

Edmund Spenser

The Faerie Queene

Book Two



Edited, with Introduction, by
ERIK GRAY

Edmund Spenser

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I am not sure what protocol exists, if any, for dedicating an edition of part of a poem. Still, this seems like an appropriate place to express my immense gratitude to my teachers and mentors, especially those at Cambridge, who fostered in me a love of Renaissance poetry that has been silently expanding ever since.

ABOUT THE ANNOTATION

All biblical quotations are taken from the Geneva Bible of 1560. References to classical poetry cite the line numbers of the Greek and Latin texts in the Loeb editions. My chief resources in composing the notes, after the *Oxford English Dictionary* (cited as OED), have been the *Váriorum* and the *Spenser Encyclopedia*. I am also, of course, indebted to the previous editors of Book Two listed in the Bibliography—above all to A. C. Hamilton, whose masterly edition of the poem (Hamilton, 2001) I have sometimes cited directly (as “Hamilton”) but have also benefited from generally throughout.

Citations from other books of *The Faerie Queene* are documented in this volume in the conventional format, listing book, canto, stanza, and line number. For example, V.vii.19.3 refers to Book Five, Canto Seven, stanza 19, line 3. Citations from Book Two do not list the book number: ix.8.9 refers to Book Two, Canto Nine, stanza 8, line 9.

INTRODUCTION

1. The Challenge of Temperance

Books One and Two of *The Faerie Queene* begin in very similar fashion. In the opening cantos of Book One, the evil enchanter Archimago convinces the hero of that book, the Redcrosse knight, that the virtuous lady Una has committed a sexual sin. Redcrosse feels such outrage that he precipitously abandons Una, thus setting in motion the plot of the rest of the book. At the outset of Book Two, Archimago continues in the same vein: he dupes the noble Sir Guyon into believing that Redcrosse has sexually assaulted a maiden. In what seems an exact replay of the misunderstandings of the previous book, Guyon in his turn becomes duly outraged, and without further question he charges at Redcrosse. The two knights thunder furiously toward each other, but at the last moment Guyon thinks better of his rashness and turns his horse aside. He represses his fury, speaks to Redcrosse instead of attacking him, and so learns the truth about his own deception.

Spenser has solved the first challenge confronting him in Book Two: how to make it different from Book One. The first book is concerned with the virtue of “holiness,” which might seem an all-encompassing term. Just half a canto into Book Two, however, Guyon has already demonstrated virtues that even the holy Redcrosse lacks. Yet Spenser is still faced with another, greater challenge: now that he has avoided repeating himself, how is he to make this second book interesting? The title page announces that Book Two will be dedicated to the virtue of “Temperaunce”—that is, moderation or self-restraint, such as Guyon displays when he refrains from battle. But how can the exhibition of such a virtue be grand or varied? Moderation is seldom spectacular; the very idea of “extreme temperance” is practically a contradiction. One can portray temperance under more and more extreme circumstances, but even then the narrative risks going nowhere. Guyon first reveals his peculiar greatness, as we have just seen, not by doing something, but by pointedly not doing something. The plot of temperance threatens to be one of inaction.

Yet Book Two is not dull or static, and the reason has to do with the very nature of allegory as Spenser conceives it. The first thing to realize is that Guyon himself is not an embodiment of absolute temperance. The full title of Book Two reads as follows: “The second Booke of / the

Faerie Queene. / *Contayning* / The Legend of Sir Guyon. / OR / *Of Temperaunce*.”¹ The phrasing leaves open the possibility that “Sir Guyon” may be interchangeable with “Temperaunce.” But it is equally possible that “Of Temperaunce” is an alternate title for the book as a whole, and that Guyon is not temperance, but only the hero of a book about temperance. We soon find out that the latter is the case. Guyon is introduced together with a Palmer, or holy man, who accompanies him to keep him steady and steer him away from extremes. An allegorical embodiment of temperance, strictly conceived, would not need such a guide; he would, by definition, be unable to act any way but temperately. From his first appearance, then, we are aware that Guyon does not represent Temperance; nor is there any reason to say that he represents Will guided by Temperance (in the form of the Palmer), or that he represents any one thing at all. He is just Guyon—in a very real sense, “just a guy,” though a particularly temperate one.

The fact that Guyon exceeds any straightforward, one-to-one correspondence to a concept permits a greater variety of plot. Although we never doubt that Guyon will conquer the forces of intemperance in the end, nevertheless he endures more vicissitudes along the way than he would if he represented an abstract, unchangeable virtue. As Harry Berger, one of the best commentators on Book Two, points out, Guyon suffers a number of serious setbacks: “We see Guyon separated first from his horse, then from his Palmer (Canto vi), finally from his consciousness and his protective armor and almost from his life” (Berger, 51). For all his admirable self-control, Guyon does not have complete command of his own body; at the end of Canto Seven, he momentarily faints for lack of food and sleep. Whether this lapse is due to some error on his part is debatable, but it is certain that Guyon is not a paragon, let alone an abstraction.

Nowhere is this more evident than in the climax of his story. At the end of Canto Twelve, Guyon successfully overthrows the enchantress Acrasia, who reduces people into beasts. Yet instead of turning his attention immediately to the task of freeing her captives, Guyon stays instead to wreak destruction on her home, the Bower of Bliss.

But all those pleasaunt bowres and Pallace brave,
Guyon broke downe, with rigour pittillesse;
 Ne ought their goodly workmanship might save

¹ The titles of all six books follow this same style. The title appears above the introductory stanzas to the book, known as the “Proem.”

Them from the tempest of his wrathfulnesse,
 But that their blisse he turn'd to balefulnesse:
 Their groves he feld, their gardins did deface,
 Their arbers spoyle, their Cabinets suppressse,
 Their banket houses burne, their buildings race,
 And of the fayrest late, now made the fowlest place. (xii.83)

Generations of critics have been troubled by this passage. The Bower, which has been described in lush detail throughout the canto, is certainly not an innocent place: it is filled with artifice and temptation. Yet it has also been described as “Paradise” (58.1, 70.4), a place of “Angelicall” harmony (71.3), even a place of temperance, “with season moderate / Gently attempred” (51.7–8). Guyon, however, makes no attempt to discriminate between what is good and what is bad in the Bower but systematically fouls whatever he finds. The knight of temperance has become a knight of “tempest.”²

Even if Guyon’s “tempest of wrathfulnesse” is justified, it does not seem very productive from a practical point of view. Once Guyon has ravaged the Bower, he and the Palmer transform Acrasia’s victims from beasts back into men. But some of the men feel “wrath” in their turn at having been restored (86.5), and indeed Book Two ends with a notable failure—a man named Gryll, who preferred his life of intemperance and upbraids Guyon for having turned him back from a hog into a man. Book Two may show the triumph of temperance, but Guyon in the end is neither wholly triumphant nor wholly temperate; even as he accomplishes his quest, he reveals his limitations, both practical and moral. These limitations are reemphasized by the book’s final, throwaway line, when the Palmer says, “But let us hence depart, whilst wether serves and winde” (xii.87.9). After all his accomplishments, the hero still depends upon wind and weather (both of which, not coincidentally, are synonyms for “tempest”). And these elements, as the Palmer recognizes and as the inconstant Phaedria had pointed out earlier (vi.23), cannot be controlled, even by the most even-tempered; they are purely a matter of chance. Guyon is simultaneously an ideal of temperate self-control and something quite different: a character, unpredictable and subject to tempests.

The complexity of Guyon’s character is crucial, not only because it provides the book of temperance with narrative tension, but because all

² It is a matter of debate whether “temper” and “tempest” are etymologically connected; the OED suggests that they probably are, “but the sense history of both words is prehistoric and obscure.” Either way, Spenser is playing on their similarity to suggest a complex relationship between the two ideas.

successful allegory depends upon the interaction of different levels of reality. Allegory, in essence, consists in the embodying of abstractions: ideas such as “virtue” or “vice” are given physical form. But if these corporealized concepts never interact with actual human bodies like Guyon’s, then they may as well have remained abstract. For a reader, there is not much difference between reading that Virtue conquers Vice and reading that virtue conquers vice.³ But the heroes and heroines of *The Faerie Queene* are not virtues: in Spenser, Virtue does not conquer Vice; Guyon and Redcrosse do. Even the vices, moreover, are rarely one-dimensional; rather, the characters of the poem exist along a spectrum. Some of the evildoers Guyon encounters are indeed named for concepts—Furor, Occasion, Impotence—and act accordingly. But most have proper names and cannot be reduced to a single attribute. The “varlet” Atin, for instance, enters in Book Two, Canto Four, as a provoker of trouble and discord; but if we identify him simply as “Strife,” that does not explain why in Canto Six he bravely and selflessly leaps into a lake to help save his master Pyrochles.

This tendency to exist on two different levels at once—on the one hand, to embody a changeless concept, and on the other hand, to exhibit complex, unpredictable behavior—characterizes every aspect of *The Faerie Queene*. Faerie Land itself has a dual nature: it is an allegorical microcosm of the whole world, a landscape in which universal struggles take place; at the same time, it is also a version of sixteenth-century Britain. As Spenser explains in “The Letter to Raleigh” (reproduced at the end of this volume), the Faerie Queen, Gloriana—whom all the knights serve, but who never actually appears in the poem—signifies both glory in the abstract and also the queen of England, Elizabeth. Yet Spenser goes on to point out that our world, too, operates on more than one level at once. Queen Elizabeth, for instance, “beareth two persons, the one of a most royall Queene or Empresse, the other of a most vertuous and beautifull Lady.” In other words, not only is the allegorical

³ This is the drawback of *The Purple Island* (1633), an allegorical poem in twelve cantos by Phineas Fletcher, a follower of Spenser. Fletcher’s poem is a hyperextended imitation of two cantos of Book Two of *The Faerie Queene*: Canto Nine, in which Spenser describes the workings of the human body under the guise of a castle, and Canto Eleven, in which the castle is attacked by diseases and temptations. But Fletcher’s poem is less successful than Spenser’s because all the characters exist at the same level: vices, virtues, and diseases battle for possession of the human body, but nobody else participates in or even views their contest, which therefore has little narrative interest for the reader. A pictorial allegory may exist entirely on a single plane and still be effectively vivid; but if the embodied words of literary allegory engage only with other words, as they do in *The Purple Island*, then much of the effect is lost.

world inhabited by figures who are partly “real” (like Guyon), but the real world contains figures who are partly allegorical: Elizabeth, in her role as monarch, embodies a changeless and immortal concept, even as she continues to exist as a mortal woman.⁴ The world of Sir Guyon is thus neither static nor distant, but complex and far closer than it at first appears.

2. The Forms of *The Faerie Queene*

In 1590 Spenser published the first edition of *The Faerie Queene*, consisting of Books One through Three. At the end of the volume is a letter addressed to the great courtier and poet Sir Walter Raleigh, in which Spenser explains his methods and intentions for the poem thus begun. The work, Spenser writes, will consist of twelve books, each illustrating one of the moral virtues, with the possibility (if the first twelve books “be well accepted”) of further books illustrating political virtues. As it turns out, Spenser completed half of his original project before his death in 1599, bringing out a new edition in 1596 that contained Books One through Six. (An edition published a decade after Spenser’s death added a fragmentary seventh book.) Yet even as it stands, *The Faerie Queene* is one of the longest poems ever published in English. Each book reaches nearly the length of Virgil’s *Aeneid*, and each is divided (like the *Aeneid*) into twelve parts, or cantos, which contain a varying number of stanzas. In addition to the stanzas that make up the main body of the text, every canto begins with a four-line poem known as the argument, which sums up the plot of that canto. The arguments tend to be very matter-of-fact: they sometimes refer to characters, not by name, but simply by the vice or virtue they may be taken to represent. (In the argument to Book Two, Canto Four, for instance, Atin is called “strife”; the argument to Canto Six refers to Phaedria as “Merth.”) The arguments use a shorter line than the body of the poem, alternating verse of eight and six syllables—a lyric rather than heroic measure; each argument is thus the size and shape of a stanza from a ballad or a hymn.

⁴ Spenser is here voicing a well-known doctrine, that of “the king’s two bodies.” One of the corollaries to this concept is that the monarch can never die, since the instant he or she does, a successor becomes monarch without interval. Yet these two levels—changeless monarch, mortal individual—are no more discrete or clearly distinguishable in reality than in allegory. When Spenser wrote *The Faerie Queene*, Queen Elizabeth had neither produced an heir to the throne nor named a successor; the unpredictable actions of the mortal woman jeopardized the continuation of the monarchical body.

The main part of every canto, however, is composed in a characteristic stanza form invented by Spenser, which was not used again with any success until the middle of the eighteenth century (see Section 5, below). The Spenserian stanza consists of a virtuosic intertwining of three rhymes over nine lines, in the pattern *ababbcc*; the lines are in iambic pentameter (ten syllables), except for the final one, which is an iambic hexameter, or “alexandrine” (twelve syllables). The stanza is at once asymmetrical and perfectly balanced. The *a*-rhyme stands prominently at the head of the stanza but appears only twice. The *b*-rhyme neither begins nor concludes the stanza but dominates by its unusual persistence. To repeat a rhyme sound four times presents an extraordinary challenge (especially in English, which is poorer in rhyme than Italian, which provides the nearest models to Spenser’s stanza)—yet Spenser manages it throughout his enormous poem. The *c*-rhyme is introduced late but then appears three times in four lines, including the longer final verse. The Spenserian stanza does not fall naturally into either halves or thirds. In fact, there is no single, preferable breaking point, as there is, for instance, in a sonnet, and this allows Spenser to vary the syntactical and logical structure from stanza to stanza. The twelve-syllable line concludes the stanza with satisfying finality; at the same time, although the last two lines rhyme, the difference in length prevents them from forming a couplet, which would run the risk of sealing off each stanza as if it were a Shakespearean sonnet rather than an element in a continuous narrative.⁵

As an example of the effectiveness of Spenser’s form, consider the moment mentioned above, when Guyon breaks off his charge against the Redcrosse knight—

- 1 Who seeing him from far so fierce to pricke,
- 2 His warlike armes about him gan embrace,
- 3 And in the rest his ready speare did sticke;
- 4 Tho when as still he saw him towards pace,
- 5 He gan rencounter him in equall race:
- 6 They bene ymett; both ready to affrap,
- 7 When suddeinly that warriour gan abace

⁵ On the other hand, the alexandrine does offer a potential resting place. As Colin Burrow reads it, in a description that seems particularly apt to the challenges and temptations of Book Two, the structure of the Spenserian stanza “invites repose: the rhymes interlock and lace back into each other, and the final line draws its slow length along, inviting readerly delay. The form of the poem fights a continual benevolent war with its content. The knights who dominate the action . . . struggle against the reflective flow of Spenser’s verse, which ebbs backwards endlessly” (Burrow, 27).

- 8 His threatned speare, as if some new mishap
 9 Had him betide, or hidden danger did entrap. (i.26)

Spenser here highlights the couplet in the middle of the stanza: in line 4, Guyon is seen charging at Redcrosse, and in the rhyming line 5, Redcrosse charges back. Line 6 introduces the climactic element with a new rhyme—the disastrous “affrap,” or blow, that the reader now feels is inevitable. But Guyon recovers his usual calm clear-headedness at just the same point (line 7) at which the stanza reverts to its *b*-rhyme, turning back from the new direction it has taken. Once Guyon and the stanza have both been recalled or reined in, the true nature of that new element becomes clear: “affrap” rhymes with the portentous “mishap” and “entrap.”

As the stanza above reveals, the language of *The Faerie Queene* is unique. Ben Jonson in the early seventeenth century famously said that Spenser “writ no language,” and that is in some sense true; like Homer, Spenser uses a vocabulary that exists in his world only. He freely employs words and forms that were already obsolete in his time: by 1590, “tho” had long since ceased to mean “then,” and “ymett” was no longer used for “met,” even in poetry. Spenser also frequently coins new words. “Affrap” does not exist in English outside of *The Faerie Queene*, but Spenser trusts that its meaning will be clear from its context and from cognates in French and Italian. The term is all the more effective for being unfamiliar: it is introduced together with the *c*-rhyme as something new and unknwon, as we have just noted, and it is intended to unsettle the reader—until Guyon’s habitual self-restraint brings us back to more familiar linguistic behavior. Spenser writes in a timeless form of English that resembles no other but is wholly appropriate to the world he creates in his poem, a Faerie Land that is both antique (it coexists with ancient Britain, from which Arthur has come to seek the Faerie Queen) and contemporary—it shadows forth the present, but in unfamiliar forms.

3. Sources

Temperance: Aristotle’s and Plato’s Horses

Temperance has a long history in both religious and philosophical writing. In the thirteenth century, St. Thomas Aquinas categorized it as one of the four “cardinal virtues” (together with Prudence, Justice, and Fortitude), a traditional grouping that derives ultimately from Book 4 of Plato’s *Republic*. Temperance in particular was much preached by Roman

orators and philosophers, such as Cicero and Seneca; among the Roman poets, its great champion was Horace, whose idealization of the “golden mean” (*aurea mediocritas*) Spenser echoes in the argument to Canto Two. But Horace himself derives his notion from Greek philosophy, and the most influential sources for Spenser’s representation of temperance are to be found in two ancient Greek texts.

The first of these is the *Nicomachean Ethics* of Aristotle, whom Spenser specifically names as a model for his conception of the virtues in “The Letter to Raleigh.” Aristotle devotes a substantial section of his treatise (1145a–1152a) to defining temperance (*sophrosune*) and distinguishing between intemperance and incontinence (*akrasia*—a word that Spenser adopts as the name for his villainess in Book Two). The temperate person, according to Aristotle, is one whose desires are naturally moderate; the continent person, by contrast, feels strong desires but is able to control or resist them. Both concepts are essential to Spenser’s poem. At a narrative level, Guyon more often seems temperate: he is scarcely tempted at all either by Phaedria or by Mammon, and only occasionally does he need to be curbed by the Palmer. At an allegorical level, however, Guyon is constantly forced to contend with figures like Furor, Sansloy, Huddibras, Pyrochles, and Cymochles, who represent excesses of passion in one direction or another. In this sense, as has often been remarked, he comes closer to Aristotle’s notion of “continence,” struggling against the forces of *akrasia* and suppressing them.

The other most influential classical text is Plato’s *Phaedrus*. It is possible that Spenser did not know this work directly, but one section of it was often repeated in Renaissance texts and appears strongly to have influenced the imagery of Book Two. In the famous passage, Socrates proposes to Phaedrus the following simile: “Let us then liken the soul to the natural union of a team of winged horses and their charioteer. . . . To begin with, our driver is in charge of a pair of horses; second, one of his horses is beautiful and good and from stock of the same sort, while the other is the opposite and has the opposite sort of bloodline. This means that chariot-driving in our case is inevitably a painfully difficult business” (Plato, 246a–b).⁶ The first horse, Socrates goes on to explain, is “a lover of honor with modesty and self-control,” while the second is a “companion to wild boasts and indecency” (253d–e). One of the chief duties of humans must be to curb the impulses of the unruly half—the bad horse—of our souls.

⁶ Quotations are from Plato, *Phaedrus*, translated and edited by Alexander Nehamas and Paul Woodruff (Indianapolis: Hackett Publishing Co., 1995).

There are horses throughout *The Faerie Queene*; the very word “chivalry” derives from the word for horse (French *cheval*), and horsemanship is inseparable from chivalric romance. But Guyon’s troubled relationship to horses is particularly foregrounded, and from the very outset of Book Two, horses take on a distinctly Platonic cast. Guyon’s first heroic action, as we have seen, consists in restraining his own horse, turning it aside in the midst of a full galloping charge. Such control of a horse is unusual; even Redcrosse, holy and indeed saintly as he is, cannot match it: “But his fierce foe [Redcrosse] his steed could stay unneath, / Who prickt with courage kene, did cruell battell breath” (i.27). Throughout the rest of the book, the language of good horsemanship applies equally to self-control. The word “menage,” for instance, a technical term from horse training, appears frequently in Book Two: Guyon is able “To menage steeds” as well as to “menage and subdew his pride” (iv.1–2). The Palmer consciously invokes the same metaphor, blaming anyone “That to affections does the bridle lend” (iv.34); hence, at the end, we see Guyon still “Brydling his will, and maystering his might” (xii.53).

Yet Spenser does not merely illustrate Plato’s simile but complicates and refreshes it. Guyon, it turns out, has little chance to display his horsemanship: by the end of the first canto he has lost his horse, which at the close of the book is still unrecovered. For eleven cantos, therefore, Guyon must fare and fight on foot, often to his own disadvantage. Meanwhile, his own “loftie steed” seems to change its nature. Stolen by Braggadocchio and hence forced to become (in Plato’s words) “companion to wild boasts and indecency” (Braggadocchio is guilty of both), Guyon’s horse in the wrong hands becomes unmanageable: “that valiaunt courser . . . despisd to tread in dew degree, / But chaufd and fom’d” (iii.46). In Spenser’s allegory, then, it is not the horse who is good or bad but only the rider. This becomes painfully clear in one of the most uncomfortable moments in the poem, when Guyon beheads Pyrochles’ mount:

the sharpe steele arriving forcibly
 On his broad shield, bitt not, but glauncing fell
 On his horse necke before the quilted sell,
 And from the head the body sundred quight.
 So him dismounted low, he did compell
 On foot with him to matchen equall fight;
 The truncked beast fast bleeding, did him fowly dight. (v.4)

Pyrochles immediately heaps abuse on Guyon for killing an innocent animal, and even though the blow was clearly accidental, the scene, with its bloody, truncated horse, is extremely disturbing. The situation might be

different if Pyrochles' horse were presented as monstrous, something more like Plato's "bad" horse—"a crooked jumble of limbs with a short bull-neck, a pug nose, black skin, and bloodshot white eyes . . . shaggy around the ears—deaf as a post" (Plato, 253e). But no such description is given; besides, we have already seen in the case of Braggadocchio that a horse's value depends wholly on its rider. Yet our very discomfort reinforces Spenser's point. The aim, clearly, is not to do away with horses or with passions altogether: being horseless does Guyon no good, and killing a horse, even in self-defense, besmirches him. The aim is to learn to master our soul-horses; the virtue Spenser wishes to exalt is self-control, not apathy.

Poetic Models

Throughout *The Faerie Queene*, Spenser draws on an enormous range of poetic models, especially the classical epics of Homer and Virgil, and Book Two is no exception. Spenser's Acrasia is closely modeled on Homer's Circe, who turns men into pigs in Book 10 of the *Odyssey*. Likewise, most of Guyon's adventures in Canto Twelve before arriving at Acrasia's bower—the storms, the sirens, the rock, the whirlpool—derive ultimately from Odysseus' similar trials in the *Odyssey*, Books 9 through 12. Yet Homer may not always be the direct source: many of the same episodes would have been better known to Spenser through Virgil's imitation of them in the *Aeneid*. Guyon himself, moreover, in his continual self-restraint, generally resembles Aeneas more than he does Odysseus. His pivotal visit to Mammon's underground realm in Canto Seven seems to derive in equal parts from the description of Aeneas' visit to the underworld in the *Aeneid*, Book 6 (a description later greatly expanded in Dante's *Inferno*), and from the Gospel accounts of Satan's temptation of Jesus—an example of how skillfully Spenser mingles material borrowed from disparate sources.

Spenser also drew extensively upon the chivalric romances of Renaissance Italy. Some episodes of Book Two, including the stories of Mortdant and Amavia and that of Phaon, resemble subplots in Ludovico Ariosto's *Orlando Furioso* (1532). But the section of the book that shows the most direct debt to Italian poetry is the concluding episode in the Bower of Bliss. Some elements have been traced to Gian Giorgio Trissino's *Italia Liberata dai Gotti* (1547), but an even greater source is Torquato Tasso's *Gerusalemme Liberata* (1581). Tasso's masterpiece was published less than a decade before the first publication of *The Faerie Queene*, and an English translation appeared only afterward, in 1600; yet Spenser clearly knew the work well and relied upon it heavily for the

climax to Book Two. The mingling of nature and art in the Bower's construction, the fountain, the wanton maidens, the song of the rose, and the first description of Acrasia all derive, sometimes word for word, from Books 15 and 16 of Tasso's poem.

4. Canto Ten: The Chronicle of British History

At the end of Canto Nine, Guyon and Arthur begin to read a pair of enormous volumes that recount the histories of their respective countries, Faerie Land and Britain. Canto Ten then relates the substance of what they read, concentrating for the most part on the British history being perused by Arthur, which stretches from prehistoric times right up to the time of Arthur himself, whose reign is located at the very end of the Roman period, somewhere around the fifth century AD. Spenser did not invent the material he here recounts. Rather it was all traditional and often repeated by chroniclers and historians, though each one introduced novelties and variations (as did Spenser); and all is traceable to a single source, the twelfth-century *Historia Regum Britanniae* (History of the Kings of Britain), by Geoffrey of Monmouth. Spenser made direct use of Geoffrey's History, which was reprinted several times in the sixteenth century, as well as of a number of its successors, up to and including Raphael Holinshed's *The Chronicles of England, Scotland, and Ireland* (1577; second ed. 1587), a source also used by Shakespeare for such plays as *King Lear* and *Cymbeline*.

It is not known where Geoffrey found the material for his history. Some of it may have come from an oral tradition, but most of it probably grew from his own imagination. The names of his kings are often back-formations, invented to provide a plausible etymology for current place names—as, for instance, “Britain” itself, which Geoffrey derives from his mythological “Brutus,” the Trojan who first settled Britain. Geoffrey's chronicle begins to coincide with what we now consider historical fact when it reaches a point in time for which there exist contemporary written accounts of Britain—namely, around the time of the Roman invasion of the first century BC. Even after this point, however, much of the material remains at least partly legendary, including the history of King Arthur himself. Yet for centuries Geoffrey's accounts were accepted and transmitted as fact. By Spenser's time historians had begun seriously to question parts of the traditional history, and some evidence suggests that Spenser himself had his doubts about the authenticity of Brutus (Harper, 21). But since Spenser so sedulously consulted and compared his sources, he clearly intended his account to represent, for the most part, a true history of his land.

At first glance the entire canto, with its thumbnail sketches of dozens of characters who do not otherwise figure in the poem, might seem to be an anomalous intrusion. But on closer inspection the chronicle of monarchs proves to be integral to the rest of the book and the poem. First, there are major precedents for such an epic catalogue, and Spenser continues the practice at several other points in *The Faerie Queene*. Furthermore, the British history in Canto Ten reflects both on the theme of temperance that occupies Book Two and on Spenser's allegorical method as a whole.

In the first place, then, the list or catalogue constitutes one of the original features of western epic: Book 2 of Homer's *Iliad* names every city in Greece that sent ships of warriors to Troy. This list most likely forms the oldest part of the *Iliad*; scholars conjecture that it once existed as an independent poem that was eventually incorporated into the Homeric epic. Although it interrupts the action that has just begun, it serves the important function of at once broadening the poem's scope and making it more local: by naming individually so many cities of the Greek-speaking world, the poet succeeds simultaneously in depicting the Trojan War as a grand, pan-Hellenic enterprise, and in ensuring that his specific audience will recognize itself and its own homeland in the heroic catalogue. Spenser manages something similar in Canto Ten, which presents a grand sweep of time yet also singles out by name many local sites in Britain over a wide geographical range. Spenser continues this project in a separate geographical catalogue later in the poem, the epic list of the rivers of England in Book Four, Canto Eleven. (This canto also, coincidentally, constitutes perhaps the earliest part of Spenser's poem: he was already considering a poem about English rivers as early as 1580.)

Spenser's British chronicle, however, is not primarily geographic but temporal, and in this sense it bears less resemblance to Homer's catalogue of ships and more to the genealogical lists of the Bible. Detailed accounts of who begat whom mark the openings of both the Hebrew Bible (Genesis) and the New Testament (Matthew and Luke). These genealogies are crucial for displaying the unbroken continuity between the authors or audience of the text and the very origins of their race and world. Spenser likewise makes it clear at the outset of Canto Ten that he is recounting "the famous auncestryes / Of my most dreaded Sovereigne," Queen Elizabeth; and although he temporarily breaks off at King Arthur, long before the story has reached his own time, later in the poem Spenser continues where he left off. In Book Three, Canto Three, the wizard Merlin offers a prediction of the future history of British kings from Arthur up to the Saxon invasions, with further glimpses of later developments culminating in the "royall Virgin" (III.iii.49). This method of

recounting history in multiple and sometimes oblique forms suggests the closest single precedent for Spenser's historical catalogues, the *Aeneid*. Three times Virgil narrates the history stretching from Aeneas to the time of the poem's composition: once in a prophecy of Jupiter's (Book 1), once in a pageant of unborn souls in the underworld (Book 6), and once in the ekphrastic depiction of historical scenes on Aeneas' shield (Book 8). Spenser likewise begins his account after the fall of Troy, and he similarly divides it into three different forms: the written history of Britain up to Arthur, Merlin's predicted history after Arthur, and the history of the House of Tudor (Elizabeth's immediate ancestors) as shadowed forth allegorically in the history of Faerie Land read by Guyon.

The last of these—Guyon's "*Antiquitee of Faery lond*" (ix.60), the contents of which are related at the very end of Canto Ten—constitutes an idealized and simplified version of English history. The ancestors of the Faerie Queen, unlike those of the real Elizabeth, rule in unbroken and unproblematic succession; Elizabeth's two siblings, Edward VI and Mary, whose troubled reigns immediately preceded hers, have no counterparts in the faerie history and are simply left out. But this version of events is more than counterbalanced by the struggles related in the "true" British history. Spenser's chronicle is not primarily didactic: in contrast to most of the rest of the poem, in his history of the monarchy virtue often loses out to treachery. But this does not prevent Canto Ten from reinforcing some of the key motifs of Book Two. In the first place, although the moral is not illustrated with perfect consistency, many of the kings do fall due to intemperance. The wise Bladud, for instance, thrives when he uses his learning to advance the health of his subjects, but dies ignominiously when he passes the bounds of proper knowledge and tries to fly: "Yet he at last contending to excell / The reach of men, through flight into fond mischief fell" (x.26). Even more pertinent is the extended example of King Leyr and his three daughters. The daughters replay almost exactly the roles of the three sisters Guyon encounters in Canto Two: Cordelia recalls the earlier Medina, with her well-tempered hospitality, while her sisters are at once too lavish (in their praise of Leyr) and too stinting (in their "cheare," x.30; compare the similar language in ii.34). Although in Shakespeare's version of the same story Cordelia, too, could be accused of going to extremes by stubbornly refusing to express her full love for her father, in Spenser's version her attitude is one of simple moderation: "But *Cordeill* said she lov'd him, as behoov'd" (x.28). The repetition here of the episode in Medina's castle reminds the reader that the lessons of temperance have by no means been set aside but remain as central to history as to chivalry.

The strongest connection between Canto Ten and the rest of Book Two, however, concerns the interrelation between internal and external

struggles. Spenser places his British chronicle between Canto Nine—in which we tour the interior of Alma’s castle, the human body, where both appetites and emotions are kept in temperate control—and Canto Eleven, in which Arthur helps defeat the siege of disease and temptation. The successful repulse of external assault reflects and depends upon the maintenance of internal equilibrium. At a broader level, this paralleling of internal with external struggle constitutes the method of Spenser’s allegory: a psychological effort (such as the repression of anger) is represented as armed conflict (Guyon’s battle with Furor). For this reason, although Canto Ten may seem to stand out from the rest, being apparently neither allegorical nor primarily concerned with temperance, it in fact mirrors both the form and the content of the rest of the book. Two-thirds of the way through the British history, the narrative turns from one of civil war and internecine betrayal to one of foreign invasion. Crucially, the latter depends upon the former. Julius Caesar, we are told, would never have become the first foreign conqueror of Britain had not a British prince traitorously rebelled against his uncle the king and helped the invaders:

Ne had they [the Romans] footing found at last perdie,
 Had not *Androgeus*, false to native soyle,
 And envious of Uncles soveraintie,
 Betrayd his countrey unto forreine spoyle:
 Nought els, but treason, from the first this land did foyle. (x.48)

The Romans remain the chief enemy until history reaches the narrative present, when Arthur stands doubly poised—to unite Britain and redeem it from Roman rule, and to save Alma’s House of Temperance from siege.

Thus Britain succumbs to external invasion due to internal dissension and will be liberated when it is once again united. Yet Spenser introduces a further complication, the last major link between Canto Ten and the rest of the book. The era of the Roman conquest, we are reminded, was also the era of the birth of Jesus—“What time th’eternall Lord in fleshly slime / Enwombed was” (x.50). This coincidence importantly reinforces a point that Spenser makes repeatedly in the last third of Book Two: temperance is essential, because intemperance makes one vulnerable to attack; but temperance by itself is insufficient without the aid of heavenly grace. Hence even the temperate Guyon requires a guardian angel to deliver him from his enemies at the beginning of Canto Eight. And by the same token Arthur cannot depend solely upon his internal resources to succeed against Maleger in Canto Eleven: “had not grace thee [Arthur]

blest, thou shouldest not survive” (xi.30). In this respect, the historical narrative of Canto Ten recapitulates the lesson taught by the narrative of Book Two as a whole: temperance within ensures safety without, but only with the eventual assistance of grace from above.

5. The Legacy of Book Two

The second book of *The Faerie Queene* significantly influenced the later history of English poetry, beginning with John Milton. In his defense of freedom of the press, *Areopagitica* (1644), Milton invokes Book Two to bolster his argument. We learn virtue, Milton claims, not by pretending that we are perfect but by encountering vice and resisting it—“which was the reason why our sage and serious poet Spenser, whom I dare be known to think a better teacher than Scotus or Aquinas, describing true temperance under the person of Guyon, brings him in with his palmer through the cave of Mammon and the bower of earthly bliss, that he might see and know, and yet abstain.”⁷ The Cave of Mammon (Canto Seven) later served Milton as a rich mine for the writing of *Paradise Lost* (1667): although the character of Milton’s Mammon does not much resemble Spenser’s, the descriptions of hell in Books 1 and 2 of *Paradise Lost* draw many of their details and even some of their phrasing from Spenser. But the story of Guyon exerted an even more significant influence on Milton’s subsequent epic, *Paradise Regained* (1671). *Paradise Regained* recounts the temptation of Jesus by Satan in the wilderness, as told in the Gospels of Matthew and Luke—the same biblical texts that underlie Guyon’s experience in Mammon’s cave. Jesus, of course, does not give in to the temptation; he does not so much as waver, and even Satan himself does not really expect him to. Hence Milton faces precisely the “challenge of temperance” described in Section 1 above: how does one compose a poem in which the hero, by definition, ought to be flawless and therefore threatens to become narratively inert? Milton’s response closely resembles Spenser’s, although he characteristically raises the stakes. Whereas Spenser gave vitality to his creation by making Guyon a “real” character (someone who “might see and know, and yet abstain”) as well as an embodiment of virtue, Milton presents a hero who is ontologically dual in an even grander sense: both man and God. Milton manages to

⁷ John Milton, *Complete Poems and Major Prose*, edited by Merritt Y. Hughes (Indianapolis: Hackett Publishing Co., 2003), pp. 728–29. Milton makes an intriguing mistake here: the Palmer does not in fact accompany Guyon in the Cave of Mammon, as critics beginning with Sirluck have noted with interest.

write a masterpiece in which the hero's actions consist entirely of inaction, and in this Spenser was his "better teacher": Book Two provides a model of how to turn self-restraint into successful narrative.

