact that Spenser neither completely villifies him as he does Ollyphant nor laughs at him as he does at the Squire of Dames. He is portrayed with subtle touches of realism; and though a sensualist, at times he encroaches upon the virtue of the protagonists. He enters the poem in search of Floricell (III.viii.44) and reports to Satyrane that though "unworthy" he has joined the "brave knights" of "Faerie court" to rescue her. The "turning hart" which appears "on his breast," of course, suggests his subsequent dealings with Hellenore and Plesse. But at the same time, the fact that his initial quest aligns him with the knights of Faerie court and that Satyrane, Spenser's equivalent of the noble savage, recognizes him as a friend also indicates the ambivalence of his character between good and evil. The same fluctuation between nobility and villainy is evident in the next scene when after Paridell engages no less than Britomart in combat because he refused "in cowardly manner," he takes off with Malbecco's wife, Hellenore. In this episode he reveals, in order, his courage, his noble ancestry, his familiarity with courtly conventions, and his sensuality. Such contradictory
elements in a character are rare in the Faerie Queene.

After his dealings with Hellenore and Malbecco, Faridell next reappears (IV.1.32) in the company of Blandamour, Duessa, and Ate, and with this new company he seems to have assumed a new nature. To be sure, the change is not radical; however it is noticeable. While with Satyrane and Britomart, Faridell acted with a certain amount of courage and integrity. Indeed, he was by no means a model of virtue, but even his sensual desires and his affair of Hellenore were somewhat humorously described. However, once having joined the party of antagonists both Faridell's courage and his integrity seem to have evaporated. Let one example serve to illustrate this change in his nature. In the scene outside Malbecco's castle, Faridell will listen to no one's taunts, not even Britomart's. But when he meets the same Britomart a second time and is encouraged by Blandamour to attack her, his courage is much abated.

To answer Blandamore:

"... Sir him wise I never held, that having once escaped perilous Yeare, Would afterwards afresh the sleeping evil Yeare." (IV.1.33)

After having been soundly trounced by Britomart at their first meeting he harbors no thoughts of revenge:

"And Faridell though partly discontent with his late fall, and fowle indignity,
Yet was soone wonne his malice to relent, 
Through gracious regard of her faire eye, 
And knightly worth, which he too late did try, 
Yet tried did score..." 
(lii. ix. 25)

Yet after he and his pseudo-friend Blandamore have fought and then been reconciled, Spenser describes their secret hate for one another thus:

"So well accorded forth they rode together, 
in friendly sort, that lasted out a while;
And of all old dislikes they made faire weather, 
Yet all was for'ard and speeded with golden guyle, 
That under it hide he hate and hollow guyle." 
(liv. xi. 29)

This change in Faridell's character is a muted variation of the change which we have previously noted in our consideration of Guene and Archimago. Like them, after dealing for a time with the protagonists, he sinks sink to the level of his own disreputable colleague, and his true nature manifests itself. For the want of a better term, this technique might be called a character's dramatic dichotomy; and Spenser handles the technique with remarkable skill. Let us examine it a little more closely in the portrayal of Faridell.

This sensualist's career falls loosely into two dramatic parts: his ascendency and his decline. His
rejection of Hellenore marks the end of his ascendency; until this time Paridell directs his own destiny: he has his own private quest; and he successfully carries out his courtly conquest of Hellenore. Even his lone setback at the hands of Britomart reveals his courage in attacking her and his subsequent high-mindedness and lack of spitefulness when he learns that she is a woman. As already pointed out, these attitudes change when in the second half of his career he is in the company of the antagonists. Blandamour assumes leadership of the group; all Paridell's schemes are thwarted;\textsuperscript{32} and both his actions and his attitudes are, like those of other antagonists, ignoble.

At least part of this change in Paridell's nature is due to Spenser's practice of using minor characters as moral foils for his heroes. That is, in each book of the Faerie Queene the minor characters represent the special moral antithesis of the particular virtue which is being celebrated. Since Paridell appears in two different books (III and IV), it is to be expected that two different evil aspects of his personality will predominate in each book. For example, in Book III where Chastity is celebrated, Paridell's lust is emphasized. Whereas, in Book IV where friendship is celebrated, his false friendship with Blandamour is stressed. With this shift of emphasis in mind, it is not difficult to under-
stand why the first half of Paridell's career is more interesting than the second half; for the knight with the "burning hart" is much more acclimated to lust than to false friendship. He is much more at ease seducing Hellenore than maintaining a feud with Blandamore.

Even though Spenser diminishes Paridell's dramatic role in Book IV, still he does not reduce the lover to a stock figure. On the contrary, it seems that he took deliberate pains to balance dramatically the second half of his career with the first. Paridell's pretended courtly manners with Hellenore correspond to his feigned honorable friendship with Blandamore. Soon after the beginning of each part, Paridell engages one of the heroes (Britomart and Scudamore) in combat and on both occasions is defeated. Two of the characters of the first part (Britomart and the Squire of Dames) reappear in the second part and play essentially the same roles. Britomart fights with Paridell and later with Blandamore. And the Squire of Dames is on two occasions a peacemaker and an information clerk. He helps Satyrane end the fight between Britomart and Paridell; and he keeps Blandamore and Paridell from killing each other. He provides the information about Malbecco and Hellenore in the first part and about Satyrane's tournament in the second part. Spenser provides Paridell with a lady in both parts of his career -- first Hellenore, then Duessa.
and Paridell casts both aside in the end. In fact, Spenser even carried over the theme of his quest for Florimell with a clever ironic twist. In the first part, Paridell is seeking to rescue the real Florimell; in the second, he is attempting to seduce the false Florimell. Even these few ironic re-echoings of resemblances between the two parts of Paridell’s career in fairyland are sufficient to suggest the attention which Spenser gave to his knight of the “burning heart.”

Paridell is admittedly a minor character in the Faerie Queene; yet he shares the same human qualities which distinguish Spenser’s best drawn figures. No charms ever insure his safety. No characters direct or divert the course of his intentions. If he is motivated by lust, he is not so dominated by it that he becomes insensitive to other emotions and passions. In almost every respect Paridell is humanized; for he is complex. His courage is at once hot-headed and cautious; his sensuality is both courtly and base; his nature is respectful and vengeful; his friends are protagonists and antagonists. Even his lust and violence are less than offensive because he acts with determination and a certain degree of tact, and because he practices them on his own kind. Since none of the heroes suffer at his hands, he goes unpunished. Paridell leaves the poem as he entered it — still looking for Florimell.
Two final antagonists remain for our brief consideration before we turn our attention to a detailed examination of Spenser's most successfully drawn antagonist, his comic knight -- Braggadocio. These two are Malbecco and Coridon. Since Malbecco has already received some attention in our consideration of his wife Hellenore and since we shall again have cause to deal with him in discussing Braggadocio's role in the poem, we shall limit this commentary to a particular aspect of his dramatic characterization -- the special irony of his failure.

Malbecco has been variously commented upon by the critics. Church, merely alluding to him, considers his episode a satire and Malbecco himself a caricature.\(^{35}\) Bradner calls him miserly and frigid.\(^{36}\) G. S. Lewis claims that he is "pure allegory."\(^{37}\) and Waldo F. McNeir sees Spenser's portrayal of him as "a rounded characterization," a figure "whose complexity as well as the complex response he evokes was not to be equalled until the Elizabethan drama ..."\(^{38}\) Few critics of Spenser who deal with the Faerie Queene at any length fail to make some comment about Malbecco; but usually their observations are variations or elaborations of those cited here. The Malbecco episode is a satire on marriage; Malbecco is a miser and an allegorical character. McNeir's position that Malbecco is a complex figure has been too seldom acknowledged. Therefore, it will be
the purpose of this brief study of Malbecco to offer additional evidence in support of this position.

All the heroes of the *Faerie Queen* share a few basic narrative features in common. They are all young and noble; all but Guyon have a lady from whom they are separated; all are of high station; all have a quest; in the course of their quests all except Calidore rely upon the aid of a hero-colleague; and all finally succeed in their quests. Though I am aware of no critic who has drawn an analogy between these features of the heroes and certain features of Malbecco, there do seem to be some very ironic resemblances. Certainly the similarities are not so clearly evident as those which exist between the heroes and Braggadocio. But consider the following ironic reversals. Malbecco is old and base; he has an unfaithful lady and is separated from her; he has assumed a high station by villainy; he has a false quest; in the course of his quest he must rely upon the services of a fake knight; and in the end he is a complete failure -- even at suicide. In all these respects Malbecco's portrayal represents a distortion of the hero's. That Malbecco should be the physical and psychological opposite of the hero is not surprising, for we have already seen a number of antagonists who were both ugly and cowardly. Indeed, his impotency and partial blindness are the kind of physical defi-
ciencies which Spenser employed to manifest the corrupt natures of the hags. Nor does the fact that he has risen to a high station, the lord of a castle, by "heapes of euill gotten masse," distinguish him from many other antagonists (for example, the tyrants) who employed the same means to achieve the same end. But among the antagonists his relationship with Hellenore is unique, for in fairyland married women are surprisingly faithful to their husbands. Hellenore is an exception. That Malbecco has a self-assigned quest further distinguishes him from his evil colleagues; for though a few antagonists, such as Faridell and the Squire of Dames, are on quests, none of them are as single-mindedly dedicated as Malbecco is in his search for Hellenore. His kind of dedication is to be found only among the heroes. And, finally, his meeting with Braggadocio and Trompart at a crucial moment in his quest so ironically contrasts with the way which the heroes met Arthur and Timias at a crucial moment in their quests that the pattern which Spenser was following in his portrayal of Malbecco immediately becomes clear. He has ironically modeled features of the Malbecco episode on those of his heroes. All the craftiness, deceit, and corruption of this episode are satirical twists of all that was noble, honest, and good in the main plot. Malbecco is the distorted hero who is completely deficient in virtue. Hellenore is
the unfaithful counterpart of the hero's lady. Paridell and the Satyres represent the villains whom the false hero must vanquish. And the cowardly crooks, Braggadocchio and Trompart, symbolize no less than Arthur and Timias. Indeed, even the emptiness of Malbecco's castle ironically contrasts with the vitality of Faerie Court.

To be sure, Malbecco represents more than what has been suggested in these brief comments. However, for our purposes this examination of a single aspect of his character seriously questions the judgment of those critics who would dismiss Malbecco by labeling him a caricature or a pure allegorical figure. His complexity deserves more attention than these critical observations have given it.

Coridon is a much less complex figure than Malbecco. Bradner's observation that he "is held up to ridicule as a boorish lout and a coward" seems accurate enough in describing his chief characteristics. Yet even this "boorish lout" is not to be summarily dismissed; for he reveals the same human emotions which we have observed in some of Spenser's best portrayals. To be sure, Coridon's dramatic role is slight. He serves mainly as Calidore's rival for the love of Pastorella. But the shepherd is hardly to be considered as a serious competitor for the Knight of Courtesy. For he is completely
outstripped soon after Calidore's arrival at Melibee's pastoral retreat.

In neither courtesy nor physical strength is the shepherd a match for Calidore, who first graciously passes on the honor of leading a dance to Coridon after the other shepherds had given it to him; and then soon after when the spiteful Coridon challenges him to a "wrestling game," Calidore throws him with such a fall that "his necke be almost brake." Spenser uses two other incidents of a more serious nature to enhance his hero's virtuous stature at Coridon's expense. On a day when the three (Pastorella, Calidore, and Coridon) go to the forest "to gather strawberries," Pastorella is attacked by a tiger (VI.x.34-37). "Through cowherd feare" Coridon flees; but Calidore kills the tiger with "his shepheardes hooke" and wins the gratitude and love of Pastorella. Then, later, in the climactic adventure of this episode when the Brigants capture Pastorella, Coridon, old Melibee, and the others (except Calidore), the hero sets out to find his love. But he is unable to find her until he chances to meet Coridon, who has escaped while the Brigants were engaged in a fight over Pastorella. He tells Calidore that Pastorella and all their friends have been killed. Enraged at this news about his lady and friends, Calidore, bent on revenge, orders Coridon to lead him to the secret hideout of
the Brigants. However, reluctant to expose himself

to the "lawless people" again, Coridon refuses; "Yet
Calidore so well him wrought with meed, / And faire
bespole with words, that he at last agreed" (VI.xi.35).
Calidore makes short work of the Brigants in rescuing
Pastorella; and for his pains Coridon is given the
flocks which had been stolen.

Those encounters between Pastorella's two lovers
reveal clearly enough that Spenser did not portray Cori-
don as he did the other antagonists. For the crude
shepherd is not a figure of evil. He is neither ugly,
nor villainous, nor lecherous. Nor does he engage in
sorcery or violence. To be sure, he represents a dis-
courteous annoyance to Calidore, but his intentions are
not to bring about the hero's moral downfall. All he
seeks is the love of Pastorella; and even his courting
of her is conducted with as much gallantry as his nature
permits. To show her his love, he brings her such tokens
as "little haresware," "wanton squirrels," and "other
dainty thing" (VI.ix.40). He is a graceful dancer:
"For Coridon could daunce, and trimly trace" (VI.ix.42).
In fact, whatever courtesies Calidore shows Pastorella,
Coridon imitates:

"And evermore the shepheard Coridon,
What euer thing he did her to aggrate,
Did strieu to match with strong contention,
And all his paines did closely emulate;
Whether 't were to caroll, as they sate
Keeping their sheep, or games to exercise,
Or to present her with their labours late."

(VI.x.33)

If more of the antagonists had modeled their behavior on the hero, Fairyland would have been a very peaceful region.

In spite of all Coridon's efforts to outdo Calidore in courtesy and skills and to win Pastorilla's love, he fails; for his meanness and cowardice disqualify him both as a respectable man and a worthy suitor. One simply does not impress a rival with cheap signs of jealousy nor win a maid by abandoning her in time of danger. In the end, therefore, Coridon emerges as one "Fit to keep sheepe, vnfit for loues content" (VI.x.37).

Yet even though Coridon proves to be deficient when placed beside Calidore, still he reveals a number of dramatically attractive features. First, Spenser supplies him with excellent motivation - love. And it is to be noted that there is nothing dishonorable about his love. Second, he completes the only love triangle in the Faerie Queen which involves one of the heroes. Calidore alone must compete with a rival before he wins his lady. Indeed, Coridon is a weak rival; but the other heroes were spared even this minor inconvenience. Third, and most important, Coridon is a real person. He is
neither villified nor enshrined as an allegorical abstraction. His thoughts, emotions, and actions, though much less than admirable, are truly human. His jealousy is quite normal for a man in his position. Until the arrival of Calidore, Coridon had only to compete with his fellow shepherds for Pastorella; and apparently he had little difficulty with them as rivals. But Calidore is so obviously his superior that Coridon would have had to be an angel not to resent him. In fact, Calidore's extraordinary courtesy might even test an angel's virtue. In addition to his jealousy, Coridon is also ridiculed for his cowardice. But on both occasions when fear makes him flee from danger his only alternative was foolhardy bravery. If Calidore can slay a tiger in a strawberry patch with a shepherd's staff, one should not expect as much from Coridon or any other normal person. Nor should the lowly shepherd be expected to single-handedly wipe out a band of robbers. For normal people, discretion is still the better part of valor. Coridon's flight from the tiger and the robbers, therefore, is at least partially excusable. True, he is a coward; but his cowardice is quite different from Braggadocio's.

Even from this brief survey of Coridon's career we can see that the man whom Bradner dismisses as a "boorish lout" and a "coward" is a character of some dramatic stature. Certainly, his role is slight, but it is
nevertheless drawn with care. Spencer might well have provided Calidore with a more repulsive or a more violent rival, but instead he created a shepherd who though easily outclassed is not so easily forgotten. For in the final analysis Coridon represents that which is mediocre in man. He is a simple rustic, neither admirable nor despicable. In counting Pastorello and in competing with Calidore he is beyond his depth in sensibility, talent, and virtue, but Spencer obviously had some feeling for the "lust." For if Coridon is deficient in courtly refinements, he can dance one song: if he faces a tiger and a band of robbers, he is not too cowardly to challenge Calidore to a wrestling match and to lead him to the robbers' hideout; and if he is a jealous lover, he is not a vengeful one. If his mediocre nature disqualifies him as a hero, his very failings recommend him as a man. No antagonist in the Faerie Queene ever cooperated with a rival as did Coridon, nor did any reveal such human emotions as Coridon when Spencer describes his reaction to Calidore's question:

"Where Pastorello, who full of fresh dismay,
And gushing forth in tears, was so exempt,
That he no word could speak, but smit his breast,
And up to heaven his eyes fast streaming threw."

(V.1.1.36)
This kind of emotional sensitivity surpasses that of all
the previous antagonists who, though drawn with special
features which Coridon lacks, fail to approach him as a
realistic and sympathetic character. The foils simply
do not appear often enough; the abstractions are too
remote; the giants and sensualists are too dominated by
a special passion; and the beholders are too dedicated to
violence to assume realistic personality. But Coridon,
the nobleman, is portrayed with all the failings,
passions, and emotions which we recognize as being truly
human and which we shall observe in greater detail in
the following chapter in our consideration of Spenser's
best drawn minor characters: Thersagorhio.
By Pauline Parker in a recent study The Allegory of the Faerie Queene (Oxford, 1960), p.37, comments on Archimago's discourse, but fails to make the point of their significance.

Alice arena Harmon in her study Locl Communus on Death and Suicide in the Literature of the English Renaissance, University of Minnesota Summaries of Ph. D. Theses, III (1949), 121-21, considers the stoic doctrine in the subject of suicide. This doctrine held that the "wise man" may end his own life voluntarily, and under certain circumstances ought to do so. Opposed to this view is the belief, supported by Christian doctrine, that a man must not take his own life against the will of God. In the light of Harmon's study, Despair would be a stoic. Almost Mirnuck in his article "A Note on the Rhetoric of Spenser's Despair," Eng. Stud. 1 (1949), 11-11, comments on this episode. Despair's specious argument, which persuades Red Cross Knight of the necessity of suicide, is based on a careful omission of the Covenant of Grace. Una saves the knight by recalling this Covenant to his mind.

Red Cross defeats Urson, Sansfoy, Sansicoy, and the dragon; he deals unsuccessfully with Archimago, Puessa, Cygnelle, and Despair. Cuyon faces and prevails over Ceausier, Urson, Atli, Tycochles, Phaedra, Cynechles, Harmon, and all the rest. We shall see that none have supernatural powers.

There are no "good" giants in the poem.

Of course, each group is not limited exclusively to one particular way. Hags like Impotence and Impatience are agents of violence. Lucifer, an abstraction, is neither articulate nor profound. And the giant of the scales is more of an intellectual than he is a force of physical violence. The different ways suggested here which each group employs are merely general tendencies of each group as a whole, and the fact that particular exceptions are obvious in each group does
Only Gillyphant and Disdain, the two most insignificant of the group, represent exceptions.

Disdain's blow does not hit Red Cross. The wind of its force knocks him out. Duessa's plea for Red Cross' life is inconsistent with her previous actions with the Fans brothers.

Red Cross was in action about three months.

The Arthur-Corflambo encounter is described in five stanzas (IV.viii.11-12); Arthur-Orgoglio continue through twenty stanzas (I.viii.3-4).

To correspond with Corflambo, "powerfull eyes," Tolleinte "through practice visual" is accustomed to fight in the water under his bridge.

It is to be noted that both of the previous episodes employ the device of a messenger to inform the hero of the giant's villainy. Una's dwarf informs her of Orgoglio; and the squire tells Arthur of Corflambo's tyranny.

Still one of the best studies of the 'endurance sensitivity about order is W. W. Tillyard's The Elizabethan World Picture (London, 1913).

Gerioneo's three bodies is reminiscent of Diamond's three spirits.

Disdain appears later in the poem (VI.vii.41), but he has really little significance beyond what has already been said of him in our discussion of Mirebella.

Actually, except for Red Cross, only Arthur and integral giant giants.

Though certain of the giants, such as Corflambo and Gerioneo, possessed non-human characteristics, still they were all human enough to be capable of death; and they were farther removed from supernatural elements than the abstractions.

Two interesting articles which consider these brothers are Allan H. Gilbert's "The Ladder of Lechery, The Faerie Queen", 111, 1, 145; MLN, LV (1941), 194-97, and James Hutton's "Spenser and the 'Cinq Points en Amour,'" MLN, LVII (1942), 657-61.
Spenser's literary restraint in this scene demands attention, for it reveals his refined artistic sensibility. In pretending that he has seen Red Cross killed and in pointing out his slayer, Archimago obviously wants to separate Una from Satyrane so that he may more easily "bring her to her last decay." But, he accuses Sansloy, a fellow antagonist. Usually the antagonists work together in order to trick the heroes into fighting one another. They do not falsely accuse their colleagues of anything but virtue. For example, later in an analogous situation the same Archimago attempts to trick Guyon into an attack on Red Cross by pretending that Red Cross has undone Duessa. The reader may well ask himself, therefore, why Archimago accuses Sansloy. Spenser himself does not say. But if one recalls that it was the same Sansloy who unhorsed Archimago and treated him to a very rough fall, the deceiver's accusation makes sense. Archimago is probably still sore from his spill; and when he sees an opportunity to separate Una from Satyrane and at the same time pay back a painful discourtesy to one of his own kind, he is not one to hesitate.

This is the only fight in the poem in which the participants take time out to rest and then resume their sword play.

Both Archimago and Duessa are quite active before they give up the company of the protagonists and join their fellow antagonists.

Gin and Pyrochles are more humanized manifestations of the allegorical qualities represented in Occasion and Furor. Like Occasion, Amin stirs up strife; and like Furor, Pyrochles is an aggressive agent of violence.

Pyrochles borrows Arthur's sword from Archimago and Guyon's shield. Arthur borrows Guyon's sword from the Palmer. The charms attached to these weapons almost cancel one another out; for Pyrochles cannot wound Arthur with his own sword; and Arthur has difficulty in striking a shield "Whereon the Faery Queenes pourtrack was writ" (II.viii.43).

By way of contrast, it is to be noted that the same Pyrochles not only accepted Guyon's mercy but even pleaded for it.

Olfant, the giant brother of Argante, is another symbol of the most repulsive kind of lust:
For as the sister did in feminine
and filthy lust exceede all woman kind,
so he surpassed his sex masculine,
in beastly use that I did ever find.

(I. xi. 4.)

26 Indeed, in the person of Proteus even the deity is represented among the seducers.

27 The Squire reports his quests to Satyrane
'in III. v. 152-60.'

28 The Squire of Dames and Blundamour are also portrayed with convincing realism.

29 Still one of the best commentaries on courtly love conventions in the Faerie Queene is Earle B. Pow-ler's Spencer and the System of Courtly Love (Louisville, 1935).

To illustrate these elements, it is to be noted that Faridell is the only one of the three knights (Satyrane, and the Squire of Dames) who will not tolerate Britomart's abuse. He fights the dinner he claims to be a descendant of Paris. His courtship of Hellenore follows closely the conventions of courtly love. And, finally, having grown tired of her love, he casts her off.

31 Certainly, Faridell's lust would have been more offensive had Hellenore been a virtuous lady.

32 Scudamore defeats him; he fails to win false Florimell from Blundamore; he loses his first combat at Satyrane's tournament; and his lady, Duesra, loses the tournament's beauty contest.

33 In each of Books III and IV, Faridell appears in approximately 75 stanzas.

34 In our last view of him (IV. ix. 20-30), he is engaged in another fight over her with Blundamour, Druons, and Claribell.