The subsequent influence of Book Two had more to do with its imagery than with its narrative method or its moral. It was not until a century and a half after the publication of *The Faerie Queene* that the Spenserian stanza was revived with any success.⁸ But in 1748 the Scottish poet James Thomson published *The Castle of Indolence*, a poem in two cantos that very capably adopts both the form and manner of *The Faerie Queene*. The Castle of Indolence itself amalgamates several Spenserian spaces, but it is most directly based on the Bower of Bliss that crowns Book Two: languid, deeply tempting, and yet eventually overthrown by a dauntless knight and his sidekick.⁹ Subsequently, Alfred Tennyson drew on both Thomson's Castle and Spenser's Bower for the brilliant Spenserian stanzas that introduce his poem "The Lotos-Eaters" (1832, revised 1842). Tennyson's subject derives nominally from Homer, but his presentation is far closer to Spenser; the island of the lotos-eaters, like the Bower, presents an unsettling mixture of natural and unnatural appearances: "All round the coast the languid air did swoon, / Breathing like one that hath a weary dream. / Full-faced above the valley stood the moon; / And like a downward smoke, the slender stream / Along the cliff to fall and pause and fall did seem."

The single greatest offspring of the Bower of Bliss, however, is John Keats's *The Eve of St. Agnes* (1820). In contrast to both Thomson and Tennyson, Keats does not present a wholly discrete locus, nor does he concern himself with either self-indulgence or false nature; rather, he seizes upon Spenser's voyeurism. Throughout Canto Twelve, Spenser insists upon the pleasure of what is half hidden from the eye. One of the "wanton Maidens" tussling naked in the water, for instance, reveals half her body to Guyon, while "The rest hidd underneath, him more desirous made" (xii.66). Acrasia herself is clothed diaphanously—"arayd, or rather disarayd, / All in a vele of silke and silver thin, / That hid no whit her alabaster skin" (xii.77). Part of the provocativeness of the episode, moreover, comes from the fact that Guyon and the Palmer are also half hidden. In contrast to most chivalric heroes—including Arthur, who in the

⁸ This does not include the direct imitations of Spenser that followed after his death, such as Fletcher's *The Purple Island*.

⁹ In 1800 William Wordsworth drew inspiration from a different aspect of the same episode. His blank-verse poem "Nutting," in which a boyish excursion to gather hazelnuts turns into "merciless ravage," leaving a "mossy bower / Deformed and sullied," recalls the uncomfortable ambiguity of Guyon's destruction of the Bower of Bliss.

previous canto sallies forth openly and “in glitterand armes” (xi.17)—the heroes of the Bower of Bliss approach their climactic battle by “creeping”: “they creeping did at last display / That wanton Lady” (xii.76). (Milton imitates this moment in his depiction of the creeping Satan spying on Eve in *Paradise Lost*, Book 9.) In much the same way, Keats’s poem depends upon the excitement of a hidden viewer and a half-hidden object of desire. The voyeuristic thrill of Keats’s central tableau, in which Porphyro, secreted in a closet, gazes upon Madeline as she undresses, marks *The Eve of St. Agnes* as the closest heir of all to Spenser’s Bower of Bliss.

Anon his heart revives: her vespers done,
 Of all its wreathed pearls her hair she frees;
 Unclops her warmed jewels one by one;
 Loosens her fragrant boddice; by degrees
 Her rich attire creeps rustling to her knees:
 Half-hidden, like a mermaid in sea-weed,
 Pensive awhile she dreams awake, and sees,
 In fancy, fair St. Agnes in her bed,
 But dares not look behind, or all the charm is fled.
 (*The Eve of St. Agnes*, stanza 26)

Ironically, then, the greatest legacy of Book Two to English poetry derives not from Spenser’s illustration of the virtue of temperance, but from his depiction of the vices and excesses that temperance overcomes.

THE FAERIE
QVEENE.

Disposed into twelue books,

Fashioning

XII. Morall vertues.



LONDON
Printed for William Ponsonbie.
1590.

Title page to the 1590 edition of *The Faerie Queene* (STC 23081).

TO THE MOST MIGHTIE AND MAGNIFICENT EMPRESSE ELIZABETH, BY THE GRACE OF GOD QVEENE OF ENGLAND, FRANCE AND IRELAND DEFENDER OF THE FAITH &c.

Her most humble

Seruant:

Ed. Spenser

The second Booke
of the Faerie Queene.
Contayning
The Legend of Sir Guyon.
OR
Of *Temperaunce*.

- 1 Right well I wote most mighty Sovereaine,¹
That all this famous antique history,
Of some² th'abundance of an ydle braine
Will judged be, and painted forgery,³
Rather then matter of just memory,
Sith none, that breatheth living aire, does know,
Where is that happy land of Faery,
Which I so much doe vaunt,⁴ yet no where show,
But vouch antiquities, which no body can know.
- 2 But let that man with better sence advize,⁵
That of the world least part to us is red:⁶
And daily how through hardy enterprize,
Many great Regions are discovered,
Which to late age were never mentioned.
Who ever heard of th'Indian *Peru*?
Or who in venturous vessell measured
The *Amazons* huge river now found trew?
Or fruitfullest *Virginia* who did ever vew?⁷
- 3 Yet all these were when no man did them know,
Yet have from wisest ages hidden beene:
And later times things more unknowne shall show.

¹ **wote:** know; **Sovereaine:** Spenser addresses Queen Elizabeth I (reigned 1558–1603), to whom his poem is dedicated.

² **Of some:** by some people.

³ **painted forgery:** embellished fiction.

⁴ **vaunt:** proclaim, exalt.

⁵ **advize:** consider.

⁶ **red:** known, revealed (past tense of *rede*).

⁷ I.e., who until lately. None of these New World locations was known in Europe until

less than a century before Spenser published these lines in 1590. The Amazon is named after a mythical race of warrior women, and so the name is apt to Spenser's point—that fictions may yet prove true. The area of the east coast of North America called Virginia, which was just beginning to be explored by the English, was named after Queen Elizabeth, the Virgin Queen.

Why then should witlesse man so much misweene¹
 That nothing is but that which he hath scene?
 What if within the Moones fayre shining spheare
 What if in every other starre unscene
 Of other worldes he happily² should heare?
 He wonder would much more, yet such to some appeare.³

4 Of Faerie lond yet if he more inqyre
 By certain signes here sett in sondrie place
 He may it fynd;⁴ ne let him then admyre⁵
 But yield⁶ his sence to bee too blunt and bace
 That no'te without an hound fine footing trace.⁷
 And thou, O fayrest Princesse under sky,
 In this fayre mirrhour maist behold thy face
 And thine owne realmes in lond of Faery
 And in this antique ymage thy great auncestry.

5 The which O pardon me thus to enfold
 In covert vele and wrap in shadowes light,⁸
 That feeble eyes your glory may behold
 Which ells could not endure those beames bright
 But would bee dazled with exceeding light.
 O pardon and vouchsafe with patient care
 The brave adventures of this faery knight
 The good Sir *Guyon*⁹ graciously to heare,
 In whom great rule of Temp'raunce¹⁰ goodly doth appeare.

¹ **witlesse:** ignorant; **misweene:** misjudge.

² **happily:** haply, perchance.

³ Some Renaissance philosophers speculated about the possibility of extraterrestrial life.

⁴ A reader who seeks Faerie Land will find it, since it is in part an allegory of contemporary England—a point Spenser makes explicit in lines 7–9.

⁵ **admyre:** wonder.

⁶ **yield:** grant, admit.

⁷ I.e., that cannot follow a trail without the help of a hound.

⁸ **covert vele:** covering veil; **shadowes light:** slight disguises, luminous allegories.

See “The Letter to Raleigh,” in which Spenser explains why he has presented his poem “thus clowdily enwrapped in Allegoricall devises.”

⁹ Some version of this name (Guy, Guido) is common in chivalric romance; its specific relevance in this case is a matter of debate. “Guy” is an old synonym for “guide,” a word that often appears in this book near Guyon’s name. According to one medieval source, the word *gyon* means “wrestler”; at iv.8, Guyon wrestles to contain Furor.

¹⁰ See Introduction, especially Sections 1 and 3, on Spenser’s conception of the virtue of temperance.

Canto One

*Guyon by Archimago abusd,¹
the Redcrosse knight awaytes,
Fyndes Mordant and Amavia slaine
With pleasures poisoned baytes.*

- 1 **T**hat conning Architect of cancred² guyle,
 Whom Princes late displeasure left in bands,³
 For falsed letters and suborned wyle,⁴
 Soone as the *Redcrosse* knight he understands,
 To beene departed out of *Eden* landes,
 To serve againe his soveraine Elfin Queene,⁵
 His artes he moves, and out of caytives⁶ handes
 Himselfe he frees by secret meanes unseene;
 His shackles emptie lefte, him selfe escaped cleene.
- 2 And forth he fares full of malicious mynd,
 To worken mischief and avenging woe,
 Where ever he that godly knight may fynd,
 His onely hart sore, and his onely foe,
 Sith *Una* now he algates⁷ must forgoe,
 Whom his victorious handes did earst⁸ restore
 To native crowne and kingdom late ygoe:⁹
 Where she enjoyes sure peace for evermore,
 As wetherbeaten ship arryv'd on happie shore.

¹ **abusd:** deceived. Archimago, or Archimago, is the crafty wizard who causes most of the mischief in Book One by misleading the hero of that book, the Redcrosse knight (mentioned in the next line).

² **cancred:** wicked. The “Architect of guyle” is Archimago (see previous note). At the end of Book One, which takes place in the land of Eden (see line 5), the king (or “Prince”) of Eden orders that Archimago be bound in chains (line 2) as punishment for his forged letters and trickery (line 3).

³ **bands:** bonds, chains.

⁴ Archimago’s deceit (“wyle”) was procured (“suborned”) by Duessa (see 21.4n).

⁵ As we learn in Canto Ten, the men of Faerie Land are called “elves,” the women “fairies.” So the “Faerie Queene,” Gloriana, is also the “Elfin Queene,” since she is queen over the elves.

⁶ **caytives:** captors’.

⁷ **algates:** altogether. Una is the heroine of Book One, a princess whose kingdom Redcrosse restores (lines 6–7).

⁸ **earst:** earlier.

⁹ **late ygoe:** recently.

- 3 Him therefore now the object of his spight
 And deadly food he makes: him to offend¹
 By forged treason, or by open fight
 He seekes, of all his drifte the aymed end:
 Thereto his subtile engins² he does bend
 His practick witt, and his fayre fyled tonge,
 With thousand other sleightes: for well he kend,³
 His credit now in doubtfull ballaunce hong;
 For hardly could bee hurt, who was already stong.⁴
- 4 Still as he went, he craftie stales⁵ did lay,
 With cunning traynes him to entrap unwares,
 And privy spyals⁶ plast in all his way,
 To weete⁷ what course he takes, and how he fares;
 To ketch him at a vantage in his snares.
 But now so wise and wary was the knight
 By tryall of his former harmes and cares,
 That he descryde, and shonned still his slight:
 The fish that once was caught, new bait wil hardly byte.
- 5 Nath'lesse th'Enchaunter would not spare his payne,
 In hope to win occasion to his will;
 Which when he long awaited had in vayne,
 He chaungd his mynd from one to other ill:
 For to all good he enemy was still.
 Upon the way him fortun'd to meet,
 Fayre marching underneath a shady hill,
 A goodly knight, all armd in harnesse meete,⁸
 That from his head no place appeared to his feete.
- 6 His carriage⁹ was full comely and upright,
 His countenance demure and temperate,
 But yett so sterne and terrible in sight,
 That cheard his friendes, and did his foes amate:¹⁰

¹ **food:** prey; also feud, i.e., hostility (Hamilton); **offend:** harm.

² **engins:** plots; also weapons, including his wit and his smooth tongue (line 6).

³ **kend:** knew.

⁴ I.e., someone already stung by a bee (i.e., Redcrosse) will be on his guard.

⁵ **stales:** decoys.

⁶ **privy spyals:** secret spies.

⁷ **weete:** know.

⁸ **harnesse meete:** appropriate armor.

⁹ **carriage:** bearing, posture.

¹⁰ **amate:** daunt, dismay.

He was an Elfin borne of noble state,
 And mickle worship¹ in his native land,
 Well could he tourney and in lists debate,²
 And knighthood tooke of good Sir *Huons* hand,
 When with king *Oberon*³ he came to Faerie land.

7 Him als accompanyd upon the way
 A comely Palmer,⁴ clad in black attyre,
 Of ripest yeares, and heares⁵ all hoarie gray,
 That with a staffe his feeble steps did stire,⁶
 Least his long way his aged limbes should tire:
 And if by lookes one may the mind aread,⁷
 He seemd to be a sage and sober syre,
 And ever with slow pace the knight did lead,
 Who taught his trampling steed with equal steps⁸ to tread.

8 Such whenas *Archimago* them did view,
 He weened well to worke some uncouth wyle,⁹
 Eftsoones untwisting his deceptfull clew,¹⁰
 He gan¹¹ to weave a web of wicked guyle,
 And with faire countenance and flattering style,
 To them approching, thus the knight bespake:
 “Fayre sonne of *Mars*,¹² that seeke with warlike spoyle,
 And great atchiev’ments great your selfe to make,
 Vouchsafe to stay your steed for humble misers¹³ sake.”

9 He stayd his steed for humble misers sake,
 And badd tell on the tenor of his playnt;¹⁴
 Who feigning then in every limb to quake,

¹ **mickle worship:** great honor.

² **tourney:** joust in a tournament; **debate:** fight. The “lists” are the enclosures in which a knightly joust takes place.

³ According to x.76, Oberon is the previous ruler of Faerie Land, father of Gloriana. Sir Huon is not mentioned elsewhere in the poem.

⁴ **Palmer:** someone who has made a pilgrimage to Jerusalem—by implication, a holy or devout person.

⁵ **heares:** hairs.

⁶ **stire:** steer.

⁷ **aread:** know.

⁸ I.e., at a pace equal to the Palmer’s.

⁹ **uncouth wyle:** new or unheard-of trick.

¹⁰ **Eftsoones:** immediately; **clew:** ball of thread.

¹¹ **gan:** began.

¹² **Mars:** Roman god of war.

¹³ **misers:** wretch’s.

¹⁴ **badd:** bade; **tenor of his playnt:** nature of his complaint.

Through inward feare, and seeming pale and faynt
 With piteous mone his percing speach gan paynt;¹
 “Deare Lady how shall I declare thy cace,
 Whom late I left in languorous² constraunt?
 Would God thy selfe now present were in place,
 To tell this ruefull tale; thy sight could win thee grace.

- 10 “Or rather would, O would it so had chaunst,
 That you, most noble Sir, had present beene,
 When that lewd rybauld³ with vyle lust advaunst
 Laid first his filthie hands on virgin cleene,
 To spoyle her dainty corps so faire and sheene,⁴
 As on the earth, great mother of us all,
 With living eye more fayre was never seene,
 Of chastity and honour virginall:
 Witnes ye heavens, whom she in vaine to help did call.”

- 11 “How may it be,” said then the knight halfe wroth,
 “That knight should knighthood ever so have shent?”⁵
 “None but that saw” (quoeth he) “would weene for troth,⁶
 How shamefully that Mayd he did torment.
 Her looser golden lockes he rudely rent,
 And drew her on the ground, and his sharpe sword,
 Against her snowy brest he fiercely bent,⁷
 And threatned death with many a bloodie word;
 Tongue hates to tell the rest, that eye to see abhord.”

- 12 Therewith amoved from his sober⁸ mood,
 “And lives he yet” (said he) “that wrought this act,
 And doen the heavens afford him vitall⁹ food?”
 “He lives,” (quoeth he) “and boasteth of the fact,¹⁰
 Ne yet hath any knight his courage crackt.”
 “Where may that treachour¹¹ then” (sayd he) “be found,

¹ **percing:** piercing, poignant; **paynt:** describe, embellish.

² **languorous:** woeful.

³ **rybauld:** lascivious person.

⁴ **corps:** body; **sheene:** bright, beautiful.

⁵ **shent:** shamed.

⁶ **weene for troth:** believe it to be true.

⁷ **bent:** aimed, pointed.

⁸ **sober:** calm.

⁹ **vitall:** life-giving.

¹⁰ **fact:** deed.

¹¹ **treachour:** traitor, deceiver.

Or by what meanes may I his footing tract?¹
 “That shall I shew” (sayd he) “as sure, as hound
 The stricken Deare doth chaleng² by the bleeding wound.”

13 He stayd not lenger talke, but with fierce yre
 And zealous haste away is quickly gone,
 To seeke that knight, where him that crafty Squyre³
 Supposed to be. They do arrive anone,
 Where sate a gentle Lady all alone,
 With garments rent, and heare discheveled,
 Wringing her handes, and making piteous mone;
 Her swollen eyes were much disfigured,
 And her faire face with teares was fowly blubbered.⁴

14 The knight approching nigh, thus to her said,
 “Fayre Lady, through fowle sorrow ill bedight,⁵
 Great pittie is to see you thus dismayd,⁶
 And marre the blossom of your beauty bright:
 For thy⁷ appease your grieffe and heavy plight,
 And tell the cause of your conceived⁸ payne:
 For if he live, that hath you doen despight,⁹
 He shall you doe dew recompence agayne,
 Or els his wrong with greater puissance¹⁰ maintaine.”

15 Which when she heard, as in despightfull wise,
 She wilfully her sorrow did augment,
 And offred hope of comfort did despise:¹¹
 Her golden lockes most cruelly she rent,
 And scratcht her face with ghastly dreriment,¹²
 Ne would she speake, ne see, ne yet be scene,

¹ **tract:** trace.

² **chaleng:** bark or give a cry upon finding a scent.

³ Archimago is posing as the squire, or servant, of the lady who has supposedly been attacked.

⁴ **blubbered:** marred or swollen with weeping.

⁵ **ill bedight:** disarrayed.

⁶ **dismayd:** distressed; with a possible pun on “dis-maid”—i.e., deflowered (Hamilton).

⁷ **For thy:** therefore.

⁸ **conceived:** received, imagined.

⁹ **despight:** injury.

¹⁰ **puissance:** power. In other words, he will have to overcome Guyon in a duel.

¹¹ **despise:** spurn.

¹² **ghastly dreriment:** terrible grief.

But hid her visage, and her head downe bent,
 Either for grievous shame, or for great teene,¹
 As if her hart with sorow had transfixt beene.

- 16 Till her that Squyre bespake, “Madame my lief²,
 For Gods deare love be not so wilfull bent,
 But doe vouchsafe now to receive reliefe,
 The which good fortune doth to you present.
 For what bootes it to weepe and to wayment,³
 When ill is chaunst,⁴ but doth the ill increase,
 And the weake minde with double woe torment?”
 When she her Squyre heard speake, she gan appease
 Her voluntarie paine, and feele some secret ease.

- 17 Eftsoone she said, “Ah gentle trustie Squyre,
 What comfort can I wofull wretch conceave,
 Or why should ever I henceforth desyre,
 To see faire heavens face, and life not leave,
 Sith that false Traytour did my honour reave?”⁵
 “False traytour certes”⁶ (said the Faerie knight)
 “I read the man, that ever would deceave
 A gentle Lady, or her wrong through might:
 Death were too little paine for such a fowle despight.

- 18 “But now, fayre Lady, comfort to you make,
 And read, who hath ye wrought this shamfull plight.
 That short⁷ revenge the man may overtake,
 Where so he be, and soone upon him light.”
 “Certes” (saide she) “I wote not, how he hight,⁸
 But under him a gray steede he did wield,
 Whose sides with dapled circles weren dight;⁹
 Upright he rode, and in his silver shield
 He bore a bloodie Crosse, that quartred all the field.”¹⁰

¹ **teene:** woe.

² **lief:** dear.

³ **bootes:** profits, helps; **wayment:** lament.

⁴ **is chaunst:** has happened.

⁵ **reave:** take away by force.

⁶ **certes:** certainly, indeed.

⁷ **short:** swift.

⁸ **hight:** is called.

⁹ **dight:** adorned.

¹⁰ **quartred all the field:** divided the front
 of the shield into quarters.

- 19 “Now by my head” (saide *Guyon*) “much I muse,¹
 How that same knight should do so fowle amis,²
 Or ever gentle Damzell so abuse:
 For may I boldly say, he surely is
 A right good knight, and trew of word ywis:³
 I present was, and can it witesse well,
 When armes he swore, and streight did enterpris⁴
 Th’adventure of the *Errant damozell*,
 In which he hath great glory wonne, as I heare tell.
- 20 “Nathlesse he shortly shall againe be tryde,
 And fairely quit him⁵ of th’imputed blame,
 Else be ye sure he dearely shall abyde,⁶
 Or make you good amendment for the same:
 All wrongs have mendes, but no amendes of shame.
 Now therefore Lady, rise out of your paine,
 And see the salving of your blotted name.”
 Full loth she seemd thereto, but yet did faïne,
 For she was inly glad her purpose so to gaïne.
- 21 Her purpose was not such, as she did faïne,
 Ne yet her person such, as it was seene,
 But under simple shew and semblant⁷ plaine
 Lurkt false *Duessa*⁸ secretly unscene,
 As a chaste Virgin, that had wronged beene:
 So had false *Archimago* her disguysd,
 To cloke her guile with sorrow and sad teene;
 And eke⁹ himselve had craftily devisd
 To be her Squire, and do her service well aguisd.¹⁰

¹ **muse:** wonder.

² **amis:** misdeed.

³ **ywis:** surely.

⁴ **enterpris:** undertake. The story of Red-crosse’s taking up arms and undertaking to help Una (the “Errant damozell”) is told in “The Letter to Raleigh.”

⁵ **quit him:** acquit himself, prove himself innocent.

⁶ **abyde:** suffer.

⁷ **semblant:** appearance.

⁸ *Duessa* is the villainess of Book One. The opposite of Una, she embodies falseness and duplicity.

⁹ **eke:** also.

¹⁰ **aguisd:** dressed, disguised.

- 22 Her late forlorne and naked he had found,¹
 Where she did wander in waste wilderness,
 Lurking in rockes and caves far under ground,
 And with greene mosse cov'ring her nakednesse,
 To hide her shame and loathly filthinesse,
 Sith her Prince *Arthur* of proud ornaments
 And borrowd beauty spoyle.² Her nathelless
 Th'enchaunter finding fit for his intents,
 Did thus revest, and deckt with dew habiliments.³
- 23 For all he did, was to deceive good knights,
 And draw them from pursuit of praise and fame,
 To slug⁴ in slouth and sensuall delights,
 And end their daies with irrenowmed⁵ shame.
 And now exceeding grieffe him overcame,
 To see the *Redcrosse* thus advaunced hye;
 Therefore this craftie engine he did frame,
 Against his praise to stirre up enmitye
 Of such, as vertues like mote unto him allye.⁶
- 24 So now he *Guyon* guydes an uncouth⁷ way
 Through woods and mountaines, till they came at last
 Into a pleasant dale, that lowly lay
 Betwixt two hils, whose high heads overplast,⁸
 The valley did with coole shade overcast;
 Through midst thereof a little river rold,
 By which there sate a knight with helme unlaste,⁹
 Himselfe refreshing with the liquid cold,
 After his travell long, and labours manifold.
- 25 “Lo yonder he,” cryde *Archimago* alowd,
 “That wrought the shamefull fact, which I did shew,
 And now he doth himselfe in secret shrowd,¹⁰
 To fly the vengeaunce for his outrage dew;

¹ Arthur strips away Duessa's false outward appearance and leaves her to flee naked into the wilderness at I.viii.46–50.

² **spoyle**: despoiled, divested.

³ **revest**: reclothe; **habiliments**: garments.

⁴ **slug**: lie idly.

⁵ **irrenowmed**: unrenowned.

⁶ I.e., of those people who, having similar virtues, might naturally be his allies.

⁷ **uncouth**: unfamiliar, wild.

⁸ **overplast**: raised above.

⁹ **helme unlaste**: helmet unfastened.

¹⁰ **shrowd**: hide.

But vaine: for ye shall dearely do him rew,¹
 So God ye speed, and send you good successe;
 Which we far off will here abide² to vew.”
 So they him left, inflam’d with wrathfulnesse,
 That streight against that knight his speare he did addresse.

- 26 Who seeing him from far so fierce to pricke,³
 His warlike armes about him gan embrace,⁴
 And in the rest his ready speare did sticke;
 Tho when as still he saw him towards pace,⁵
 He gan rencounter him in equall race:⁶
 They bene ymett; both ready to affrap,⁷
 When suddainly that warrior gan abace⁸
 His threatned speare, as if some new mishap
 Had him betide,⁹ or hidden danger did entrap.
- 27 And cryde, “Mercie Sir knight, and mercie Lord,
 For mine offence and heedelesse hardiment,¹⁰
 That had almost committed crime abhord,
 And with reprochfull shame mine honour shent,
 Whiles cursed steele against that badge¹¹ I bent,
 The sacred badge of my Redeemers death,
 Which on your shield is set for ornament”:
 But his fierce foe his steed could stay uneth,¹²
 Who prickt with courage kene, did cruell battell breath.
- 28 But when he heard him speake, streight way he knew
 His errour, and himselfe inclyning¹³ sayd,
 “Ah deare Sir *Guyon*, well becommeth you,
 But me behoveth rather to upbrayd,¹⁴
 Whose hastie hand so far from reason strayd,
 That almost it did haynous violence

¹ **do him rew**: make him repent.

² **abide**: wait, stay behind.

³ **pricke**: spur his horse, gallop.

⁴ **embrace**: buckle.

⁵ **Tho**: then; **pace**: ride.

⁶ **rencounter**: charge back at; **race**: rush.

⁷ **affrap**: strike.

⁸ **abace**: lower.

⁹ **him betide**: befallen him.

¹⁰ **hardiment**: boldness.

¹¹ I.e., the cross.

¹² **uneth**: scarcely, with difficulty.

¹³ **inclyning**: turning aside, bowing.

¹⁴ I.e., it behooves you rather to upbraid *me*.

On that fayre ymage of that heavenly Mayd,¹
 That decks and armes your shield with faire defence:
 Your court'sie takes on you anothers dew offence.”

29 So beene they both at one,² and doen upreare
 Their bevers³ bright, each other for to greet;
 Goodly comportaunce⁴ each to other beare,
 And entertaine themselves with court'sies meet;
 Then saide the *Redcrosse* knight, “Now mote I weete,⁵
 Sir *Guyon*, why with so fierce saliaunce,⁶
 And fell⁷ intent ye did at earst me meet;
 For sith I know your goodly governaunce,
 Great cause, I weene, you guided, or some uncouth chaunce.”

30 “Certes” (said he) “well mote I shame to tell
 The fond encheason,⁸ that me hither led.
 A false infamous faitour⁹ late befell
 Me for to meet, that seemed ill bested,¹⁰
 And playnd of grievous outrage, which he red
 A knight had wrought against a Ladie gent;¹¹
 Which to avenge, he to this place me led,
 Where you he made the marke of his intent,
 And now is fled, foule shame him follow, wher he went.”

31 So can¹² he turne his earnest unto game,
 Through goodly handling and wise temperaunce.
 By this his aged Guide in presence came,
 Who soone as on that knight his eye did glaunce,
 Eftsoones of him had perfect cognizaunce,¹³
 Sith him in Faery court he late avizd;¹⁴
 And sayd, “Fayre sonne, God give you happy chaunce,
 And that deare Crosse uppon your shield devizd,
 Wherewith above all knights ye goodly seeme aguizd.¹⁵

¹ Gloriana is painted on Guyon's shield, as we learn at viii.43; see also v.11.

² **at one:** in accord.

³ **bevers:** masks, faceguards.

⁴ **comportaunce:** demeanor, behavior.

⁵ **weete:** know.

⁶ **saliaunce:** assault.

⁷ **fell:** cruel.

⁸ **fond encheason:** foolish occasion.

⁹ **faitour:** impostor.

¹⁰ **ill bested:** in a bad situation.

¹¹ **gent:** gentle, noble.

¹² **can:** did, is able to.

¹³ **cognizaunce:** recognition.

¹⁴ **avizd:** saw, viewed.

¹⁵ **aguizd:** dressed, equipped.

- 32 “Joy may you have, and everlasting fame,
 Of late most hard atchiev’ment by you donne,
 For which enrolled is your glorious name
 In heavenly Regesters above the Sunne,
 Where you a Saint with Saints your seat have wonne:¹
 But wretched we, where ye have left your marke,
 Must now anew begin, like race to ronne;
 God guide thee, *Guyon*, well to end thy warke,
 And to the wished haven bring thy weary barke.”²
- 33 “Palmer,” him answered the *Redcrosse* knight,
 “His be the praise, that this atchiev’ment wrought,
 Who made my hand the organ of his might;
 More then goodwill to me attribute nought:
 For all I did, I did but as I ought.
 But you faire Sir, whose pageant next ensewes,³
 Well mote yee thee,⁴ as well can wish your thought,
 That home ye may report⁵ thrise happy newes;
 For well ye worthy bene for worth and gentle thewes.”⁶
- 34 So courteous conge⁷ both did give and take,
 With right hands plighted,⁸ pledges of good will.
 Then *Guyon* forward gan his voyage make,
 With his blacke Palmer, that him guided still.
 Still he him guided over dale and hill,
 And with his steedy staffe did point his way:
 His race with reason, and with words his will,
 From fowle intemperaunce he ofte did stay,
 And suffred not in wrath his hasty steps to stray.
- 35 In this faire wize they traveld long yfere,⁹
 Through many hard assayes,¹⁰ which did betide,
 Of which he honour still away did beare,

¹ Redcrosse is equated with Saint George, patron saint of England, at I.x.61.

² **barke:** boat.

³ A metapoetic moment: Redcrosse addresses Guyon as if he were a figure in an Elizabethan “pageant” or allegorical spectacle. The language of spectacle continues throughout this canto (e.g., 36.3, 40.9).

⁴ **thee:** thrive.

⁵ **report:** bring back.

⁶ **thewes:** qualities, endowments.

⁷ **conge:** leave, farewell.

⁸ **plighted:** pledged, clasped.

⁹ **yfere:** together.

¹⁰ **assayes:** adventures.

And spred his glory through all countryes wide.
 At last as chaunst them by a forest side
 To passe, for succour¹ from the scorching ray,
 They heard a ruefull voice, that dearnly² cride,
 With percing shriekes, and many a dolefull lay;³
 Which to attend, awhile their forward steps they stay.

36 “But if that carelesse⁴ hevens” (quoth she) “despise
 The doome⁵ of just revenge, and take delight
 To see sad pageaunts of mens miseries,
 As bownd by them to live in lives despight,⁶
 Yet can they not warne death from wretched wight.⁷
 Come then, come soone, come sweetest death to me,
 And take away this long lent loathed light:
 Sharpe be thy wounds, but sweete the medicines be,
 That long captived soules from weary thraldome⁸ free.

37 “But thou, sweete Babe, whom frowning froward⁹ fate
 Hath made sad wisse of thy fathers fall,
 Sith heven thee deignes to hold in living state,
 Long maist thou live, and better thrive withall,
 Then to thy lucklesse parents did befall:
 Live thou, and to thy mother dead attest,¹⁰
 That cleare she dide from blemish criminall;
 Thy litle hands embrewd¹¹ in bleeding brest
 Loe I for pledges leave. So give me leave to rest.”

38 With that a deadly shrieke she forth did throw,
 That through the wood reechoed againe,
 And after gave a grone so deepe and low,
 That seemd her tender heart was rent in twaine,
 Or thrild¹² with point of thorough piercing paine;
 As gentle Hynd,¹³ whose sides with cruell steele

¹ **succour**: protection.

² **dearnly**: mournfully.

³ **lay**: song, lament.

⁴ **carelesse**: uncaring.

⁵ **doome**: enforcement.

⁶ I.e., being obliged by the heavens to live on, though scorning life.

⁷ **warne**: keep away; **wight**: person.

⁸ **thraldome**: bondage, captivity.

⁹ **froward**: adverse.

¹⁰ **attest**: bear witness.

¹¹ **embrewd**: steeped, stained.

¹² **thrild**: pierced.

¹³ **Hynd**: deer.

Through launched,¹ forth her bleeding life does raine,
 Whiles the sad pang approaching shee does feele,
 Braies out her latest breath, and up her eies doth seele.²

39 Which when that warriour heard, dismounting strait³
 From his tall steed, he rusht into the thick,
 And soone arrived, where that sad pourtraict
 Of death and dolour lay, halfe dead, halfe quick,⁴
 In whose white alabaster brest did stick
 A cruell knife, that made a griesly wownd,
 From which forth gusht a stream of goreblood thick,
 That all her goodly garments staine arownd,
 And into a deepe sanguine⁵ dide the grassy grownd.

40 Pitifull spectacle of deadly smart,⁶
 Beside a bubbling fountaine low she lay,
 Which shee increased with her bleeding hart,
 And the cleane waves with purple gore did ray;⁷
 Als⁸ in her lap a lovely babe did play
 His cruell sport, in stead of sorrow dew;
 For in her streaming blood he did embay⁹
 His litle hands, and tender joints embrew;
 Pitifull spectacle, as ever eie did vew.

41 Besides them both, upon the soiled gras
 The dead corse¹⁰ of an armed knight was spred,
 Whose armour all with blood besprinclid was;
 His ruddy lips did smyle, and rosy red
 Did paint his chearefull cheekes, yett being ded,¹¹
 Seemd to have beene a goodly personage,
 Now in his freshest flowre of lusty hed,¹²
 Fitt to inflame faire Lady with loves rage,
 But that fiers fate did crop the blossome of his age.

¹ **launched:** pierced.

² **Braies:** brays, cries; **seele:** close; a term from falconry—a hawk's eyes were "seeded" or stitched shut to help train it.

³ **strait:** straightaway, immediately.

⁴ **quick:** alive.

⁵ **sanguine:** red, blood-color.

⁶ **smart:** pain, suffering.

⁷ **ray:** stain.

⁸ **Als:** and, also.

⁹ **embay:** plunge.

¹⁰ **corse:** corpse.

¹¹ **yett being ded:** even though dead.

¹² **lusty hed:** vigor, lustiness.

- 42 Whom when the good Sir Guyon did behold,
 His hart gan wexe as starke,¹ as marble stone,
 And his fresh blood did frieze with fearefull cold,
 That all his sences seemd berefte attone:²
 At last his mighty ghost³ gan deepe to grone,
 As Lion grudging⁴ in his great disdaine,
 Mournes inwardly, and makes to him selfe mone,
 Til ruth⁵ and fraile affection did constraine,
 His stout courage to stoupe,⁶ and shew his inward paine.
- 43 Out of her gored wound the cruell steel
 He lightly snatcht, and did the floodgate stop
 With his faire garment: then gan softly feel
 Her feeble pulse, to prove⁷ if any drop
 Of living blood yet in her veynes did hop;
 Which when he felt to move, he hoped faire
 To call backe life to her forsaken shop;⁸
 So well he did her deadly wounds repaire,
 That at the last shee gan to breath out living aire.
- 44 Which he perceiving greatly gan reioice,
 And goodly counsell, that for wounded hart
 Is meetest med'cine, tempred with sweete voice;
 "Ay me, deare Lady, which the ymage art
 Of ruefull pittie, and impatient⁹ smart,
 What direfull chaunce, armd with avenging fate,
 Or cursed hand hath plaid this cruell part,
 Thus fowle to hasten your untimely date;¹⁰
 Speake, O dear Lady speake: help never comes too late."
- 45 Therewith her dim cie-lids she up gan reare,
 On which the dreary death did sitt, as sad
 As lump of lead, and made darke clouds appeare;
 But when as him all in bright armour clad
 Before her standing she espied had,

¹ **starke:** stiff.

² **attone:** at once, together.

³ **ghost:** spirit.

⁴ **grudging:** grouching, growling.

⁵ **ruth:** pity.

⁶ **His stout courage to stoupe:** his brave spirit to stoop, or give way.

⁷ **prove:** try, determine.

⁸ I.e., the body, life's place of business.

⁹ **impatient:** unbearable.

¹⁰ **date:** day of death.

As one out of a deadly dreame affright,¹
 She weakly started, yet she nothing drad:
 Streight downe againe her selfe in great despight,
 She groveling² threw to ground, as hating life and light.