35 Church, p. 126.
36 Bradner, p. 78.
37 Lewis, p. 346.
Spenser describes his jealousy thus:

"And ever when he came in company,
Where Cadoro was present, he would
Jealousy had speedly of his own heart to
Denounce,
Impatient of any uncertainty."

(C. ix. 25)

"Cadoro's adoration of Cadoron that his
virtue is unconvincing. Such curious displays of courtesy as turning over Pastorella's "flowing garland" and her "oaken cromle" to Cadoron when the shepherd does not really deserve them impress the reader as being too condescendingly virtuous. Cadoron's jealousy is much more realistic."
CHAPTER IV
THE FRENCH AND SCOTTISH

Draggadockie has an important dramatic function in Spenser's Ferie Queene. Scholars have tended to overlook his role while dealing with the major figures. Critical comments on Draggadockie have been largely limited to passing remarks in which he is regarded either as a female descendent of the "zules glorusos type" with immediate literary ancestry in Ariosto's Orlando Furioso, or as an enjoyable minor figure who adds further, though not very important, dimensions to the vast character panorama of the poem. No attempt will be made here to establish Draggadockie as a major character in the plot, but a close examination of his career may furnish evidence of Spenser's dramatic sensitivity and, at the same time, rescue Draggadockie from the obscurity and insignificance which he himself was so anxious to avoid.

A similar dramatic pattern appears in Spenser's development of the Red Cross Knight, Gwynion, and Tragall. It is essentially this: each of the three knights begins his quest fully prepared, physically, at least, for his undertaking, but through a series of
trials gradually loses part or all of his physical equipment. At a climactic point in the dramatic movement the fallen hero is saved by a superior agent of good and is able to resume his quest with renewed vigor. Apparently no student of the Faerie Queene has pointed out that Spenser's development of Braggadocio is a reversal of this same problem in a comic subplot. Braggadocio begins with absolutely nothing and gradually acquires enough knightly equipment to calm himself off as a real knight, and later to further noted, he accumulates this equipment in incidents which are often ironically and comically contrasted with parallel situations in the main plot.

As we shall see, Spenser gives the humorous braggart a horse, a squire, a quest, a lady, armor, weapons, and wealth, and the cowardly boaster takes part in private combats and even in knightly tournaments. Spenser's use of Braggadocio as a comic and ironic contrast to the true knights in the main plot cannot be coincidence; it seems the poet's care in developing a character who is admittedly subordinate to the central intention of his epic. We may now proceed to an examination of the part he plays in the comic subplot from Book II through Book V of the Faerie Queene.

Braggadocio's presence is first felt indirectly when Guyon, after going to the aid of Amavia, returns to find that his horse, gold saddle, spear, and banner have been
stolen. Guyon's loss illustrates Spenser's habit of
punishing a knight for some rash act by taking away part
of his equipment. We need only look back a few stanzas
(i.e., 1.2) to find Guyon's rash act in his impetuous
attack on the "Ol' Cross Knight. Another instance of
this practice is found in cantos viii at the point where
"pock" and "shakes" are about to beseech Guyon of
call his possessions while he lies unconscious after his
intermediate curiosity prompted him to investigate Hammon's
cave. It is more important for our purposes is Draggadoch's
capture of the horse and armor.

Since those who are responsible for the knight's
gradual or sudden loss of their equipment are invariably
represented by Spenser as agents of evil in his various
cena, we may see that even before Draggadochie enters
the action the role which he is to play has been deter-
dined. Moreover, Draggadochie differs from the other
antagonists, each of whom wished primarily to bring
about the downfall of the heroes rather than to obtain
any of their possessions. He is not concerned with the
ultimate sentence of his victims; his interest is cen-
tered in their possessions as a means of enhancing his
own status. Though he is definitely not on the side of
the angels, neither is he a strict conformer to any lin-
edical code. Spenser's ability to draw this distinction
is vastly responsible for Draggadochie's individuality.
as a dramatic figure.

In Braggadocio's first actual appearance (1.1.1), we learn that the success of his theft of Guyon's horse not only enables the boaster to see himself as a knight but also kindles in him the vain hope of someday becoming the most important knight in court:

Now can his hand still dwell in haught,
And of his self so great hope and help conceuil:
That puffs up, with smoke of vanitiie,
And with selfe-loved personare decoriull.
He gan to houre, of men to be receuil;
For such, as he his thought, or saine would bee:
But for in court gay portunce he perceuil,
And gallant shew to bee in greatest grace,
To shew to the court he costthemeunce his first degree. (1.1.1.6)

This, then, is Braggadocio's quest: to be accepted at court as the first knight. We shall see how ingeniously personate the Braggadocio work toward his goal.

Equipped with Guyon's horse and spear and with a self-assigned quest, Braggadocio is ready for his first test of knightly chivalry. This occurs immediately (1.1.9) in the swift conquest of Trompant. The pseudo-knight seen proceeding by a many bank and bravely attacks the unarmed squire, who, of course, surrenders without any resistance; Braggadocio reluctantly spares his life on condition that he will become his faithful squire.

Trompant, an even greater squire than his vanquisher, pledges his fealty and everlasting devotion by kissing
the boaster's colour. Thus Braggadocio adds to his
knightly stature now he has a squire.

This scene has the double function of introducing
Braggadocio directly and of uniting him with Ironside.
Spencer reveals Braggadocio's essential baseness in his
character while stealing Jargon's horse. He is "a
thief walking by the way," unconcerned about "honour"
but greatly assisted by "his flowing tongue, and trou-
bling sight in his precession with "lowly value."

Spencer exemplifies this introductory description by
means of appropriate figures. Braggadocio approaches
Ironside:

... sauntering in great bravery,
... Peacock, that his painted plumes
both grace,
He wrote his course in the trembling
flame,
And to his threatened his heart-thrilling
speech:

the peacock, a traditional symbol of pride and vainglory,
is actually a rival for, handsome, cowardly bird whose
chief ability is to attract and pose for admiration.
The second figure conveys Braggadocio's glee at his
unexpected success in overcoming Ironside: "I then
the "scarecrow waxed wondrous proud." A scarecrow is
an imitation man, a deceiver disguised in cast off
clothes and stuffed with straw whose only existence is
appearance and whose purpose is to incite fear in pests
and rodents -- exactly what Braggadocio so comically
succeeds in doing here, and later in his scenes with
The most important dramatic function of this scene is the joining of Drangholch to the action of the other characters. Their relationship has been compared to that of Don Quixote and Sancho Panza or to that of Prince Hal and Pistol. Drangholch immediately sees through the noble and polite pretense:

"He was ugly, ill-bred, and grown old in cunning sleights and practice;"

From that day forth he was sent to uphold his idle honors with fine flattery, and blow the bellow of his swelling vanity.

(II.i.6)

He and remain constant companions. They are, no doubt, intended by Spenser to be the comic parallel of the true knights and their squires. For Drangholch is often as "helpful to Drangholch" as Una is to Red Cross; he occasionally offers the same kind of sound advice that the Father givesagen; and he is almost as devoted to the "fair lady" as any of the parallel is to the "fair lady." The only difference is the fact that whereas the squire, though not so cunning, is much more clever than his master Drangholch, the knight. He is in squires' chief role in their relationship is that of a shrewd agent who sets up victims for Drangholch to be used with his thundering speeches and violent gestures while they both plot to exploit the unsuspecting victim.
The clever cooperation between the two is demonstrated in the next ‘incident’ (II.11.21-29) when Archi-
nape arrives on the scene fresh from his unsuccessful attempt to have Guyon attack the Red Cross Knight. He is plotting now against the two heroes and seeks in Darg-
addochia a mighty warrior who may possibly serve as the agent of his revenge. With characteristic caution,
Archimeus first approaches Guyon and questions him about his nature, who can do an act. Unfortunately
for Dargaddochia, Guyon did not leave his behind. The squire, being with imaginative slander, informs Archi-
meus that the squire, having relinquished his sword in a previous battle, has vowed never to wear one until he
is avenged. For, year alone, he avers, is sufficient
for a man of Dargaddochia’s nature. Deceived himself,
the squire deceives the falsely assures Red Cross and
Guyon of surrendering ‘saudant and shov’ and implores the
act of a fully avenged a knight.rowning impressively
and stating his stolen lance, Dargaddochia swears ven-
gence and sworn where the suitors can be found. The
practical ‘hallows’ know. It would be dangerous for
Dargaddochia to encounter two such powerful knights
without a sword; but Dargaddochia angrily insists that
he must be doing his duty if he is going to judge
power on the battle of such accoutrements as weapons.
Actually, the parody of knighthood is the only real
thing about Braggadocio was his knight. Then he elaborates on Braggadocio's life by giving a variant and more imaginative version of his oath: because he killed seven men with his sword, he vowed never to use another unless it were the best. Impressed with Braggadocio's vaunting, Tristram promises to get him the best sword ever made, to hunt, and vanquish the knight, united with him in speed and the power to do anything, he will do anything for his master.

Tristram, in his search for Braggadocio, with preferences for the guide's sword of steel. Failing, he encounters with him on the plain; forlornly, the true knight does not the true knight truly.

Some time ago, while he was being prosecuted by the selfsame knight, as he rode on horseback, he received himself; first by Braggadocio, who knew Braggadocio to be a vain coward yet praiseth to be an all-conquering knight; and then, in Braggadocio, where they are completely disregarded. And the vanquished called Braggadocio while the true knight does not even make him look like a knight, for just as that was upon the field, he immediately meeting comes from all their planning and hunting, a knight who came to hunt his fowls with his hand and bow (i.e., with bow and arrow); but it is Tressadoc, the naive, as Braggadocio, and Braggadocio, after
his wasteful and convincing display of wrath and vow of vengeance, flee from the scene with no intention of ever fulfilling his oath.

Their flight brings Coypenholchus and Trepont into a forest where in the next scene (II. 111.36-40) we find them trembling at every sound while they continue their battle with faltering courage. The skillfully moulded picture of the scene of battle approaching roars the greatness of all of this scene, and he should be holding his breath, for he can stand bravely, and the reader can feel in his breast what she has experienced.
...but the running trumpet probably realized that his station of noise could protect him, since even the village's night seemed elevated below their dignity and unworthy of noise. By sounding, Iago arranged his role of divine event for Othello.

We could not leave it, of course, the sight of Othello, when he sacrificed his hands. For which he used a sword, and held it ever ready in the right hand. When looking within, representative of evil, the gods are contended with it in a leaf of gold. With these variants: Exhilarate the revenge, Othello the executioner of the wounded line; and both are equally unessential in receiving assistance from the gods. In the previous scene there was solely an exchange of lies: each deceiving and being deceived; but here at least some truth intrudes in the
The moral meaning of Belphoebe's search for the wounded hind derives from her role of huntress, but it requires symbolic meaning as an anticipation of her relationship with Arthur's squire, Orfeo, who may be taken to represent the same kind of natural innocence that the hind embodies. And, it should be pointed out, the squire is wounded with love for Belphoebe in the same street.

After the ornate description of her extraordinary beauty (ll. 31-33), Belphoebe is about to reveal her identity to Orfeo when she sees the bushes move where Braggadochio is in hiding. Thinking it to be the hind, she advances ready to shoot when Orfeo stops her by explaining that it is his brave master resting in the shade after hard labors. Then Braggadochio, pretending that he has just awoke, comes out of hiding and tells Belphoebe of his power, until he sees her weapons.

Belphoebe's flushings out Braggadochio from the towerly concealment anticipates again his final exposure by Orfeo; and Orfeo's coming to his master, and with a lie, is an ironic echo of the assistance which the real knights received from their squires. The comedy of the scene comes through in Spenser's description of Braggadochio's emergence from hiding:

he stood: with that he could out of his nest,
Forth creeping on his captive hands
and thies,
And standing stoutly vp, his leftie crest
Did fiercely shake, and reweeze, as coming
late from rest.

A toyesful soule, that long in
secret cause
For dreame of seeming haue her selfe
bath bid,
Yet seeing how, her silly life to
cause,
Be he ray pointed plumes disorder'd,
being at last her selfe from daunger
bid;
Scene: fourth, and scene resolves her
native pride;
She gins her feathers soule disfigured
bravely to plume, and yet on every
side;
In shacle off shame, he thinkes how con
to the hid she did her hide.

("T. 1 VI. 2")

"Braggadoccio's pretence of having just awakened is
the very kind of counterfeit move which he makes later
in the Malachoo episode, where to avoid a fight he pre-
tends to be preoccupyed with a saddle adjustment. The
quieting effect which the sight of her weapons has on
him in "pencill"Comic parenthesis of his great cowardice.
Again, he had once used to describe Braggadocchio's
swallowing off of hiding and the "ray painted plumes"
recall and reinforce the previous image of the peacock.
However, Spencer ironically suggests a difference: With
prompt, Braggadocchio is a peacock; with Belphoebe, he
is a barnyard hen.

When Braggadocchio briefly lapses into cowardly
silence at the sight of her weapons, Belphoebe politely
compliments the beaster and all other worthy knights for their honorable chivalry (37). Reassured of his safety, the coward praises Belphoebe for her beauty, continues to boast of his own virtue, and concludes by asking the maid why she dwells in the forest with beasts instead of at court, where ease and pleasure abound and where her virtue would be appreciated (38-39).

Belphoebe's reply is significant:

Who so in pomp of proud estate
(Quoth she)
Does swim, and bathed himselfe in courtly bliss,
Does waste his dayes in darke circuite,
And in oblivion euer buried is:
Where ease abounds, yt's eath to doe amis;
But who his limbs with labours, and his mind behaues with cares, cannot so easie miss.
Abroad in times, at home in studious kind,
Who seekes with painfull toilo, shall honor soonest find.

In woods, in waues, in warres she wonts to dwell,
And will be found with peril and with paine;
We can the man, that moulds in idle cell,
Unto her happie mansion attaine:
Before her gate high God did Sweat ordaine,
And wakefull watches euer to abide:
But easie is the way, and passage plaine
to pleasures pallace; it may soone be slide,
And day and night her dores to all stand open wide.

(II.111.16-41)
These comments of Belphoebe's and Braggadochio's reaction to them form the crux of this scene. Her attempt to instruct Braggadochio about the real meaning of honor serves as an ironic parallel to the education which the Red Cross Knight received from Una and in the House of Holiness, Guyon from the Palmer and in the House of Temperance, and Artegall from Astrea and in Mercillae's Palace. Braggadochio, unfortunately, fails to heed the advice which the true knights were wise enough to follow. His mind is distracted with the same base thoughts about Belphoebe which the Red Cross Knight in his period of moral aridity entertained about Venus. Thus he forfeits his opportunity for salvation by disregarding Belphoebe's instruction.

Instead, the "foolish man" interrupts the lesson by attempting to embrace Belphoebe, only to have his advance seriously repulsed by the maid's javelin as she moves away (4:7). Fearing to follow, Braggadochio pleads to his squire that she has insulted the dignity of a true knight (4:9). Trompall cautions against pursuit because her divinity portends trouble; and Braggadochio, agreeing with this reasoning, rationalizes his apparent cowardice by claiming that he recognized her divinity in the sound of the horn, and that by a special grace given him at birth only hellish fiends or heavenly agents can make his show fear (44-45). His explanation not only
exonerates him from cowardice here where Belphoebe represents a heavenly agent, but it also explains away his cowardice in the previous scene where Archimago represented a hellish fiend. The scene ends with Braggadocchio and Trompant fleeing lest something else should come upon them there, while Spenser himself intrudes to point out that the fake knight's poor riding indicates that he is untrained in chivalry (v.7). The strongest irony here is the fact that the first lady Braggadocchio attempts to seduce represents the goddess of chastity. Belphoebe is, perhaps, the last character in the whole Faerie Queene who would receive his amorous advances.

So ends Braggadocchio's first and longest appearance in the poem. His next entrance is in Book III, where by overcoming the Witch's idiot son with boasts he temporarily adds a lady, the fake Florimell, to his incongruous collection of knightly paraphernalia and meets his first serious challenge from Sir Ferrough (vii.11-19). In this brief scene Spenser ingeniously echoes several previous situations and forecasts a number of succeeding incidents.

Braggadocchio's conquest of the idiot, his second knightly conquest, is reminiscent of his earlier victory over Trompant. In both cases the foe is vanquished by boasts and gestures; and both empty victories have the
same kind of hollow rewards: the unreliable services of a coward and a disguised evil spirit for a lady.

The fake Florimell, in addition to supplying Braggadochio's need for a lady in his comic development as a knight, later figures in an important controversial role and is the proximate cause of Braggadochio's eventual disgrace and exposure. The contrast with Selphoebe is emphasized by the fact that she is the first woman whom Braggadochio encounters after his flight from the forest. It should also be noted that the description of fake Florimell (vi) echoes the elaborate description of Selphoebe in Book II, and invites further contrast with the real Florimell. Her manufactured artificial beauty and borrowed clothes make her a fit corretcion for Braggadochio, and the materials the witch used to construct her -- snow, wax, and mercury -- symbolize her impermanence and instability -- make her evaporation in Book V consistent with her nature.

Furthermore, i.e., being manufactured by the hag and given life by the infusion of a spirit for the purpose of deception calls to mind Archimago's manufactured one for the purpose of deceiving the Red Cross Knight. Additional echoes of Book I are evident if we notice that Braggadochio acquired his semblance of a lady from the idol just as the Red Cross Knight acquired Pussa from Sansfoy; and she attempts to play the same coquettish
role with Braggadocio that Duesa did with the Red Cross Knight. Her similarity to Duesa must not be over-emphasized, however, for Spenser insists on the same kind of distinction with false Florimell that he does with his fake knight. She is not an active agent of evil like Duesa and Accasia. In fact, we even tend to excuse her on the grounds that most of the strife which she causes is among the unworthy knights, and even that she brings about only passively.

This scene provides Braggadocio with another opportunity to demonstrate his cowardice by flight, but before that he proves his craftiness by putting Florimell on Trompart's horse so that if they should be pursued he will be better able to make a hasty exit. His clever bluff of Sir Perraugh is one of Spenser's best touchers of humor:

"With then (sai'd Braggadocio) needes thou wilt thy dayes abridge, through proofe of puissance, turne we our steedes, that both in equall tilt may meet againe, and each take happy chance. This said, they both a furlong mountenance setyrd their steedes, to ronne in euen race:
But Braggadocio with his bloudie lance once hauing turn'd, no more returned his face, but left his lune to losse, and fled himself space."

(Il. viii. 10)
By marking off the distance before turning to charge, Braggadocio is able to prolong his bluff to the maximum and yet perfectly protect himself from being caught and also from the possibility of embarrassment by ridicule. He is not so successful the next time he enters a dispute over fake Florimell.

His brief success in courting a lady with fine speech is a reminder of his unsuccessful attempt to seduce Belphoebe as well as a parody of the true knights in their chivalrous relations with their ladies. The comic parallel extends to his being separated from his lady just as the Red Cross Knight and Artagnan are from theirs. The bird imagery previously associated with Braggadocio is hinted at here where Spenser refers to him as a capon (III.viii.11). Ironically, this occurs in the scene in which he wins his lady. But the keenest stroke in this scene, in which Braggadocio captures a disguised devil from an idiot and then flees when challenged to fight for her, is that here he at least does something to gain her before losing her to Sir Parraugh. Later, at Calycane's tournament, he does absolutely nothing to merit the fake Florimell, and yet he receives her as the first prize in the tournament which he did not even enter.

Braggadocio's flight from Sir Parraugh carries him into his next scene with Callicoe (III.x), one of
the most suggestive in the whole subplot centering
around the boaster. It begins when Halbecco, dis-
guised as a pilgrim, sees two figures in the distance
at the edge of a forest who he mistakenly thinks are
Hellenore and Paridell (20-22). Trompart brings him
before Braggadocio (23), who greeting him with an abu-
sive tirade and demands that he explain his presence
there (23). Shaking with fear, Halbecco answers that
he is in search of his wife, who has been taken from
him by force, and offers to pay well for knightly
assistance (25-29). Braggadocio sharply reprimands
him for trying to buy the services of a true knight
but vows to find her and punish her seducer -- for
honor's sake (29-32). Shortly after the three have
started their quest for the adulteress Hellenore, they
meet Paridell, her seducer, and learn that she is in
a forest nearby (33-37). As soon as Paridell rides
away, Braggadocio, who has been adjusting his saddle
during the conversation, pretends that he wants to pur-
sue him; but Halbecco prefers to rescue Hellenore first
(38-39). Trompart tricks Halbecco into leaving his
money behind for safekeeping, and the three enter the
forest (40-42). Soon after, they hear the sound of
horns. Immediately, Braggadocio and Trompart flee,
taking with them Halbecco's money (43) while he remains
to discover that Hellenore is the common property of
the satyres and completely satisfied with her condition (V.5-51).

This scene serves as a humorous commentary on the main plot in that it represents the same kind of trial or quest within a quest which the true knights had to undertake before they were prepared to overcome a final extraordinary evil. By a complete reversal of values, everything connected with this quest is fraudulent. The wronged husband is really a jealous miser who got what he deserved. His wife, the maiden in distress, is an adulteress who willingly left him and does not wish to be rescued. We are already familiar with the credentials of the valiant knight and his faithful squire. But with all this, the deepest irony of the quest is that Braggadocio it is completely successful, because he makes off with the money.

Besides presenting a humorous reversal of the serious quests in the poem, this episode advanced and deepened the action of the subplot. In its general framework it resembles the earlier scene with Archimago, for Malbecco and Archimago represent different aspects of moral evil. After meeting Braggadocio through Trompart and being verbally abused by the boaster, they ask his aid for their unworthy causes. With this, however, the resemblance ends; for though Braggadocio agreed to help them both, the Archimago scene remains dramatically
incomplete -- perhaps because Braggadocio himself was an incomplete knight at that time. He lacked a sword. Now he has a sword which has the impressive name of Sanglamort, and he is able to pursue knightly quests.\textsuperscript{22}

Braggadocio replays his usual role in the scene but with the additional poise that comes from experience. He insults Malbecco with a little more arrogance than he did prehomin. His disdainful superiority in rejecting Malbecco's bribe not only echoes Guyon's attitude in his rejection of Gammon's offer (\textit{II.vill.9-10},39) but even has a more knightly sound. One of the most effective strokes is Braggadocio's attempt to instruct Malbecco in virtue in the same way that Belphoabe earlier lectured him. His pretended saddle adjustment is another of his humorous excuses to avoid a fight. Spenser calls on the previous bird imagery here, but with a difference that indicates how far Braggadocio has risen in the world, by likening him to a hawk hanging poised above its victim before the strike. The erstwhile ruffled hen, in comparison with the object Malbecco, is a veritable falcon (\textit{III.x.30}).