46 The gentle knight her soone with carefull paine
 Uplifted light,³ and softly did uphold:
 Thrise he her reard, and thrise she sunck againe,
 Till he his armes about her sides gan fold,
 And to her said; “Yet if the stony cold
 Have not all seized on your frozen hart,
 Let one word fall that may your griefe unfold,⁴
 And tell the secrete of your mortall smart;
 He oft finds present helpe, who does his griefe impart.”

47 Then casting up a deadly looke, full low
 Shee sight⁵ from bottome of her wounded brest,
 And after, many bitter throbs did throw
 With lips full pale and foltring⁶ tong opprest,
 These words she breathed forth from riven chest;
 “Leave, ah leave off, what ever wight⁷ thou bee,
 To lett⁸ a weary wretch from her dew rest,
 And trouble dying soules tranquillitee.
 Take not away now got,⁹ which none would give to me.”

48 “Ah far be it” (said he) “Deare dame fro mee,
 To hinder soule from her desired rest,
 Or hold sad life in long captivitee:
 For all I seeke, is but to have redrest
 The bitter pangs, that doth your heart infest.¹⁰
 Tell then O Lady tell, what fatall priefe¹¹
 Hath with so huge misfortune you opprest:
 That I may cast to compas¹² your reliefe,
 Or die with you in sorrow, and partake your griefe.”

¹ I.e., like someone frightened awake by a nightmare.

² **groveling**: prostrate.

³ **light**: lightly, gently.

⁴ **unfold**: reveal.

⁵ **sight**: sighed.

⁶ **foltring**: faltering.

⁷ **wight**: person, man.

⁸ **lett**: keep, prevent.

⁹ **now got**: what I have now got (i.e., death).

¹⁰ **infest**: overwhelm.

¹¹ **priefe**: trial.

¹² **cast to compas**: attempt to accomplish.

- 49 With feeble hands then stretched forth on hye,
 As heven accusing guilty of her death,
 And with dry drops congealed in her eye,
 In these sad wordes she spent her utmost¹ breath:
 “Heare then, O man, the sorrowes that uneach
 My tong can tell, so far all sence they pas:
 Loe this dead corpse, that lies here underneath,
 The gentlest knight, that ever on greene gras
 Gay steed with spurs did pricke, the good Sir Mortdant² was.
- 50 “Was, (ay the while, that he is not so now)
 My Lord my love; my deare Lord, my deare love,
 So long as hevens just with equall³ brow,
 Vouchsafed to behold us from above,
 One day when him high corage did emmove,
 As wont⁴ ye knightes to seeke adventures wilde,
 He pricked forth his puissaunt force to prove,
 Me then he left enwombed of this childe,
 This luckles childe, whom thus ye see with blood defild.
- 51 “Him fortunéd (hard fortune ye may ghesse)
 To come, where vile *Acrasia* does wonne,⁵
Acrasia a false enchaunteresse,
 That many errant knightes hath fowle fordonne:⁶
 Within a wandring Island, that doth ronne
 And stray in perilous gulfe, her dwelling is;
 Fayre Sir, if ever there ye travell, shonne
 The cursed land where many wend amis,⁷
 And know it by the name; it hight the *Bowre of blis*.
- 52 “Her blis is all in pleasure and delight,
 Wherewith she makes her lovers dronken⁸ mad,
 And then with words and weedes⁹ of wondrous might,

¹ **utmost:** final.

² “Mortdant” means “death-giving,” a name that turns out to be appropriate in stanza 55. His counterpart is Verdant, encountered in xii.82.

³ **equall:** fair, even.

⁴ **wont:** tend, are accustomed to.

⁵ **wonne:** live. *Acrasia*, Greek for “incontinence” or “lack of control,” is a term from Aristotle; see Introduction, Section 3.

⁶ **fordonne:** destroyed.

⁷ **wend amis:** go astray.

⁸ **dronken:** drunken, besotted.

⁹ **weedes:** herbs, potions.

On them she workes her will to uses bad:
 My liefest¹ Lord she thus beguiled had
 For he was flesh: (all flesh doth frayltie breed)
 Whom when I heard to beene so ill bestad
 Weake wretch I wrapt my selfe in Palmers weed,²
 And cast to seek him forth through danger and great dreed.³

53 “Now had fayre *Cynthia*⁴ by even tournes
 Full measured three quarters of her yeare,
 And thrise three tymes had fild her crooked hornes,
 Whenas my wombe her burdein would forbear,⁵
 And bad me call *Lucina*⁶ to me neare.
Lucina came: a manchild forth I brought:
 The woods, the Nymphes, my bowres, my midwives weare,
 Hard helpe at need. So deare⁷ thee babe I bought,
 Yet nought too dear I deemd, while so my deare I sought.

54 “Him so I sought, and so at last I fownd
 Where him that witch had thralled to her will,
 In chaines of lust and lewde desyres ybownd
 And so transformed from his former skill,⁸
 That me he knew not, nether his owne ill;
 Till through wise handling and faire gouernaunce,
 I him recured⁹ to a better will,
 Purged from drugs of fowle intempraunce:
 Then meanes I gan devise for his deliverance.

55 “Which when the vile Enchaunteresse perceiv’d,
 How that my Lord from her I would reprove,¹⁰
 With cup thus charmd,¹¹ him parting she deceivd;
Sad verse, give death to him that death does give,
And losse of love, to her that loves to live,

¹ **liefest:** dearest.

² **weed:** dress.

³ **dreed:** peril.

⁴ *Cynthia:* the moon. The following lines say that the moon had measured nine months (“thrise three” full moons).

⁵ **forbear:** give forth.

⁶ *Lucina:* goddess of childbirth.

⁷ **deare:** costly; i.e., so much (pain) did you cost me.

⁸ **skill:** wit, ability.

⁹ **recured:** restored, recovered.

¹⁰ **reprove:** rescue.

¹¹ **charmd:** enchanted, inscribed with verse.

*So soone as Bacchus with the Nymphe does lincke:*¹
 So parted we and on our journey drive,
 Till comming to this well, he stoupt to drincke:
 The charme fulfilled, dead suddainly he downe did sincke.

- 56 “Which when I wretch—” Not one word more she sayd
 But breaking off, the end for want of breath,
 And slyding soft, as downe to sleepe her layd,
 And ended all her woe in quiet death.
 That seeing good Sir *Guyon*, could uneach
 From teares abstayne, for grieffe his hart did grate,²
 And from so heaue sight his head did wreath,³
 Accusing fortune, and too cruell fate,
 Which plunged had faire Lady in so wretched state.
- 57 Then turning to his Palmer said, “Old syre
 Behold the ymage of mortalitie,
 And feeble nature cloth’d with fleshly tyre⁴
 When raging passion with fierce tyranny
 Robs reason of her dew regalitie,⁵
 And makes it seruaunt to her basest part:
 The strong it weakens with infirmitie,
 And with bold furie armes the weakest hart;
 The strong through pleasure soonest falles, the weake through smart.”
- 58 “But temperaunce” (said he) “with golden squire⁶
 Betwixt them both can measure out a meane,
 Nether to melt in pleasures whott desyre,
 Nor frye in hartlesse grieffe and dolefull tene.
 Thrise happy man, who fares them both atweene.

¹ The literal meaning of Acrasia’s curse is relatively clear: “him that death does give” is a translation of the name “Mortdant” (see 49.9n.), and “her that loves to live” of “Amavia” (who is named only in the argument to this canto and in ii.45). Bacchus is the god of wine, and “Nymphe” indicates water, since a nymph is the patron deity of a stream or fountain; the two “lincke” when Mortdant uses Acrasia’s cup to drink from the well. For a sample of the many interpretations of the curse, see Hamilton 1958, Fowler 1961 (who reads the well as repre-

senting baptism and Mortdant as representing the Flesh still sullied by Original Sin), and Miller 1966 (who reads this episode as a warning against going to extremes, either of indulgence or of abstinence).

² **grate:** pain.

³ **wreath:** turn, cover.

⁴ **tyre:** attire.

⁵ **regalitie:** sovereignty.

⁶ **squire:** square, an instrument of measurement and common emblem of temperance (Hamilton).

But sith this wretched woman overcome
 Of anguish, rather then of crime hath bene,
 Reserve her cause to her eternall doome,¹
 And in the meane² vouchsafe her honorable toombe.”

- 59 “Palmer,” quoth he, “death is an equall doome³
 To good and bad, the commen Inne of rest;
 But after death the tryall is to come,
 When best shall bee to them, that lived best:
 But both alike, when death hath both suppress,
 Religious reverence doth buriall teene,⁴
 Which who so wants,⁵ wants so much of his rest:
 For all so greet shame after death I weene,
 As selfe to dyen bad, unburied bad to beene.”
- 60 So both agree their bodies to engrave,⁶
 The great earthes wombe they open to the sky,
 And with sad Cypresse seemely it emgrave,⁷
 Then covering with a clod their closed eye,
 They lay therein those corses tenderly,
 And bid them sleepe in everlasting peace.
 But ere they did their utmost obsequy,
 Sir *Guyon* more affection to increace,
 Bynempt a sacred vow, which none should ay releace.⁸
- 61 The dead knights sword out of his sheath he drew,
 With which he cutt a lock of all their heare,⁹
 Which medling¹⁰ with their blood and earth, he threw
 Into the grave, and gan devoutly sweare;
 “Such and such evil God on *Guyon* reare,
 And worse and worse young Orphane be thy payne,
 If I or thou dew vengeance doe forbear,
 Till guiltie blood her guerdon¹¹ doe obtayne”:
 So shedding many teares, they closd the earth agayne.

¹ I.e., reserve judgment on her case until the Last Judgment. Amavia committed suicide but was a victim, according to the Palmer, “of anguish, rather then of crime.”

² **meane**: meantime.

³ **doome**: fate, end.

⁴ **teene**: grant, afford (Hamilton).

⁵ **wants**: lacks.

⁶ **engrave**: bury.

⁷ **emgrave**: decorate. The cypress tree was a traditional emblem at funerals.

⁸ **Bynempt**: undertook; **ay releace**: ever undo.

⁹ **heare**: hair.

¹⁰ **medling**: mingling.

¹¹ **guerdon**: reward.

Canto Two

*Babes bloody handes may not be clenst,
the face of golden Meane.¹
Her sisters two Extremities:
strive her to banish cleane.²*

- 1 Thus when Sir *Guyon* with his faithful guyde
Had with dew rites and dolorous lament
The end of their sad Tragedie uptyde,
The litle babe up in his armes he hent;³
Who with sweet pleasaunce and bold blandishment⁴
Gan smyle on them, that rather ought to weepe,
As carelesse of his woe, or innocent⁵
Of that was doen, that ruth emperced deepe
In that knightes hart, and wordes with bitter teares did steepe.
- 2 “Ah lucklesse babe, borne under cruell starre,⁶
And in dead parents balefull⁷ ashes bred,
Full little weenest thou, what sorrowes are
Left thee for porcion of thy livelyhed,⁸
Poore Orphane in the wide world scattered,⁹
As budding braunch rent from the native tree,
And throwen forth, till it be withered:
Such is the state of men: Thus enter we
Into this life with woe, and end with miseree.”
- 3 Then soft him selfe inclyning on his knee
Downe to that well, did in the water weene
(So love does loath disdainefull nicitee)¹⁰
His guiltie handes from bloody gore to cleene;

¹ **golden Meane:** Horace's term (*Odes*, 2.10.5) for the temperate ideal.

² **cleane:** utterly, entirely.

³ **hent:** took.

⁴ **blandishment:** friendly gesture.

⁵ **innocent:** unaware.

⁶ In astrology, the position of the stars at one's birth determines one's fortunes.

⁷ **balefull:** sorrowful, harmful.

⁸ I.e., left to you as your life's inheritance.

⁹ **scattered:** cast forth.

¹⁰ **nicitee:** fastidiousness.

He washt them oft and oft, yet nought they beene
 For all his washing cleaner. Still he strove,
 Yet still the litle hands were bloody seene;
 The which him into great amaz'ment drove,
 And into diverse doubt his wavering wonder clove.¹

4 He wist² not whether blott of fowle offence
 Might not be purgd with water nor with bath;
 Or that high God, in lieu³ of innocence,
 Imprinted had that token of his wrath,
 To shew how sore bloodguiltinesse he hat'th;
 Or that the charme and veneme,⁴ which they dronck,
 Their blood with secret filth infected hath,
 Being diffused through the sencelesse tronck,⁵
 That through the great contagion direful deadly stonck.

5 Whom thus at gaze, the Palmer gan to bord⁶
 With goodly reason, and thus fayre bespake;
 "Ye bene right hard amated,⁷ gracious Lord,
 And of your ignorance great merveill make,
 Whiles cause not well conceived⁸ ye mistake.
 But know, that secret vertues⁹ are infusd
 In every fountaine, and in everie lake,
 Which who hath skill them rightly to have chusd,
 To prooffe of passing wonders¹⁰ hath full often usd.

6 "Of those some were so from their sourse indewd¹¹
 By great Dame Nature, from whose fruitfull pap¹²
 Their welheads spring, and are with moisture deawd;

¹ **clove:** divided. The baby's unwashable hands have given rise to many interpretations; they may represent the individual's fallen nature, which remains even after baptism has washed away sin. The motif of frustrated hand-washing, which is also used by Shakespeare in *Macbeth*, returns in the figure of Pilate (vii.61).

² **wist:** knew.

³ **lieu:** place. Amavia intended her son's bloody hands to be a pledge of her innocence (i.37).

⁴ **charme and veneme:** the curse and the potion.

⁵ **sencelesse tronck:** dead body (which has now begun to smell, line 9).

⁶ **at gaze:** staring about; **bord:** address, approach.

⁷ **amated:** confounded.

⁸ **conceived:** understood.

⁹ **vertues:** powers.

¹⁰ **To prooffe of passing wonders:** with surpassingly wonderful effects.

¹¹ **indewd:** endowed, filled with dew.

¹² **Dame:** a title of respect, like "Sir"; **pap:** breast.

Which feedes each living plant with liquid sap,
 And filles with flowres fayre *Floraes* painted¹ lap:
 But other some by guifte of later grace,
 Or by good prayers, or by other hap,²
 Had vertue pourd into their waters bace,³
 And thenceforth were renowmd, and sought from place to place.

7 “Such is this well, wrought by occasion straunge,
 Which to her Nymph⁴ befell. Upon a day,
 As she the woodes with bow and shaftes did raunge,
 The hartlesse Hynd and Robucke to dismay,⁵
*Dan Faunus*⁶ chaunst to meet her by the way,
 And kindling fire at her faire burning eye,
 Inflamed was to follow beauties chace,⁷
 And chaced her, that fast from him did fly;
 As Hynd from her, so she fled from her enemy.

8 “At last when fayling breath began to faint,
 And saw no meanes to scape, of shame affrayd,
 She set her downe to weepe for sore constraint,⁸
 And to *Diana*⁹ calling lowd for ayde,
 Her deare besought, to let her die a mayd.
 The goddesse heard, and suddeine where she sate,
 Welling out streames of teares, and quite dismayd
 With stony feare of that rude rustick mate,
 Transformd her to a stone from stedfast virgins state.¹⁰

¹ **painted:** decorated, colorful. Flora is goddess of flowers.

² **hap:** chance.

³ **bace:** ordinary; i.e., not naturally magical.

⁴ See i.55.6n.

⁵ **dismay:** conquer, kill. “Hynd” and “Robucke” are the female and male red deer; “hartlesse” means frightened, but “hart” is also another word for buck.

⁶ **Dan:** a title of respect (Latin *Dominus*, Spanish *Don*); **Faunus:** classical god of woodlands.

⁷ This line does not rhyme. Some editors have suggested changing the final word to “prey;” but this is one of several instances where Spenser seems deliberately to have disappointed the reader’s ear; see also ii.42.6; iii.28.7; viii.29.7.

⁸ **sore constraint:** bitter compulsion.

⁹ **Diana:** goddess both of the hunt and of chastity.

¹⁰ This transformation is reminiscent of several in Ovid’s *Metamorphoses*, especially those of Daphne, Arethusa, and Niobe (1.525ff; 5.595ff; 6.301ff).

- 9 “Lo now she is that stone, from whose two heads,
 As from two weeping eyes, fresh streames do flow,
 Yet¹ colde through feare, and old conceived dreads;
 And yet the stone her semblance seemes to show,
 Shapt like a maide, that such ye may her know;
 And yet her vertues in her water byde:²
 For it is chaste and pure, as purest snow,
 Ne lets her waves with any filth be dyde,
 But ever like her selfe unstayned hath beene tryde.³
- 10 “From thence it comes, that this babes bloody hand
 May not be clensd with water of this well:
 Ne certes Sir strive you it to withstand,
 But let them still be bloody, as befell,
 That they his mothers innocence may tell,
 As she bequeathd in her last testament;
 That as a sacred Symbole it may dwell
 In her sonnes flesh, to mind revengement,⁴
 And be for all chaste Dames an endlesse monument.”⁵
- 11 He hearkned to his reason, and the childe
 Uptaking, to the Palmer gave to beare;
 But his sad⁶ fathers armes with blood defilde,
 An hevie load himselfe did lightly reare,
 And turning to that place, in which whyleare⁷
 He left his loftie steed with golden sell,⁸
 And goodly gorgeous barbes,⁹ him found not theare.
 By other accident that earst befell,
 He is convaide,¹⁰ but how or where, here fits not tell.
- 12 Which when Sir *Guyon* saw, all were he¹¹ wroth,
 Yet algates¹² mote he soft himselfe appease,
 And fairely fare on foot, how ever loth;

¹ **Yet:** still.

² **byde:** abide, remain.

³ **tryde:** proven.

⁴ **mind revengement:** remind him of revenge.

⁵ **moniment:** symbol, reminder, warning.

⁶ **sad:** unfortunate.

⁷ **whyleare:** earlier.

⁸ **sell:** saddle.

⁹ **barbes:** protective trappings for a warhorse.

¹⁰ **convaide:** stolen. We learn the details in Canto Three.

¹¹ **all were he:** although he was.

¹² **algates:** nevertheless.

His double burden did him sore disease.¹
 So long they traueiled with litle ease,
 Till that at last they to a Castle came,
 Built on a rocke² adjoyning to the seas,
 It was an auncient worke of antique fame,
 And wondrous strong by nature, and by skilfull frame.³

13 Therein three sisters dwelt of sundry⁴ sort,
 The children of one syre by mothers three;
 Who dying whylome⁵ did divide this fort
 To them by equall shares in equall fee:⁶
 But stryfull mind, and diverse qualitee
 Drew them in partes, and each made others foe:
 Still did they strive, and daily disagree;
 The eldest did against the youngest goe,
 And both against the middest meant to worken woe.⁷

14 Where when the knight arriv'd, he was right well
 Receiv'd, as knight of so much worth became,
 Of second sister, who did far excell
 The other two; *Medina*⁸ was her name,
 A sober sad, and comely courteous Dame;
 Who rich arayd, and yet in modest guise,⁹
 In goodly garments, that her well became,
 Fayre marching forth in honorable wize,¹⁰
 Him at the threshold mett, and well did enterprize.¹¹

15 She led him up into a goodly bowre,
 And comely courted¹² with meet modestie,
 Ne in her speach, ne in her haviour,
 Was lightnesse¹³ scene, or looser vanitie,

¹ **disease:** annoy, discomfort.

² Cf. Matt. 7.24, the wise man who builds his home upon a rock (Hamilton).

³ **frame:** construction, design.

⁴ **sundry:** different.

⁵ **whylome:** formerly, before.

⁶ **in equall fee:** with equal right.

⁷ **worken woe:** do harm, cause trouble.

⁸ **Medina:** the name comes from the Latin root meaning "middle." Hence, she is both decorously grave ("sober sad") and pleasantly welcoming ("comely courteous").

⁹ **guise:** apparel, manner.

¹⁰ **wize:** way.

¹¹ **enterprize:** take care of.

¹² **courted:** treated with courtesy.

¹³ **lightnesse:** frivolity.

But gracious womanhood, and gravitie,
 Above the reason of her youthly yeares:
 Her golden lockes she roundly did uptye
 In breaded tramels,¹ that no looser heares
 Did out of order stray about her daintie eares.

16 Whilest she her selfe thus busily did frame,²
 Seemely to entertaine her new-come guest,
 Newes hereof to her other sisters came,
 Who all this while were at their wanton rest,
 Accourting³ each her frend with lavish fest:
 They were two knights of perelesse puissaunce,
 And famous far abroad for warlike gest,⁴
 Which to these Ladies love did countenance,⁵
 And to his mistresse each himselfe strove to advaunce.

17 He that made love unto the eldest Dame,
 Was hight Sir *Huddibras*,⁶ an hardy man;
 Yet not so good of deedes, as great of name,
 Which he by many rash adventures wan,⁷
 Since errant armes to sew⁸ he first began;
 More huge in strength, then wise in workes he was,
 And reason with foole-hardize over ran;
 Sterne melancholy did his courage pas,⁹
 And was for terrour more, all armd in shyning bras.

18 But he that lov'd the youngest, was *Sansloy*,¹⁰
 He that faire *Una* late fowle outraged,
 The most unruly, and the boldest boy,

¹ **breaded tramels:** braided plaits.

² **frame:** occupy.

³ **Accourting:** courting, entertaining.

⁴ **gest:** deed.

⁵ **countenance:** display, proffer.

⁶ This is also the name of a peaceful king of Britain (see x.25), but here it has negative connotations. The word seems to be a mixture of the Greek *hubris* (overbearing pride) and “brass” (of which his armor is made,

line 9). In 1 Cor. 13.1, brass is depicted as being loud but empty. Samuel Butler took the name for the Puritan antihero of his satiric poem, *Hudibras* (1663–78).

⁷ **wan:** won.

⁸ **sew:** pursue.

⁹ **melancholy:** bad humor, anger; **pas:** outweigh, exceed.

¹⁰ **Sansloy:** French for “lawless.” He tried to rape Una in I.vi, as recalled in line 2.

That ever warlike weapons menaged,¹
 And to all lawlesse lust encouraged,
 Through strong opinion of his matchlesse might:
 Ne ought he car'd, whom he endamaged²
 By tortious³ wrong, or whom bereav'd of right.
 He now this Ladies Champion chose for love to fight.

19 These two gay knights, vowd to so diverse loves,
 Each other does envy with deadly hate,
 And daily warre against his foeman moves,⁴
 In hope to win more favour with his mate,
 And th'others pleasing service to abate,⁵
 To magnifie his owne. But when they heard,
 How in that place straunge knight arrived late,
 Both knightes and ladies forth right angry far'd,
 And ferceley unto battell sterne themselves prepar'd.

20 But ere they could proceede unto the place,
 Where he abode, themselves at discord fell,
 And cruell combat joynd in middle space:
 With horrible assault, and fury fell,
 They heapt huge strokes, the scorned life to quell,⁶
 That all on uprore from her settled seat,
 The house was raysd, and all that in did dwell;
 Seemd that lowde thunder with amazement great
 Did rend the ratling skyes with flames of fouldring⁷ heat.

21 The noyse thereof cald forth that straunger knight,
 To weet, what dreadfull thing was there in hand;
 Where when as two brave knightes in bloody fight
 With deadly rancour he enraunged fond,⁸
 He sunbroad shield about his wrest he bond,⁹
 And shyning blade unsheatht, with which he ran

¹ **menaged:** wielded.

² **endamaged:** hurt.

³ **tortious:** injurious; from the French *tort* (wrong), a legal term.

⁴ **moves:** stirs up, starts.

⁵ **abate:** diminish.

⁶ **quell:** extinguish.

⁷ **fouldring:** like lightning.

⁸ **enraunged fond:** found drawn up for battle.

⁹ **wrest:** wrist; **bond:** bound.

Unto that stead,¹ their strife to understand;
 And at his first arrivall, them began
 With goodly meanes to pacifie, well as he can.

22 But they him spying, both with greedy² forse
 Attonce upon him ran, and him beset
 With strokes of mortall steele without remorse,
 And on his shield like yron sledges³ bet:
 As when a Beare and Tygre being met
 In cruell fight on lybicke Ocean⁴ wide,
 Espye a traveler with feet surbet,⁵
 Whom they in equall pray hope to divide,
 They stint⁶ their strife, and him assaile on everie side.

23 But he, not like a weary travelere,
 Their sharp assault right boldly did rebut,
 And suffred⁷ not their blowes to byte him nere,
 But with redoubled buffes them backe did put:
 Whose grieved mindes, which choler did englut,⁸
 Against themselves turning their wrathfull spight,
 Gan with new rage their shieldes to hew and cut;
 But still when *Guyon* came to part their fight,
 With heavie load on him they freshly gan to smight.

24 As a tall ship tossed in troublous seas,
 Whom raging windes threatning to make the pray
 Of the rough rockes, doe diversly disease,⁹
 Meetes two contrarie billowes by the way,
 That her on either side doe sore assay,¹⁰
 And boast¹¹ to swallow her in greedy grave;
 Shee scorning both their spights, does make wide way,
 And with her brest breaking the fomy wave,
 Does ride on both their backs, and faire her self doth save.

¹ **stead:** place.

² **greedy:** eager.

³ **sledges:** hammers.

⁴ **lybicke Ocean:** i.e., the Lybian Desert.

⁵ **surbet:** bruised, footsore.

⁶ **stint:** stop, cease.

⁷ **suffred:** permitted.

⁸ **choler did englut:** anger did flood. "Choler," or bile, like melancholy (above, 17.8), is one of the body's four humors.

⁹ **disease:** disturb, trouble.

¹⁰ **assay:** assail.

¹¹ **boast:** threaten.

- 25 So boldly he him beares, and rusheth forth
 Betweene them both, by conduct of¹ his blade.
 Wondrous great prowesse and heroick worth
 He shewd that day, and rare ensample² made,
 When two so mighty warriours he dismayd:
 Attonce he wards and strikes, he takes and paies,
 Now forst to yield, now forcing to invade,³
 Before, behind, and round about him laies:
 So double was his paines, so double be his praise.
- 26 Straunge sort of fight, three valiaunt knights to see
 Three combates joine in one, and to darraine⁴
 A triple warre with triple enmittee,
 All for their Ladies froward⁵ love to gaine,
 Which gotten was but hate. So love does raine
 In stoutest⁶ minds, and maketh monstrous warre;
 He maketh warre, he maketh peace againe,
 And yett his peace is but continuall jarre:⁷
 O miserable men, that to him subject arre.
- 27 Whilst thus they mingled were in furious armes,
 The faire *Medina* with her tresses torne,
 And naked brest, in pitty of their harmes,
 Emongst them ran, and falling them before,
 Besought them by the womb, which them had born,
 And by the loves, which were to them most deare,
 And by the knighthood, which they sure had sworn,
 Their deadly cruell discord to forbear,
 And to her just conditions of faire peace to heare.⁸
- 28 But her two other sisters standing by,
 Her lowd gainsaid, and both their champions bad⁹
 Pursew the end of their strong enmity,
 As¹⁰ ever of their loves they would be glad.
 Yet she with pitthy¹¹ words and counsell sad,

¹ **by conduct of:** by use of, following.

² **ensample:** example.

³ **forcing to invade:** gathering to attack.

⁴ **darraine:** wage.

⁵ **froward:** contrary, perverse.

⁶ **stoutest:** strongest, boldest.

⁷ **jarre:** discord.

⁸ **heare:** listen, attend.

⁹ **bad:** bade, ordered.

¹⁰ **As:** if.

¹¹ **pitthy:** pithy, to the point; but the spelling suggests a hint of pity.

Still strove their stubborne rages to revoke,¹
 That at the last suppressing fury mad,
 They gan abstaine from dint of direfull stroke,
 And hearken to the sober speaches, which she spoke.

29 “Ah puisaunt Lords, what cursed evill Spright,
 Or fell *Erinnys*² in your noble harts,
 Her hellish brond³ hath kindled with despight,
 And stird you up to worke your wilfull smarts?
 Is this the joy of armes? be these the parts⁴
 Of glorious knighthood, after blood to thrust,⁵
 And not regard dew right and just desarts?
 Vaine is the vaunt, and victory unjust,
 That more to mighty hands, then rightfull cause doth trust.

30 “And were their rightfull cause of difference,
 Yet were not better, fayre it to accord,
 Then with bloodguiltinesse to heape offence,
 And mortal vengeaunce joyne to crime abhord?
 O fly from wrath, fly, O my liefest Lord:
 Sad be the sights, and bitter fruites of warre,
 And thousand furies wait on wrathfull sword;
 Ne ought⁶ the praise of prowesse more doth marre,
 Then fowle revenging rage, and base contentious jarre.

31 “But lovely⁷ concord, and most sacred peace
 Doth nourish vertue, and fast friendship breeds;
 Weake she makes strong, and strong thing does increace,
 Till it the pitch of highest praise exceeds:
 Brave be her warres, and honorable deeds,
 By which she triumphes over yre and pride,
 And winnes an Olive girlond for her meeds:⁸
 Be therefore, O my deare Lords, pacifide,
 And this misseeming discord meekely lay aside.”

¹ **revoke:** call back, restrain.

² **Erinnys:** Furies, classical goddesses of strife and retribution.

³ **brond:** firebrand, torch.

⁴ **parts:** attributes.

⁵ **thrust:** stab, thirst.

⁶ **ought:** aught, anything.

⁷ **lovely:** fair, loving.

⁸ **meeds:** reward. The olive branch or garland is a symbol of peace.

- 32 Her gracious words their rancour did appall,¹
 And suncke so deepe into their boyling brests,
 That downe they lett their cruell weapons fall,
 And lowly did abase their lofty crests
 To her faire presence, and discrete behests.
 Then she began a treaty to procure,²
 And stablish termes betwixt both³ their requests,
 That as a law for ever should endure;
 Which to observe in word of knights they did assure.
- 33 Which to confirme, and fast to bind their league,
 After their weary sweat and bloody toile,
 She them besought, during their quiet treague,⁴
 Into her lodging to repaire⁵ a while,
 To rest themselves, and grace to reconcile.⁶
 They soone consent: so forth with her they fare,
 Where they are well receivd, and made to spoile⁷
 Themselves of soiled armes, and to prepare
 Their minds to pleasure, and their mouths to dainty fare.
- 34 And those two froward sisters, their faire loves
 Came with them eke, all were they wondrous loth,
 And fained cheare, as for the time behoves,
 But could not colour yet so well the troth,⁸
 But that their natures bad appeared in both:
 For both did at their second sister grutch,⁹
 And inly grieve, as doth an hidden moth
 The inner garment fret, not th'utter¹⁰ touch;
 One thought her cheare¹¹ too litle, th'other thought too much.
- 35 *Elissa*¹² (so the eldest hight) did deeme
 Such entertainment base, ne ought would eat,
 Ne ought would speake, but evermore did seeme

¹ **appall**: appease, overcome.

² **procure**: arrange.

³ **both**: sometimes used, as here, to indicate more than two elements.

⁴ **treague**: truce.

⁵ **repaire**: retire.

⁶ **grace to reconcile**: to restore good relations.

⁷ **spoile**: divest.

⁸ **colour**: disguise; **troth**: truth.

⁹ **grutch**: grouch, grumble.

¹⁰ **th'utter**: the outer.

¹¹ **cheare**: welcome, food.

¹² *Elissa*: the name comes from the Greek for "too little": she takes too little pleasure in things and is therefore always angry or unsatisfied.

As discontent for want of merth or meat;¹
 No solace could her Paramour² intreat
 Her once to show, ne court,³ nor dalliaunce,
 But with bent lowring browes, as she would threat,
 She scould, and frownd with froward countenance,
 Unworthy of faire Ladies comely governaunce.

36 But young *Perissa*⁴ was of other mynd,
 Full of disport, still⁵ laughing, loosely light,
 And quite contrary to her sisters kynd;⁶
 No measure⁷ in her mood, no rule of right,
 But poured out in pleasure and delight;
 In wine and meats she flowd above the banck,
 And in excesse exceeded her owne might;
 In sumptuous tirc she joyd her selfe to pranck,⁸
 But of her love too lavish (litle have she thanck.)

37 Fast by her side did sitt the bold *Sansloy*,
 Fitt mate for such a mincing mineon,⁹
 Who in her loosenesse tooke exceeding joy;
 Might not be found a francker franion,¹⁰
 Of her leawd parts to make companion:
 But *Huddibras*, more like a Malecontent,
 Did see and grieve at his bold fashion;
 Hardly could he endure his hardiment,¹¹
 Yett still he satt, and inly did him selfe torment.

38 Betwixt them both the faire *Medina* sate
 With sober grace, and goodly carriage:
 With equall measure she did moderate
 The strong extremities of their outrage,¹²

¹ **meat:** food in general.

² **solace:** comfort, pleasure; **Paramour:** lover.

³ **court:** courtesy.

⁴ **Perissa:** from the Greek for "too much." She is the opposite of her sister; see 35.1n.

⁵ **disport:** playfulness; **still:** always.

⁶ **kynd:** nature.

⁷ **measure:** moderation.

⁸ **pranck:** dress up.

⁹ **mincing mineon:** dainty little pet.

¹⁰ **francker franion:** more promiscuous paramour.

¹¹ **hardiment:** presumptuous behavior.

¹² **outrage:** excess.

That forward paire¹ she ever would asswage,
 When they would strive dew reason to exceed;
 But that same froward twaine would accorage,²
 And of her plenty adde unto their need:
 So kept she them in order, and her selfe in heed.³

39 Thus fairely shee attempered her feast,
 And pleasd them all with meete satiety:
 At last when lust⁴ of meat and drinke was ceast,
 She *Guyon* deare besought of curtesie,
 To tell from whence he came through jeopardy,
 And whither now on new adventure bownd.
 Who with bold grace, and comely gravity,
 Drawing to him the eies of all arownd,
 From lofty siege⁵ began these words aloud to sownd.

40 “This thy demaund, O Lady, doth revive
 Fresh memory in me of that great Queene,
 Great and most glorious virgin Queene alive,
 That with her souveraine powre, and scepter shene⁶
 All Faery lond does peaceably sustene.
 In widest Ocean she her throne does reare,
 That over all the earth it may be seene;
 As morning Sunne her beames dispredden⁷ cleare,
 And in her face faire peace, and mercy doth appeare.

41 “In her the richesse of all heavenly grace,
 In chiefe degree are heaped up on hye:
 And all that els this worlds enclosure bace,
 Hath great or glorious in mortall eye,
 Adornes the person of her Majesty;⁸
 That men beholding so great excellence,

¹ **forward paire:** excessive couple, i.e., Perissa and Sansloy, as opposed to the “froward twaine,” Elissa and Huddibras (line 7).

² **accorage:** encourage, hearten.

³ **in heed:** in position of responsibility.

⁴ **lust:** desire. This line repeats a traditional epic formula, common in Homer.

⁵ **siege:** seat. Medina’s request and Guyon’s response resemble those of Dido and Aeneas in Virgil, *Aeneid*, 1.753–2.6.

⁶ **shene:** bright.

⁷ **dispredden:** spread out.

⁸ Gloriana has both all virtues of heaven (lines 1–2) and all the beautiful things that the terrestrial globe (“this worlds enclosure bace”) can supply.

And rare perfection in mortalitye,
 Doe her adore with sacred reverence,
 As th'Idole¹ of her makers great magnificence.

42 “To her I homage and my service owe,
 In number of the noblest knightes on ground,
 Mongst whom on me she deigned to bestowe
 Order of *Maydenhead*,² the most renownd,
 That may this day in all the world be found,
 An yearely solemne feast she wontes to make³
 The day that first doth lead the yeare around;
 To which all knights of worth and courage bold
 Resort, to heare of straunge adventures to be told.⁴

43 “There this old Palmer shewd himselfe that day,
 And to that mighty Princesse did complaine
 Of grievous mischiefes, which a wicked Fay⁵
 Had wrought, and many whelmd in deadly paine,
 Whereof he crav'd redresse. My Sovereaine,
 Whose glory is in gracious deeds, and joyes
 Throughout the world her mercy to maintaine,
 Eftsoones devisd redresse for such annoyes,⁶
 Me all unfitt for so great purpose she employes.