Trompart also gives one of his best performances in this episode: he not only lures Malbecco into meeting Braggadocio but also devises the plan to rob him. The plan reveals very clever thinking on the squire's part. When Malbecco reveals that he is carrying a
great sum of money on his person, the reader knows that
the two knaves will not be satisfied until they have it
as a reward -- not part of it, but the whole amount. So
we wait anxiously for their plan to unfold, knowing that
their cowardice and their desire to keep up a chivalric
appearance will not permit a direct attack -- even on
Malbecco. By the time they reach the forest, Trompart
has had enough time to analyze the situation and is
ready to spring the trap. Reasoning that Malbecco is
both a rascal and a coward and that he is not apt to run
the risk of seeing his wife slain to another knight,
Trompart suggests that Malbecco remain safely behind
while he and Braggadoochie go to the rescue of Helle-
more. He is prepared for Malbecco's refusal with what
seem to be the only other reasonable alternative: to
leave the money safely behind. Malbecco agrees and is
trapped. Trompart's plan is calculated to take advan-
tage of Malbecco's primary moral deficiencies:
cowardice, avarice, and jealousy. By playing off one
against the other he forces Malbecco into the dilemma
of choosing between his safety, his money, and his wife.
This is an enlarged version of the position which
Hellenore forced him into earlier when she set fire to
his money and ran off with Paridell. Malbecco, iron-
ically, chose one and then another only to lose both
wife and money.
When the customary flight comes to end this scene, Braggadocio has raised his station considerably. He has enough composure now to stay on his horse when horns sound. Furthermore, by adding wealth to his ill-gotten collection of chivalric accessories, he finds himself very close to the end of his quest. In fact, it remains only that he be reunited with his lady and that he be esteemed the first knight in court to have his ridiculous ambitions completely fulfilled.

It has been pointed out that the scenes in the subplot not only present comic contrasts with situations in the main plot but are interrelated themselves. The incomplete dramatic pattern of the Archimage scene was developed to its natural conclusion in the Meliboeo episode. Similarly, this next episode, in which Braggadocio is reunited with the fake Florimell, serves to prepare the reader for the climax of the subplot.

Actually, this episode has no scenes with separate settings in different canons, but the dramatic movement is continuous. Each scene, however, is built around tournament in which the fortunes of Braggadocio are reversed. In Iatymene's tournament (IV.v), he rides off with the prize; in Florimell's tournament, (V.v), he is exposed as a fool. His lady suffers the same reversal: in the first tournament the fake Florimell wins the beauty contest, and in the second she evaporates in
the presence of the real Florinell. In addition to their preliminary function, these episodes rephrased many "tricks" of the previous scene.

The first of these closely related episodes begins with Frangadochio thundering down on a group of knights and ladies who are on their way to Polytrene's tournament (IV.17.4). He approaches the knights looking for a fight, but threatens the prey and assumes a peaceful aspect when Polytrene rides out to meet the apparent challenge (7). This is the same kind of feint: the knight suddenly worked to successfully against Florinell and the king, but he considered that he is keeping more available security here. It is likely that his bluff called by the king Polytrene he had been an anxious uncertain in the last scene.

Once he is carefully invited to join the party, it is not long before the "stolen wive" involves him in another dispute over the fake Florinell. She is now the travelling companion of Blandanor; and when Frangadochio chance for her, he challenges the real knight to restore her (7-8). Blandanor accepts the coward's challenge; but by stipulating that the winner gets Florinell and the love. He, he gives Frangadochio time which enables him to mingle out of another fight (11). Everyone sees through his excuse; and he is only ever Mr. Shrew. "He had been capable of any, by
Carbillet's suggestion that they let the tournament decide Florimell's fate (18-19).

When they arrive at the tournament, the party splits into two groups headed by Flandemer and Diamond respectively, while Frangondelechose to go alone so as to be better seen (13-14). This decision to separate himself from both parties underscores his individuality as a rural peasant. Since the two groups are moral opposites, Diamond's group representing the forces of good and Flandemer's the forces of evil, Frangondelechose by rejecting both groups to assert a moral independence which Gaspard's ethics will not tolerate. Paradoxically, it is Frangondelechose's moral success as a character to due to his individuality, for social peculiarity causes his failure as a man.

The tournament itself, (v.17-28), need not detain us. It degenerates into a complete farce when the fake Florimell wins the beauty contest and chooses Frangondelechose as the most worthy knight (v.9-20), even though in the very scene he refuses twice to fight for her honor. Her choice is quite reasonable, however, because she herself is least able to recognize the merits of true heroism. Evidently, if the fake Florimell is the most beautiful lady, then Frangondelechose may well be the most worthy knight. The two make a happy exit.
exit while the rejected knight plans revenge.

Now that we have followed the adventures of our

sir through his first scene with Fhaveart through

his scenes, with the wine, Felphooe, the fake Floa-

fell, Felphoe, and the knight's tournament, something

should be said about the knight's method of opening and

closing the inconvertible scenes. It is very simple,

except for the final scene, to be considered next, all

scenes will begin with the knight retreating from his flight

in the previous scene or abandoning dependence on a new vic-

tim; and all end in flight. There is in this method

a balanced cyclical movement which gradually increases

the dramatic tension until the reader waits anxiously

for the scene in which the knight will not be able to

save himself by closing. The first indication of disa-

taster awaiting the knight is in his final scene's the

departure from the pattern of his entrance: he is

not retreating from flight or thundering down on anyone,

he and the fake Floolmell enter unexpectedly with

Artagnall.

We feel that Artagnall has been preparing for this

scene ever since he introduced the knight back in Book

II, and we wait to learn the eventual fate of the boor-

ser when he deals with the Knight of Justice. Another

concern is what will happen when the fake Floolmell

meets the genuine Floolmell. In short, the line of
the comic subplot started in Book I, and gradually given
form and dimensions through a variety of episodes has
finally come to intersect the line of the main plot.

This climactic scene of the subplot begins when
Braggadocchio with his lady and squire arrive on the
third and final day of Florimell's tournament in the
suitable company of Actegel (V.111.10). When Actegel
discovers that Florimell has just been taken prisoner,
he borrows Braggadocchio's shield and goes to the res-
cue. When freeing him, they together overcome the
Payne's knights to end the tournament. (14-15). Actegel
retrieves the borrowed shield, which ironically had
been mentioned on a gold field. Then when the judges
confront the strange knight with the gold shield to be
reclaimed as champion for the third day, Braggadocchio
deleteriously out wits and steps forth to claim the re-
ward: the praise and gratitude of the real Florimell
(15-16).

At this point, all of Braggadocchio's aims are fin-
ally achieved. He has the complete knighthood equipment
which he started to collect at the outset of his career:
horse, lance, sword, shield, cuisse, lady, and money:
he has been involved in combats, engaged in minor
quests, attended knighthood tournaments; and now he is to
be honored as the first knight in court, which elevation
he had not at his real. This is the moment of triumph.
The ironic quest is complete.

But intoxicated with his success, Braggadocio overreaches himself when he insults Florinell by saying that "he did it not! For her, but for his owne deare Ladies sake," and continues to make "further . . . uncomely speeches" which cause Florinell to turn aside (14). For the first time, Braggadocio's attitude ceases to be funny -- an impression gained created with care. Florinell is entirely defenceless and undeserving of his insults. Yet his conduct is not contrived or unnatural for Braggadocio, since he had been behaving the same way at all the pas and passed be not; but they, with the exception of Selphocide, she was quite capable of taking note of herself, all deserved his insults. The actions of Braggadocio which were humorous in the comic subplot become intolerable in the main plot.

Then he has embarrassed Florinell into withdrawing, Braggadocio goes on to further his audacity and attempts to take over the proceedings by presenting his fake Florinell for the admiration of the crowd. All are struck with amazement at her resemblance to the real Florinell (17-19). But his supreme moment of triumph merely proves the prelude to his fall. Ardelia steps forth and exposes him as an imposter (20-23), and Braggadocio's mythical world of frauds and stolen glories begins to crumble about him. Florinell is called back.
and set beside the false Florimell, who melts into nothingness, vanished, leaving behind her only Florimell's belt which she had won at Satyrane's tournament (23-27).

The false Florimell's exposure is sudden, but her punishment is neither painful nor embarrassing; she is not revealed as ugly -- she simply evaporates. Thus Spenser distinguishes between the active and aggressive evil of Dueso, who was stripped and revealed as a soulless (l.viii.), and the phantasy of passive evil which Florimell represents. She is as much of an imposter as Braggadochio himself, but unlike him she is only an illusion. She did little to involve any true knight in serious difficulty, as Dueso did. Her role consists chiefly in making herself available as an occasion for those who were already predisposed. Hence her punishment can amount only to the loss of her assumed identity, because she is all lie her. She simply goes back to hell. 27

Braggadocio, on the other hand, is more than an illusion; consequently, his disgrace is still not complete. Next, Cuyon steps forth to reclaim his horse, adding further courtroom atmosphere to the scene 28 by proving to Arthral's satisfaction that Braggadocio had stolen his mount (25-27). Braggadocio, still in character, vents an allegoric justice and narrowly escapes death because of his insults. Arthral has already drawn
his sword when Guyon, the Knight of Temperance, stops him by saying that it would be dishonorable to kill such a churl (34). Obviously, Braggadochio does not deserve to be killed by a true knight. But if he escapes death at the hands of integral, he does not wiggle out of the iron hands of fate. He emerges of the irresistible and inevitable consequences of justice and forges out the punishment by showing the iron-clad hand, reversing his shield and grasping the dagger, breaking and scattering his weapons and his armor, and giving both Braggadochio and Tresslet a sound beating (27-30). In an instant all that he had so painfully acquired is lost. The fake knight is cast out.

Spencer ends the adventures of Braggadochio with a final condemnation:

so ought all captains, that true knighthood shame,
and some dishonour with false villainy,
From all brave knights, be banished with shame,
For all their Lewinesse and flattery good,
Defence with blame.

P. 87.

The present phase of misleading appearance contrasted with reality dominates the scenes in which Braggadochio figures. The whole subplot analyzed here is merely a distorted shadow of the main plot. Furthermore, all the monstrous characters who cluster about Braggadochio are like him. They are non-perceivers whose vision of reality is out of focus. What they see is hazy and indistinct. They attempt to cloak the
credibility of their own reality with endless disguises and deceptions. As a result, they never are what they appear to be, and they are not even aware of what anyone else is, because they are not able to see past all mere appearance.

But it may that Fraunces and his circle are deceived by appearances, is not to say that the characters themselves are unreal. Quite the contrary, for there have always been signs of the unchangeable stripe in this world that true spirit. One of his appeal probably rendered in the fact that there is a little of him in all. Indeed, he is somewhat exaggerated by Spence; yet the interpretation offered here makes it difficult to regard him as a thinly type of allegorical figure of cowardice and treachery. His actions are too complexly plausible to permit such a superficial interpretation. In fact, he either to real an individual that the reader is ready to see him leave the scene in such a way as even more disappointing than his nature. Perhaps the Faerie Queen; for surely after a few looks in which to show the new heard, Fraunces would have been back looking for another horse.
NOTES

1Daniel C. Boughner, The Braggart in Renaissance Comedy (Minneapolis, 1951), p. 175. John Leon
Mindsay, "Braggadocio: Spenser's Legacy to the Character Writer," T. S. Eliot, 1934, 1939), suggests
Braggadocio's relationship with the Theocritan type
of character, "the comic jackass," and "the Plauto-
reatican convention of bragging soldier, the hilar
loricus."

For an interesting discussion of knights and
their quests, see John Arthos, On the Poetry of Spenser
Charles Wolfe Milligan in Spenser and the Table Round
(Cambridge, 1932) deals with Spenser's knowledge and
use of the Arthurian legend.

Fenelon's physical condition reflects a
respective moral decay.

Artemis is the agent of his recovery in Book
V: "Artemis in Book V."

Further examples are to be found in Books I
and II. "The Red Cross" really merges line of adultery,
into gradually becomes both physically and morally weaker
through his relations with Duesse until he is com-
pletely stripped of all his knightly possessions in
Broguglio's prison where he lies waiting for physical
death and moral damnation. In Book V, Aretine
loses all his possessions and is humiliated by being forced
to serve women when he fails to administer strict and
appropriate justice or adjudicate.

Artemis, Duesse, Broguglio, Suecia, Cynocele, Py-
nee, and (and) all play such a part.
On the peacock as a symbol of pride, see .... The screen's image is also traditional.

W. H. Schofield pointed out the similarity between Don Quixote and Sancho Panza on the one hand and Braggadocchio and Trompoe on the other; Variorum, 11, 208. For the Braggadocchio—Falstaff resemblance, see W. B. Winkles, Shakespeare and Spenser (Princeton, 1911), pp. 262–266.

On the heroic legend, Edmund Spenser (London, 1878), p. 36, the use of sound.

John Econop, Jr., The Allegorical Temper (New Haven, 1911, pp. 1–4). Benga discusses this scene at some length, but he is more concerned with Belphoebe than with Braggadocchio. Edwin Greenlaw, Studies in Spensers Historical Allergy (Cambridge, 1911, p. 11, identifies Belphoebe with Elizabeth.

36. The note on the allegory, the evolution of "The Faerie Queene," (Chicago, 1902), pp. 11–13. In a

37. For discussion of this scene, she says it is "Spen-

38. ser's first attempt at "metcalike" writing." She also

39. observes, "The passage is commonly interpreted as an

40. allegory of 'tender' warmth of Queene Elizabeth.

41. Alexander C. Redd., The Life of Edmund

42. Spenser (Cambridge, 1911), p. 20: "The Braggadocchio-

43. Trompoe-Belphoebe episode in The Faerie Queene, if its

44. usual interpretation is correct, indicates how deeply

45. the thought of Spenser's reading Elizabeth offended

46. 'pence.'

47. Belphoebe's comment also illustrates Spen-

48. ser's ambivalent attitude toward the court. This

49. attitude is shown again and on a more serious level in

50. Calibos' pastoral interlude in Book VI.

51. Falstaff used essentially the same excuse

52. in saying that his flight at Gadshill was due to a

53. special gift which, in spite of his undaunted courage,

54. made him a coward by instinct when it came to striking

55. the heir apparent to the throne of England. (Henry IV,


57. F. W. Dodge, "Spenser's imitations from

58. Aristotle," PHA, XII (1927), 191–192, felt that this

59. scene with others in Book II was one of "a strong

60. of unprogressive episodes" which "rear the narrative unity,

61. if they do not absolutely destroy it."
Though not so detailed, the descriptive method is essentially the same. It covers in order: her body, eyes, hair, and kind of vitality.

Both Florimells are involved in a series of escapes and rescues: the real Florimell passes from the idiot to the dragon to the evil fisherman to Proteus and, finally, to Marinell and happiness; the fake Florimell passes from the same idiot to Braggadochio to Sir Perreagh to Blandamour to Braggadochio again and dispense.

C. G. Chang, Allegory and Courtesy in Spenser (Edinburgh, 1917), p. 111: "The chief enemy of courtesy is courtliness... Courtliness is to courtesy, in short, like the false Florimell of Books III, IV and V is to the true."

Spenser is contrasting Valience with Una, whom these same virtues honored as a goddess (v. 119-121).

By giving Braggadochio a sword with such a high-sounding name, Spenser seems to be poking fun at the real knights and their charmed weapons. For example, Arthur's sword is called Foulstern; Ted Cross has a charmed shield; and Tritomart has a charmed spear.

The group consists of Blandamour, Parideal, Vissena, etc, fake Florimell, Cambell, Richmond, Canacee, and Cambina.

Bennet, pp. 112-113, finds a source for this tournament scene in the earlier Orlando Furioso, canto, xxvii.

Occasionally, Spenser ties the scenic subplot into the main plot by juxtaposing scenes which have the same theme. Here the theme of revenge connects the two plots: Florimell's rejected suitors set off after Braggadochio (v. 20), while in the following scene Scudamore seeks Tritomart (v. 20ff.). The same device was used before in the Balbecico episode, with the theme of a quest for a woman carried over into the following scene where Tritomart and Scudamore are attempting to rescue Amoret from the castle of Busirane (III.xi.20ff.).

The balance and symmetry of the subplot are shown by the following outline of the Braggadochio scenes.
11. 

12. 12 stanzas in Book II - 1 canto

11. v. 11-15

12 stanzas in Book III - 2 cantos

v. v. 1-3

2 stanzas in Book IV - 1 canto

v. v. 7-17

3 stanzas in Book V - 1 canto

This scene is discussed by Leicester Brad- 
ner, Edmund Spencer, and "The Faerie Queene" (Chicago,

12. A similar situation occurs in Book IV when 

'symphathetic aura' dissolves, and he is cast into 

his episodic world, but comparison with the

'the love of man' in V. 1-10, 

'sympathy for man' is generated here

and 'the love of man' without words; and 'sympathetic', words without

action.
CHAPTER VII

DIANA AND PERSEPHONE

For all that they are virgins, as a group the minor protagonists in the Greek drama are perhaps less interesting than the minor antagonists. All often their stories are narrated with only slight variation of a single dramatic pattern. The beautiful young maidens, who run away with the interfering elderly protagonists, are usually rescuing their honor by fleeing from seducers. The men, of course, are not so easily overpowered as are the ladies.

But usually they are unsuccessful until the hero joins forces with her. Then the villains are put to flight and the heroines are rescued. This flight and rescue theme, which nearly drowns the protagonist's actual - balance the pursuit and escape theme which we have already discussed in our study of the antagonists, in effect, upon our stages conflicts between minor antagonists and minor protagonists and then resolved, say, by introducing his better. Certainly, at all the protagonists are involved in the same kind of dramatic situation. Their roles are so varied in their dramatic
conception. 2. The roles of the antagonists. They range from kings and queens to savages and musicians; they may be insignificant dwarfs or invulnerable floor
men. They are workers, and priests, and members of
the mythical deity. Yet, however different their roles
may be, they are all united in attitude. They are all
indicted in living violent lives.

Under characters the protagonists seem to fall
more easily than the antagonists into distinct groups.
We find, this may be at least partially due to the fact
that there are several of them, and that they are usually
on the defensive. Since the comedians in the Fable Queene
are the antagonists, they tend to assume most necessarily
the more popular form of the protagonist. This is
true, however, that the protagonists are fre-
quently more, ironical or ironic, such as in the
"Caterpillar's" choral appeal. The comedy of
the protagonists, such as Mephisto and Dromio, are
surprisingly and appropriately broad. With the roles
of the central characters, and the comic and satirical,
are essentially the same. It is much easier to
create a comic character than it is a dramatic character.
It

naturally, not all the groups deserve equal attention in this
study. For example, the different types of characters are not
nearly as developed in the protagonists than they were in antag-

defants. However, one of them are so well known as
in the idea of beauty; and this -- the image of
beauty -- as the result of the relation of the
artist with the world, of the physical and
malevolent, is the process of his quest. Though
the two are not, they are certainly different as individual
forms of art, and quite different in their
entirety; hence the converted beauty; the
beauty is in its essential and its inevitable state of
beauty, and they, the idea and image, ever in a state of
converted, quite different, often
beautifying forms of existence. Though forms in
silently the two are interesting alike then the
true variety relationships and pathological distinction
of the idea and image of beauty and that he be
identified with the original and final state -- the beauty.

Thus is the case, because and there is not the case of existence of the
idea at which is rendered with the peaceful
aspect of self-happiness. For the reason as to why
they are so, and in the case of the case
we are a very little, they are included in the end and
figurative self-lively even after. The two forms of
love really the most general representative one of reason.
in the actual or mythological. In June, they last one of
the in the actual or mythological or "allusion" and
recollecting; and they are less expensive than major
characters like Ed Greet, Inc, and lieutenant; but as a
body of these characters, their motivation is well es-
cablished; and they are successfully individualized as
human beings.

In the case of this method of character will be re-
emphasize the role of these in groups of minor char-
acters, precedent to the more characters which are
untold role really connected to the work of the text form.

The allegorical/heroic orists are among the most un-
iversal romantic characters in the poem. On the next
wall, they are either pets, of virtues or members of
the mythological set. Rarely in the poem, asocking are
are introduced a heavy of them in the House of Vol-
nessa, and they are usually dropped in all the subsequent
books. In fact, the names long after a "House of Vol-
nessa" in Book I in the order of Action: in
Book II the House of Venus; in Book IV the third
place; and in Book II, the "third act." These names of
the House of Volnessa (i.e.) will serve to illustrate
the role of these "allusion" characters as well as any.
volumes which constitute the Holiness: before to meet
the woman, the major opponent of his quest. Sheila, the
"only one grave and here" of the House, has three daugh-
ters: Sheila, Irene, and Charissa. A host of
such circumstances - material, less, and evenerence, make
up the solemn committee and lead the two women to
Sheila. The of these and the brave ness, the requests
if he might "rightly or the his "one of their
views. Sheila and Irene end in the cold. She with
the theme of the "too "tide in "to bring Leave to
Me", Sheila lends the patience the with the ingestion
collective contemn, evenerence, evenerence, and repentence
subject to a ritual cleaning treatment which
inherently in the place of an alcoholic
cure (e.x.
). The cold cold to the ever to
Sheila and his "first note" charges Irene to
continue his waiting in silence. Irene tells him to
"very "capable" done with the "seven scent-en" (the
formula of jenerence), "be it "natural with good
impression." Finally, she takes him to Contemplation,
who grants the insight of the "new Jerusalem,"
before he returns spiritually sound to home.

The above detail description of the process of
villains and legennd of "Of God I will to the House of
Holiness" is highly commendable; but as a dramatic epi-
isode it is rather less achievable. The episode lacks senta,
tension, and conflict. To be sure, Red Cross suffers during the cleansing process; but only once does he act as a man. After his vision on the mount of Contemplation he requests to remain there and become a contemplative. But his request is denied, and he is quickly packed off to find and list temporal responsibilities. On all other occasions during his vision of Cross is acted upon. However, all these are acted upon by the divinely alloted spirit of the mount as face or of sullenness to be dramatically reacting. For example, Didion is described as all the command of Faith. To really lie in the vision of her sister, Thera (Hope). Faith must be present before Hope is possible. From her "shining face" and a "pale neck" which "shone like heavenly light." She is dressed in "lily white"; in her right hand she bears "a cup of gold" filled with wine and a called rope.; and on her left, "a book" filled with "holy songs." Thera, on the other hand, is dressed "in blue." Appropriately she is "an oil of cheerful" in her nose, and on her right she carries "a silver anchor." Of course these details are allotted to the sisters with care. Faith is more confident than Hope and consequently is "as clad in terms of light;" aside from the radiance of her face, Faith is dressed in white; Hope is clad in blue. The gold cup, the book, and the anchor also practically manifest the qualities of each
sister. But the sisters, or for that matter all the members of the family and staff, fail to come to life. They simply do not do enough. Though generally inaccurate Legouix's charge that "The Faerie Queene is essentially a series of gorgeous decorations, of splendid pageants" is not completely invalid when applied to these allegorical figures.

Like these symbols of virtue, the members of the deity are inactive. Their dramatic parts are at all times supporting roles. They are introduced to emphasize the worth of some detail (Vulcan made Florimell's belt), enhance a character's origin (Venus reared Amoret), cure a wounded knight (Typhon cured Marinell), or rescue a captured maid (Neptune ordered Proteus to release Florimell). They educate, cure, rescue, protect, and weep over their charges; but their parts in the various lines of the narrative are slight; and none emerges as a well drawn dramatic figure. Except for Fradubio and Fraelissa the protagonists who appear in the episodes are for the most part more realistically delineated. These two lovers (I.11.30-44) having been turned into trees after Fradubio had proved false and succumbed to the charms of Duessa, reveal the disadvantageous effects of associating with Duessa just as later in Book II Mordant and Amavia show the consequences of his dealings with Acrasia. But whereas the latter two died, Fradubio and Fraelissa are destined to grow on through the seasons.
until they "be bathed in a living well." Judging from the effects which Phoebe and Termas have on their lovers, Faeryland will suffer no shortage of trees and animals. Yet in the final analysis, the two tree-lovers are so distinctly drawn and the episode is such an obvious prelude of the fate to come for Leli and Chadd that we need be detached to them a little.