44 “Now hath faire *Phebe*⁷ with her silver face
 Thrise scene the shadowes of the neather world,⁸
 Sith last I left that honorable place,
 In which her roiall presence is entrol'd;⁹
 Ne ever shall I rest in house nor hold,¹⁰
 Till I that false *Acrasia* have wonne;

¹ **Idole:** image.

² The “Order of *Maydenhead*” is based on the Order of the Garter, Britain’s highest order of knighthood, instituted in 1348.

³ On the lack of rhyme, see ii.7.7n.

⁴ See “The Letter to Raleigh,” where this tradition is described. In the Letter, the Palmer comes to Gloriana’s feast already bearing the orphaned infant, a version of the story that conflicts with Canto One.

⁵ **Fay:** fairy, witch.

⁶ **annoyes:** harms.

⁷ **Phebe:** the moon.

⁸ **neather world:** under (nether) world. In other words, three lunar cycles, or months, have passed since Guyon began his quest; cf. i.53.

⁹ **entrol'd:** enrolled, encircled (Hamilton).

¹⁰ **hold:** stronghold, refuge.

Of whose fowle deedes, too hideous to bee told
 I witnesse am, and this their wretched sonne,
 Whose wofull parents she hath wickedly fordonne.”¹

- 45 “Tell on, fayre Sir,” said she, “that dolefull tale,
 From which sad ruth does seeme you to restraine,
 That we may pittie such unhappie bale,²
 And learne from pleasures poyson to abstaine:
 Ill by ensample good doth often gayne.”
 Then forward he his purpose gan pursew,
 And told the story of the mortall payne,
 Which *Mordant* and *Amavia* did rew;³
 As with lamenting eyes him selfe did lately vew.
- 46 Night was far spent, and now in *Ocean* deep
Orion, flying fast from hissing snake,⁴
 His flaming head did hasten for to steep,⁵
 When of his pitteous tale he end did make;
 Whilst with delight of that he wisely spake,
 Those gwestes beguyled, did beguyle⁶ their eyes
 Of kindly sleepe, that did them overtake.
 At last when they had markt the chaunged skyes,
 They wist their houre was spent; then each to rest him hyes.⁷

¹ **fordonne:** killed.

² **bale:** woe, torment.

³ **rew:** regret, suffer. Amavia died at i.56 without telling Guyon her name.

⁴ The constellation Orion, the hunter, sets

to the west while Scorpio, the scorpion or snake, rises in the east.

⁵ **steep:** plunge (in the ocean).

⁶ **beguyle:** deprive.

⁷ **hyes:** hurries.

Canto Three

*Vaine Braggadocchio getting Guyons
horse is made the scorne
Of knighthood trew, and is of fayre
Belphoebe fowle forlorne.¹*

- 1 Soone as the morrow² fayre with purple beames
Disperst the shadowes of the misty night,
And *Titan*³ playing on the eastern streames,
Gan cleare the deawy ayre with springing light,
Sir *Guyon* mindfull of his vow yplight,⁴
Uprose from drowsie couch,⁵ and him addest
Unto the journey which he had behight:⁶
His puissaunt armes about his noble brest,
And many-folded⁷ shield he bound about his wrest.
- 2 Then taking *Congè* of that virgin pure,⁸
The bloody-handed babe unto her truth⁹
Did earnestly committ, and her conjure,¹⁰
In vertuous lore¹¹ to traine his tender youth,
And all that gentle noriture ensueth:¹²
And that so soone as ryper yeares he raught,¹³
He might for memory of that dayes ruth,
Be called *Ruddymane*,¹⁴ and thereby taught,
T'avenge his Parents death on them, that had it wrought.

¹ **fowle forlorne:** disgracefully overcome or left behind. Belphoebe, who is not otherwise named in this canto, figures more largely in Books Three and Four. She is named after Phoebe, or Diana, the virgin goddess of the moon and of the hunt (see ii.8.4 and n.). Spenser says in “The Letter to Raleigh” that she reflects in part on Queen Elizabeth, the Virgin Queen.

² **morrow:** morning.

³ **Titan:** the sun.

⁴ **yplight:** pledged.

⁵ **couch:** bed.

⁶ **behight:** undertaken.

⁷ **many-folded:** having many layers (of metal).

⁸ **Congè:** leave, farewell; **virgin pure:** i.e., Medina.

⁹ **unto her truth:** into her trust.

¹⁰ **conjure:** enjoin.

¹¹ **lore:** learning.

¹² I.e., and all that pertains to noble upbringing.

¹³ **ryper:** more mature; **raught:** reached.

¹⁴ Ruddymane means “bloody-handed” (as in line 2 above).

- 3 So forth he far'd, as now befell, on foot,
 Sith his good steed is lately from him gone;
 Patience performe:¹ helplesse what may it boot
 To frett for anger, or for grieffe to mone?
 His Palmer now shall foot no more alone:
 So fortune wrought, as under greene woodes syde
 He lately heard that dying Lady grone,²
 He left his steed without, and speare besyde,
 And rushed in on foot to ayd her, ere she dyde.
- 4 The whyles a losell³ wandring by the way,
 One that to bountie⁴ never cast his mynd,
 Ne thought of honour ever did assay⁵
 His baser brest, but in his kestrell kynd⁶
 A pleasing vaine of glory⁷ he did fynd,
 To which his flowing tounge, and troublous spright⁸
 Gave him great ayd, and made him more inclynd:
 He that brave steed there finding ready dight,
 Purloynd both steed and speare, and ran away full light.⁹
- 5 Now gan his hart all swell in jollity,
 And of him selfe great hope and help conceiv'd,¹⁰
 That puffed up with smoke of vanity,
 And with selfe-loved personage¹¹ deceiv'd,
 He gan to hope, of men to be receiv'd
 For such, as he him thought, or faine would bee:
 But for in court gay portaunce¹² he perceiv'd,
 And gallant shew to be in greatest gree,¹³
 Eftsoones to court he cast t'advauce his first degree.¹⁴

¹ **performe:** of necessity.

² Amavia, at i.35. What follows is a flashback to show how Guyon lost his horse.

³ **losell:** scoundrel.

⁴ **bountie:** beneficence, valor.

⁵ **assay:** engage.

⁶ **baser:** very base; **his kestrell kynd:** his nature, like a bird of prey.

⁷ **glory:** pride, boasting. The phrase as a whole suggests "vaingloriousness."

⁸ **troublous spright:** unruly spirit.

⁹ **light:** swiftly, happily.

¹⁰ **great hope and help conceiv'd:** imagined great possibility and capability.

¹¹ **selfe-loved personage:** love of his own image or impersonation (Hamilton).

¹² **for:** as, since; **portaunce:** demeanor.

¹³ **gree:** dignity, favor.

¹⁴ **degree:** step, stage.

- 6 And by the way he chaunced to espy
 One sitting ydle on a sunny banck,
 To whom avaunting in great bravery,¹
 As Peacocke, that his painted plumes doth pranck,²
 He smote his courser³ in the trembling flanck,
 And to him threatned his hart-thrilling speare:
 The seely man seeing him ryde so ranck,⁴
 And ayme at him, fell flatt to ground for feare,
 And crying “Mercy” loud, his pitious handes gan reare.
- 7 Thereat the Scarcrow wexed⁵ wondrous prowde,
 Through fortune of his first adventure fayre,
 And with big thundring voice revyld⁶ him lowd;
 “Vile Caytive, vassall⁷ of dread and despayre,
 Unworthie of the commune breathed ayre,
 Why livest thou, dead dog, a lenger day,⁸
 And doest not unto death thy selfe prepayre.
 Dy, or thy selfe my captive yield for ay;⁹
 Great favour I thee graunt, for aunswere thus to stay.”
- 8 “Hold, O deare Lord, hold your dead-doing hand,”
 Then loud he cryde, “I am your humble thrall.”
 “Ah wretch” (quoth he) “thy destinies withstand
 My wrathfull will, and doe for mercy call.
 I give thee life: therefore prostrated fall,
 And kisse my stirrup; that thy homage bee.”
 The Miser threw him selfe, as an Offfall,¹⁰
 Streight at his foot in base humilitee,
 And cleped him his liege, to hold of him in fee.¹¹

¹ **avaunting**: advancing, boasting; **bravery**: showiness, boldness.

² **pranck**: display.

³ **courser**: warhorse.

⁴ **seely**: innocent, helpless; **ranck**: swiftly, impetuously.

⁵ **wexed**: waxed, grew. Braggadocchio is a scarecrow in that he seems intimidating only because of his accoutrements.

⁶ **revyld**: insulted.

⁷ **vassall**: subject, slave.

⁸ **a lenger day**: one day more.

⁹ **ay**: ever.

¹⁰ **Miser**: wretch; **Offfall**: piece of refuse, rubbish.

¹¹ I.e., and called him his master to take possession of him.

- 9 So happy peace they made and faire accord:
 Eftsoones this liegeman¹ gan to wexe more bold,
 And when he felt the folly of his Lord,
 In his owne kind he gan him selfe unfold:²
 For he was wylie witted, and growne old
 In cunning sleights and practick knavery.³
 From that day forth he cast for to uphold
 His ydle humour⁴ with fine flattery,
 And blow the bellows to his swelling vanity.
- 10 *Trompart* fitt man for *Braggadocchio*,⁵
 To serve at court in view of vaunting eye;
 Vaineglorious man, when fluttering wind does blow
 In his light winges, is lifted up to skye:
 The scorne⁶ of knighthood and trew chevalrye,
 To thinke without desert of gentle deed,
 And noble worth to be advaunced hye:
 Such prayse is shame; but honour vertues meed⁷
 Doth beare the fayrest flowre in honourable seed.⁸
- 11 So forth they pas, a well consorted payre,
 Till that at length with *Archimage* they meet:
 Who seeing one that shone in armour fayre,
 On goodly courser thondring with his feet,
 Eftsoones supposed him a person meet,
 Of his revenge to make the instrument:
 For since the *Redcrosse* knight he erst did weet,
 To beene with *Guyon* knitt in one consent,⁹
 The ill, which earst to him, he now to *Guyon* ment.

¹ **liegeman:** vassal, servant.

² **kind:** nature; **unfold:** reveal.

³ **practick knavery:** artful tricks.

⁴ **His ydle humour:** his (*Braggadocchio*'s) empty conceit.

⁵ **man:** servant. The name *Trompart* suggests both the French *tromper*, "to deceive" (*Trompart* is an expert in the art of trumpetry, or deception), and also "trumpet" (he blows or trumpets his master's self-conceits, as in the previous line). The name *Braggadocchio* derives from "brag" or "braggart," plus *occhio*, related either to the

Italian suffix meaning "big" or to the Italian for "eye," suggesting that he is impressive only to the eye. (Hamilton notes the "vaunting eye" of line 2 to support this.) *Braggadocchio* plays the part of the *miles gloriosus*, or boastful warrior, a stock figure of Roman and later comedy.

⁶ **scorne:** shame.

⁷ **meed:** reward.

⁸ I.e., honor only truly flowers in those of honorable stock or nature.

⁹ **consent:** accord.

- 12 And comming close to *Trompart* gan inquere
 Of him, what mightie warriour that mote bee,
 That rode in golden sell with single spere,
 But wanted¹ sword to wreake his enmittee.
 “He is a great adventurer,” (said he)
 “That hath his sword through hard assay forgone,²
 And now hath vovd, till he avenged bee,
 Of that despight,³ never to wearen none;
 That speare is him enough to doen⁴ a thousand grone.”
- 13 Th’enchauter greatly joyed in the vaunt,
 And weened well ere long his will to win,
 And both his foen with equall foyle⁵ to daunt.
 Tho to him louting⁶ lowly did begin
 To plaine of wronges, which had committed bin
 By *Guyon*, and by that false *Redcrosse* knight,
 Which two through treason and deceitfull gin,⁷
 Had slayne Sir *Mordant*, and his Lady bright:
 That mote him honour win, to wreak⁸ so foule despight.”
- 14 Therewith all suddainly he seemd enragd,
 And threatned death with dreadfull countenance,
 As if their lives had in his hand beene gagd,⁹
 And with stiffe¹⁰ force shaking his mortall launce,
 To let him weet his doughtie valiaunce,¹¹
 Thus said; “Old man, great sure shalbe thy meed,
 If where those knights for feare of dew vengeance
 Doe lurke, thou certainly to mee areed,
 That I may wreake on them their hainous hateful deed.”
- 15 “Certes, my Lord,” (said he) “that shall I soone,
 And give you eke good helpe to their decay.¹²
 But mote I wisely you advise to doon;¹³
 Give no ods to your foes, but doe purvay

¹ **wanted:** lacked.

² **forgone:** lost.

³ **despight:** insult, shame.

⁴ **doen:** make.

⁵ **foen:** foes; **foyle:** overthrow, defeat.

⁶ **louting:** bowing.

⁷ **gin:** trick.

⁸ **wreak:** avenge.

⁹ **gagd:** left in control (as a pledge).

¹⁰ **stiffe:** strong.

¹¹ **doughtie valiaunce:** courageous valor.

¹² **decay:** destruction, death.

¹³ **to doon:** what to do.

Your selfe of sword before that bloody day:
 For they be two the prowest¹ knights on grownd,
 And oft approv'd² in many hard assay,
 And eke of surest steele, that may be fownd,
 Doe arme your self against that day, them to confownd."³

- 16 "Dotard," (said he) "let be thy deepe advise;
 Seemes that through many yeares thy wits thee faile,
 And that weake eld hath left thee nothing wise,
 Else never should thy judgement be so frayle,
 To measure manhood by the sword or mayle.⁴
 Is not enough fowre quarters of a man,
 Withouten sword or shield, an hoste to quayle?⁵
 Thou litle wotest, what this right-hand can:
 Speake they, which have beheld the battailes, which it wan."

- 17 The man was much abashed at his boast;
 Yet well he wist, that who so would contend
 With either of those knightes on even coast,⁶
 Should neede of all his armes, him to defend;
 Yet feared least his boldnesse should offend,
 When *Braggadocchio* saide, "Once I did sweare,
 When with one sword seven knightes I brought to end,
 Thence forth in battaile never sword to beare,
 But⁷ it were that, which noblest knight on earth doth weare."

- 18 "Perdy Sir knight," said then th'enchauter blive,⁸
 "That shall I shortly purchase⁹ to your hond:
 For now the best and noblest knight alive,
 Prince *Arthur* is, that wonnes in Faerie lond,¹⁰
 He hath a sword, that flames like burning brond.
 The same by my device¹¹ I undertake

¹ **prowest:** most valiant.

² **approv'd:** proven, tested.

³ **against:** in preparation for; **confownd:** defeat.

⁴ **mayle:** mail, i.e., armor.

⁵ **quayle:** daunt.

⁶ **coast:** ground, footing.

⁷ **But:** unless.

⁸ **Perdy:** indeed (an oath, from French *par Dieu*, by God); **blive:** quickly.

⁹ **purchase:** furnish.

¹⁰ Arthur is not a native of Faerie Land, being British, but he "wonne" (dwells) there while he travels in search of the Faerie Queen.

¹¹ **device:** working.

Shall by to morrow by thy side be fond.”
 At which bold word that boaster gan to quake,
 And wondred in his minde, what mote that Monster¹ make.

- 19 He staid not for more bidding,² but away
 Was suddein vanished out of his sight:
 The Northerne winde his wings did broad display
 At his commaund, and reared him up light
 From off the earth, to take his aerie flight.
 They lookt about, but no where could espye
 Tract of his foot: then dead through great affright
 They both nigh were, and each bad other flye:
 Both fled attonce, ne ever backe returned eye.
- 20 Till that they come unto a forrest greene,
 In which they shrowd themselves from causeles feare;
 Yet feare them followes still, where so they beene,³
 Each trembling leafe, and whistling wind they heare,
 As ghastly bug⁴ does greatly them affeare:
 Yet both doe strive their fearefulnesse to faine.⁵
 At last they heard a horne, that shrilled cleare
 Throughout the wood, that ecchoed againe,
 And made the forrest ring, as it would rive⁶ in twaine.
- 21 Eft through the thicke they heard one rudely⁷ rush;
 With noyse whereof he from his loftie steed
 Downe fell to ground, and crept into a bush,
 To hide his coward head from dying dreed.⁸
 But *Trompart* stoutly staid to taken heed,
 Of what might hap. Eftsoone there stepped forth
 A goodly Ladie clad in hunters weed,⁹
 That seemd to be a woman of great worth,
 And by her stately portance,¹⁰ borne of heavenly birth.

¹ **Monster:** wonder, marvel; i.e., Braggadocchio wonders how this miracle will happen.

² **bidding:** instructions.

³ **where so they beene:** wherever they are.

⁴ **ghastly bug:** frightful ghost.

⁵ **faine:** disguise, hide.

⁶ **rive:** split.

⁷ **Eft:** then, soon; **thicke:** thicket; **rudely:** wildly.

⁸ **from dying dreed:** out of mortal fear, from fear of death.

⁹ **weed:** garment.

¹⁰ **portance:** bearing.

- 22 Her face so faire as flesh it seemed not,
 But heavenly pourtraict of bright Angels hew,¹
 Cleare as the skye, withouten blame² or blot,
 Through goodly mixture of complexions dew;
 And in her cheekes the vermeill³ red did shew
 Like roses in a bed of lillies shed,
 The which ambrosiall⁴ odours from them threw,
 And gazers sence with double pleasure fed,
 Hable⁵ to heale the sicke, and to revive the ded.
- 23 In her faire eyes two living lamps did flame,
 Kindled above at th'heavenly makers light,
 And darted fyrie beames out of the same,
 So passing persant,⁶ and so wondrous bright,
 That quite bereav'd the rash beholders sight:
 In them the blinded god⁷ his lustfull fyre
 To kindle oft assayd, but had no might;
 For with dredd Majestie, and awfull yre,⁸
 She broke his wanton darts,⁹ and quenched bace desyre.
- 24 Her yvorie forehead, full of bountie brave,¹⁰
 Like a broad table¹¹ did it selfe dispred,
 For Love his loftie triumphes to engrave,
 And write the battailes of his great godhed:
 All good and honour might therein be red:
 For there their dwelling was. And when she spake,
 Sweete wordes, like dropping¹² honny she did shed,
 And twixt the perles and rubins¹³ softly brake
 A silver sound, that heavenly musicke seemd to make.

¹ **hew:** appearance, complexion.

² **blame:** fault.

³ **vermeill:** vermilion, bright red.

⁴ **ambrosiall:** heavenly. Ambrosia was the food of the gods; cf. Virgil, *Aeneid*, 1.403, the description of Venus' sudden appearance, dressed as a huntress, before Aeneas, to which Spenser's description of Belphoebe is indebted. The whole passage beginning at stanza 22 forms an extended example of the *blazon*, a poetic inventory of a woman's body.

⁵ **Hable:** able.

⁶ **persant:** piercing.

⁷ Cupid, the god of love, is often depicted blindfolded (since love is blind).

⁸ **awfull yre:** fearful anger.

⁹ **wanton darts:** mischievous arrows.

¹⁰ **bountie brave:** great virtue.

¹¹ **table:** tablet, writing surface.

¹² **dropping:** dripping; cf. v.33.4 and n., and also Song Sol. 4.11: "Thy lippes, my spouse, droppe as honie combes."

¹³ **rubins:** rubies, i.e., her lips.

- 25 Upon her eyelids many Graces¹ sate,
 Under the shadow of her even browes,
 Working belgardes, and amorous retrate,²
 And everie one her with a grace endowes:
 And everie one with meekenesse to her bowes.
 So glorious mirrhour of celestially grace,
 And soveraine monument³ of mortall vowes,
 How shall frayle pen describe her heavenly face,
 For feare through want of skill her beauty to disgrace?
- 26 So faire, and thousand thousand times more faire
 She seemd, when she presented was to sight,
 And was yclad, for⁴ heat of scorching aire,
 All in a silken Camus⁵ lylly whight,
 Purfled upon with many a folded plight,⁶
 Which all above besprinkled was throughout,
 With golden aygulets,⁷ that glistred bright,
 Like twinkling starres, and all the skirt about
 Was hemd with golden fringe.⁸
- 27 Below her ham her weed did somewhat trayne,⁹
 And her streight legs most bravely were embayld¹⁰
 In gilden buskins of costly Cordwayne,¹¹
 All bard with golden bendes, which were entayld¹²
 With curious antickes, and full fayre aumayld:¹³
 Before¹⁴ they fastned were under her knee

¹ **Graces:** graceful attributes; also the classical goddesses who embody those attributes.

² The graces produce fair looks and amorous images, but “belgardes” also suggests Belphoebe’s guarding her beauty, and “retrate” can mean “retreat” as well as “picture” (Hamilton).

³ **moniment:** object, shrine.

⁴ **for:** because of.

⁵ **Camus:** light dress (Italian *camicia*, French *chemise*).

⁶ **Purfled:** embroidered; **plight:** pleat.

⁷ **aygulets:** aglets, spangles.

⁸ This is the first of several lines Spenser leaves incomplete. His authority is Virgil, although the half lines in the *Aeneid* may

not have been intentional, since Virgil died before his revisions were complete. Hamilton suggests that the gap here may modestly skip over what comes between the hem of Belphoebe’s chemise and her legs, which are described in the next stanza.

⁹ **ham:** thigh; **trayne:** hang, trail.

¹⁰ **embayld:** enclosed.

¹¹ **gilden buskins:** gilded boots; **Cordwayne:** Cordovan leather.

¹² **bard:** striped; **bendes:** bands; **entayld:** engraved.

¹³ **curious antickes:** strange figures; **aumayld:** enameled.

¹⁴ **Before:** in front.

In a rich jewell, and therein entrayld¹
 The ends of all the knots, that none might see,
 How they within their fouldings close enraptured bee.

28 Like two faire marble pillours² they were seene,
 Which doe the temple of the Gods support,
 Whom all the people decke with girlands greene,
 And honour in their festivall resort;³
 Those same with stately grace, and princely port
 She taught to tread, when she her selfe would grace,
 But with the woody Nymphes when she did play,⁴
 Or when the flying Libbard⁵ she did chace,
 She could them nimbly move, and after fly apace.

29 And in her hand a sharpe bore-speare⁶ she held,
 And at her backe a bow and quiver gay,
 Stuff with steele-headed dartes, wherewith she queld⁷
 The salvage beastes in her victorious play,⁸
 Knit with a golden bauldricke,⁹ which forelay
 Athwart¹⁰ her snowy brest, and did divide
 Her daintie paps;¹¹ which like young fruit in May
 Now little gan to swell, and being tide,
 Through her thin weed their places only signifide.

30 Her yellow lockes crisped,¹² like golden wyre,
 About her shoulders weren loosely shed,
 And when the winde emongst them did inspyre,¹³
 They waved like a penon¹⁴ wyde dispred
 And low behinde her backe were scattered:
 And whether art it were, or heedelesse hap,¹⁵

¹ **entrayld**: intertwined.

² Cf. Song Sol. 5.15: "His leggs are as pillers of marble."

³ **resort**: assembly, throng.

⁴ On the lack of rhyme, see ii.7.7n.

⁵ **flying Libbard**: fleeing leopard.

⁶ Boar-hunting figures prominently in classical mythology; the boar, like the leopard in 28.8 above, is sometimes taken to represent lust.

⁷ **queld**: killed.

⁸ **salvage**: wild; **play**: sport.

⁹ **knit**: bound, attached; **bauldricke**: strap.

¹⁰ **forelay** / **Athwart**: lay before and across.

¹¹ **paps**: breasts.

¹² **crisped**: curled.

¹³ **inspyre**: blow.

¹⁴ **penon**: pennant, flag.

¹⁵ I.e., and whether deliberately or unintentionally, by chance.

As through the flouing forrest rash¹ she fled,
 In her rude heares sweet flowres themselves did lap,²
 And flourishing fresh leaves and blossomes did enwrap.

- 31 Such as *Diana* by the sandy shore
 Of swift *Eurotas*, or on *Cynthus* greene,³
 Where all the Nymphes have her unwares forlore,⁴
 Wandreth alone with bow and arrows keene,
 To seeke her game: Or as that famous Queene
 Of *Amazons*, whom *Pyrrhus* did destroy,
 The day that first of *Priame* she was scene,
 Did shew her selfe in great triumphant joy,
 To succour the weake state of sad afflicted *Troy*.⁵
- 32 Such when as hartlesse⁶ *Trompart* her did vew,
 He was dismayed in his coward minde,
 And doubted, whether he himselfe should shew,
 Or fly away, or bide alone behinde:
 Both feare and hope he in her face did finde,
 When she at last him spying thus bespake;
 “Hayle Groome; didst not thou see a bleeding Hynde,
 Whose right haunch earst my stedfast arrow strake?⁷
 If thou didst, tell me, that I may her overtake.”
- 33 Wherewith reviv’d, this answere forth he threw;
 “O Goddess, (for such I thee take to bee)
 For nether doth thy face terrestriall shew,
 Nor voyce sound mortall; I avow to thee,
 Such wounded beast, as that, I did not see,
 Sith earst into this forrest wild I came.
 But mote thy goodlyhed forgive⁸ it mee,
 To weete, which of the Gods I shall thee name,
 That unto thee dew worship I may rightly frame.”

¹ **rash**: swiftly.

² **rude**: unkempt; **lap**: fold, twine.

³ *Eurotas* is a river near Sparta in Greece; *Cynthus* is a mountain on the Greek island of Delos, birthplace of *Diana*. Spenser is closely imitating Virgil, *Aeneid*, 1.498–99.

⁴ **forlore**: lost, left behind.

⁵ The *Amazons* were a race of warrior women; see Proem 2.8 and n. Their queen,

Penthesilea, came to the aid of King *Priam* of *Troy*, but was killed in battle by *Pyrrhus*, son of *Achilles*.

⁶ **hartlesse**: frightened.

⁷ **stedfast**: steady, straight-shooting; **strake**: struck.

⁸ **thy goodlyhed**: your excellency; **forgive**: grant.

- 34 To whom she thus; but ere her words ensewd,
 Unto the bush her eye did suddein glaunce,
 In which vaine *Braggadocchio* was mewd,¹
 And saw it stirre: she lefte her percing launce,
 And towards gan a deadly shafte aduance,
 In mind to marke the beast. At which sad stowre,²
Trompart forth stept, to stay the mortall chaunce,³
 Out crying, “O what ever hevenly powre,
 Or earthly wight thou be, withhold this deadly howre.
- 35 “O stay thy hand, for yonder is no game
 For thy fiers arrowes, them to exercize,
 But loe my Lord, my liege, whose warlike name,
 Is far renowmd through many bold emprize;⁴
 And now in shade he shrowded yonder lies.”
 She staid: with that he crauld out of his nest,
 Forth creeping on his caitive hands and thies,
 And standing stoutly up, his lofty crest
 Did fiercely shake, and rowze,⁵ as comming late from rest.
- 36 As fearfull fowle, that long in secret cave
 For dread of soring hauke her selfe hath hid,
 Not caring how her silly⁶ life to save,
 She her gay painted plumes disorderid,
 Seeing at last her selfe from daunger rid,
 Peepes forth, and soone renews her native pride;⁷
 She gins her feathers fowle disfigured
 Prowdly to prune, and sett⁸ on every side,
 So shakes off shame, ne thinks how erst she did her hide.
- 37 So when her goodly visage he beheld,
 He gan himelfe to vaunt: but when he vewd
 Those deadly tooles, which in her hand she held,
 Soone into other fitts he was transmewd,⁹
 Till she to him her gracious speech renewd;

¹ **mewd:** enclosed.

² **marke:** aim at, shoot; **sad stowre:** distressful moment.

³ **stay the mortall chaunce:** stop the deadly event.

⁴ **emprize:** adventure, undertaking.

⁵ **rowze:** rise, awake, ruffle up.

⁶ **silly:** helpless.

⁷ **pride:** pomp, display.

⁸ **prune, and sett:** preen and arrange.

⁹ **other fitts:** new fits (of trembling); **transmewd:** altered, transported.

“All haile, Sir knight, and well may thee befall,
As all the like, which honor have persewd
Through deeds of armes and prowesse martiall;
All vertue merits praise, but such the most of all.”

- 38 To whom he thus, “O fairest under skie,¹
Trew be thy words, and worthy of thy praise,²
That warlike feats doest highest glorifie.
Therein I have spent all my youthly daies,
And many battailes fought, and many fraies³
Throughout the world, wherso they might be found,
Endevoring my dreaded name to raise
Above the Moone,⁴ that fame may it resound
In her eternall tromp, with laurell girlond⁵ croud.
- 39 “But what art thou, O Lady, which doest raunge
In this wilde forest, where no pleasure is,
And doest not it for joyous court exchange,
Emongst thine equall peres, where happy blis
And all delight does raigne, much more then this?
There thou maist love, and dearly loved be,
And swim in pleasure, which thou here doest mis;⁶
There maist thou best be seene, and best maist see:
The wood is fit for beasts, the court is fitt for thee.”
- 40 “Who so in pompe of prowde estate”⁷ (quoth she)
“Does swim, and bathes him selfe in courtly blis,
Does waste his dayes in darke obscuritee,
And in oblivion ever buried is:
Where ease abownds, yt’s eath⁸ to doe amis;
But who his limbs with labours, and his mynd
Behaves with cares, cannot so easy mis.⁹
Abroad in armes, at home in studious kynd¹⁰
Who seekes with painfull toile, shall honor soonest fynd.

¹ Spenser uses this same phrase in addressing Queen Elizabeth at Proem 4.6.

² I.e., you are worthy of your own praise.

³ **fraies:** combats.

⁴ Whatever is below the moon (“sublunary”) is subject to change; everything above it is eternal.

⁵ **tromp:** trumpet; **laurell girlond:** a garland of laurel is the sign of victory.

⁶ **mis:** lack.

⁷ **estate:** station, position.

⁸ **eath:** easy.

⁹ **behaves with cares:** manages with study or effort; **mis:** go wrong.

¹⁰ **kynd:** manner.

- 41 “In woods, in waves, in warres she¹ wons to dwell,
 And wilbe found with perill and with paine;
 Ne can the man, that moulds² in ydle cell,
 Unto her happy mansion³ attaine:
 Before her gate high God did Sweate ordaine,
 And wakefull watches⁴ ever to abide:
 But easy is the way, and passage plaine⁵
 To pleasures pallace; it may soone be spide,
 And day and night her dores to all stand open wide.
- 42 In Princes court—” The rest she would have sayd,
 But that the foolish man, fild with delight
 Of her sweete words, that all his sence dismayd,⁶
 And with her wondrous beauty ravisht quight,
 Gan burne in filthy lust, and leaping light,
 Thought in his bastard⁷ armes her to embrace.
 With that she swarving backe, her Javelin bright
 Against him bent,⁸ and fiercely did menace:
 So turned her about, and fled away apace.
- 43 Which when the Pesaunt⁹ saw, amazd he stood,
 And grieved at her flight; yet durst he nott
 Pursew her steps, through wild unknowen wood;
 Besides he feard her wrath, and threatned shott
 Whiles in the bush he lay, not yet forgott:
 Ne car’d he greatly for her presence vayne,¹⁰
 But turning said to *Trompart*, “What fowle blott
 Is this to knight, that Lady should agayne
 Depart to woods untoucht, and leave so proud disdayne?”
- 44 “Perdy” (said *Trompart*) “lett her pas at will,¹¹
 Least by her presence daunger mote befall.
 For who can tell (and sure I feare it ill)
 But that shee is some powre celestiall?
 For whiles she spake, her great words did apall

¹ I.e., honor.

² **moulds**: languishes.

³ **mansion**: dwelling place.

⁴ **watches**: vigils.

⁵ Cf. Matt. 7.13.

⁶ **dismayd**: overcame.

⁷ **bastard**: illegitimate (since he is a fake).

⁸ **bent**: aimed.

⁹ **Pesaunt**: wretch, lowly person.

¹⁰ **vayne**: useless (to him).

¹¹ **pas at will**: go as she wishes.

My feeble corage, and my heart oppresse,
 That yet I quake and tremble over all.”
 “And I” (said *Braggadocchio*) “thought no lesse,
 When first I heard her horn sound with such ghaſtlineſſe.¹

45 “For from my mothers wombe this grace I have
 Me given by eternall deſtiny,
 That earthly thing may not my corage brave
 Dismay with feare, or cauſe on foote to flye,
 But either helliſh feends, or powres on hye:
 Which was the cauſe, when earſt that horne I heard,
 Weening it had beene thunder in the ſkye,
 I hid my ſelfe from it, as one affeard;
 But when I other² knew, my ſelfe I boldly reard.

46 “But now for feare of worſe, that may betide,
 Let us ſoone hence depart.” They ſoone agree;
 So to his ſteed he gott, and gan to ride,
 As one unfitt therefore, that all might ſee
 He had not trayned bene in chevalree.³
 Which well that valiaunt courſer did diſcerne;
 For he deſpiſd to tread in dew degree,⁴
 But chaufd⁵ and fom’d, with corage fiers and ſterne,
 And to be eaſd of that baſe burden ſtill did erne.⁶

¹ **ghaſtlineſſe**: frightfulneſſe, unearthlineſſe.

² **other**: otherwiſe.

³ **chevalree**: knighthood, horſemanship.

⁴ I.e., for he reſuſed to walk with proper gait.

⁵ **chaufd**: chafed.

⁶ **erne**: yeare.

Canto Four

*Guyon does Furor bind in chaines,
And stops Occasion:
Delivers¹ Phaon, and therefore
By strife is rayld uppon.*

- 1 In brave poursuitt of honorable deed,
There is, I know not what great difference
Betweene the vulgar and the noble seed,²
Which unto things of valorous pretence³
Seemes to be borne by native influence;⁴
As feates of armes, and love to entertaine,⁵
But chiefly skill to ride seemes a science⁶
Proper to gentle blood; some others faine
To menage steeds, as did this vaunter;⁷ but in vaine.
- 2 But he the rightfull owner of that steede,
Who well could menage and subdew his pride,
The whiles on foot was forced for to yeed,⁸
With that blacke Palmer, his most trusty guide;
Who suffred not his wandring feete to slide.
But when strong passion or weake fleshlinesse,
Would from the right way seeke to draw him wide,
He would through temperaunce and stedfastnesse,
Teach him the weak to strengthen, and the strong suppressse.
- 3 It fortun'd forth faring on his way,
He saw from far, or seemed for to see⁹
Some troublous uprore or contentious fray,

¹ **Delivers:** frees, rescues.

² **vulgar:** common; **seed:** stock.

³ **of valorous pretence:** with a claim to valor.

⁴ I.e., by reason of nature or birth, rather than by training or effort.

⁵ **love to entertaine:** to engage in (courtly) love.

⁶ **science:** craft, ability.

⁷ I.e., Braggadocchio.

⁸ **yeed:** go.

⁹ Cf. Virgil, *Aeneid*, 6.454; here the qualification may be due to the allegorical nature of the figures Guyon seems to see (Hamilton).

Whereto he drew in hast it to agree.¹
 A mad man, or that feigned mad to bee,
 Drew by the heare along upon the grownd,
 A handsom stripling² with great crueltee,
 Whom sore he bett, and gor'd with many a wownd,
 That cheekes with teares, and sydes with blood did all abownd.

4 And him behynd, a wicked Hag did stalke,³
 In ragged robes, and filthy disaray,
 Her other leg⁴ was lame, that she no'te walke.
 But on her staffe her feeble steps did stay;⁵
 Her lockes, that loathly were and hoarie gray,
 Grew all afore, and loosly hong unrold,
 But all behind was bald, and worne away,
 That none thereof could ever taken hold,
 And eke her face ill favourd,⁶ full of wrinckles old.

5 And ever as she went, her toung did walke⁷
 In fowle reproach, and termes of vile despight,
 Provoking him by her outrageous talke,
 To heape more vengeance on that wretched wight;
 Somtimes she raught⁸ him stones, wherwith to smite,
 Sometimes her staffe, though it her one leg were,
 Withouten which she could not goe upright;
 Ne any evill meanes she did forbear,
 That might him move to wrath, and indignation reare.⁹

6 The noble *Guyon* mov'd with great remorse,¹⁰
 Approching, first the Hag did thrust away,
 And after adding more impetuous forse,
 His mighty hands did on the madman lay,
 And pluckt¹¹ him backe; who all on fire streight way,

¹ **agree:** settle, pacify.

² **stripling:** youth.

³ **stalke:** limp, pursue (like prey).

⁴ I.e., one of her legs; cf. Impotence at xi.23.

⁵ **stay:** support.

⁶ **ill favourd:** ugly. According to proverbial wisdom, one must "Take Occasion by the forelock"—because once opportunity has passed, there is no way to grab hold and

bring it back. Hence Occasion (she is named in the Arg., line 2) is often depicted, as here, with hair in front covering her face, but bald behind.

⁷ **walke:** run, go on.

⁸ **raught:** reached, fetched.

⁹ **reare:** rouse.

¹⁰ **remorse:** pity.

¹¹ **pluckt:** pulled.

Against him turning all his fell intent,¹
 With beastly brutish rage gan him assay,
 And smott, and bitt, and kickt, and scratcht, and rent,
 And did he wist not what in his avengement.²

7 And sure he was a man of mickle³ might,
 Had he had governaunce,⁴ it well to guyde:
 But when the frantick fitt inflamd his spright,
 His force was vaine and strooke more often wyde,
 Then at the aymed marke, which he had eyde:
 And oft himselfe he chaunst to hurt unwares,
 Whilst reason blent⁵ through passion, nought descryde
 But as a blindfold Bull at randon fares,⁶
 And where he hits, nought knowes, and whom he hurts, nought
 cares.

8 His rude assault and rugged⁷ handeling
 Straunge seemed to the knight, that aye with foe
 In fayre defence and goodly menaging
 Of armes was wont to fight, yet nathemoe⁸
 Was he abashed⁹ now not fighting so,
 But more enfierced through his currish play,¹⁰
 Him sternly grypt, and hailing¹¹ to and fro,
 To overthrow him strongly did assay,
 But overthrew him selfe unwares, and lower lay.

9 And being downe the villein sore did beate,
 And bruze with clownish¹² fistes his manly face:
 And eke the Hag with many a bitter threat,
 Still cald upon to kill him in the place.¹³
 With whose reproch¹⁴ and odious menace
 The knight emboyling¹⁵ in his haughtie hart,

¹ **intent:** attention, effort.

² **avengement:** retaliation.

³ **mickle:** great.

⁴ **governance:** self-control.

⁵ **blent:** blinded.

⁶ **at randon fares:** goes wild.

⁷ **rude:** wild; **rugged:** rough.

⁸ **nathemoe:** not the more.

⁹ **abashed:** confounded.

¹⁰ **enfierced through his currish play:**
 enraged by his beastly style of fighting.

¹¹ **hailing:** dragging.

¹² **clownish:** lowly, rustic; the same implication of low class pertains to "villein" in the previous line.

¹³ **in the place:** on the spot.

¹⁴ **reproch:** insult.

¹⁵ **emboyling:** seething with anger.

Knit all his forces, and gan soone unbrace¹
 His grasping hold: so lightly did upstart,
 And drew his deadly weapon, to maintaine his part.²

- 10 Which when the Palmer saw, he loudly cryde,
 “Not so O *Guyon*, never thinke that so
 That Monster can be maistred or destroyd:
 He is not, ah, he is not such a foe,
 As steele can wound, or strength can overthroe.
 That same is *Furor*,³ cursed cruel wight,
 That unto knighthood workes much shame and woe;
 And that same Hag, his aged mother, hight
Occasion, the roote of all wrath and despight.
- 11 “With her, who so will raging *Furor* tame,
 Must first begin, and well her amenage:⁴
 First her restraine from her reprochfull blame,⁵
 And evill meanes, with which she doth enrage
 Her frantick sonne, and kindles his corage,⁶
 Then when she is withdrawne,⁷ or strong withstood,
 It’s eath⁸ his ydle fury to aswage,
 And calme the tempest of his passion wood;⁹
 The banks are overflowne, when stopped is the flood.”¹⁰
- 12 Therewith Sir *Guyon* left his first emprise,
 And turning to that woman, fast her hent
 By the hoare lockes, that hong before her eyes,
 And to the ground her threw; yet n’ould she stent¹¹
 Her bitter rayling and foule revilement,
 But still provokt her sonne to wreake her wrong;
 But nathelesse he did her still torment,
 And catching hold of her ungratious tonge,
 Thereon an yron lock, did fasten firme and strong.

¹ **unbrace**: unclasp.

² **maintaine his part**: defend himself.

³ **Furor**: Latin for “rage.”

⁴ **amenage**: control.

⁵ **reprochfull blame**: shameful insults.

⁶ **corage**: energy.

⁷ **withdrawne**: put aside.

⁸ **eath**: easy.

⁹ **wood**: mad.

¹⁰ **flood**: flow (of a river). Fighting against Furor only causes greater destruction, just as damming a river only causes it to overflow its banks.

¹¹ **n’ould she stent**: she would not stop.

- 13 Then whenas use of speech was from her reft,
 With her two crooked handes she signes did make,
 And beckned him, the last help she had left:
 But he that last left helpe away did take,
 And both her handes fast bound unto a stake,
 That she note stirre. Then gan her sonne to flye
 Full fast away, and did her quite forsake;
 But *Guyon* after him in hast did hye,
 And soone him overtooke in sad perplexitye.¹
- 14 In his strong armes he stifly him embraste,
 Who him gainstriving,² nought at all prevaile:
 For all his power was utterly defaste,³
 And furious fitts at earst quite weren quaild:⁴
 Oft he re'nforst,⁵ and oft his forces fayld,
 Yet yield he would not, nor his rancor slack.
 Then him to ground he cast, and rudely hayld,⁶
 And both his hands fast bound behind his backe,
 And both his feet in fetters to an yron rack.
- 15 With hundred yron chaines he did him bind,
 And hundred knots that did him sore constraine:⁷
 Yet his great yron teeth he still did grind,
 And grimly gnash, threatning revenge in vaine:
 His burning eyen, whom bloody strakes⁸ did staine,
 Stared full wide, and threw forth sparkes of fyre,
 And more for ranck despight,⁹ then for great paine,
 Shakt his long locks, colourd like copper-wyre,
 And bitt his tawny¹⁰ beard to shew his raging yre.
- 16 Thus whenas *Guyon Furor* had captivd,
 Turning about he saw that wretched Squyre,
 Whom that mad man of life nigh¹¹ late deprivd,

¹ **perplexitye**: confusion, distress.

² **gainstriving**: striving against.

³ **defaste**: defeated.

⁴ **at earst**: at once; **quaild**: quelled.

⁵ **re'nforst**: strove again.

⁶ **hayld**: hauled, dragged.

⁷ Furor is similarly bound in Virgil, *Aeneid*, 1.294–96.

⁸ **eyen**: eyes; **strakes**: streaks.

⁹ **ranck despight**: sheer anger.

¹⁰ **tawny**: i.e., red, like his hair in the previous line. Red hair is traditionally a sign of a passionate or angry nature.

¹¹ **nigh**: nearly.

Lying on ground, all soild with blood and myre:
 Whom whenas he perceived to respyre,¹
 He gan to comfort, and his woundes to dresse.
 Being at last recured, he gan inquirye,
 What hard mishap him brought to such distresse,
 And made that caytives thrall, the thrall of wretchednesse.

- 17 With hart then throbbing, and with watry eyes,
 “Fayre Sir” (quoth he) “what man can shun the hap,
 That hidden lyes unwares him to surprysse?
 Misfortune waites advantage² to entrap
 The man most wary in her whelming lap.³
 So me weake wretch, of many weakest wretch,
 Unweeting, and unaware of such mishap,
 She brought to mischief through her guilful trech,⁴
 Where this same wicked villein did me wandring ketch.

- 18 “It was a faithlesse Squire, that was the sourse
 Of all my sorrow, and of these sad teares,
 With whom from tender dug of commune⁵ nourse,
 Attonce⁶ I was upbrought, and eft when yeares
 More rype us reason lent to chose our Peares,⁷
 Our selves in league of vowed love wee knitt:
 In which we long time without gealous feares,
 Or faultie thoughts contynewd, as was fitt;
 And for my part I vow, dissembled not a whitt.

- 19 “It was my fortune, commune to that age,
 To love a Lady fayre of great degree,⁸
 The which was borne of noble parentage,
 And set in highest seat of dignitee,
 Yet seemd no lesse to love, then loved to bee:
 Long I her serv’d, and found her faithfull still,
 Ne ever thing could cause us disagree:
 Love that two harts makes one, makes eke one will:
 Each strove to please, and others pleasure to fulfill.

¹ **respyre:** breathe.

² **advantage:** opportunity.

³ **lap:** embrace, fold of a skirt.

⁴ **mischief:** trouble, misfortune; **trech:** treachery.

⁵ **dug:** breast; **commune:** shared.

⁶ **Attonce:** together.

⁷ **Peares:** peers, companions.

⁸ **degree:** status.

- 20 “My friend, hight *Philemon*, I did partake,¹
 Of all my love and all my privitie;²
 Who greatly joyous seemed for my sake,
 And gracious to that Lady, as to mee,
 Ne ever wight, that mote so welcome bee,
 As he to her, withouten blott³ or blame,
 Ne ever thing, that she could thinke or see,
 But unto him she would impart the same:
 O wretched man, that would abuse so gentle Dame.
- 21 “At last such grace I found, and meanes I wrought,
 That I that Lady to my spouse had wonne;
 Accord of friendes, consent of Parents sought,
 Affyaunce⁴ made, my happinesse begonne,
 That wanted⁵ nought but few rites to be donne,
 Which mariage make; that day too farre did seeme:
 Most joyous man, on whom the shining Sunne,
 Did shew his face, my selfe I did esteeme,
 And that my fals⁶ friend did no lesse joyous deeme.
- 22 “But ere that wished day his beame disclosd,
 He either envying my toward⁷ good,
 Or of himselfe to treason ill disposd
 One day unto me came in friendly mood,
 And told for secret how he understood
 That Lady whom I had to me assynd,⁸
 Had both distaind⁹ her honorable blood,
 And eke the faith, which she to me did bynd;¹⁰
 And therefore wisht me stay, till I more truth should fynd.
- 23 “The gnawing anguish and sharp gelyosy,
 Which his sad¹¹ speach infixed in my brest,
 Ranckled so sore, and festred inwardly,

¹ **partake:** confide to. “Philemon” is a traditional name in romance, deriving from the Greek for “love” or “friendship.” This story, though with different names, is also traditional: it occurs in Ariosto, *Orlando Furioso* (Canto 4), and Shakespeare, *Much Ado about Nothing*.

² **privitie:** secrets, private affairs.

³ **blott:** fault.

⁴ **Affyaunce:** betrothal.

⁵ **wanted:** there lacked.

⁶ **fals:** very false.

⁷ **toward:** forthcoming.

⁸ **assynd:** ordained, chosen.

⁹ **distaind:** stained, dishonored.

¹⁰ **bynd:** swear.

¹¹ **sad:** grievous.

That my engreeved mind could find no rest,
 Till that the truth thereof I did out wrest,
 And him besought by that same sacred band¹
 Betwixt us both, to counsell me the best.
 He then with solemne oath and plighted hand²
 Assurd, ere long the truth to let³ me understand.

24 “Ere long with like againe he boorded mee,
 Saying, he now had boulded⁴ all the floure,
 And that it was a groome⁵ of base degree,
 Which of my love was partener Paramoure:
 Who used in a darkesome inner bowre
 Her oft to meete: which better to approve,⁶
 He promised to bring me at that howre,
 When I should see, that would me nearer move,⁷
 And drive me to withdraw my blind abused⁸ love.

25 “This gracelesse man for furtherance of his guile,
 Did court the handmayd of my Lady deare,
 Who glad t’embosome⁹ his affection vile,
 Did all she might, more pleasing to appeare.
 One day to worke her to his will more neare,
 He woo’d her thus: ‘*Pryene*’ (so she hight)
 ‘What great despight doth fortune to thee beare,
 Thus lowly to abase thy beautie bright,
 That it should not deface¹⁰ all others lesser light?

26 ““But if she had her least helpe to thee lent,
 T’adorne thy forme according thy desart,
 Their blazing pride thou wouldest soone have blent,¹¹
 And staynd their prayes with thy least good part;¹²
 Ne should faire *Claribell*¹³ with all her art,

¹ **band:** bond.

² **plighted hand:** pledging handshake.

³ **let:** help, make; but ominously the word can also mean “prevent.”

⁴ **boulded:** sifted.

⁵ **groome:** man, servant.

⁶ **approve:** prove.

⁷ **that would me nearer move:** what would affect me more directly or deeply.

⁸ **abused:** injured, deceived.

⁹ **t’embosome:** to receive.

¹⁰ **deface:** dim (by outshining).

¹¹ **blent:** blinded, outshone.

¹² I.e., even your least feature would have eclipsed all their praise.

¹³ *Claribell* means “bright beauty,” which is in keeping with the imagery of these two stanzas.

Though she thy Lady be, approach thee neare:¹
 For prooffe thereof, this evening, as thou art,
 Aray thy selfe in her most gorgeous geare,²
 That I may more delight in thy embracement deare.³

27 “The Mayden proud through praise, and mad through love
 Him hearkned to, and soone her selfe arayd,
 The whiles to me the treachour did remove³
 His craftie engin, and as he had sayd,
 Me leading, in a secret corner layd,
 The sad spectatour of my Tragedie;
 Where left, he went, and his owne false part playd,
 Disguised like that groome of base degree,
 Whom he had feignd th’abuser of my love to bee.

28 “Eftsoones he came unto th’appointed place,
 And with him brought *Pryene*, rich arayd,
 In *Claribellaes* clothes. Her proper⁴ face
 I not descerned in that darkesome shade,
 But weend it was my love, with whom he playd.
 Ah God, what horrour and tormenting grieffe
 My hart, my handes, mine eyes, and all assayd:
 Me liefer were ten thousand deathes prieffe,⁵
 Then wounde of gealous worme, and shame of such repprieffe.⁶

29 “I home retourning, fraught with fowle despight,
 And chawing⁷ vengeaunce all the way I went,
 Soone as my loathed love appeard in sight,
 With wrathfull hand I slew her innocent;
 That after soone I dearely did lament:
 For when the cause of that outrageous deede
 Demanded, I made plaine and evident,
 Her faultie Handmayd, which that bale⁸ did breede,
 Confest, how *Philemon* her wrought⁹ to change her weede.

¹ **approach thee neare:** come close to comparing with you.

² **geare:** attire.

³ **treachour:** traitor, deceiver; **remove:** transfer.

⁴ **proper:** true, own.

⁵ **Me liefer were:** I would prefer; **prieffe:** trial, experience.

⁶ **worme:** serpent; **repprieffe:** reproof, i.e., disgrace.

⁷ **chawing:** gnawing, ruminating.

⁸ **bale:** evil, misery.

⁹ **wrought:** made, convinced.

- 30 “Which when I heard, with horrible affright
 And hellish fury all enragd, I sought
 Upon my selfe that vengeable despight¹
 To punish: yet it better first I thought,
 To wreake my wrath on him, that first it wrought.
 To *Philemon*, false faytour² *Philemon*
 I cast to pay, that I so dearely bought;³
 Of deadly drugs I gave him drinke anon,
 And washt away his guilt with guilty potion.
- 31 “Thus heaping crime on crime, and grieffe on grieffe,
 To losse of love adjoining losse of frend,
 I meant to purge both with a third mischiefe,⁴
 And in my woes beginner it to end:
 That was *Pryene*; she did first offend,
 She last should smart: with which cruell intent,
 When I at her my murdrous blade did bend,
 She fled away with ghastly dreriment,⁵
 And I poursewing my fell purpose, after went.
- 32 “Feare gave her winges, and rage enforst⁶ my flight;
 Through woods and plaines so long I did her chace,
 Till this mad man, whom your victorious might
 Hath now fast bound, me met in middle space,⁷
 As I her, so he me poursewd apace,
 And shortly overtooke: I breathing yre,
 Sore chauffed at my stay⁸ in such a cace,
 And with my heat kindled his cruell fyre;
 Which kindled once, his mother did more rage inspyre.
- 33 “Betwixt them both, they have me doen to dye,⁹
 Through wounds, and strokes, and stubborne¹⁰ handeling,
 That death were better, then such agony,

¹ **vengeable despight:** terrible or punishable outrage.

² **faytour:** impostor.

³ I.e., I sought to pay back for what had cost me so much (pain).

⁴ **mischiefe:** crime.

⁵ **ghastly dreriment:** dreadful sorrow or fear.

⁶ **enforst:** strengthened.

⁷ This is explained in the following line: Phaon is now both pursuing and pursued.

⁸ **Sore chauffed at my stay:** chafed angrily at my being detained.

⁹ **doen to dye:** pushed to the brink of death.

¹⁰ **stubborne:** rough.

As griefe and fury unto me did bring;
 Of which in me yet stickes the mortall sting,
 That during life will never be appeasd.”
 When he thus ended had his sorrowing,
 Said *Guyon*, “Squyre, sore have ye beene diseasd;
 But all your hurts may soone through temperance be easd.”

- 34 Then gan the Palmer thus, “Most wretched man,
 That to affections does the bridle lend;¹
 In their beginning they are weake and wan,
 But soone through suff^rrance² growe to fearefull end;
 Whiles they are weake betimes³ with them contend:
 For when they once to perfect⁴ strength do grow,
 Strong warres they make, and cruell battry⁵ bend
 Gainst fort of Reason, it to overthrow:
 Wrath, geolosy, griefe, love this Squyre have laide thus low.

- 35 “Wrath, gealosie, griefe, love do thus expell:
 Wrath is a fire, and gealosie a weede,
 Griefe is a flood, and love a monster fell;
 The fire of sparkes, the weede of little seede,
 The flood of drops, the Monster filth did breede:
 But sparks, seed, drops, and filth do thus delay;⁶
 The sparks soone quench, the springing seed outweed
 The drops dry up, and filth wipe cleane away:
 So shall wrath, gealosity, grief, love die and decay.”

- 36 “Unlucky Squire” (saide *Guyon*) “sith thou hast
 Falne into mischief through intemperaunce,
 Henceforth take heede of that thou now hast past,
 And guyde thy waies with warie governaunce,⁷
 Least worse betide thee by some later chaunce.
 But read how art thou nam’d, and of what kin.”
 “*Phaon* I hight” (quoth he) “and do advaunce
 Mine auncestry from famous *Coradin*,⁸
 Who first to rayse our house to honour did begin.”

¹ **affections:** passions; **bridle lend:** give over the reins.

² **suff^rrance:** allowance, indulgence.

³ **betimes:** before it is too late.

⁴ **perfect:** full.

⁵ **battry:** battery, siege.

⁶ **do thus delay:** like “do thus expell” in line 1 and like the verbs in the next two lines, an imperative: “stop them thus.”

⁷ **warie governaunce:** careful control.

⁸ Phaon was the youth beloved of the Greek poetess Sappho, who according to legend

- 37 Thus as he spake, lo far away they spyde
 A varlet¹ ronning towardes hastily,
 Whose flying feet so fast their way applyde,
 That round about a cloud of dust did fly,
 Which mingled all with sweate, did dim his eye.
 He soone approched, panting, breathlesse, whot,
 And all so soyld, that none could him descry;
 His countenance was bold, and bashed² not
 For *Guyons* lookes, but scornfull eyglance at him shot.
- 38 Behind his backe he bore a brasen shield,
 On which was drawn faire, in colours fit,
 A flaming fire in midst of bloody field,³
 And round about the wreath⁴ this word was writ,
Burnt I doe burne. Right well beseemed it,
 To be the shield of some redoubted⁵ knight;
 And in his hand two dartes exceeding flit,⁶
 And deadly sharp he held, whose heads were dight⁷
 In poyson and in blood, of malice and despight.
- 39 When he in presence came, to *Guyon* first
 He boldly spake, “Sir knight, if knight thou bee,
 Abandon this forestalled place at erst,⁸
 For feare of further harme, I counsell thee,
 Or bide the chaunce at thine owne jeoparddee.”
 The knight at his great boldnesse wondered,
 And though he scornd his ydle vanitee,
 Yet mildly him to purpose⁹ answered;
 For not to grow of nought he it conjectured.

killed herself for his sake. In later editions, the name is changed to Phedon, a youth whom Socrates is said to have rescued from a life of debauchery. Coradin derives from Latin *cor*, “heart” (plus perhaps “Atin,” on which see below, 42.5n.).

¹ **varlet:** knight’s attendant, knave.

² **bashed:** lowered.

³ **bloody field:** red background, or possibly a depiction of a battlefield.

⁴ **wreath:** band for an inscription.

⁵ **redoubted:** distinguished, dreaded.

⁶ **flit:** swift.

⁷ **dight:** dipped.

⁸ **forestalled:** bespoken, already occupied;

at erst: at once.

⁹ **to purpose:** on the subject, pointedly.

- 40 “Varlet, this place most dew to me I deeme,
Yielded by him, that held it forcibly.
But whence shold come that harme, which thou dost seeme
To threat to him, that mindes his chaunce t’abye?”¹
“Perdy” (sayd he) “here comes, and is hard by
A knight of wondrous powre, and great assay,
That never yet encountred enemy,
But did him deadly daunt, or fowle dismay;
Ne thou for better hope, if thou his presence stay.”
- 41 “How hight he then” (sayd *Guyon*) “and from whence?”
“*Pyrochles*² is his name, renowned farre
For his bold feates and hardy confidence,
Full oft approvd³ in many a cruell warre,
The brother of *Cymochles*,⁴ both which arre
The sonnes of old *Acrates*⁵ and *Despight*,
Acrates sonne of *Phlegeton* and *Jarre*,⁶
But *Phlegeton* is sonne of *Herebus*⁷ and *Night*;
But *Herebus* sonne of *Aeternitie* is hight.
- 42 “So from immortall race he does procede,
That mortall hands may not withstand his might,
Drad for his derring doe,⁸ and bloody deed;
For all in blood and spoile is his delight.
His am I *Atin*,⁹ his in wrong and right,
That matter make for him to worke upon,
And stirre him up to strife and cruell fight.
Fly therefore, fly this fearfull stead anon,
Least thy foolhardize worke thy sad confusion.”¹⁰

¹ **that mindes his chaunce t’abye:** who intends to stay and take his chances.

² ***Pyrochles:*** fiery, from Greek *pur*, “fire,” plus *ochlos*, “disturbance,” or possibly *kleos*, “fame” (he is “renowned farre”).

³ **approvd:** proven, tested.

⁴ ***Cymochles:*** unstable, from Greek *kuma*, “wave.”

⁵ ***Acrates:*** Greek “without control,” etymologically related to *Acrasia*; see i.51.2n.

⁶ ***Phlegeton:*** in Greek mythology, the fiery river of the underworld; ***Jarre:*** jar, discord.

⁷ ***Herebus:*** more commonly *Erebus*, a name either for primeval darkness or for the underworld. This line has twelve syllables, which usually occurs only in the final line of the stanza (see Introduction, Section 2).

⁸ **derring doe:** acts of daring.

⁹ ***Atin:*** called “strife” in Argument, line 4. His name seems to be a masculine form of *Ate*, the classical goddess of discord, on whom see vii.55.4–9 and n.

¹⁰ **worke thy sad confusion:** cause your unfortunate overthrow.

- 43 “His be that care, whom most it doth concerne,”
 (Sayd he) “but whether¹ with such hasty flight
 Art thou now bownd? for well mote I discerne
 Great cause, that carries thee so swift and light.”
 “My Lord” (quoth he) “me sent, and streight behight²
 To seeke *Occasion*; where so she bee:
 For he is all disposd to bloody fight,
 And breathes out wrath and hainous crueltee;
 Hard is his hap,³ that first fals in his jeoparddee.”
- 44 “Mad man” (said then the Palmer) “that does seeke
Occasion to wrath, and cause of strife;
 Shee comes unsought, and shonned followes eke.⁴
 Happy, who can abstaine, when Rancor rife
 Kindles Revenge, and threats his rusty knife;
 Woe never wants, where every cause is caught,⁵
 And rash *Occasion* makes unquiet life.”
 “Then loe, wher bound she sits, whom thou hast sought,”
 Said *Guyon*, “let that message to thy Lord be brought.”
- 45 That when the varlett heard and saw, streight way
 He wexed wondrous wroth, and said, “Vile knight,
 That knights and knighthood doest with shame upbray,⁶
 And shewst th’ensample of thy childishe might,
 With silly weake old woman that did fight.
 Great glory and gay spoile sure hast thou gott,
 And stoutly prov’d thy puissaunce here in sight;
 That shall *Pyrrhocles* well requite, I wott,⁷
 And with thy blood abolish so reprochfull blott.”
- 46 With that one of his thrillant⁸ darts he threw,
 Headed with yre and vengeable⁹ despight;
 The quivering steele his aymed end wel knew,
 And to his brest it selfe intended right:

¹ **whether:** whither.

² **streight behight:** ordered immediately.

³ **hap:** lot, chance.

⁴ **shonned followes eke:** follows even
 when avoided.

⁵ **caught:** taken up.

⁶ **upbray:** disgrace.

⁷ **wott:** know, suppose.

⁸ **thrillant:** piercing.

⁹ **vengeable:** terrible; cf. 30.3.

But he was wary, and ere it empight¹
In the meant marke, advaunst his shield atweene,
On which it seizing, no way enter might,
But backe rebownding, left the forckhead² keene;
Eftsoones he fled away, and might no where be scene.

¹ **empight**: infixed.

² **forckhead**: pointed arrowhead.

Canto Five

*Pyrrhocles does with Guyon fight,
And Furors chayne untyes,
Who him sore wounds, whiles Atin to
Cymochles for ayd flyes.*

- 1 **W**ho ever doth to temperaunce apply
His stedfast life, and all his actions frame,¹
Trust me, shal find no greater enimy,
Then stubborne perturbation, to the same;²
To which right wel the wise doe give that name,
For it the goodly peace of staied³ mindes
Does overthrow, and troublous warre proclame:
His owne woes author, who so bound it findes,
As did *Pirrhocles*, and it wilfully unbindes.
- 2 After that varlets flight, it was not long,
Ere on the plaine fast pricking *Guyon* spide
One in bright armes embatteiled⁴ full strong,
That as the Sunny beames doe glaunce and glide
Upon the trembling wave, so shined bright,
And round about him threw forth sparkling fire,
That seemd him to enflame on every side:
His steed was bloody red, and fomed yre,
When with the maistring spur he did him roughly stire.⁵
- 3 Approching nigh, he never staid to greeete,
Ne chaffar⁶ words, prowde corage to provoke,
But prickt so fiers, that underneath his feete
The smouldring⁷ dust did rownd about him smoke,

¹ **frame**: adjust, order.

² I.e., no greater enemy to it (temperance) than constant upheaval. Spenser takes the term “perturbation” from Cicero, one of “the wise” mentioned in the following line.

³ **staied**: steady.

⁴ **embatteiled**: equipped, armed.

⁵ **stire**: prick, urge.

⁶ **chaffar**: exchange.

⁷ **smouldring**: burning, smothering.

Both horse and man nigh able for to choke;
 And fayrly couching¹ his steeleheaded speare,
 Him first saluted² with a sturdy stroke:
 It booted nought Sir *Guyon* comming neare
 To thincke, such hideous puissaunce on foot to beare.

4 But lightly³ shunned it, and passing by,
 With his bright blade did smite at him so fell,
 That the sharpe steele arriving forcibly
 On his broad shield, bitt not, but glauncing fell
 On his horse necke before the quilted sell,⁴
 And from the head the body sundred quight.
 So him dismounted low, he did compell
 On foot with him to matchen⁵ equall fight;
 The truncked beast fast bleeding, did him fowly dight.⁶

5 Sore bruized with the fall, he slow uprose,
 And all enraged, thus him loudly shent;
 “Disleall⁷ knight, whose coward corage chose
 To wreake it selfe on beast all innocent,
 And shund the marke, at which it should be ment,
 Therby thine armes seem strong, but manhood frayl:
 So hast thou oft with guile thine honor blent;⁸
 But litle may such guile thee now awayl,
 If wouted force and fortune doe me not much fayl.”

6 With that he drew his flaming sword, and strooke
 At him so fiercely, that the upper marge⁹
 Of his sevenfolded¹⁰ shield away it tooke,
 And glauncing on his helmet, made a large

¹ **fayrly couching**: neatly lowering into position. The term “fayrly” is ironic here, since it is unfair for a mounted knight to attack one on foot.

² **saluted**: greeted. Also ironic, since Pyrochles notably skips all greeting (line 1), even though a knight is required to offer a challenge before beginning a duel.

³ **lightly**: deftly.

⁴ The saddle (“sell”) sits on a layer of quilted padding.

⁵ **matchen**: engage in.

⁶ **truncked**: beheaded; **dight**: stain.

⁷ **Disleall**: unloyal, dishonorable. It was against the knightly code to attack a horse; see Introduction, Section 3.

⁸ **blent**: blended, besmirched.

⁹ **marge**: rim.

¹⁰ **sevenfolded**: having seven layers; see iii.1.9.

And open gash therein: were not his targe,¹
 That broke the violence of his intent,
 The weary sowle from thence it would discharge,
 Nathelesse so sore a buff to him it lent,²
 That made him reele, and to his brest his bever³ bent.

7 Exceeding wroth was *Guyon* at that blow,
 And much ashamd, that stroke of living arme
 Should him dismay, and make him stoup so low,
 Though otherwise it did him litle harme:
 Tho hurling high his yron braced⁴ arme,
 He smote so manly on his shoulder plate,
 That all his left side it did quite disarm;e;
 Yet there the steele stayd not, but inly bate⁵
 Deepe in his flesh, and opened wide a red floodgate.

8 Deadly dismayd, with horror of that dint⁶
Pyrrhocles was, and grieved eke entyre;⁷
 Yet nathemore did it his fury stint,
 But added flame unto his former fire,
 That welnigh molt⁸ his hart in raging yre;
 Ne thenceforth his approved skill, to ward,
 Or strike, or hurtle rownd in warlike gyre,⁹
 Remembred he, ne car'd for his saufgard,¹⁰
 But rudely rag'd, and like a cruel tygre far'd.

9 He hewd, and lasht, and foynd,¹¹ and thondred blowes,
 And every way did seeke into his life,
 Ne plate, ne male could ward so mighty throwes,¹²
 But yielded passage to his cruell knife.¹³
 But *Guyon*, in the heat of all his strife,

¹ **were not his targe:** were it not for his shield.

² **buff:** buffet, blow; **lent:** gave.

³ **bever:** mask, faceguard.

⁴ **Tho:** then; **braced:** girt, mailed (used specifically of armor for the arm).

⁵ **bate:** bit, cut.

⁶ **horror of that dint:** pain of that blow.

⁷ **entyre:** utterly.

⁸ **molt:** melted.

⁹ **hurtle:** wheel; **gyre:** circle.

¹⁰ **saufgard:** position of defensive readiness (*en garde*).

¹¹ **hewd, and lasht, and foynd:** cut, and slashed, and lunged.

¹² **plate, male:** types of armor; **throwes:** blows.

¹³ **knife:** blade, sword.

Was wary wise, and closely¹ did awayt
 Avauntage, whilest his foe did rage most rife;
 Sometimes a thwart, sometimes he strook him strayt,
 And falsed off his blowes, t'illude² him with such bayt.

10 Like as a Lyon, whose imperiall powre
 A prowde rebellious Unicorne defyes,³
 T'avoide the rash assault and wrathfull stowre
 Of his fiers foe, him to a tree applyes,⁴
 And when him ronning in full course he spyes,
 He slips aside; the whiles that furious beast
 His precious horne, sought of his enimies
 Strikes in the stocke,⁵ ne thence can be releast,
 But to the mighty victor yields a bounteous feast.

11 With such faire sleight him *Guyon* often fayld,⁶
 Till at the last all breathlesse, weary, faint
 Him spying, with fresh onsett he assayld,
 And kindling new his corage seeming queint,⁷
 Strooke him so hugely, that through great constraint
 He made him stoup perforce unto his knee,
 And doe unwilling worship to the Saint,
 That on his shield depainted he did see;⁸
 Such homage till that instant never learned hee.

12 Whom *Guyon* seeing stoup, poursewed fast
 The present offer⁹ of faire victory,
 And soone his dreadfull blade about he cast,¹⁰
 Wherewith he smote his haughty crest so hye,
 That streight on grownd made him full low to lye;
 Then on his brest his victor foote he thrust,

¹ **closely:** defensively, secretly.

² **falsed:** feigned, foiled; **t'illude:** to trick.

³ According to tradition, the lion and the unicorn were natural enemies; the lion's trick, described here, is also traditional (cf. Shakespeare, *Julius Caesar*, 2.1.204: "unicorns may be betray'd with trees"). Supposed horns of unicorns were still precious and sought after (line 7) in the sixteenth century.

⁴ **him to . . . applyes:** positions himself against.

⁵ **stocke:** trunk.

⁶ **faire sleight:** good skill, permissible deception; **fayld:** foiled.

⁷ **queint:** quenched.

⁸ Gloriana is painted on Guyon's shield; see i.28.7 and n.

⁹ **offer:** chance, opportunity.

¹⁰ **cast:** swung.

With that he cryde, “Mercy, doe me not dye,
 Ne deeme thy force by fortunes doome unjust,
 That hath (maugre her spight) thus low me laid in dust.”¹

- 13 Eftsoones his cruel hand Sir *Guyon* stayd,
 Tempring the passion with advizement² slow,
 And maistring might³ on enemy dismayd:
 For th’equall die⁴ of warre he well did know;
 Then to him said, “Live and alleagaunce owe,
 To him, that gives thee life and liberty,
 And henceforth by this daies ensample trow,⁵
 That hasty wroth, and heedlesse hazardry
 Doe breede repentaunce late, and lasting infamy.”
- 14 So up he let him rise, who with grim looke
 And count’naunce sterne upstanding, gan to grind
 His grated⁶ teeth for great disdeigne, and shooke
 His sandy lockes, long hanging downe behind,
 Knotted in blood and dust, for grieve of mind,
 That he in ods⁷ of armes was conquered;
 Yet in himselfe some comfort he did find,
 That him so noble knight had maystered,
 Whose bounty more then might, yet both he wondered.⁸
- 15 Which *Guyon* marking said, “Be nought agriev’d,
 Sir knight, that thus ye now subdewed arre:
 Was never man, who⁹ most conquestes atchiev’d
 But sometimes had the worse, and lost by warre,¹⁰
 Yet shortly gaynd, that losse exceeded farre:
 Losse is no shame, nor to be lesse then foe,

¹ The blow to the head has apparently disturbed Pyrochles’ syntax, but he means, “Don’t think that it is your own strength that has, by the unjust decree of fate (curse her spite!), thus laid me low.” Usually “maugre” means “despite.”

² **advizement**: consideration.

³ **maistring might**: restraining force, refraining from attack.

⁴ **equall die**: even odds (the dice can fall equally either way).

⁵ **trow**: know, believe.

⁶ **grated**: grating, clenched.

⁷ **ods**: comparison, contest.

⁸ I.e., he wondered at his generosity even more than at his strength, though at that, too.

⁹ I.e., even he who.

¹⁰ **by warre**: in battle.