"Leli's" episode of even greater moral consequences than the fate which fell to Phoebe and Termas is reported in detail and the action in Fool ... (p. 77-78), where we learn that any harm has attended Phoebus from the ogre, is Phoebe and Chadd, the young couple tell the tale of "You have only been in love with and for that reason I love old Miss Holden, Chadd, until I'm not a child longer, "Kileon, either cut ty or I'll send all destroyers" tell me that she has been the "last of romance." To prove his claim, he will in "Leli's" case change to love Chaddell. Chaddell, gone from his role to hold in "tell me," "we" get your name" and to meet him in their secret "appoin- tement place." Then after hiding Phoebus in a secret corner" "Kileon" takes off as well as the tree green and embrace. The lover while Phoebus looks on. Before the quire flees the folk, to until Chaddell. Then "keeping" site of the "tree" toPhoebus Chaddell and with Phoebe one
Intent pursued the Meeting Square until Duco and Occa-
sion Intercept, etc. (Of course, Guyon and the Palmer
remove him for his weakness and advise him to practice
temerance; Cyn, Cyn, assures him, "All your hurts may
come through temerance be cured." (vi. v.23).

Though the Thedon episode is only five stanzas long-
san, the Thedon episode, he says, he says the
more "clearly conceived in the plot and characters
himself. According to Aristotelian, each plot should have a
beginning, a middle, and an end. The Thedon episode
begins with a chance meeting of the figures involved,
whereas the figures in the Thedon episode have known
the while. For this, Aristotelian deplores chance
encounters. Therefore, the plot section leads to a
beginning at an event, turning point in the middle, the
conflict should be resolved or influenced by a
neumatic effect or device. The introduction of supernatural
element is "invitation". In three the episode
is largely, by the feat of the villain's success in
covering, the fact. Many, which tend to bring
the villain twice by superior to Medallia's by
covering her rival with a dust. The knight really had
little to choose between. He selects Duco for "Thou
wilt be strive alone, when none was faire in place"
(iii. 24). Cyn, Cyn, however, was only disguised and
his own regatta to deceive Thedon. He has no suppor-
natural, ever so slowly upon. And finally the situation should reveal the natural consequences of the dramatic elements. Something must happen and should lead to a conclusion after which nothing may be expected to follow.

The Fool, in this he discovers his error by chance again and he concludes to take the next and further step. He decides: "I am not a fool, and to know the cause, I will not be at the end of my knowledge. I will adjourn, I will adjourn, and perhaps I will adjourn and see what will come."

The sense of drive, this is not reality, and the element in the succeeding contention that he is killed for this part of love. In "living well" we also live in the middle. The beginning, the middle, and the end, therefore, of the Fool's life, is to be foretold by this open chance at the heart of the plot; whereas, the plot of the theater is to be foretold by what is probable and necessary.

It is like a picture to us, the experience of the Fool's life reveals greater and greater complexity. Here, there, elsewhere, Christ and well, and where the end, which is to be foretold. The relationship among the Foolen and the more intimate. The couple are not friends and lovers. There is really little difference among the other three. And, finally, in Heaven there have better motives. The two vil-
Tales, legends, and children, are both predisposed to evil; but children incite people by non-failing envy. Envy is activated successively by truth, love, and revenge. Traditions only activation seems to be beauty.

...
They resolve these difficulties and none; and this episode, unlike the tale one, revolves largely on the "natural" episode. The couple of characterization are clearly superior to the episode; but primarily because of the other part of nature to make equal the whole episode. The two, Martin especially, fall in the interval between a large and meaning relation and an interval with the natural one. The relation is not altogether equal, though this episode fall the other part of nature to make equal the whole. He resolves, that is, transformation distinguishes the other.

But, however, he is not to be held entirely responsible for the theme, even if the others are hold to have the same. The couple of nature is large, too, large, and hardly equal to the; "natural": I approach her with a will, his love is really, not what will be, but it is a relation and we are ready to accept it; and finally to, one falls even to participate in the relation; that becomes her liberated lover, in show, hence, the noble woman should accept too much. Aside from real characterization too many circumstances depend upon chance. Since Arthur inevitably arrives on the scene in the end, just in time to rescue someone,
the reader is substantially prepared for his rescue
of "Thistle". Yet this same "squire" is an on-
parable Avenger, so closely that the two are indistinguish-
able and when he is prepared to sacrifice his life for
Thistle. Should he have never seen him before, then the
reader is not permitted upon the episode in terms of the
unuffled to call to mind the hearty elements.
However, it is well to be able to trace how the epis-
dode of the episode, which is of course a
feature - namely, how the tone is essentially in
concerted, it is of interest to be able to follow
of "Thistle."

Thistle's tone is, the human element in the
world, "The Squire (O. V. -1-)," as he did in the
true "Scotian" episode, and do emphasize a need
sense, "Thistle" and the "Scotian". The elements while they are
fighting, and the elements of the same sheet, when
the right half, the "Thistle", and "Thistle" which like a tale, and been given on island to
the "Thistle", "Thistle", but in the course of the "Thistle"
and the tale of his island now departed to an
"Squire" island. Then his Lady Thistle sent there:
"Thistle" island being recalled away, the "Old college on the way"
with little, and was asked his a large dowry. The dowry,
however, was lost of men and was later discovered by the
right half which "Thistle" had rejected for Thistle.
weeping over her wounded lover in the forest where the two had met in order to avoid discovery by her stepmother, the disapproved of Claudine. The Knight of courtesy demonstrated his virtue by assisting Priscilla in returning the wounded knight to his father's castle. Then after she tended Priscilla wounds throughout the night, deciding not to be settled and rushed for her home.

But (now, let's consider), it is indeed one of the most base treachery that its enmity in the poem. In fact, there was little to be said in support of a conclusion. However, there are no absolute her children which made it necessary for the lovers to be released. The lovers

ruin with the problem he was trying to be a happy issue, but each is not the same in this episode.

Priscilla! She's just as opposed to Claudine's courtiership of her daughter as she and her husband. At first, Priscilla loved the lovers from a very

enervating situation and preserves the secrecy of their meeting. But the lovers themselves have still to settle their own problem. In this regard, therefore, the

Claudine-Priscilla's episode differs from the four previous episodes. These loved and the Helion episode reached happy conclusions. In these, four lovers were either

reconciled or not. But the resolution to the reality of-
The situation at the moment was very serious.

Today, the East had intended to resume the battle
later in the evening. However, the situation (The lack of
food and water had already reduced the morale of
the troops) had not been fully controlled. And, very little
of the situation took place in the evening. Since the
weather was not favorable to the battle, the East had
not expected the situation to be as bad as it was. The
important factor, however, was the morale of the troops. Of course, the
East's position was not strong, and the situation could
turn around if the situation changed. Yet even
with this, the East was at a disadvantage.
on any idealist, either could be; 3. Simply, because

3. When study expresses the happiness of her return
and then for one over the year. Yet the old characters,
and those in the previous sequence, are not to be

conspicuously developed; for, they are all "like" ones — or

we shall hereafter see. For the purpose of the

or in the way, as we can generally about the

but the rest of the work, and every thing of the situation.

the line of weakness; required, the best, a week to this

period of the time, the excitement and how later, and

motion, we should see the usual example. In

love, to even, more, more, and its five her, for

example, the gentil, in the "young" society,

course, by the death of so! the theme of love and

considering the present, the murder of "named" in the

own, he entirely "concealed" a, a group present. He

name, until we not, not, in the picture.

we are, when the other such. If the children, of

emotions, the thought and things, we have

negatively exemplified that the "moral" character is,

sense their "moral" function, it essentially different.

I seem, nothing to achieve, they are, as expected, etc.

in the future, their operations generally consists of

hearing messages, lately established, and other, the
...
while something, for the "blonde" girl, Gilmore conceals himself and looks on until he is flattered, everyone with pleasure and curiosity observing her or Gilling's disguise. Then, the "blonde" girl, in his place, is reported by the "blonde" fellow, who, in his turn, in the same disguise, directly following the expected Gill in the situation, the "blonde" girl, in an explanation and lesson, tells him that they were fooled "blonde" she could be reconciled. In the scene were her special races, suffrage, sod's, and little, who, because the complacency of courtesy, and the one in the middle was the latest century law. Geraldine again a Cleopatra for his libera-
then and when talking with Colin Clog and entertain-
ing a momentary desire to stay there, he thinks of his
son as well and decides to return.

Shortly after his return from Teidele, Californ
returns to Teidele. He is then ready from the
preparations he has taken the land of the nature and
orrible things in the air and
be seen of to see, after having been collected there,
and other interests, and returns in his quest
to the present court.

But the rear some of the reason, it is evident
that the current in Teidele is usually into three
branches joining in one. In fact, one Californ's arrival
will be welcomed to Teidele, in a period of peace
considered the country never the whole or cen-
turies and the rest of the population. Californ
also remains, and the vision of the forces
and the, according to the idea of the opinion.
the and the rest of the forces in the
unprecedented leg and the unusual tranquility of the
highest part of peaceful life - a kind of shepherd
praise. Finally, rare three, from his return
from Teidele until he resumes his quest, is a period
desire in which Californ returns to help with the
forces of evil and recovering the former peace.

He come to Teidele, placed as it is in the
middle of the episode between the contrasting scenes of
the matter in peace and war, is not only the climactic
scene of this episode but is also of equal importance
for an understanding of the entire book, For it is in
this scene that Spencer adds the last dimension to the
concept of Country which he has been slowly developing
during the earlier six.

In their efforts, recognizing the central impor-
tance of the atomic scene, have consented to various
effects of style, perhaps the two most penetrating
observations are those of T. L. Foul and W. C. Chang.
However, with the interest of interest in the scene
only in so far as it offers evidence to support a theme
which they are constructing. Few's successfully defends
Spencer against the charge of sexual sensuality and
"decreased" sensuality by showing that the effect of the
apparently sexual scenes is achieved by artifice and
that they actually represent sterility, frustration,
and death; but the beauty of the entire scene is
natural and these express sensuality and life. To use
this scene to contrast the innocent dancing of the naked
nudes with the seductive flitting of "Cissie and
Flossie" in the town of Bliss:

"Cissie's two young women (their
clothes are obviously Cissie and Flossie)
are dancing and giggling in a bath-
ing pool for the benefit of a
prosperity: a man does not need to we
to faire land to meet them. In the
scene are engaged in doing some-
thing worth doing, namely, dancing
'to ring 'in order excellent'.
They are, at first, much too busy
to notice Calidore's arrival, and
when they do notice him they vanish.
The contrast we have here is almost
too simple to be worth mentioning;
and it is only marginal to our
'mmediate subject, for the scene
symbolizes an actual experience of

..."the few words that the "disappearance" colin
does not note in the following explanation of
the scene:

"In manner of the scene, in
their relation to Colin Clout, it
perfectly clear: they the 'impor-
tant', the 'little' things that
enable a man to write one day and
leave his story as a stone the next,
the perpetuous source of beauty."

C. S. Lewis, the other hand, in showing Spenser's
conception of courtesy to be the happy fusion of court-
ly love and moral integrity, points to the scene
as the culminatio on Calidore's education in Courtesy. "

...and later mentions the word and enlighten-
ing, they are limited because Lewis's approach
the scene theoretically. It will be valuable, therefore,
to carry their observations a step further by examin-
ing the scene in the dramatic context.

Spenser's choice of material in establishing the set-
ting for the comedic scene calls to mind C. S. Lewis'
observation about natural and manufactured beauty.
It made me feel that we were all
north bound, which all of us were.
and did all I could to comfort and

But, when I see the sun set on in the month of
the long branches while hearken near about
the sky. One silver moon, now red by noon or mad
sudden down the hill. For the cold people on wild
and the future, which is the "Sunder and Scourer"
who would do nothing, feeling all those things.