But to bee lesser, then himselfe, doth marre
 Both losers lott, and victours prayse alsoe.
 Vaine others overthrowes,¹ who selfe doth overthrow.

16 “Fly, O *Pyrrhocles*, fly the dreadfull warre,
 That in thy selfe thy lesser partes doe move,²
 Outrageous anger, and woe working jarre,
 Direfull impatience, and hartmurdring love;³
 Those, those thy foes, those Warriours far remove,
 Which thee to endlesse bale captived lead.
 But sith in might thou didst my mercy prove,⁴
 Of courtesie to mee the cause aread,
 That thee against me drew with so impetuous dread.”⁵

17 “Dreadlesse”⁶ (said he) “that shall I soone declare:
 It was complaind, that thou hadst done great tort⁷
 Unto an aged woman, poore and bare,
 And thralld her in chaines with strong effort,⁸
 Voide⁹ of all succour and needfull comfort:
 That ill beseemes thee, such as I thee see,
 To worke such shame. Therefore I thee exhort,
 To chaunge thy will, and set Occasion free,
 And to her captive sonne yield his first¹⁰ libertee.”

18 Thereat Sir *Guyon* smylde, “And is that all”
 (Said he) “that thee so sore displeasd hath?
 Great mercy sure, for to enlarge¹¹ a thrall,
 Whose freedom shall thee turne to greatest scath.¹²
 Nath’lesse now quench thy whott emboyling wrath:
 Loe there they bee; to thee I yield them free.”
 Thereat he wondrous glad, out of the path
 Did lightly leape, where he them bound did see,
 And gan to breake the bands of their captivitee.

¹ **Vaine others overthrowes:** in vain does he conquer others.

² **thy lesser partes doe move:** your lower instincts (or bodily parts) incite.

³ I.e., the wrong kind of love—violent and excessive.

⁴ **sith:** since; **prove:** experience, test.

⁵ **dread:** violence, dreadfulness.

⁶ **Dreadlesse:** doubtless, without fear.

⁷ **tort:** wrong; see ii.18.8n.

⁸ **thralld:** bound; **effort:** force.

⁹ **Voide:** deprived.

¹⁰ **first:** former.

¹¹ **enlarge:** set loose.

¹² **scath:** harm.

- 19 Soone as *Occasion* felt her selfe untyde,
 Before her sonne could well assoyled¹ bee,
 She to her use² returnd, and streight defyde
 Both *Guyon* and *Pyrrhocbles*: th'one (said shee)
 Bycause he wonne; the other because hee
 Was wonne:³ So matter did she make of nought,
 To stirre up strife, and garre⁴ them disagree:
 But soone as *Furor* was enlargd, she sought
 To kindle his quencht fyre, and thousand causes wrought.⁵
- 20 It was not long, ere she inflam'd him so,
 That he would algates with *Pyrrhocbles* fight,
 And his redeemer chalengd for his foe,
 Because he had not well mainteind⁶ his right,
 But yielded had to that same straunger knight:
 Now gan *Pyrrhocbles* wex as wood,⁷ as hee,
 And him affronted⁸ with impatient might:
 So both together fiers engrasped bee,
 Whyles *Guyon* standing by, their uncouth strife does see.
- 21 Him all that while *Occasion* did provoke
 Against *Pyrrhocbles*, and new matter fram'd
 Upon the old, him stirring to bee wroke⁹
 Of his late wronges, in which she oft him blam'd
 For suffering such abuse, as knighthood sham'd,
 And him dishabled¹⁰ quyte. But he was wise,
 Ne would with vaine occasions be inflam'd;
 Yet others she more urgent did devise:
 Yet nothing could him to impatience entise.
- 22 Their fell contention still increased more,
 And much thereby increased *Furors* might,
 That he his foe had hurt, and wounded sore,
 And him in blood and durt deformed¹¹ quight.

¹ **assoyled**: freed.

² **use**: usual habit.

³ **wonne**: beaten.

⁴ **garre**: cause, provoke.

⁵ **causes wrought**: invented bases of dispute.

⁶ **mainteind**: championed.

⁷ **wex as wood**: grow as mad.

⁸ **affronted**: confronted.

⁹ **wroke**: avenged.

¹⁰ **dishabled**: shamed, belittled.

¹¹ **deformed**: disfigured.

His mother eke, more to augment his spight,
 Now brought to him a flaming fyer brond,
 Which she in *Stygian* lake,¹ ay burning bright
 Had kindled: that she gave into his hond,
 That armd with fire, more hardly he mote him withstond.

23 Tho gan that villein wex so fiers and strong,
 That nothing might sustaine² his furious forse;
 He cast him downe to ground, and all along
 Drew him through durt and myre without remorse,
 And fowly battered his comely corse,³
 That *Guyon* much disdeignd⁴ so loathly sight.
 At last he was compeld to cry perforce,
 “Help, O Sir *Guyon*, helpe most noble knight,
 To ridd a wretched man from handes of hellish wight.”

24 The knight was greatly moved at his playnt,
 And gan him dight to succour his distresse,
 Till that the Palmer, by his grave restraynt,
 Him stayd from yielding pitifull redresse;⁵
 And said, “Deare sonne, thy causelesse ruth represe,
 Ne let thy stout hart melt in pitty vayne:
 He that his sorow sought through wilfulnesse,
 And his foe fettred would release agayne,
 Deserves to taste his follies fruit, repented⁶ payne.”

25 *Guyon* obeyd; So him away he drew
 From needlesse trouble of renewing fight
 Already fought, his voyage to poursew.
 But rash *Pyrrhochles* varlett, *Atin* hight,
 When late he saw his Lord in heavie⁷ plight,
 Under Sir *Guyons* puissaunt stroke to fall,

¹ According to tradition it was not Styx but Phlegethon, another river of the underworld, that burned (see iv.41.7n.); hence “Stygian” here means “hellish.” The burning lake of hell is mentioned in Rev. 20.10–15.

² **sustaine:** bear, resist.

³ **corse:** body.

⁴ **disdeignd:** was indignant at.

⁵ I.e., stopped him from lending help out of pity.

⁶ **repented:** regretful.

⁷ **heavie:** grievous.

Him deeming dead, as then he seemd in sight,
 Fledd fast away, to tell his funerall¹
 Unto his brother, whom *Cymochles* men did call.

26 He was a man of rare redoubted² might,
 Famous throughout the world for warlike prayse,³
 And glorious spoiles, purchast⁴ in perilous fight:
 Full many doughtie knightes he in his dayes
 Had doen to death, subdewde in equall frayes,
 Whose carkases, for terrour of his name,
 Of fowles and beastes he made the piteous prayes,⁵
 And hong their conquerd armes for more defame
 On gallow trees,⁶ in honour of his dearest Dame.

27 His dearest Dame is that Enchaunteresse,
 The vyle *Acrasia*, that with vaine delightses,
 And ydle pleasures in her *Bowre of Blisse*,⁷
 Does charme her lovers, and the feeble sprightes
 Can call out of the bodies of fraile wightes:
 Whom then she does transforme to monstrous hewes,⁸
 And horribly misshapes with ugly sightes,⁹
 Captiv'd eternally in yron mewes,¹⁰
 And darksom dens, where *Titan*¹¹ his face never shewes.

28 There *Atin* fownd *Cymochles* sojourning,
 To serve his Lemans love: for he by kynd,¹²
 Was given all to lust and loose living,
 When ever his fiers handes he free mote fynd:
 And now he has poured out his ydle mynd
 In daintie delices,¹³ and lavish joyes,

¹ **funerall**: death.

² **redoubted**: feared, renowned.

³ **prayse**: repute.

⁴ **purchast**: earned.

⁵ **prayes**: prey; cf. Homer, *Iliad*, 1.4–5.

⁶ **gallow trees**: gallows, where convicts are executed.

⁷ On *Acrasia* and the Bower of Bliss, see i.51; they are revisited at length in Canto Twelve. The description that follows in stanzas 28–34 closely imitates the descrip-

tion of the garden of Armida in Tasso, *Genusalemme Liberata*, Canto 16.

⁸ **hewes**: forms; cf. Circe in Homer, *Odyssey*, Book 10, who changes men to pigs.

⁹ **sightes**: appearances.

¹⁰ **mewes**: cages.

¹¹ **Titan**: the sun.

¹² **Lemans love**: lover's pleasure; **kynd**: nature.

¹³ **delices**: delights.

Having his warlike weapons cast behynd,¹
 And flowes in pleasures, and vaine pleasing toys,²
 Mingled emongst loose Ladies and lascivious boyes.

29 And over him, art³ stryving to compayre
 With nature, did an Arber greene dispred,⁴
 Framed of wanton Yvie, flouring fayre,
 Through which the fragrant Eglantine did spred
 His prickling armes, entrayld⁵ with roses red,
 Which daintie odours round about them threw,
 And all within with flowres was garnished,
 That when myld *Zephyrus*⁶ emongst them blew,
 Did breath out bounteous smels, and painted colors shew.

30 And fast⁷ beside, there trickled softly downe
 A gentle streame, whose murmuring wave did play
 Emongst the pumy stones, and made a sowne,⁸
 To lull him soft a sleepe, that by it lay;
 The wearie Traveler, wandring that way,
 Therein did often quench his thristy heat,⁹
 And then by it his wearie limbes display,¹⁰
 Whiles creeping slomber made him to forget
 His former payne, and wypt away his toilsom sweat.

31 And on the other syde a pleasaunt grove
 Was shott¹¹ up high, full of the stately tree,
 That dedicated is t^o *Olympick Jove*,¹²
 And to his sonne *Alcides*, whenas hee

¹ **behynd:** aside.

² **toyes:** trifles.

³ **art:** cultivation, human skill.

⁴ **dispred:** spread out.

⁵ **entrayld:** intertwined. All three plants are ambiguous: the ivy is fair but “wanton,” because it spreads so quickly and smotheringly; the Eglantine or sweetbriar is fragrant but prickly, as are the roses.

⁶ **Zephyrus:** the west wind.

⁷ **fast:** close.

⁸ **pumy:** pumice (a light, soft stone, in keeping with the rest of the bower); **sowne:** sound, though the spelling also suggests “swoon” (often spelled “swowne”).

⁹ **thristy heat:** heat and thirst.

¹⁰ **display:** spread out, splay, as again at 32.1.

¹¹ **shott:** grown.

¹² **Jove:** Jupiter, king of the gods, who is “Olympick” because he lives on Mount Olympus and also had a great temple at Olympia in southwestern Greece. The tree sacred to him is the oak.

In *Nemus* gayned goodly victoree;¹
 Therein the mery birdes of every sorte
 Chaunted alowd thir chearefull harmonee:
 And made emongst them selves a sweete consort,²
 That quickned³ the dull spright with musicall comfort.

32 There he him found all carelesly displaid,
 In secrete⁴ shadow from the sunny ray,
 On a sweet bed of lillies softly laid,
 Amidst a flock of Damzelles fresh and gay,
 That rownd about him dissolute did play
 Their wanton follies, and light meriment;
 Every of which did loosely disaray⁵
 Her upper partes of meet habiliments,⁶
 And shewd them naked, dect with many ornaments.

33 And every of them strove, with most delights,
 Him to aggrate,⁷ and greatest pleasures shew;
 Some framd faire lookes, glancing like evening lights
 Others sweet wordes, dropping like honny dew;⁸
 Some bathed kisses, and did soft embrew⁹
 The sugred licour through his melting lips:
 One boastes her beautie, and does yield to vew
 Her dainty limbes above her tender hips;
 Another her out boastes, and all for tryall¹⁰ strips.

34 He, like an Adder, lurking in the weedes,
 His wandring thought in deepe desire does steepe,
 And his frayle eye with spoyle¹¹ of beauty feedes;
 Sometimes he falsely faines himselfe to sleepe,
 Whiles through their lids his wanton eies do peepe,
 To steale a snatch of amorous conceipt,¹²

¹ Alcides is Hercules, son of Jupiter, one of whose twelve labors was to slay the Nemean Lion. Usually he is associated not with the oak, but with the poplar tree.

² **consort:** concert, fellowship.

³ **quickned:** enlivened.

⁴ **secrete:** sheltered.

⁵ **disaray:** unclothe.

⁶ **habiliments:** garments.

⁷ **aggrate:** gratify.

⁸ Cf. Belpheobe at iii.24.7, but also Prov. 5.3–4: “For the lippes of a strange woman drop as an honie combe . . . But the end of her is bitter as worme wood.”

⁹ **embrew:** pour (OED, citing this line).

¹⁰ **all for tryall:** to put all to the test.

¹¹ **spoyle:** treasure, defiling.

¹² **snatch:** glimpse; **conceipt:** fancy.

Whereby close¹ fire into his heart does creepe:
 So, he them deceives, deceivd in his deceit,
 Made dronke with drugs of deare voluptuous receipt.²

35 Attin arriving there, when him he spyde,
 Thus in still waves³ of deepe delight to wade,
 Fiercely approching, to him lowdly cryde,
 “*Cymochles*; oh no, but *Cymochles* shade,⁴
 In which that manly person late did fade,
 What is become of great *Acrates* sonne?
 Or where hath he hong up his mortall blade,
 That hath so many haughty conquests wonne?
 Is all his force forlorne,⁵ and all his glory donne?”

36 Then pricking him with his sharp-pointed dart,
 He saide; “Up, up, thou womanish weake knight,
 That here in Ladies lap entombed art,
 Unmindfull of thy praise and prowest⁶ might,
 And weetlesse⁷ eke of lately wrought despight,
 Whiles sad *Pyrrhochles* lies on sencelesse ground,
 And groneth out his utmost grudging spright,⁸
 Through many a stroke, and many a streaming wound,
 Calling thy help in vaine, that here in joyes art dround.”

37 Suddenly out of his delightfull dreame
 The man awoke, and would have questiond more;
 But he would not endure⁹ that wofull theame
 For to dilate at large,¹⁰ but urged sore
 With percing wordes, and pittifull implore,¹¹
 Him hasty to arise. As one affright
 With hellish feends, or *Furies*¹² mad uprore,
 He then uprose, inflamd with fell despight,
 And called for his armes; for he would agates fight.

¹ **close**: secret.

² **deare . . . receipt**: costly ingredients (recipe), dangerous reception.

³ See iv.41.5n.

⁴ **shade**: shadow, ghost.

⁵ **forlorne**: lost.

⁶ **prowest**: most valiant.

⁷ **weetlesse**: ignorant.

⁸ **utmost grudging spright**: last unwilling breath of life.

⁹ **endure**: permit, agree.

¹⁰ **dilate at large**: expand upon at length.

¹¹ **implore**: plea.

¹² See ii.29.2n.

38 They bene ybrought; he quickly does him dight,
 And lightly mounted, passeth on his way,
 Ne Ladies loves, ne sweete entreaties might
 Appease his heat, or hastie passage stay,
 For he has vowd, to beene avengd that day,
 (That day it selfe him seemed all too long:)
 On him, that did *Pyrrhocles* deare dismay:
 So proudly pricketh on his courser strong,
And *Atin* ay him pricks with spurs of shame and wrong.

Canto Six

*Guyon is of immodest Merth,
led into loose desyre,
Fights with Cymochles, whiles his bro-
ther burnes in furious fyre.*

- 1 **A** Harder lesson, to learne Continnence¹
In joyous pleasure, then in grievous paine:
For sweetnesse doth allure the weaker sence
So strongly, that unceathes² it can refraine
From that, which feeble nature covets faine;
But grieffe and wrath, that be her enemies,
And foes of life, she better can abstaine;³
Yet vertue vauntes in both her victories,
And *Guyon* in them all shewes goodly maysteries.
- 2 Whom bold *Cymochles* travailing⁴ to finde,
With cruell purpose bent to wreake on him
The wrath, which *Atin* kindled in his mind,
Came to a river, by whose utmost brim⁵
Wayting to passe, he saw whereas did swim
A long the shore, as swift as glaunce of eye,
A litle Gondelay,⁶ bedecked trim
With boughes and arbours⁷ woven cunningly,
That like a litle forrest seemed outwardly.
- 3 And therein sate a Lady fresh and fayre,
Making sweete solace⁸ to her selfe alone;
Sometimes she song, as lowd as larke in ayre,

¹ **Continnence:** moderation, self-restraint; an Aristotelian term (*eukrasia*)—see Introduction, Section 3. The idea expressed in this stanza, that impetuous incontinence is more easily reformed than weak self-indulgence, is found in Aristotle, *Nicomachean Ethics*, 1152a.

² **unceathes:** scarcely, with difficulty.

³ **abstaine:** keep off.

⁴ **travailing:** traveling, laboring.

⁵ **utmost brim:** outer bank.

⁶ **Gondelay:** gondola, pleasure boat.

⁷ **boughes and arbours:** branches and trellises.

⁸ **solace:** amusement.

Sometimes she laught, as merry as Pope Jone,¹
 Yet was there not with her else any one,
 That to her might move cause of meriment:
 Matter of merth enough, though there were none
 She could devise, and thousand waies invent,
 To feede her foolish humour, and vaine jolliment.²

4 Which when far off *Cymochles* heard, and saw,
 He lowdly cald to such, as were aboard,
 The little barke unto the shore to draw,
 And him to ferry over that deepe ford:
 The merry mariner unto his word
 Soone hearkned, and her painted bote streightway
 Turnd to the shore, where that same warlike Lord
 She in receiv'd; but *Atin* by no way
 She would admit, albe³ the knight her much did pray.

5 Eftsoones her shallow ship away did slide,
 More swift, then swallow sheres the liquid⁴ skye,
 Withouten oare or Pilot it to guide,
 Or winged canvas⁵ with the wind to fly,
 Onely she turnd a pin, and by and by⁶
 It cut away upon the yielding wave,
 Ne cared she her course for to apply:⁷
 For it was taught the way, which she would have,
 And both from rocks and flats it selfe could wisely save.

6 And all the way, the wanton Damsell found
 New merth, her passenger to entertaine:
 For she in pleasaunt purpose⁸ did abound,
 And greatly joyed merry tales to faine,⁹
 Of which a store-house did with her remaine,
 Yet seemed, nothing well they her became;¹⁰

¹ A legendary female pope, invoked especially by anti-Catholic writers in the sixteenth century; the phrase "merry as Pope Joan" appears to have been proverbial. The reference was removed in 1596 and subsequent editions.

² **humour:** disposition; **jolliment:** frivolity.

³ **albe:** albeit, although.

⁴ **sheres the liquid:** cuts across the clear.

⁵ **winged canvas:** i.e., sails.

⁶ **by and by:** at once.

⁷ **apply:** direct.

⁸ **purpose:** conversation.

⁹ **faine:** invent.

¹⁰ I.e., yet they seemed utterly unbecoming to her.

For all her wordes she drownd with laughter vaine,
 And wanted grace in utt'ring of the same,
 That turned all her pleasance to a scoffing¹ game.

7 And other whiles vaine toyes² she would devise,
 As her fantasticke³ wit did most delight,
 Sometimes her head she fondly⁴ would aguize
 With gaudy girlonds, or fresh flowrets dight
 About her necke, or rings of rushes plight;⁵
 Sometimes to do him laugh, she would assay
 To laugh at shaking of the leaves light,
 Or to behold the water worke, and play
 About her little frigot,⁶ therein making way.

8 Her light behaviour, and loose dalliance
 Gave wondrous great contentment to the knight,
 That of his way he had no sovenaunce,⁷
 Nor care of vow'd revenge, and cruell fight,
 But to weake wench did yield his martiall fight.
 So easie was to quench his flamed minde
 With one sweete drop of sensuall delight.
 So easie is, t'appease the stormy winde
 Of malice in the calme of pleasaunt womankind.

9 Diverse discourses in their way they spent,⁸
 Mongst which *Cymochles* of her questioned,
 Both what she was, and what that usage⁹ ment,
 Which in her cott¹⁰ she daily practized.
 "Vaine man" (saide she) "that wouldest be reckoned
 A straunger in thy home, and ignoraunt
 Of *Phaedria*¹¹ (for so my name is red)
 Of *Phaedria*, thine owne fellow servaunt;
 For thou to serve *Acrasia* thy selfe doest vaunt.

¹ **pleasance:** plesantry; **scoffing:** negli-
 gible, despicable.

² **toy:** pastimes.

³ **fantasticke:** fanciful, extravagant.

⁴ **fondly:** foolishly.

⁵ **plight:** woven.

⁶ **frigot:** boat.

⁷ **sovenaunce:** remembrance.

⁸ **spent:** engaged in.

⁹ **usage:** practice, habit.

¹⁰ **cott:** boat (or possibly "home").

¹¹ **Phaedria:** shining, joyful (Greek *phaidros*).
 But the name has dark connotations be-
 cause of Phaedra, wife of Theseus, whose
 uncontrolled passion for her stepson Hip-
 polytus led to tragedy.

- 10 “In this wide Inland¹ sea, that hight by name
 The *Idle lake*, my wandring ship I row,
 That knowes her port, and thether sayles by ayme,²
 Ne care, ne feare I, how the wind do blow,
 Or whether swift I wend,³ or whether slow:
 Both slow and swift a like do serve my tourne,⁴
 Ne swelling *Neptune*, ne lowd thundring *Jove*⁵
 Can chaunge my cheare,⁶ or make me ever mourne;
 My little boat can safely passe this perilous bourne.”⁷
- 11 Whiles thus she talked, and whiles thus she toyd,
 They were far past the passage, which he spake,⁸
 And come unto an Island, waste and voyd,⁹
 That floted in the midst of that great lake,
 There her small Gondelay her port did make,
 And that gay payre issewing on the shore
 Disburdned her. Their way they forward take
 Into the land, that lay them faire before,
 Whose pleasaunce she him shewd, and plentifull great store.
- 12 It was a chosen¹⁰ plot of fertile land,
 Emongst wide waves sett, like a litle nest,
 As if it had by Natures cunning hand,
 Bene choycely picked out from all the rest,
 And laid forth for ensample of the best:
 No dainty flowre or herbe, that growes on grownd,
 No arborett¹¹ with painted blossomes drest,
 And smelling sweete, but there it might be fownd
 To bud out faire, and throwe her sweete smels al arownd.
- 13 No tree, whose braunches did not bravely¹² spring;
 No braunch, whereon a fine bird did not sitt:
 No bird, but did her shrill notes sweetely sing;

¹ Since “Inland” is a literal translation of “Mediterranean,” the Idle Lake has sometimes been read as in part a satirical comment on the habits of Mediterranean countries.

² **thether:** thither; **by ayme:** by its own direction.

³ **wend:** move.

⁴ **tourne:** purpose.

⁵ *Neptune:* the sea; *Jove:* the sky.

⁶ **cheare:** expression, disposition, cheerfulness.

⁷ **bourne:** river (combining two senses of the word: “boundary” and “brook”).

⁸ **spake:** had requested.

⁹ **waste and voyd:** empty and deserted.

¹⁰ **chosen:** choice.

¹¹ **arborett:** little tree, bush.

¹² **bravely:** splendidly.

No song but did containe a lovely ditt:¹
 Trees, branches, birds, and songs were framed fitt,
 For to allure fraile mind to carelesse² ease.
 Carelesse the man soone woxe, and his weake witt
 Was overcome of thing, that did him please;
 So pleased, did his wrathfull purpose faire appease.

- 14 Thus when shee had his eyes and senses fed
 With false delights, and fild³ with pleasures vayn,
 Into a shady dale she soft him led,
 And laid him downe upon a grassy playn;
 And her sweete selfe without dread, or disdayn,
 She sett beside, laying his head disarmd
 In her loose lap, it softly to sustain,
 Where soone he slumbred fearing not be harmd,
 The whils with a love lay she thus him sweetly charmd.

- 15 “Behold, O man, that toilesome paines doest take
 The flowrs, the fields, and all that pleasaunt growes,
 How they them selves doe thine ensample make,
 Whiles nothing envious⁴ nature them forth throwes
 Out of her fruitfull lap; how no man knowes,
 They spring, they bud, they blossome fresh and faire,
 And decke the world with their rich pompous⁵ showes;
 Yet no man for them taketh paines or care,
 Yet no man to them can his carefull paines compare.⁶

- 16 “The lilly, Lady of the flowring field,
 The flower deluce,⁷ her lovely Paramoure,
 Bid thee to them⁸ thy fruitlesse labors yield,
 And soone leave off this toylsome weary stoure;

¹ **ditt:** ditty, air.

² **carelesse:** carefree, though the more usual sense is also present, especially in the following line.

³ **fild:** filled, defiled (Hamilton).

⁴ **nothing envious:** not stingy.

⁵ **pompous:** magnificent.

⁶ Phaedria's entire song is a parody of Jesus' words from the Sermon on the Mount, Matt. 6.28–29: “And why care ye for rai-

ment? Learn, how the lilies of the field do growe: they labour not, nether spinne: Yet I say unto you, that even Solomon in all his glorie was not arayed like one of these.” The same chapter is recalled in the next canto; see vii.Arg.1n.

⁷ **flower deluce:** fleur-de-lis, iris. Since the lily is a symbol of chastity, it is ironic that Phaedria gives it to a lover (“Paramoure”).

⁸ **to them:** i.e., by their example.

Loe loe how brave she decks her bounteous boure,
 With silkin curtens and gold coverletts,
 Therein to shrowd her sumptuous Belamour,¹
 Yet nether spinnes nor cards,² ne cares nor fretts,
 But to her mother Nature all her care she letts.³

- 17 “Why then doest thou, O man, that of them all
 Art Lord, and eke of nature Sovereaine,
 Wilfully make thy selfe a wretched thrall,
 And waste thy joyous howres in needelesse paine,
 Seeking for daunger and adventures vaine?
 What bootes it al to have, and nothing use?
 Who shall him rew, that swimming in the maine,⁴
 Will die for thrist, and water doth refuse?
 Refuse such fruitlesse toile, and present pleasures chuse.”

- 18 By this she had him lulled fast a sleepe,
 That of no worldly thing he care did take;
 Then she with liquors⁵ strong his eies did steepe,
 That nothing should him hastily awake:
 So she him lefte, and did her selfe betake
 Unto her boat again, with which she cleft
 The slouthfull wave of that great griesy⁶ lake;
 Soone shee that Island far behind her lefte,
 And now is come to that same place, where first she wefte.⁷

- 19 By this time was the worthy *Guyon* brought
 Unto the other side of that wide strond,⁸
 Where she was rowing, and for passage sought:
 Him needed not long call, shee soone to hond
 Her ferry brought, where him she byding⁹ fond,
 With his sad guide; him selfe she tooke a boord,

¹ **Belamour:** “fair love,” lover.

² I.e., neither combs wool nor spins it.

³ **letts:** leaves.

⁴ **rew:** pity; **maine:** large body of water; since the word usually refers to the ocean, which is undrinkable, Phaedria’s example and her logic are suspect.

⁵ **liquors:** liquids, potions.

⁶ **griesy:** grim (and perhaps “greasy,” thick as oil or mud).

⁷ **wefte:** wove her way.

⁸ **strond:** body of water.

⁹ **byding:** waiting.

But the *Blacke Palmer* suffred still to stond,
 Ne would for price, or prayers once affoord,¹
 To ferry that old man over the perlous foord.

20 *Guyon* was loath to leave his guide behind,
 Yet being entred, might not backe retyre;
 For the flitt² barke, obeying to her mind,
 Forth launched quickly, as she did desire,
 Ne gave him leave to bid that aged sire
 Adieu, but nimbly ran her wonted course
 Through the dull billowes thicke as troubled mire,³
 Whom nether wind out of their seat⁴ could forse,
 Nor timely tides did drive out of their sluggish source.⁵

21 And by the way, as was her wonted guise,⁶
 Her mery fitt shee freshly gan to reare,⁷
 And did of joy and jollity devize,
 Her selfe to cherish,⁸ and her guest to cheare:
 The knight was courteous, and did not forebare
 Her honest merth and pleasaunce to partake;
 But when he saw her toy, and gibe, and geare,⁹
 And passe the bonds of modest merimake,
 Her dalliaunce he despisd, and follies did forsake.

22 Yet she still followed her former style,
 And said, and did all that mote him delight,
 Till they arrived in that pleasaunt Ile,
 Where sleeping late she lefte her other knight.
 But whenas *Guyon* of that land had sight,
 He wist him selfe amisse, and angry said;
 “Ah Dame, perdy ye have not doen me right,
 Thus to mislead mee, whiles I you obaid:¹⁰
 Me litle needed from my right way to have straid.”

¹ **affoord:** grant.

² **flitt:** swift.

³ **troubled mire:** churned mud.

⁴ **seat:** place.

⁵ **source:** channel.

⁶ **wonted guise:** usual way.

⁷ **fitt:** mood; **reare:** display.

⁸ **cherish:** endear, cheer.

⁹ **toy, and gibe, and geare:** flirt, and jest, and jeer.

¹⁰ **obaid:** submitted to.

- 23 “Faire Sir” (quod she) “be not displeasd at all;
 Who fares on sea, may not commaund his way,
 Ne wind and weather at his pleasure call:
 The sea is wide, and easy for to stray;
 The wind unstable, and doth never stay.
 But here a while ye may in safety rest,
 Till season serve new passage to assay;
 Better safe port, then be in seas distrest.”
 Therewith she laught, and did her earnest end in jest.
- 24 But he halfe discontent, mote nathelless
 Himselfe appease, and issewd forth on shore:
 The joyes whereof, and happy fruitfulness,
 Such as he saw, she gan him lay before,¹
 And all though pleasaunt, yet she made much more:
 The fields did laugh, the flowres did freshly spring,
 The trees did bud, and early blossomes bore,
 And all the quire of birds did sweetly sing,
 And told that gardins pleasures in their caroling.
- 25 And she more sweete, then any bird on bough,
 Would oftentimes emongst them beare a part,²
 And strive to passe (as she could well enough)
 Their native musicke by her skilful art:
 So did she all, that might his constant hart
 Withdraw from thought of warlike enterprize,
 And drowne in dissolute delights apart,
 Where noise of armes, or vew of martiall guize
 Might not revive desire of knightly exercize.³
- 26 But he was wise, and wary of her will,
 And ever held his hand upon his hart:
 Yet would not seeme so rude, and thewed⁴ ill,
 As to despise so curteous seeming part,
 That gentle Lady did to him impart,
 But fairly tempring fond desire subdewd,⁵

¹ **lay before:** point out.

² **beare a part:** sing part of the harmony.

³ **exercize:** activity.

⁴ **thewed:** mannered.

⁵ I.e., but with good restraint repressed foolish desire (either to indulge himself or to be angry).

And ever her desired to depart.

She list not heare, but her disports¹ poursewd,
And ever bad him stay, till time the tide renewd.

27 And now by this, *Cymochles* howre was spent,
That he awoke out of his ydle dreame,
And shaking off his drowsy dreriment,²
Gan him avize,³ howe ill did him beseme,
In slouthfull sleepe his molten hart to steme,⁴
And quench the brond⁵ of his conceived yre.
Tho up he started, stird with shame extreme,
Ne staied for his Damsell to inquire,
But marched to the Strond, their passage to require.⁶

28 And in the way he with Sir *Guyon* mett,
Accompanyde with *Phaedria* the faire,
Eftsoones he gan to rage, and inly fret,
Crying, "Let be that Lady debonaire,⁷
Thou recreaunt⁸ knight, and soone thy selfe prepare
To batteile, if thou meane her love to gayn:
Loe, loe already how the fowles⁹ in aire
Doe flocke, awaiting shortly to obtayn
Thy carcas for their pray, the guerdon of thy payn."¹⁰

29 And therewith all he fiersly at him flew,
And with importune¹¹ outrage him assayld;
Who soone prepard to field,¹² his sword forth drew,
And him with equall vawle countervayld:¹³
Their mightie strokes their haberieons dismayld,¹⁴
And naked made each others manly spalles;¹⁵

¹ **list**: preferred, would; **disports**: diversions.

² **dreriment**: sluggishness.

³ **him avize**: consider.

⁴ **steme**: dissolve.

⁵ **brond**: torch.

⁶ **their**: there; **require**: demand.

⁷ **debonaire**: pleasing, well-disposed (French *de bon air*); a term common to romance, as is the rest of *Cymochles*' phraseology in this stanza.

⁸ **recreaunt**: cowardly, false.

⁹ **fowles**: birds.

¹⁰ **guerdon**: reward; **payn**: efforts.

¹¹ **importune**: impatient.

¹² **prepard to field**: ready for battle.

¹³ **vawle countervayld**: force fought back.

¹⁴ **haberieons dismayld**: tore the plates of armor (mail) off their habergeons, a protective covering for the torso.

¹⁵ **spalles**: shoulders (Italian *spalle*).

The mortall stele despiteously entayld¹
 Deepe in their flesh, quite through the yron walles,
 That a large purple stream adown their giambeux² falles.

- 30 *Cymocles*, that had never mett before,
 So puissant foe, with envious despight
 His prowde presumed³ force increased more,
 Disdeigning to bee held so long in fight;
 Sir *Guyon* grudging⁴ not so much his might,
 As those unknighthly raylinges,⁵ which he spoke,
 With wrathfull fire his corage kindled bright,
 Thereof devising shortly to be wroke,
 And doubling all his powres, redoubled every stroke.
- 31 Both of them high attonce their hands enhaunst,⁶
 And both attonce their huge blowes down did sway;⁷
Cymochles sword on *Guyons* shield yglaunst,
 And thereof nigh one quarter sheard away;
 But *Guyons* angry blade so fiers did play⁸
 On th'others helmet, which as *Titan*⁹ shone,
 That quite it clove his plumed crest in tway,¹⁰
 And bared all his head unto the bone;
 Wherewith astonisht,¹¹ still he stood, as sencelesse stone.
- 32 Still as he stood, fayre *Phaedria*, that beheld
 That deadly daunger, soone atweene them ran;
 And at their feet her selfe most humbly feld,¹²
 Crying with pitteous voyce, and count'nance wan;
 "Ah well away,¹³ most noble Lords, how can
 Your cruell eyes endure so pitteous sight,
 To shed your lives on ground? wo worth¹⁴ the man,
 That first did teach the cursed steele to bight
 In his owne flesh, and make way to the living spright.

¹ **despiteously entayld:** pitilessly cut.

² **giambeux:** leg-armor; cf. Menelaus in Homer, *Iliad*, 4.146–47.

³ **presumed:** presumptuous.

⁴ **grudging:** begrudging, taking offense at.

⁵ **raylinges:** insults.

⁶ **enhaunst:** raised.

⁷ **sway:** swing.

⁸ **play:** act, work.

⁹ **Titan:** the sun.

¹⁰ **in tway:** in half.

¹¹ **astonisht:** stunned.

¹² **feld:** cast down.

¹³ **well away:** alas.

¹⁴ **wo worth:** may ill befall.

- 33 “If ever love of Lady did empierce
 Your yron brestes, or pittie could find place,
 Withhold your bloody handes from battaill fierce,
 And sith for me ye fight, to me this grace
 Both yield, to stay your deadly stryfe a space.”¹
 They stayd a while: and forth she gan proceed:
 “Most wretched woman, and of wicked race,
 That am the authour² of this hainous deed,
 And cause of death betweene two doughtie knights do breed.
- 34 “But if for me ye fight, or me will serve,
 Not this rude kynd of battaill, nor these armes
 Are meet, the which doe men in bale to sterue,³
 And doolefull sorrow heape with deadly harmes:
 Such cruell game my scarmoges⁴ disarmes:
 Another warre, and other weapons I
 Doe love, where love does give his sweet Alarmes,
 Without bloodshed, and where the enemy
 Does yield unto his foe a pleasaunt victory.
- 35 “Debatefull strife, and cruell enmity
 The famous name of knighthood fowly shend;
 But lovely peace, and gentle amity,
 And in Amours the passing howres to spend,
 The mightie martiall handes doe most commend;
 Of love they ever greater glory bore,⁵
 Then of their armes: *Mars* is *Cupidoes* frend,⁶
 And is for *Venus* loves renowmed more,
 Then all his wars and spoiles, the which he did of yore.”
- 36 Therewith she sweetly smyld. They though full bent,⁷
 To prove extremities⁸ of bloody fight,
 Yet at her speach their rages gan relent,

¹ **this grace . . . yield:** grant this favor; **a space:** a while.