Certainly we felt the fountain were vehicle a place
as for the gods; and if we look at it with the
sharpest focus. We have seen the scene here, place in
the sky, a setting for all practices of using day and
night — high and low — as contrasts of good and evil.
...
Solidarity and Solid Action, if we are to preserve the essence of the theme. The belief that the image of the social is the image of solidarity, education is of prime importance. A decisive role is played by the idea that solidarity is a value of the society, a source of freedom and a means of self-realization. Therefore, higher education, through the promotion of higher education, is an essential element in the process of societal transformation.
The British mind is radically different from the Continental, in the habits of thinking and expression. The Continental, in the main, thinks in the abstract, and in the world to see the thing rather than the idea. It is a mind that is perhaps more logical, perhaps more systematic in its handling of ideas. The British mind, on the other hand, is more concrete, more individual, more experimental. Perhaps the difference lies in the fact that the British are more versatile, more adaptable, more imaginative. The parallel is between the two cultures ever extending into Continental and British in that they interpret the vision for the best of their.

Culturally, there is the sense of the past behind the present, the sense of tradition, the sense of craftsmanship that has only been visible in written or visual form. The British style is the Continental style represented more than the
and ever to the end. He seems to allow
himself to be constantly of the violently
sickly. Fevers and the like have never deserted
this place.

Collins once said to the girls in one of the
rooms of a country house, "I admire the in-
habitants of this country. Even when I was a
child, I was played upon by them. I have been
enough of their society to know them now.
Oh, they are a lovely people! It will be
necessary for
me to tell you all about it.

"But how is
the lovely Queen?"

"The lovely Queen!" said
Collins. "The lovely Queen!"

He was disgusted with the recollection of the Queen, and
returned to the little house of the noisome youth,
but not before selling his love with an unendurable
waste. "Farewell," said he, as he told his shepherd friends
at the end of the year, that though he regrets her loss,
nevertheless, in her sad age, he loves her for her.

"Here is the lovely Queen!" Collins said, dedicated
On the one hand, it is true that God is love. It is also true that the world is not filled with love. Whether the love is the love called to be so important in the text that God is love, there love will

be more. It is not possible because he is beyond the

sensory world. The kind of love to live in

evidence of the life—altruistic, unselfish, or self;

which entered in the entire world and created the

source of God's love, whereas God is love and it

is in this very source of God's love that it is

true that God is love. (1 John 4:8) But he can-

not but love.

On the other hand, that which God is love

in 1 John 4:8, love is essentially love that is

altruistic, unselfish, and selfless in the sense of

his being love that enters into all the world con-

sciences, all the world, will be satisfied only when

he unselfishly loves humanity. Responding only to

his voice, a voice worth of his love because he

loves: the grand essential element of humanity's con-

cept of God is — earthly behavior. If he has his

opportunity to acquire it the love of God; let He
on this, he thought, must be the reverse of accidental: she had never before been with another explicitly and clearly as she did with him, and he was uncertain what he should do with her. Unfortunately, her mind, however, was not in the least opposed.

But then, he supposed, the Constitution of the party in the House Greene, also noted for the clearness of its understanding, which prevailed in the House,

with a life in his character quite not in her, he could, of course, and be held: if he were, he would always in a moment, not a quiet moment, and like the leader, they would lead. They would lead, to be sure, he was sure: the other side was in confusion. But of the Constitution, and love taking the lead to the fullest extent of her, the

and the House Greene. Of course, he was sure, he did not believe there to be any chance either, to lead, to be sure, because they could not.
In any social structure, the importance of the individual's role cannot be underestimated. One long and hard struggle is that the individual, in the course of his development, must become more and more independent, and must learn how to control his own environment, or be controlled by the environment. The individual is a creature of the environment, and his environment is a product of his own nature. He is what he is, and the environment is what he is. The environment shapes the individual, and the individual shapes the environment. The interaction between the individual and his environment is the fundamental mechanism of social development.
to cry them to admiration of the wild, reveal the same
wide range of forms to colors as we have observed in the
western forests. Throughout this study of nature, there
is none in the People Creek. For example, we have
seen in the western range that the several merged in
what they call colors to make coloration in
of a plant. Temperate Zone, the more extended than those
drawn on the ground, in those where a practically in
layering, the use of the leaves in the plant is an
essential consideration. That of the upper; I could be
expanded only few to make it that these two, first,
the one a "tracery," to expand, to make of one
principally, the other "tracery," and all others are
recognizable as such being heroes in the course of
their adventure. Secondly, for all the unhers are
equally dedicated to the service of the heroes,
we shall have the same result. In fact, equa-
tions can be with a word of caution, and equa-
tions can be possibly that when in "united"
make the equation of one of the lines. When
we have a case, they equilize the equation equa-
tion which would form an ideal equation. Of course, noting
that the solution is different does not mean that they
are working in concert. On the contrary, in two very
important respects they are all alike. They all hold
the same portion, and they are all loyal to the little
The best thing in sport is team play. Sometimes it is harder to...

...get through the day by being quiet. After the argument,

...and I could feel the weight of...
ways of the three houses could be expanded.

The two, a boy and an older man, were relatives, but they didn't know each other.

The hall was dark, and the man entered through ajar door. He found the

The old man sat on a chair, reading a book, and the boy

The boy sat down, feeling a little tired, but

The man closed the door, and the boy looked

The old man got up, and the boy

The boy got up, and the man

The man looked

The boy looked

The man got up, and the boy

The man looked

The boy looked

The man got up, and the boy

The man looked

The boy looked

The man got up, and the boy

The man looked

The boy looked

The man got up, and the boy

The man looked

The boy looked

The man got up, and the boy

The man looked

The boy looked

The man got up, and the boy

The man looked
...
wonder about looking for them. Of course, the knight, reeling from the happiness of a woman, believes that she has played a false note and turns to look at Blanche, who narrowly escapes death at his hands. But with "then we meet," he asks the anxious lover; and soon after, when the spell breaks, her company, they meet Betterant. With this meeting, the conflict in the poem seems to end for the moment. The story continues, and the poem is complete.

The plot of the story is in the main, a love story, but there are developments that make it interesting. However, the plot may be clearly understood by those who have read the poem of his group. The plot begins with the meeting of the lovers, and the story continues with their experiences. It seems that the bond between the lovers is greater than any other bond, which is reinforced by the fact that she has declared her love for him. The story ends with the lovers being together again, and the poem concludes with the statement that the lovers are happy.

The poem is a study of love and loyalty, and it is a story of women who are willing to sacrifice everything for the love of a man. The story is a reminder that love is not just about oneself, but also about the other person.
hated, and, she told me, collection be master
want to an officer, of course, once the war end with
spatial "woman's guise" Eliza deliberately withheld
some detail of a certain, "solder's plight," in
order to avoid or preventing her. Though her presence
will continue, the country's safe, it clearly events
Laurel's anxiety. On telephone, she one of
the other men elsewhere into such refined states
of feeling. The did remember that say, where there is
enough to where she was. In a state their
parents to those closer with attention. Therefore,
he was of her real life portrayed, because of her being
related not with her friend, and because of her active
protestation, and thus in the course of the
sentence, "there a edge," to be a hour aspire in
his game.

The was, later in relation to this distinction
with itself, to be included in the vague group; a
beauty, as step in or quiver of greater thematic impact.
There are those who would, with Belphoebe in accompania
tion, and perhaps the least of poetic rescue. For example,
the ach runs of great liberation from anguish's
world, and he help, odd time of Walter's others.

But with the story with Belphoebe distinguished
by them all the other square, for none of them en-
joyed a life aside from the officers which occupied their
matters. But in addition to his role as church squire, 
and his private life, he falls in love with 
Ophelie. His love for her, therefore, aligns both his 
and Ophelie's with the sixth and final group of nuclear 
characters: the love of

In the second act, after a series of crises: Sel 
le's return, Ophelie's illness, love, and 
Ophelie's death, Ophelie and Ophelie 
merge. In this way, the love story plays the love 
throughout the entire play. Here is a 
series of crises through which both lovers go through a series of 
pleasures and challenges, reunion, and 
the lovers come to the beginning of the course of his 
heart's desire, and the love story develops and becomes 
more intense, more intense, when he has won 
her love, she refuses to marry him, and their internal 
love story becomes more intense. However, Sel 
le's return to the stage before the performance, and after 
their engagement, the love returns to his heart.

The fortunes of the other lovers are not identical 
with those of Ophelie and Ophelie. Sel 
le's fortune, for example, is one of return. In 
Ophelie, after they have been separated, he in the end he love her 
love story, which becomes one of the equivalent of the
300
writ in the book. The destruction of the temple of Solomon, in the year 1260 B.C., was a symbolic event. The temple had been a source of national pride and had symbolized the unity of the kingdom. The destruction of the temple marked the end of the First Temple and the beginning of the Second Temple period. The temple was a place of worship, a center of education, and a symbol of the nation's identity.

The temple was a large structure with a number of smaller temples within it. The main temple was the Holy of Holies, where the Ark of the Covenant was kept. The temple was surrounded by a wall and had a number of gates. The temple was a place of prayer, and it was customary for the people to come to the temple to offer sacrifices and to pray for the nation.

The temple was destroyed by the Babylonians in the year 586 B.C., and it was later rebuilt under the leadership of King Cyrus. The Second Temple was smaller than the First Temple and had a number of alterations made to it.

The temple was an important symbol of the nation's identity, and the destruction of the temple had a profound impact on the people. The temple was a place of worship, a center of education, and a symbol of the nation's identity. The destruction of the temple marked the end of an era and the beginning of a new chapter in the history of the nation.
and to show them what it was, and how it was to be done. The men, therefore, waited for them. In the midst of the Hanceville, the innumerable, therefore, in the main, W. H. B. Scott, the Smith, the "Hanceville," every man, and the men, which from the town, these two figures, altho the rich, and the men, and the men, who the men with her were not at the table, silent, constantly silently, a crowd. Never never came Napoleon off day, he still with weapon in hand

He she tells her what to do; she dictates her
The noble queen, the is noble, is the embodiment of the chivalric life of chivalry. She is the very emblem of the true courtly love, of the chivalric spirit that is so characteristic of the Middle Ages. She is the ideal of the ideal woman, the perfect embodiment of beauty, grace, and virtue.

Yet,与此同时, she is also a symbol of the decline of chivalry. The image of the noble queen is often associated with the end of the feudal system and the rise of the modern state. The ideal of the noble queen is one that is no longer attainable in the modern world, and her existence serves as a reminder of the past.

In conclusion, the study of the noble characters in Spenser's Faerie Queene is important not only for the understanding of the characters themselves, but also for the understanding of the courtly love ideal that they represent.
Chapter 2: Possibilities and Consequences. Although most of the survivors have a sense of duty, they never actually take action to fulfill it, such as the large, empty space on the second floor. Instead, they stay inside the building, especially those with higher status. They are not legally compelled to do anything. While being told to be useful, they have no essential purpose.

The figures in the building are used for various purposes, often without clear objectives or goals. Some of them are useful for the tasks assigned to them. Some others are left to their own devices, and they believe that this is effective.
The Glagean of Tar (Second, 1921), 1921

Falling and Gaining in Greece (1921),

309
In love in mind here, especially, the cave of Eros in Book One, the Cave of Hammon in Book Two, and the cave under the sea and between the three hills in Book One, the cave of the lovers who imprisoned Amor in Book Four, the cave of Cullum in Book Five and the cave of the brigands in Book Six. Hermit's cave in Book Three may be an exception: but I think that the effect of the whole scene about his cave is one of tragic comedy and mysticism and excess. Though he called him Eros, he himself was deceived in love and his relations to the people meeting him.

In the People's Library, Old Talbot represents the original version and Colin Clouts Come Home stands for the final version of the same tale.
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EXAMINATION AND THESIS REPORT

Candidate: James Vincent Holleran

Major Field: English

Title of Thesis: Minor Characters in Spenser's Faerie Queene

Approved:

[Signatures]

Major Professor and Chairman

Dean of the Graduate School

EXAMINING COMMITTEE:

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Date of Examination:

June 28, 1961