² **authour:** origin.

³ **in bale to sterue:** woefully to die.

⁴ **scarmoges:** skirmishes; i.e., amorous contests or tusslings, as she explains in the following lines.

⁵ I.e., warriors (“martiall handes”) have always won greater glory by love.

⁶ Mars, the god of war, is Cupid’s friend in that he is the lover of Venus, mother of Cupid and goddess of love.

⁷ **full bent:** wholly intent.

⁸ **prove extremities:** go to all lengths.

And calme the sea of their tempestuous spight,
 Such powre have pleasing wordes: such is the might
 Of courteous clemency in gentle hart.
 Now after all was ceast, the Faery knight
 Besought that Damzell suffer him depart,
 And yield him ready passage to that other part.¹

37 She no lesse glad, then he desirous was
 Of his departure thence; for of her joy
 And vaine delight she saw he light did pas,²
 A foe of folly and immodest toy,
 Still solemne sad, or still disdainfull coy,³
 Delighting all in armes and cruell warre,
 That her sweet peace and pleasures did annoy,⁴
 Troubled with terrour and unquiet jarre,
 That she well pleased was thence to amove him farre.

38 Tho him she brought aboard, and her swift bote
 Forthwith directed to that further strand;⁵
 The which on the dull waves did lightly flote
 And soone arrived on the shallow sand,
 Where gladsome *Guyon* salied⁶ forth to land,
 And to that Damsell thanks gave for reward.
 Upon that shore he spyed *Atin* stand,
 There by his maister left, when late he far'd
 In *Phaedrias* flitt barck over that perlous shard.⁷

39 Well could he him remember, sith of late
 He with *Pyrrhocbles* sharp debatement⁸ made;
 Streight gan he him revyle, and bitter rate,⁹
 As Shepherdes curre, that in darke evenings shade
 Hath tracted forth some salvage beastes trade;¹⁰
 "Vile Miscreant"¹¹ (said he) "whether dost thou flye

¹ **that other part:** the other side.

² **light did pas:** made light, was dis-
 regardful.

³ **coy:** aloof.

⁴ **annoy:** disturb.

⁵ **strand:** shore.

⁶ **salied:** went, leaped (Hamilton).

⁷ **shard:** dividing water (OED, citing this
 line).

⁸ **debatement:** struggle.

⁹ **rate:** berate.

¹⁰ I.e., has followed the track of some wild
 beast.

¹¹ **Miscreant:** rascal.

The shame and death, which will thee soone invade?¹
 What coward hand shall doe thee next² to dye,
 That art thus fowly fledd from famous enmy?"

- 40 With that he stifly shooke his steelhead dart:
 But sober *Guyon*, hearing him so rayle,
 Though somewhat moved in his mightie hart,
 Yet with strong reason maistred passion fraile,
 And passed fayrely³ forth. He turning taile,
 Backe to the strond retyrd, and there still stayd,
 Awaiting passage, which him late did faile;
 The whiles *Cymochles* with that wanton mayd
 The hasty heat of his avowd revenge delayd.
- 41 Whylest there the varlet stood, he saw from farre
 An armed knight, that towards him fast ran,
 He ran on foot, as if in lucklesse warre
 His forlorne⁴ steed from him the victour wan;
 He seemed breathlesse, hartlesse,⁵ faint, and wan,
 And all his armour sprinckled was with blood,
 And soyled with durtie gore, that no man can
 Discerne the hew thereof. He never stood,⁶
 But bent his hastie course towards the ydle flood.
- 42 The varlett saw, when to the flood he came,
 How without stop or stay he fiersly lept,
 And deepe him selfe beducked⁷ in the same,
 That in the lake his loftie crest was stept,⁸
 Ne of his safetie seemed care he kept,
 But with his raging armes he rudely flasht,⁹
 The waves about, and all his armour swept,
 That all the blood and filth away was washt,
 Yet still he bet¹⁰ the water, and the billowes dasht.

¹ **invade:** overtake.

² **doe thee next:** cause you soon.

³ **fayrely:** peacefully.

⁴ **forlorne:** lost.

⁵ **hartlesse:** dispirited.

⁶ **stood:** stopped.

⁷ **beducked:** plunged.

⁸ **stept:** steeped.

⁹ **flasht:** splashed.

¹⁰ **bet:** beat.

- 43 *Atin* drew nigh, to weet, what it mote bee;
 For much he wondred at that uncouth sight;
 Whom should he, but his own deare Lord, there see,
 His owne deare Lord *Pyrrhochles*, in sad plight,
 Ready to drowne him selfe for fell despight.
 “Harrow now out, and well away,”¹ he cryde,
 “What dismall day hath lent his cursed light,
 To see my Lord so deadly damnifyde?²
Pyrrhochles, O *Pyrrhochles*, what is thee betyde?”
- 44 “I burne, I burne, I burne,”³ then lowd he cryde,
 “O how I burne with implacable fyre,
 Yet nought can quench mine inly flaming syde,⁴
 Nor sea of licour cold, nor lake of myre,⁵
 Nothing but death can doe me to respyre.”⁶
 “Ah be it” (said he) “from *Pyrrhochles* farre
 After pursewing death once to requyre,⁷
 Or think, that ought those puissant hands may marre:⁸
 Death is for wretches borne under unhappy⁹ starre.”
- 45 “Perdye, then is it fitt for me” (said he)
 “That am, I weene, most wretched man alive,
 Burning in flames, yet no flames can I see,
 And dying dayly, dayly yet revive:
 O *Atin*, helpe to me last¹⁰ death to give.”
 The varlet at his plaint was grieved so sore,
 That his deepe wounded hart in two did rive,¹¹
 And his owne health remembring now no more,
 Did follow that ensample, which he blam’d afore.
- 46 Into the lake he lept, his Lord to ayd,
 (So Love the dread of daunger doth despise)
 And of him catching hold him strongly stayd

¹ **Harrow, out, well away:** all exclamations of distress: alas, alack!

² **damnifyde:** injured, ruined.

³ Cf. iv.38.5 and iv.41.2n.

⁴ **inly flaming syde:** fiery inside.

⁵ **licour:** water; **myre:** mud.

⁶ **respyre:** breathe, live again.

⁷ I.e., ever to seek for swift death.

⁸ I.e., that anything can overcome your strength.

⁹ **unhappy:** unfortunate; see ii.2.1 and n.

¹⁰ **last:** conclusive, at last.

¹¹ **rive:** split.

From drowning. But more happy¹ he, then wise
 Of that seas nature did him not advise.
 The waves thereof so slow and sluggish were,
 Engrost with mud, which did them fowle agrise,²
 That every weighty thing they did upbear,
 Ne ought mote ever sinck downe to the bottom there.

47 Whiles thus they strugled in that ydle wave,
 And strove in vaine, the one him selfe to drowne,
 The other both from drowning for to save,
 Lo, to that shore one in an auncient gowne,
 Whose hoary locks great gravitie did crowne,
 Holding in hand a goodly arming sword,³
 By fortune came, ledd with the troublous sowne:⁴
 Where drenched deepe he fownd in that dull ford
 The carefull⁵ servaunt, stryving with his raging Lord.

48 Him *Atin* spying, knew right well of yore,
 And lowdly cald, "Help helpe, O *Archimage*,
 To save my Lord, in wretched plight forlore;
 Helpe with thy hand, or with thy counsell sage:
 Weake handes, but counsell is most strong in age."
 Him when the old man saw, he woundred sore,⁶
 To see *Pyrrhochles* there so rudely rage:
 Yet sithens⁷ helpe, he saw, he needed more
 Then pittie, he in hast approached to the shore.

49 And cald, "*Pyrrhochles*, what is this, I see?
 What hellish fury hath at earst⁸ thee hent?
 Furious ever I thee knew to bee,
 Yet never in this straunge astonishment."⁹
 "These flames, these flames" (he cryde) "do me torment."
 "What flames" (quoth he) "when I thee present see,

¹ **happy**: lucky (as explained in the following lines).

² **Engrost**: thickened; **agrise**: render horrible or "grievous" (see above, 18.7 and n.).

³ **arming sword**: battle sword.

⁴ **sowne**: sound.

⁵ **carefull**: caring, troubled.

⁶ **woundred sore**: wondered greatly.

⁷ **sithens**: since.

⁸ **at earst**: just, now.

⁹ **astonishment**: confusion, turmoil.

In daunger rather to be drent, then brent?"¹
 "Harrow, the flames, which me consume" (said hee)
 "Ne can be quencht, within my secret bowelles² bee.

- 50 "That cursed man, that cruel feend of hell,
Furor, oh *Furor* hath me thus bedight:³
 His deadly woundes within my livers⁴ swell,
 And his whott fyre burnes in mine entralles⁵ bright,
 Kindled through his infernall brond of spight,
 Sith late with him I batteill vaine would boste,
 That now I weene *Joves* dreaded thunder light⁶
 Does scorch not halfe so sore, nor damned ghoste
 In flaming *Phlegeton* does not so felly roste."⁷
- 51 Which when as *Archimago* heard, his grieft
 He knew right well, and him attonce disarmd:
 Then searcht his secret woundes, and made a priefe⁸
 Of every place, that was with bruizing harmd,
 Or with the hidden fier inly warmd.
 Which doen, he balmes and herbes thereto applyde,
 And evermore with mightie spels them charmd,
 That in short space he has them qualifide,⁹
 And him restor'd to helth, that would have algates¹⁰ dyde.

¹ **drent, then brent:** drowned than burned.

² **secret bowelles:** inner organs.

³ **bedight:** rendered.

⁴ The liver was considered the seat of passion; compare for instance Shakespeare, *Twelfth Night*, 1.1.36.

⁵ **entralles:** entrails.

⁶ I.e., the dreaded lightning-bolt of Jupiter.

⁷ **felly roste:** terribly burn; on Phlegethon see iv.41.7n.

⁸ **searcht:** probed; **made a priefe:** examined, tested.

⁹ **qualifide:** soothed.

¹⁰ **algates:** otherwise.

Canto Seven

*Guyon findes Mamon in a delve,¹
sunning his threasure bore.²
Is by him tempted, and led downe,
To see his secrete store.*

- 1 **A**s Pilot well expert in perilous wave,
That to a stedfast starre his course hath bent,³
When foggy mistes, or cloudy tempests have
The faithfull light of that faire lampe yblent,⁴
And cover'd heaven with hideous dreriment,⁵
Upon his card and compas firmes⁶ his eye,
The maysters of his long experiment,⁷
And to them does the stedy helme apply,
Bidding his winged vessell fairely forward fly.
- 2 So *Guyon* having lost his trustie guyde,
Late left beyond that *Ydle lake*, procedes
Yet on his way, of none accompanyde;
And evermore himselfe with comfort feedes,
Of his owne vertues, and praise-worthie deedes.
So long he yode,⁸ yet no adventure found,

¹ **delve**: hollow, pit. “Mammon” was originally the Aramaic word for “riches.” It appears in the New Testament at Matt. 6.24 and Luke 16.9–13, and was taken by medieval commentators to be the name of the devil of wealth or covetousness (the “Money God,” as he is called below at 39.1). Spenser’s Mammon thus takes part in a tradition of personification. Guyon’s visit to Mammon’s cave has two major precedents: the visit of the epic hero to the underworld (Homer, *Odyssey*, Book 11; Virgil, *Aeneid*, Book 6; Dante, *Inferno*), and the temptation of Jesus in the wilderness by Satan (Matt. 4.1–11; Luke 4.1–13). Many critics view Guyon’s adventure in Mam-

mon’s cave as a pivotal event in Book Two; see especially Berger, who points out that Guyon “dominates the action” of the book up through this episode but is far less active in the remaining five cantos (Berger, 5).

² **hore**: ancient, mouldy.

³ **to**: according to (as again in line 8); **hent**: directed.

⁴ **yblent**: blinded, blotted out.

⁵ **dreriment**: darkness.

⁶ **card**: chart; **firmes**: fixes.

⁷ **maysters**: guides; **experiment**: trial, experience.

⁸ **yode**: went.

Which fame of her shrill trumpet worthy reedes:
 For still he traveld¹ through wide wastfull ground,
 That nought but desert wilderness shewed all around.

3 At last he came unto a gloomy glade,
 Cover'd with boughes and shrubs from heavens light,
 Whereas he sitting found in secret shade
 An uncouth, salvage, and uncivile wight,
 Of griesly hew,² and fowle ill favour'd sight;
 His face with smoke was tand and eies were beard,
 His head and beard with sout³ were ill bedight,
 His cole-blacke hands did seeme to have ben seard
 In smythes fire-spitting forge, and nayles like clawes appeard.

4 His yron cote all overgrowne with rust,
 Was underneath enveloped with gold,
 Whose glistring glosse darkned with filthy dust,
 Well yet appeared, to have beene of old
 A worke of rich entayle, and curious mould,⁴
 Woven with antickes⁵ and wyld ymagery:
 And in his lap a masse of coyne he told,⁶
 And turned upside downe, to feede his eye
 And covetous desire with his huge threasury.⁷

5 And round about him lay on every side
 Great heapes of gold, that never could be spent:
 Of which some were rude owre,⁸ not purifide
 Of *Mulcibers* devouring element;⁹
 Some others were new driven, and distent¹⁰
 Into great Ingowes,¹¹ and to wedges square;
 Some in round plates withouten moniment:¹²
 But most were stampd, and in their metal bare
 The antique shapes of kings and kesars¹³ straung and rare.

¹ **traveld:** traveled, labored.

² **griesly hew:** horrible aspect.

³ **sout:** soot.

⁴ **entayle:** carving; **mould:** design.

⁵ **antickes:** strange shapes.

⁶ **told:** counted.

⁷ **threasury:** treasure.

⁸ **rude owre:** unrefined ore.

⁹ I.e., fire; *Mulciber* is another name for Vulcan, god of smiths.

¹⁰ **driven:** beaten; **distent:** shaped.

¹¹ **Ingowes:** ingots.

¹² **moniment:** mark.

¹³ **kesars:** emperors.

- 6 Soone as he *Guyon* saw, in great affright
 And haste he rose, for to remove aside
 Those pretious hils from straungers envious sight,
 And downe them poured through an hole full wide,
 Into the hollow earth, them there to hide.
 But *Guyon* lightly to him leaping, stayd
 His hand, that trembled, as one terrifyde;
 And though him selfe were at the sight dismayd,
 Yet him perforce restraynd, and to him doubtfull¹ sayd.
- 7 “What art thou man, (if man at all thou art)
 That here in desert hast thine habitaunce,²
 And these rich hils of welth doest hide apart
 From the worldes eye, and from her right usaunce?”³
 Thereat with staring eyes fixed askaunce,⁴
 In great disdain, he answerd, “Hardy Elfe,⁵
 That darest vew my direfull countenaunce,
 I read thee rash, and heedlesse of thy selfe,
 To trouble my still seate, and heapes of pretious pelfe.⁶
- 8 “God of the world and worldlings I me call,
 Great *Mammon*, greatest god below the skye,
 That of my plenty poure out unto all,
 And unto none my graces do envye:⁷
 Riches, renowme, and principality,⁸
 Honour, estate,⁹ and all this worldes good,
 For which men swinck¹⁰ and sweat incessantly,
 Fro me do flow into an ample flood,
 And in the hollow earth have their eternall brood.¹¹
- 9 “Wherefore if me thou deigne to serve and sew,¹²
 At thy commaund lo all these mountaines bee;
 Or if to thy great mind, or greedy vew

¹ **doubtfull**: doubtful, fearful (depending on whether it describes Guyon or Mammon).

² **habitaunce**: dwelling. The setting, a “desert wilderness” (above, 2.9), recalls the temptation of Jesus (see above, Arg. 1.n.).

³ The correct use (“right usaunce”) of money is to be circulated.

⁴ **askaunce**: aside (suggesting scorn or mistrust).

⁵ See i.1.6n.

⁶ **still seate**: secure throne; **pelfe**: money, riches.

⁷ **envye**: begrudge.

⁸ **principality**: sovereignty, power.

⁹ **estate**: position, dignity.

¹⁰ **swinck**: toil.

¹¹ **brood**: source, breeding ground.

¹² **deigne**: agree; **sew**: follow.

All these may not suffice, there shall to thee
 Ten times so much be nombred francke and free.”¹
“Mammon” (said he) “thy godheads vaunt is vaine,
 And idle offers of thy golden fee;
 To them, that covet such eye-glutting gaine,
 Proffer thy giftes, and fitter servaunts enttaine.”²

10 “Me ill besits, that in derdoing³ armes,
 And honours suit⁴ my vowed daies do spend,
 Unto thy bounteous baytes, and pleasing charmes,
 With which weake men thou witchest,⁵ to attend:
 Regard of worldly mucke⁶ doth fowly blend,
 And low abase the high heroicke spright,
 That joyes for crownes and kingdomes to contend;
 Faire shields, gay steedes, bright armes be my delight:
 Those be the riches fit for an advent’rous knight.”

11 “Vaine glorious Elfe” (said he) “doest not thou weete,
 That money can thy wantes at will supply?
 Sheilds, steedes, and armes, and all things for thee meet
 It can purvay in twinckling of an eye;⁷
 And crownes and kingdomes to thee multiply.
 Doe not I kings create, and throw the crowne
 Sometimes to him, that low in dust doth ly?
 And him that raignd, into his rowme⁸ thrust downe,
 And whom I lust,⁹ do heape with glory and renowne?”

12 “All otherwise” (saide he) “I riches read,
 And deeme them roote of all disquietnesse;¹⁰
 First got with guile, and then preserv’d with dread,¹¹
 And after spent with pride and lavishnesse,
 Leaving behind them grieffe and heavinesse.”¹²

¹ **nombred francke and free:** counted up free of obligation.

² **enttaine:** hire, maintain.

³ **besits:** suits, becomes; **derdoing:** daring; see iv.42.3 and n.

⁴ **honours suit:** pursuit of honor, honorable suit (of armor).

⁵ **witchest:** bewitch.

⁶ **mucke:** filth.

⁷ Cf. Luke 4.5: “Then the devil toke him up into an high mountaine, and shewed him all the kingdomes of the worlde, in the twinkling of an eye.”

⁸ **rowme:** place.

⁹ **lust:** wish.

¹⁰ Cf. 1 Tim. 6.10: “For the desire of money is the roote of all evil.”

¹¹ **preserv’d with dread:** kept with fear.

¹² **heavinesse:** sorrow.

Infinite mischiefes of them doe arize,
 Strife, and debate, bloodshed, and bitternesse,
 Outrageous wrong, and hellish covetize,
 That noble heart in great dishonour doth despize.

- 13 “Ne thine be kingdomes, ne the scepters thine;
 But realmes and rulers thou doest both confound,¹
 And loyall truth to treason doest incline;²
 Witnesse the guiltlesse blood pourd oft on ground,
 The crowned often slaine, the slayer croud,
 The sacred Diademe³ in peeces rent,
 And purple robe gored⁴ with many a wound;
 Castles surprizd, great citties sackt and brent:⁵
 So mak’st thou kings, and gaynest wrongfull government.

- 14 “Long were to tell the troublous stormes, that tosse
 The private state,⁶ and make the life unsweet:
 Who swelling sayles in Caspian sea doth crosse,
 And in frayle wood on *Adrian* gulf doth fleet,⁷
 Doth not, I weene, so many evils meet.”
 Then *Mammon* waxing wroth, “And why then,” sayd,
 “Are mortall men so fond and undiscree⁸,
 So evill thing to seeke unto their ayd,
 And having not complaine, and having it upbrayd?”⁹

- 15 “Indeede” (quoth he) “through fowle intemperaunce,
 Frayle men are oft captiv’d to covetise:
 But would they thinke, with how small allowaunce
 Untroubled Nature doth her selfe suffise,
 Such superfluities they would despise,
 Which with sad cares empeach¹⁰ our native joyes:

¹ **confound**: destroy.

² **incline**: turn, convert.

³ **Diademe**: crown (“sacred” because it represents divine right).

⁴ **gored**: torn, bloodied; purple is the color of royalty.

⁵ **surprizd**: attacked by surprise; **brent**: burned.

⁶ I.e., the state of private citizens, as opposed to the kings of the previous stanza.

⁷ **fleet**: sail. Both the Caspian and Adriatic (“Adrian”) seas were traditionally considered rough and dangerous.

⁸ **undiscree^t**: undiscerning.

⁹ **upbrayd**: despise (but keep having it nonetheless).

¹⁰ **empeach**: hinder.

At the well head the purest streames arise:
 But mucky filth his braunching armes annoyes,¹
 And with uncomely weedes the gentle wave accloyes.²

16 “The antique world, in his first flowring youth,
 Fownd no defect in his Creators grace,
 But with glad thanks, and unreproved truth,³
 The guifts of souveraine bounty did embrace:
 Like Angels life was then mens happy cace;⁴
 But later ages pride, like corn-fed steed,⁵
 Abusd her plenty, and fat swolne encrease
 To all licentious lust,⁶ and gan exceed
 The measure of her meane,⁷ and naturall first need.

17 “Then gan a cursed hand the quiet wombe
 Of his great Grandmother⁸ with steele to wound,
 And the hid treasures in her sacred tombe,⁹
 With Sacreledge to dig. Therein he fownd
 Fountaines of gold and silver to abownd,
 Of which the matter of his huge desire
 And pompous pride eftsoones he did compownd;
 Then avarice gan through his veines inspire¹⁰
 His greedy flames, and kindled life-devouring fire.”

18 “Sonne” (said he then) “lett be thy bitter scorne,
 And leave the rudenesse¹¹ of that antique age
 To them, that liv’d therin in state forlorne;
 Thou that doest live in later times, must wage¹²
 Thy workes for wealth, and life for gold engage.¹³
 If then thee list my offred grace to use,

¹ **annoyes:** disturbs, dirties.

² **accloyes:** chokes.

³ **unreproved truth:** perfect honesty or faith.

⁴ **cace:** state. Spenser’s description of the golden age, and of the subsequent development of mining (next stanza), derives from Ovid, *Metamorphoses*, 1.90–150.

⁵ A horse fed on grain (“corn”) was a proverbial emblem of being spoiled.

⁶ The “later age” misused its store and wealth (“Abusd her plenty and . . . encrease”),

now grown excessive (“fat swolne”), for all its lawless desires (“licentious lust”).

⁷ The golden mean, as in ii.Arg.2.

⁸ I.e., the earth.

⁹ The gold and silver are in a tomb in the sense that they are buried underground.

¹⁰ **inspire:** breathe.

¹¹ **rudenesse:** primitiveness.

¹² **wage:** perform, hire out.

¹³ **engage:** pawn.

Take what thou please of all this surplusage;
 If thee list not, leave have thou to refuse:
 But thing refused, doe not afterward accuse.”¹

- 19 “Me list not” (said the Elfin knight) “receave
 Thing offred, till I know it well be gott,²
 Ne wote I, but thou didst these goods bereave³
 From rightfull owner by unrighteous lott,⁴
 Or that bloodguiltinesse or guile them blott.”⁵
 “Perdy” (quoth he) “yet never eie did vew,
 Ne tong did tell, ne hand these handled not,⁶
 But safe I have them kept in secret mew,⁷
 From hevens light, and powre of al which them poursew.”

- 20 “What secret place” (quoth he) “can safely hold
 So huge a masse, and hide from heavens eie?
 Or where hast thou thy wonne,⁸ that so much gold
 Thou canst preserve from wrong and robbery?”
 “Come thou” (quoth he) “and see.” So by and by
 Through that thick covert he him led, and fownd
 A darkesome way, which no man could descry,
 That deep descended through the hollow grownd,
 And was with dread and horror compassed arownd.

- 21 At length they came into a larger space,
 That stretcht it selfe into an ample playne,
 Through which a beaten broad high way did trace,⁹
 That streight did lead to *Plutoes* griesly rayne:¹⁰
 By that wayes side, there sate internall¹¹ Payne,
 And fast beside him sat tumultuous Strife:

¹ **accuse:** i.e., be angry for not having.

² **well be gott:** is well gotten.

³ **bereave:** steal.

⁴ **lott:** allotment.

⁵ **blott:** sully.

⁶ Cf. 1 Cor. 2.9: “But as it is written, The things which eye hathe not sene, nether eare hathe heard, nether came into mans heart, are, which God hathe prepared for them that love him.”

⁷ **mew:** hiding place.

⁸ **wonne:** dwelling place.

⁹ Cf. Matt. 7.13: “it is the wide gate, and broad waye that leadeth to destruction: and manie there be which go in thereat.” The “wide gate” appears at 24.6, below.

¹⁰ **rayne:** kingdom. Pluto is the classical god of the underworld and of riches.

¹¹ The 1596 edition reads “infernal” (i.e., hellish), but this reading also makes sense: private distress or anxiety is paired with external Strife in the next line.

The one in hand an yron whip did strayne,¹
 The other brandished a bloody knife,
 And both did gnash their teeth, and both did threten life.

22 On thother side in one consort² there sate,
 Cruell Revenge, and rancorous Despight,
 Disloyall Treason, and hart-burning Hate,
 But gnawing Gealosity out of their sight
 Sitting alone, his bitter lips did bight,
 And trembling Feare still to and fro did fly,
 And found no place, wher safe he shroud³ him might,
 Lamenting Sorrow did in darknes lye.
 And shame his ugly face did hide from living eye.

23 And over them sad horror with grim hew,
 Did alwaies sore, beating his yron wings;
 And after him Owles and Night-ravens flew,
 The hatefull messengers of heavy things,
 Of death and dolor⁴ telling sad tidings;
 Whiles sad *Celeno*, sitting on a clifte,⁵
 A song of bale and bitter sorrow sings,
 That hart of flint a sonder could have rifte:⁶
 Which having ended, after him she flyeth swifte.

24 All these before the gates of *Pluto* lay,
 By whom they passing, spake unto them nought.
 But th'Elfin knight with wonder all the way
 Did feed his eyes, and fild his inner thought.
 At last him to a litle dore he brought,
 That to the gate of Hell, which gaped wide,
 Was next adjoyning, ne them parted nought:⁷
 Betwixt them both was but a litle stride,
 That did the house of Richesse from hellmouth divide.

¹ **strayne:** grasp.

² **consort:** company.

³ **shroud:** hide.

⁴ **dolor:** grief, pain.

⁵ **clifte:** cliff. *Celeno* is one of the harpies, a group of violent bird-women; according to

Virgil, she is a prophethess of doom (see *Aeneid*, 3.245–46).

⁶ **rifte:** broken.

⁷ **them parted nought:** nothing stood between them.

- 25 Before the dore sat selfe-consuming Care,
 Day and night keeping wary watch and ward,¹
 For feare least Force or Fraud should unaware
 Breake in, and spoile² the treasure there in gard:
 Ne would he suffer Sleepe once thether-ward
 Approch, albe his drowsy den were next;³
 For next to death is Sleepe to be compar'd:
 Therefore his house is unto his annex;
 Here Sleep, ther Richesse, and Helgate them both betwext.⁴
- 26 So soone as *Mammon* there arrivd, the dore
 To him did open, and affoorded way;
 Him followed eke Sir *Guyon* evermore,
 Ne darkenesse him, ne daunger might dismay.
 Soone as he entred was, the dore streight way
 Did shutt, and from behind it forth there lept
 An ugly feend, more fowle then dismall day,⁵
 The which with monstrous stalke⁶ behind him stept,
 And ever as he went, dew watch upon him kept.
- 27 Well hoped hee, ere long that hardy guest,
 If ever covetous hand, or lustfull eye,
 Or lips he layd on thing, that likte⁷ him best,
 Or ever sleepe his eistrings did untye,
 Should be his pray. And therefore still on hye
 He over him did hold his cruell clawes,
 Threatning with greedy gripe⁸ to doe him dye
 And rend in peeces with his ravenous pawes,
 If ever he transgrest the fatall *Stygian*⁹ lawes.
- 28 That houses forme within was rude and strong,
 Lyke an huge cave, hewne out of rocky clifte,
 From whose rough vault the ragged breaches¹⁰ hong,
 Embost with massy gold of glorious guifte,¹¹

¹ **ward:** guard.

² **spoil:** plunder.

³ **next:** nearby.

⁴ **betwext:** between.

⁵ **dismall day:** day of bad omen, the original meaning of "dismal," from Latin *dies mali* (day of evil).

⁶ **stalke:** stride, pursuit.

⁷ **likte:** pleased.

⁸ **gripe:** grip, grasp.

⁹ **Stygian:** hellish; see v.22.7n.

¹⁰ **vault:** vault, roof; **breaches:** projections of broken rock (?).

¹¹ I.e., decorated with solid gold of a brilliant nature or value.

And with rich metall loaded every rifte,
 That heavy ruine¹ they did seeme to threat;
 And over them *Arachne*² high did lifte
 Her cunning web, and spred her subtile³ nett,
 Enwrapped in fowle smoke and clouds more black then Jett.

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

30 In all that rowme⁴ was nothing to be scene,
 But huge great yron chests and coffers strong,
 All bard with double bends,⁵ that none could weene
 Them to efforce⁶ by violence or wrong:
 On every side they placed were along.
 But all the grownd with sculs was scattered,
 And dead mens bones, which round about were flong,
 Whose lives, it seemed, whilome there were shed,⁷
 And their vile carcases now left unburied.

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

¹ **ruine**: collapse, destruction.

² *Arachne*: the spider; see xii.77.7n.

³ **subtile**: delicate, deceptive.

⁴ **rowme**: room, place.

⁵ **bard**: barred, bound; **bends**: (metal) bands.

⁶ **efforce**: force open.

⁷ **shed**: lost.

- 32 The charge thereof unto a covetous Spright
 Commaunded¹ was, who thereby did attend,
 And warily awaited day and night,
 From other covetous feends it to defend,
 Who it to rob and ransacke did intend.
 Then *Mammon* turning to that Warriour, said;
 “Loe here the worldes blis, loe here the end,
 To which al men doe ayme, rich to be made:
 Such grace now to be happy, is before thee laid.”
- 33 “Certes” (sayd he) “I n’ill² thine offred grace,
 Ne to be made so happy doe intend:
 Another blis before mine eyes I place,
 Another happines, another end.
 To them, that list, these base regards I lend:³
 But I in armes, and in atchievements brave,
 Do rather choose my flitting⁴ houres to spend,
 And to be Lord of those, that riches have,
 Then them to have my selfe, and be their servile sclave.”⁵
- 34 Thereat the feend his gnashing teeth did grate,
 And griev’d, so long to lacke his greedie pray;
 For well he weened, that so glorious bayte
 Would tempt his guest, to take thereof assay:
 Had he so doen, he had him snatcht away,
 More light then Culver in the Faulcons fist.⁶
 Eternall God thee save from such decay.
 But whenas *Mammon* saw his purpose mist,
 Him to entrap unwares another way he wist.
- 35 Thence forward he him ledd, and shortly brought
 Unto another rowme, whose dore forthright,
 To him did open, as it had beene taught:
 Therein an hundred raunges weren pight,⁷
 And hundred founnaces all burning bright;
 By every founnace many feendes did byde,⁸

¹ **Commaunded:** entrusted.

² **n’ill:** do not wish.

³ **regards:** concerns; **lend:** give, leave.

⁴ **flitting:** fleeting.

⁵ **sclave:** slave.

⁶ **Culver:** dove; **fist:** talon.

⁷ **raunges:** fireplaces; **pight:** placed.

⁸ **byde:** stay.

Deformed creatures, horrible in sight,
 And every feend his busie paines¹ applyde,
 To melt the golden metall, ready to be tryde.²

- 36 One with great bellowes gathered filling ayre,
 And with forst wind the fewell did inflame;
 Another did the dying bronds repayre³
 With yron tongs, and sprinkled ofte the same
 With liquid waves, fiers *Vulcans*⁴ rage to tame,
 Who maystring them, renewd his former heat;
 Some scumd the drosse,⁵ that from the metall came.
 Some stird the molten owre with ladles great;
 And every one did swincke, and every one did sweat.
- 37 But when an earthly wight they present saw,
 Glistring in arms and battailous aray,
 From their whot work they did themselves withdraw
 To wonder at the sight: for till that day,
 They never creature saw, that cam that way.
 Their staring eyes sparckling with fervent⁶ fyre,
 And ugly shapes did nigh the man dismay,
 That were it not for shame, he would retyre,⁷
 Till that him thus bespake their soveraine Lord and syre.
- 38 “Behold, thou Faeries sonne, with mortall eye,
 That⁸ living eye before did never see:
 The thing, that thou didst crave so earnestly,
 To weet, whence all the wealth late shewd by mee,
 Proceeded, lo now is reveald to thee.
 Here is the fountaine of the worldes good:
 Now therefore, if thou wilt enriched bee,
 Advise thee well, and change thy wilfull mood,
 Least thou perhaps hereafter wish, and be withstood.”⁹

¹ **paines:** efforts.

² **tryde:** refined.

³ **bronds:** embers; **repayre:** stoke, revive.

⁴ **Vulcans:** i.e., fire's; see above, 5.4n.

⁵ **scumd the drosse:** skimmed off the waste. Cf. Milton, *Paradise Lost*, 1.704 (“scumm'd the Bullion dross”) and the

whole of the passage (1.670–709) describing Mammon's infernal foundry.

⁶ **fervent:** glowing.

⁷ **retyre:** turn back.

⁸ **That:** that which.

⁹ **withstood:** refused.

- 39 “Suffise it then, thou Money God” (quoth hee)
 “That all thine ydle offers I refuse.
 All that I need I have; what needeth mee
 To covet more, then I have cause to use?
 With such vaine shewes thy worldlinges vyle abuse:
 But give me leave to follow mine emprise.”
Mammon was much displeasd, yet no’t he chuse,
 But beare the rigour of his bold mesprise,¹
 And thence him forward ledd, him further to entise.
- 40 He brought him through a darksom narrow strayt,²
 To a broad gate, all built of beaten gold:
 The gate was open, but therein did wayt
 A sturdie villein,³ stryding stiffe and bold,
 As if that highest God defy he would;
 In his right hand an yron club he held,
 And he himselfe was all of yron mould,⁴
 Yet had both life and sence, and well could weld⁵
 That cursed weapon, when his cruell foes he queld.⁶
- 41 *Disdayne* he called was, and did disdayne
 To be so cald, and who so did him call:
 Sterne was his looke, and full of stomacke⁷ vayne,
 His portauce terrible, and stature tall,
 Far passing th’height of men terrestriall;
 Like an huge Gyant of the *Titans*⁸ race,
 That made him scorne all creatures great and small,
 And with his pride all others powre deface:⁹
 More fitt emongst black fiendes, then men to have his place.
- 42 Soone as those glitterand¹⁰ armes he did espye,
 That with their brightnesse made that darknes light,
 His harmefull club he gan to hurtle¹¹ hye,
 And threaten batteill to the Faery knight;
 Who likewise gan himselfe to batteill dight,

¹ **mesprise:** scorn.

² **strayt:** passage.

³ **villein:** villain, servant.

⁴ **mould:** composition, construction.

⁵ **weld:** wield.

⁶ **queld:** killed.

⁷ **stomacke:** pride, spite.

⁸ The Titans were the giant race of immortals who preceded the gods of classical mythology.

⁹ **deface:** abash, discountenance.

¹⁰ **glitterand:** glittering.

¹¹ **hurtle:** raise, wave.

Till *Mammon* did his hasty hand withhold,
 And counseld him abstaine from perilous fight:
 For nothing might abash the villein bold,
 Ne mortall steele emperce his miscreated mould.¹

- 43 So having him with reason pacifyde,
 And the fiers Carle² commaunding to forbear,
 He brought him in. The rowme was large and wyde,
 As it some Gyeld³ or solemne Temple weare:
 Many great golden pillours did upbeare
 The massy⁴ roofe, and riches huge sustayne,
 And every pillour decked was full deare⁵
 With crownes and Diademes, and titles⁶ vaine,
 Which mortall Princes wore, whiles they on earth did rayne.
- 44 A route⁷ of people there assembled were,
 Of every sort and nation under skye,
 Which with great uprore preaced⁸ to draw nere
 To th'upper part, where was advanced hye
 A stately siege⁹ of soveraine majesty,
 And thereon satt a woman gorgeous gay,¹⁰
 And richly cladd in robes of royaltie,
 That never earthly Prince in such aray
 His glory did enhance and pompous pryde display.
- 45 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:
 Yet was not that same her owne native hew,
 But wrought by art and counterfettet shew,
 Thereby more lovers unto her to call;
 Nath'lesse most heavenly faire in deed and vew
 She by creation was, till she did fall,¹¹
 Thenceforth she sought for helps to cloke her crime withall.

¹ **miscreated mould:** unnatural body (because it is moulded or created out of iron).

² **Carle:** churl, a synonym of "villein" (above, 40.4).

³ **Gyeld:** guildhall.

⁴ **massy:** weighty.

⁵ **full deare:** in very costly fashion.

⁶ **titles:** emblems of rank.

⁷ **route:** throng.

⁸ **preaced:** pressed, crowded.

⁹ **siege:** seat, throne.

¹⁰ **gorgeous gay:** brilliantly arrayed.

¹¹ The diction recalls Satan, who until his fall from heaven was Lucifer, the fairest of the angels.

- 46 There as in glistring glory she did sitt,
 She held a great gold chaine ylincked well,¹
 Whose upper end to highest heven was knitt,²
 And lower part did reach to lowest Hell,
 And all that preace³ did rownd about her swell,
 To catchen hold of that long chaine, thereby
 To climbe aloft, and others to excell:
 That was *Ambition*, rash desire to sty,⁴
 And every linck thereof a step of dignity.
- 47 Some thought to raise themselves to high degree,
 By riches and unrighteous reward,
 Some by close shouldring,⁵ some by flatteree;
 Others through friends, others for base regard;⁶
 And all by wrong waies for themselves prepard.
 Those that were up themselves, kept others low,
 Those that were low themselves, held others hard,
 Ne suffred them to ryse or greater grow,
 But every one did strive his fellow downe to throw.
- 48 Which whenas *Guyon* saw, he gan inquire,
 What meant that preace about that Ladies throne,
 And what she was that did so high aspyre.
 Him *Mammon* answered, "That goodly one,
 Whom all that folke with such contention,
 Doe flock about, my deare my daughter is,
 Honour and dignitie from her alone,
 Derived are, and all this worldes blis
 For which ye men doe strive; few gett, but many mis.
- 49 "And fayre *Philotime*⁷ she rightly hight,
 The fairest wight that wonneth under skye,
 But that⁸ this darksom neather world her light

¹ The image of a golden chain binding heaven and earth has a long history, deriving ultimately from Homer, *Iliad*, 8.19–26; it came to represent the linking and gradation of all things.

² **knitt**: attached.

³ **preace**: throng.

⁴ **sty**: ascend; the phrase is a definition of "Ambition."

⁵ **close shouldring**: shoving in closer, secretly pushing aside.

⁶ **regard**: reward, i.e., bribes.

⁷ **Philotime**: Greek for "love of honor," in the sense of rank or dignity.

⁸ **But that**: and except that.

Doth dim with horror and deformity,
 Worthie of heven and hye felicitie,
 From whence the gods have her for envy thrust:
 But sith thou hast found favour in mine eye,
 Thy spouse I will her make, if that thou lust,¹
 That she may thee advance for works and merits just.”

50 “Gramercy² *Mammon*” (said the gentle knight)
 “For so great grace and offred high estate,
 But I, that am fraile flesh and earthly wight,
 Unworthy match for such immortall mate,
 My selfe well wote, and mine unequall fate,³
 And were I not, yet is my trouth yplight,⁴
 And love avowd to other Lady late,⁵
 That to remove the same I have no might:
 To change love causelesse is reproch to warlike knight.”

51 *Mammon* emmoved was with inward wrath;
 Yet forcing it to fayne, him forth thence ledd
 Through griesly shadowes by a beaten path,
 Into a gardin goodly garnished
 With hearbs and fruits, whose kinds mote not be redd.⁶
 Not such, as earth out of her fruitfull woomb
 Throwes forth to men sweet and well savored,⁷
 But direfull deadly black both leafe and bloom,
 Fitt to adorne the dead and deck the drery toombe.

52 There mournfull *Cypresse* grew in greatest store,
 And trees of bitter *Gall*, and *Heben* sad,
 Dead sleeping *Poppy*, and black *Hellebore*,
 Cold *Coloquintida*, and *Tetra* mad,
 Mortall *Sammitis*, and *Cicuta* bad,⁸

¹ **lust:** desire.

² **Gramercy:** thank you.

³ I.e., and know (“wote”) my lot unequal (to hers).

⁴ **yplight:** pledged.

⁵ **late:** lately. The “other Lady” is presumably the Faerie Queen herself, whom Guyon has sworn to serve and whose image he bears on his shield.

⁶ **redd:** known.

⁷ **well savored:** good-tasting.

⁸ All these plants are associated with death. On the cypress, see i.60.3n.; gall is the bitter fruit of a type of oak; “Heben” means either ebony (as at viii.17.6), which is black, or hebenon, which is a poison (as in Shakespeare, *Hamlet*, 1.5.62); poppy is the source of various narcotics; “Hellebore” and “Coloquintida” are poisons, as is “Tetra,”

Which with th'unjust *Atheniens* made to dy
 Wise *Socrates*, who thereof quaffing glad
 Poured out his life, and last Philosophy
 To the fayre *Critias* his dearest Belamy.¹

- 53 The *Gardin of Proserpina*² this hight;
 And in the midst thereof a silver seat,
 With a thick Arber goodly overdight,³
 In which she often usd from open heat
 Her selfe to shroud, and pleasures to entreat.⁴
 Next thereunto did grow a goodly tree,
 With branches broad dispredd and body great.
 Clothed with leaves, that none the wood mote see
 And loaden all with fruit as thick as it might bee.
- 54 Their fruit were golden apples glistring bright,
 That goodly was their glory to behold,
 On earth like never grew, ne living wight
 Like ever saw, but they from hence were sold;⁵
 For those, which *Hercules* with conquest bold
 Got from great *Atlas* daughters,⁶ hence began,
 And planted there, did bring forth fruit of gold:
 And those, with which th'*Eubaeon* young man wan
 Swift *Atalanta*, when through craft he her out ran.⁷

also known as deadly nightshade. "Samnitis" is not known outside of this instance. "Cicuta" is hemlock, the poison drunk by Socrates when he was condemned to death by the Athenians in 399 BC, as the following lines recount. These plants are helpfully identified by both Kitchin and Hamilton.

¹ **Belamy:** good friend (French *bel ami*). Since Critias was, in fact, an enemy of Socrates, either Spenser is being ironic, or more likely he has made a mistake. In Plato's dialogue *Crito*, Socrates awaiting death expounds his "last Philosophy" to his friend and student Crito, and Spenser may have confused the names; or he may have misread a passage about Critias in Cicero, *Tusculan Disputations*, 1.40.

² **Proserpina:** wife of Hades, queen of the underworld. She is particularly relevant

here because she was condemned to stay in the underworld after eating some of its fruit. The garden with its tempting fruit also recalls the Garden of Eden in Genesis, chapters 2–3.

³ **overdight:** covered, shaded.

⁴ **entreat:** ask for, enjoy.

⁵ **sold:** taken.

⁶ As one of his twelve labors, Hercules stole golden apples from a tree that was guarded by a dragon and by the Hesperides, daughters of Atlas.

⁷ Hippomenes, from Euboea, defeated Atalanta in a footrace by dropping golden apples in her path; as a prize, he was allowed to marry her. See Ovid, *Metamorphoses*, 10.644–80.

- 55 Here also sprong that goodly golden fruit,
 With which *Acontius* got his lover trew,¹
 Whom he had long time sought with fruitlesse suit:
 Here eke that famous golden Apple grew,
 The which emongest the Gods false *Ate* threw:
 For which th' *Idaeon* Ladies disagreed,
 Till partiall *Paris* dempt² it *Venus* dew,
 And had of her, fayre *Helen* for his meed,
 That many noble *Greekes* and *Trojans* made to bleed.³
- 56 The warlike Elfe, much wondred at this tree,
 So fayre and great, that shadowed all the ground,
 And his broad braunches, laden with rich fee,⁴
 Did stretch themselves without the utmost bound
 Of this great gardin, compast⁵ with a mound,
 Which over-hanging, they themselves did steepe,
 In a blacke flood which flow'd about it round,
 That is the river of *Cocytus*⁶ deepe,
 In which full many soules do endlesse wayle and weepe.
- 57 Which to behold, he clomb up to the bancke,
 And looking downe, saw many damned wightes,
 In those sad waves, which direfull deadly stancke,
 Plonged continually of cruell Sprightes,
 That with their piteous cryes, and yelling shrighetes,⁷
 They made the further shore resounden wide:
 Emongst the rest of those same ruefull⁸ sightes,
 One cursed creature, he by chaunce espide,
 That drenched⁹ lay full deepe, under the Garden side.

¹ According to Ovid, Acontius got his beloved Cydippe to marry him by tricking her into reading aloud a marriage vow written on an apple (*Heroides*, 20).

² **dempt**: deemed.

³ At the marriage feast of the goddess Thetis, Ate, goddess of discord, threw a golden apple among the guests inscribed "To the fairest." Juno, Minerva, and Venus argued over which of them deserved it and went to be judged by Paris on Mount Ida. He awarded it to Venus, who as a reward

("meed") promised him Helen, wife of Menelaus, king of Sparta; this then caused the Trojan War.

⁴ **fee**: treasure.

⁵ **compast**: encircled.

⁶ **Cocytus**: river of lamentation, one of the four rivers of the underworld.

⁷ **shrighetes**: shrieks.

⁸ **ruefull**: pitiful.

⁹ **drenched**: submerged.

- 58 Deepe was he drenched to the upmost chin,¹
 Yet gaped still as coveting to drinke,
 Of the cold liquour which he waded in,
 And stretching forth his hand, did often thinke
 To reach the fruit which grew upon the brincke:
 But both the fruit from hand, and flood from mouth
 Did fly abacke, and made him vainely swincke:
 The whiles he sterv'd with hunger, and with drouth²
 He daily dyde, yet never throughly dyen couth.³
- 59 The knight him seeing labour so in vaine,
 Askt who he was, and what he ment thereby:
 Who groning deepe, thus answerd him againe;⁴
 “Most cursed of all creatures under skye,
 Lo *Tantalus*,⁵ I here tormented lye:
 Of whom high *Jove* wont whylome feasted bee,
 Lo here I now for want of food doe dye:
 But if that thou be such, as I thee see,
 Of grace I pray thee, give to eat and drinke to mee.”
- 60 “Nay, nay, thou greedy *Tantalus*” (quoth he)
 “Abide⁶ the fortune of thy present fate,
 And unto all that live in high degree,
 Ensample be of mind more temperate,
 To teach them how to use their present state.”
 Then gan the cursed wretch alowd to cry,
 Accusing highest *Jove* and gods ingrate,⁷
 And eke blaspheming heaven bitterly,
 As authour of injustice, there to let him dye.⁸

¹ I.e., up to the bottom of his chin.

² **sterv'd**: starved, died; **drouth**: thirst.

³ **couth**: could.

⁴ **again**: in return.

⁵ Tantalus used to host the gods (as he mentions in the next line), but at one feast he served up his own son Pelops in a dish; his punishment described here derives from Homer, *Odyssey*, 11.582–92. Guyon's ques-

tioning of and response to him are reminiscent of Dante's *Inferno*, esp. 8.31–39.

⁶ **Abide**: endure.

⁷ **ingrate**: unfriendly, or ungrateful (since they used to be his guests).

⁸ Tantalus calls the gods unjust because they permit him to die endlessly, or because they prevent (“let”) him from dying (58.9, above); or else he calls upon them to let him truly die once and for all.

- 61 He lookt a litle further, and espyde
 Another wretch, whose carcas deepe was drent
 Within the river, which the same did hyde:
 But both his handes most filthy feculent,¹
 Above the water were on high extent,²
 And faynd³ to wash themselves incessantly,
 Yet nothing cleaner were for such intent,
 But rather fowler seemed to the eye,
 So lost his labour vaine and ydle industry.⁴
- 62 The knight him calling, asked who he was,
 Who lifting up his head, him answerd thus:
 “I *Pilate*⁵ am the falsest Judge, alas,
 And most unjust that by unrighteous
 And wicked doome to Jewes despiteous,⁶
 Delivered up the Lord of life to dye,
 And did acquite a murdrer felonous,
 The whiles my handes I washt in purity,
 The whiles my soule was soyled with fowle iniquity.”
- 63 Infinite moe,⁷ tormented in like paine
 He there beheld, too long here to be told:
 Ne *Mammon* would there let him long remayne,
 For terrour of the tortures manifold,
 In which the damned soules he did behold,
 But roughly him bespake. “Thou fearefull foole
 Why takest not of that same fruite of gold,
 Ne sittest downe on that same silver stoole,⁸
 To rest thy weary person, in the shadow coole.”

¹ **feculent:** befouled; literally “covered with feces.”

² **extent:** extended.

³ **faynd:** pretended, wished.

⁴ **industry:** effort.

⁵ Pontius Pilate, the Roman governor of Judea, turned Jesus over to be executed, though he knew him to be innocent, and released Barabbas, a “murdrer felonous.” As he did so he ritually washed his hands of the matter; see Matt. 27.24–26. It is not clear why Pilate belongs in the cave of Mam-

mon, since his sin does not seem to have been one of excess, although some medieval commentaries accused him of ambition or of misuse of public funds. His dirty hands are the counterpart of Ruddymane’s equally unwashable but innocent hands (ii.3–4).

⁶ **doome:** judgment; **despiteous:** hateful, pitiless.

⁷ **moe:** more.

⁸ The seat of Proserpina (53.2, above).

- 64 All which he did, to do him deadly fall,
 In frayle intemperaunce through sinfull bayt,
 To which if he inclined had at all,
 That dreadfull feend, which did behinde him wayt,
 Would him have rent in thousand peeces strayt:¹
 But he was wary wise in all his way,
 And well perceived his deceptfull sleight,
 Ne suffred lust his safety to betray;
 So goodly did beguile the Guyler² of his pray.
- 65 And now he has so long remained there,
 That vitall³ powres gan wexe both weake and wan,
 For want of food, and sleepe, which two upbeare,
 Like mightie pillours, this frayle life of man,
 That none without the same endure can.
 For now three dayes of men were full outwrought,⁴
 Since he this hardy enterprize began:
 For thy⁵ great *Mammon* fayrely he besought,
 Into the world to guyde him backe, as he him brought.
- 66 The God, though loth, yet was constraynd t'obay,
 For lenger time, then that, no living wight
 Below the earth, might suffred to be to stay:
 So backe againe, him brought to living light.
 But all so soone as his enfeeble spright,
 Gan sucke this vitall ayre into his brest,
 As overcome with too exceeding might,
 The life did flit away out of her nest,
 And all his sences were with deadly fit opprest.⁶

¹ **strayt:** immediately.

² **Guyler:** beguiler, deceiver.

³ **vitall:** of life, life-giving (as again below, 66.6).

⁴ **outwrought:** completed; on the three days see xii.2.4n.

⁵ **For thy:** therefore.

⁶ Guyon's fainting has occasioned much debate. It may serve as a reminder of his phys-

ical limitations—Guyon is only human after all. Or it may reflect upon him morally; some critics have suggested that Guyon was overconfident or overly curious in choosing to enter Mammon's cave rather than pursue his quest. Either way, the swoon reveals the hero's need for the aid of heavenly grace, which comes in the form first of the guardian angel and then of Arthur.

Canto Eight

*Sir Guyon layd in swowne¹ is by
Acrates sonnes despoild,²
Whom Arthure³ soone bath reskewed
And Paynim⁴ brethren foyld.*

- 1 **A**nd is there care in heaven? and is their love
In heavenly spirits to these creatures bace,
That may compassion of their evilles⁵ move?
There is: else much more wretched were the cace
Of men then beasts. But O th'exceeding grace
Of highest God, that loves his creatures so,
And all his workes with mercy doth embrace,
That blessed Angels, he sends to and fro,
To serve to wicked man, to serve his wicked foe.
- 2 How oft do they, their silver bowers leave,
To come to succour us, that succour want,⁶
How oft do they with golden pineons,⁷ cleave
The flitting skyes, like flying Pursuivant,⁸
Against fowle feendes to ayd us militant:
They for us fight, they watch and dewly ward,⁹
And their bright Squadrons round about us plant,
And all for love, and nothing for reward:
O why should hevenly God to men have such regard?¹⁰

¹ **swowne**: swoon.

² **despoild**: stripped of armor. "Acrates sonnes" are Pyrochles and Cymochles, as explained at iv.41.

³ Arthur appears in every book of *The Faerie Queene*, coming to the rescue when one of the knights is in trouble. He is a British prince (we learn his whole ancestry in Canto Ten); in Book One, he relates how he had a vision of the Faerie Queen and is now traveling through Faerie Land in search of her (l.ix.13–15).

⁴ **Paynim**: pagan; applied generally to evil characters in romance literature.

⁵ **evilles**: sufferings. Spenser reverses Virgil's question, whether heavenly spirits are vindictive (*Aeneid*, 1.11).

⁶ **want**: lack, need, wish for.

⁷ **pineons**: wings.

⁸ **flitting**: shifting; **Pursuivant**: royal officer empowered to make arrests.

⁹ **dewly ward**: keep necessary guard.

¹⁰ A paraphrase of Ps. 8.4 and 144.3, and of Job 7.17. The biblical language is apt: these two famous stanzas and the subsequent appearance of the angel mark "the only moment in the poem when God intervenes directly into the narrative" (Hamilton).

- 3 During the while, that *Guyon* did abide
 In *Mamons* house, the Palmer, whom whyleare
 That wanton Mayd of passage had denide,¹
 By further search had passage found elsewhere,
 And being on his way, approached neare,
 Where *Guyon* lay in traunce, when suddenly
 He heard a voyce, that called lowd and cleare,
 “Come hether, come hether, O come hastily”;
 That all the fields resounded with the ruefull cry.
- 4 The Palmer lent his eare unto the noyce,
 To weet, who called so importunely:²
 Againe he heard a more efforced³ voyce,
 That bad him come in haste. He by and by⁴
 His feeble feet directed to the cry;
 Which to that shady delve⁵ him brought at last,
 Where *Mammon* earst did sunne his treasury:
 There the good *Guyon* he found slumbring fast
 In senceles dreame; which sight at first him sore aghast.
- 5 Beside his head there satt a faire young man,
 Of wondrous beauty, and of freshest yeares,
 Whose tender bud to blossome new began,
 And florish faire above his equall peares;⁶
 His snowy front⁷ curled with golden heares,
 Like *Phoebus*⁸ face adornd with sunny rayes,
 Divinely shone, and two sharpe winged sheares,⁹
 Decked with diverse plumes, like painted Jayes,¹⁰
 Were fixed at his backe, to cut his ayery wayes.
- 6 Like as *Cupido* on *Idaeon* hill,¹¹
 When having laid his cruell bow away,
 And mortall arrowes, wherewith he doth fill

¹ Phaedria, the “wanton Mayd,” had refused to give the Palmer passage in her boat at vi.19.

² **importunely**: insistently.

³ **efforced**: uttered with effort.

⁴ **by and by**: immediately.

⁵ **delve**: hollow, pit; as at vii.Arg.1.

⁶ **equall peares**: companions of the same age.

⁷ **front**: brow.

⁸ **Phoebus**: god of the sun.

⁹ **sheares**: i.e., wings, like shears in that they cleave the air (line 9).

¹⁰ **Jayes**: brightly colored birds.

¹¹ Cupid is pictured on Mount Ida as the site of his mother Venus’ victory as well as the beginning of one of his “murdrous” and bloody wars; see vii.55.9n.

The world with murderous spoils and bloody pray,
 With his faire mother he him dights to play,
 And with his goodly sisters, *Graces* three;¹
 The Goddesses pleased with his wanton play,
 Suffers her selfe through sleepe beguiled to bee,²
 The whiles the other Ladies mind they mery glee.³

7 Whom when the Palmer saw, abasht he was
 Through fear and wonder, that he nought could say,
 Till him the childe⁴ bespoke, “Long lackt, alas,
 Hath bene thy faithfull aide in hard assay,
 Whiles deadly fitt thy pupill doth dismay;
 Behold this heavy sight, thou reverend Sire,
 But dread of death and dolor doe away;
 For life ere long shall to her home retire,⁵
 And he that breathlesse seems, shal corage bold respire.⁶

8 “The charge, which God doth unto me arrett,⁷
 Of his deare safety, I to thee commend;⁸
 Yet will I not forgoe, ne yet forgett
 The care thereof my selfe unto the end,
 But evermore him succour, and defend
 Against his foe and mine: watch thou I pray;
 For evill is at hand him to offend.”⁹
 So having said, eftsoones he gan display
 His painted nimble wings, and vanisht quite away.

9 The Palmer seeing his lefte empty place,
 And his slow eies beguiled of their sight,
 Woxe sore affraid, and standing still a space,
 Gaz’d after him, as fowle¹⁰ escapt by flight;
 At last him turning to his charge behight,¹¹
 With trembling hand his troubled pulse gan try,

¹ The three Graces were handmaids of Venus; only in later tradition are they sisters of Cupid. They appear in the poem at VI.x.12.

² I.e., to be lulled to sleep.

³ **glee:** play, music.

⁴ **childe:** youth, specifically one of noble birth.

⁵ **retire:** return.

⁶ **respire:** breathe again.

⁷ **arrett:** assign.

⁸ **commend:** commit.

⁹ **offend:** harm.

¹⁰ **fowle:** bird.

¹¹ **behight:** commanded.

Where finding life not yet dislodged quight,
 He much rejoyst, and covrd¹ it tenderly,
 As chicken newly hatcht, from dreaded destiny.

10 At last he spide, where towards him did pace
 Two Paynim² knights, al armd as bright as skie,
 And them beside an aged Sire did trace,³
 And far before a light-foote Page did flie,
 That breathed strife and troublous enmitie;
 Those were the two sonnes of *Acrates* old,
 Who meeting earst with *Archimago* slie,
 Foreby that idle strond,⁴ of him were told,
 That he, which earst them combatted, was *Guyon* bold.

11 Which to avenge on him they dearly vowd,
 Where ever that on ground they mote him find;
 False *Archimago* provokte their corage prowde,
 And stryful *Atin* in their stubborne mind
 Coles of contention and whot vengeance tind.⁵
 Now bene they come, whereas the Palmer sate,
 Keeping that slombred corse⁶ to him assind;
 Well knew they both his person, sith of late
 With him in bloody armes they rashly did debate.⁷

12 Whom when *Pyrochles* saw, inflam'd with rage,
 That sire he fowl bespake, "Thou dotard vile,
 That with thy brutenesse shendst thy comely⁸ age,
 Abandon soone,⁹ I read, the caytive spoile
 Of that same outcast carcas, that ere while
 Made it selfe famous through false trechery,
 And crownd his coward crest with knightly stile;¹⁰
 Loe where he now inglorious doth lye,
 To prove he lived il, that did thus fowly dye."

¹ **covrd:** covered, protected.

² **Paynim:** see above, Arg.4 and n.

³ **trace:** walk, track (like a hound).

⁴ Archimago joined Pyrochles by the Idle Lake ("that idle strond") at vi.47.

⁵ **tind:** kindled.

⁶ **slombred corse:** sleeping body.

⁷ **debate:** fight.

⁸ **brutenesse:** foolishness; **comely:** decorous.

⁹ **soone:** immediately.

¹⁰ **stile:** title, manner.

- 13 To whom the Palmer fearlesse answered,
 “Certes, Sir knight, ye bene too much to blame,
 Thus for to blott the honor of the dead,
 And with fowle cowardize his carcas shame,
 Whose living handes immortalizd his name,
 Vile is the vengeaunce on the ashes cold,
 And envy base, to barke at sleeping fame:¹
 Was never wight, that treason of him told;
 Your self his prowesse prov’d and found him fiers and bold.”
- 14 Then said *Cymochles*, “Palmer, thou doest dote,
 Ne canst of prowesse, ne of knighthood deeme,²
 Save as thou seest or hearst. But well I wote,
 That of his puissaunce tryall made extreeme;
 Yet gold al is not, that doth golden seeme,
 Ne all good knights, that shake³ well speare and shield:
 The worth of all men by their end esteeme;
 And then dew praise, or dew reproch them yield;
 Bad therefore I him deeme, that thus lies dead on field.”
- 15 “Good or bad,” gan his brother fiers reply,
 “What doe I recke, sith that he dide entire?⁴
 Or what doth his bad death now satisfy,
 The greedy hunger of revenging yre,
 Sith wrathfull hand wrought not her owne desire?
 Yet since no way is lefte to wreake my spight,
 I will him reave of armes, the victors hire,⁵
 And of that shield, more worthy of good knight;
 For why should a dead dog be deckt in armour bright?”
- 16 “Fayr Sir,” said then the Palmer suppliant,⁶
 “For knighthoods love, doe not so fowle a deed,
 Ne blame⁷ your honor with so shamefull vaunt
 Of vile revenge. To spoile the dead of weed⁸

¹ I.e., to impugn the reputation of one who cannot respond.

² **deeme:** judge.

³ **shake:** brandish.

⁴ **recke:** care; **entire:** uninjured, wholly (in either case depriving Pyrochles of his revenge).

⁵ **reave:** strip; **hire:** reward.

⁶ **suppliant:** in entreaty.

⁷ **blame:** besmirch.

⁸ **weed:** clothing.

Is sacrilege, and doth all sinnes exceed;
 But leave these relicks of his living might,
 To decke his herce, and trap his tomblacke¹ steed.”
 “What herce or steed” (said he) “should he have dight,
 But be entombed in the raven or the kight?”²

17 With that, rude hand upon his shield he laid,
 And th’other brother gan his helme unlace,³
 Both fiercely bent to have him disaraid;
 Till that they spyde, where towards them did pace
 An armed knight, of bold and bounteous grace,
 Whose squire bore after him an heben⁴ launce,
 And coverd shield.⁵ Well kend him so far space
 Th’enchauter by his armes and amenaunce,⁶
 When under him he saw his Lybian⁷ steed to prounce.

18 And to those brethren sayd, “Rise rise bylive,⁸
 And unto batteil doe your selves addresse;
 For yonder comes the prowest⁹ knight alive,
 Prince *Arthur*, flowre of grace and noblesse,
 That hath to Paynim knights wrought gret distresse,
 And thousand Sar’zins¹⁰ fowly donne to dye.”
 That word so deepe did in their harts impresse,
 That both eftsoones upstarted furiously,
 And gan themselves prepare to batteill greedily.

19 But fiers *Pyrrhocbles*, lacking his owne sword,
 The want thereof now greatly gan to plaine,
 And *Archimage* besought, him that afford,¹¹
 Which he had brought for *Braggadocchio* vaine.
 “So would I” (said th’enchauter) “glad and faine

¹ **trap**: adorn; **tomblacke**: explained by the 1596 spelling, “tomb-blacke.”

² **kight**: kite, a predatory bird.

³ **his helme unlace**: unfasten his helmet.

⁴ **heben**: ebony.

⁵ At I.viii.19 we learn that Arthur’s shield is kept covered because it is blindingly bright, a detail Spenser derives from Ariosto, *Orlando Furioso*, 2.55–56.

⁶ **amenaunce**: bearing (and perhaps ability to “amenage” a horse, as in the next line).

⁷ **Lybian**: Arabian (Hamilton).

⁸ **bylive**: immediately.

⁹ **prowest**: most valiant.

¹⁰ **Sar’zins**: Saracens (i.e., Muslims, but generally used, like “Paynim,” to refer to any wicked knight).

¹¹ **afford**: lend.

Beteeme¹ to you this sword, you to defend,
 Or ought that els your honor might maintaine,
 But that this weapons powre I well have kend,
 To be contrary to the worke, which ye intend.

20 “For that same knights owne sword this is of yore,
 Which *Merlin*² made by his almightie art,
 For that his noursling, when he knighthood swore,
 Therewith to doen his foes eternal smart.
 The metall first he mixt with *Medaewart*,³
 That no enchauntment from his dint⁴ might save;
 Then it in flames of *Aetna*⁵ wrought apart,
 And seven times dipped in the bitter wave
 Of hellish *Styx*, which hidden vertue to it gave.⁶

21 “The vertue is, that nether steele, nor stone
 The stroke thereof from entraunce may defend;
 Ne ever may be used by his fone,⁷
 Ne forst his rightful owner to offend,
 Ne ever will it breake, ne ever bend.
 Wherefore *Morddure*⁸ it rightfully is hight.
 In vaine therefore, *Pyrhochles*, should I lend
 The same to thee, against his lord to fight,
 For sure yt would deceive⁹ thy labor, and thy might.”

22 “Foolish old man,” said then the Pagan wroth,
 “That weenest words or charms may force withstond:
 Soone shalt thou see, and then beleeve for troth,
 That I can carve with this inchaunted brond¹⁰

¹ **Beteeme:** grant.

² **Merlin:** the wizard who tutored Arthur (his pupil or “noursling”). His crafting of the sword is described at I.vii.36.

³ **Medaewart:** meadowwort, a plant also known as meadow-sweet.

⁴ **his dint:** its stroke.

⁵ **Aetna:** volcano in Sicily, traditionally the site of Vulcan’s forge.

⁶ Achilles was similarly dipped in the river Styx, which rendered him invulnerable (except at the heel where he was held when

dipped); cf. also Turnus’ sword in Virgil, *Aeneid*, 12.90–91. Hamilton compares the biblical Naaman, who dipped himself seven times in the Jordan to be cleansed (2 Kings 5.10).

⁷ **fone:** foes.

⁸ **Morddure:** French *mordre*, “to bite,” plus *dur*, “hard”; with threatening overtones of death (French *mort*) and “murder.”

⁹ **deceive:** betray, nullify.

¹⁰ **brond:** sword.

His Lords owne flesh.” Therewith out of his hond
 That vertuous¹ steele he rudely snatcht away,
 And *Guyons* shield about his wrest he bond;
 So ready dight, fierce battaile to assay,
 And match his brother proud in battailous aray.

- 23 By this that straunger knight in presence came,
 And goodly salued them; who nought againe²
 Him answered, as courtesie became,
 But with sterne lookes, and stomachous³ disdain,
 Gave signes of grudge and discontentment vaine:
 Then turning to the Palmer, he gan spy
 Where at his feet, with sorrowfull demayne⁴
 And deadly hew, an armed corse did lye,
 In whose dead face he redd great magnanimity.

- 24 Sayd he then to the Palmer, “Reverend syre,
 What great misfortune hath betidd this knight?
 Or did his life her fatall date expyre,⁵
 Or did he fall by treason, or by fight?
 How ever, sure I rew his piteous plight.”
 “Not one, nor other,” sayd the Palmer grave,
 “Hath him befallne, but cloudes of deadly night
 A while his heavy eyelids cover’d have,
 And all his sences drowned in deep sencelesse wave.

- 25 “Which those his cruell foes, that stand hereby,
 Making advauntage, to revenge their spight,
 Would him disarm, and treaten shamefully,
 Unworthie usage of redoubted knight.
 But you, faire Sir, whose honourable sight⁶
 Doth promise hope of helpe, and timely grace,
 Mote I beseech to succour his sad plight,
 And by your powre protect his feeble cace.⁷
 First prayse of knighthood is, fowle outrage to deface.”⁸

¹ **vertuous:** powerful, beneficent.

² **salued:** greeted; **again:** in return.

³ **stomachous:** proud, angry.

⁴ **demayne:** demeanor, appearance.

⁵ **her fatall date expyre:** complete its fated term.

⁶ **sight:** appearance.

⁷ **cace:** state.

⁸ **deface:** erase, outface, put down.

- 26 “Palmer,” (said he) “no knight so rude, I weene,
 As to doen outrage to a sleeping ghost:¹
 Ne was there ever noble corage scene,
 That in advauntage would his puissaunce bost:²
 Honour is least, where oddes appeareth most.
 May bee, that better reason will aswage,
 The rash revengers heat. Words well dispost³
 Have secrete powre, t’appease inflamed rage:
 If not, leave unto me thy knights last patronage.”⁴
- 27 Tho turning to those brethren, thus bespoke,
 “Ye warlike payre, whose valorous great might
 It seemes, just wronges to vengeaunce doe provoke,
 To wreake your wrath on this dead seeming knight,
 Mote ought allay the storme of your despight,
 And settle patience in so furious heat?
 Not to debate the chalenge⁵ of your right,
 But for this carkas pardon I entreat,
 Whom fortune hath already laid in lowest seat.”⁶
- 28 To whom *Cymochles* said, “For what art thou,
 That mak’st thy selfe his dayes-man, to prolong⁷
 The vengeaunce prest? Or who shall let⁸ me now,
 On this vile body from to wreak my wrong,
 And make his carkas as the outcast dong?⁹
 Why should not the dead carrion satisfye
 The guilt, which if he lived had thus long,
 His life for dew revenge should deare abyē?¹⁰
 The trespas still doth live, albee the person dye.”
- 29 “Indeed,” then said the Prince, “the evill donne
 Dyes not, when breath the body first doth leave,
 But from the grandsyre to the Nephewes¹¹ sonne,

¹ **ghost:** spirit.

² I.e., that, having an advantage, would vaunt his strength.

³ **dispost:** ordered, meant.

⁴ **last patronage:** ultimate defense.

⁵ **challenge:** claim.

⁶ **seat:** condition.

⁷ **dayes-man:** mediator; **prolong:** delay.

⁸ **prest:** at hand, demanded; **let:** prevent.

⁹ **dong:** dung, refuse.

¹⁰ **abye:** pay for.

¹¹ **Nephewe:** grandson (Latin *nepos*). Cf. Ex. 20.5 (the second commandment): “I am the Lord thy God, a jelouse God, visiting the iniquitie of the fathers upon the children, upon the third generacion and upon the fourth of them that hate me.”

And all his seede the curse doth often cleave,
 Till vengeance utterly the guilt bereave:¹
 So streightly² God doth judge. But gentle knight,
 That doth against the dead his hand upreare,³
 His honour staines with rancour and despight,
 And great disparagment makes to his former might.”

30 *Pyrrhocles* gan reply the second tyme,
 And to him said, “Now felon sure I read,⁴
 How that thou art partaker of his cryme:
 Therefore by *Termagaunt*⁵ thou shalt be dead.”
 With that his hand, more sad⁶ then lomp of lead,
 Uplifting high, he weened with *Morddure*,
 His owne good sword *Morddure*, to cleave his head.
 The faithfull steele such treason no’uld endure,
 But swarving from the marke, his Lordes life did assure.⁷

31 Yet was the force so furious and so fell,
 That horse and man it made to reele asyde;
 Nath’lesse the Prince would not forsake his sell:
 For well of yore he learned had to ryde,
 But full of anger fiersly to him cryde;
 “False traitour miscreant,⁸ thou broken hast
 The law of armes, to strike foe undefide.⁹
 But thou thy treasons fruit, I hope, shalt taste
 Right sowre, and feele the law, the which thou hast defast.”¹⁰

32 With that his balefull speare, he fiercely bent
 Against the Pagans brest, and therewith thought
 His cursed life out of her lodg have rent:
 But ere the point arrived, where it ought,
 That seven fold shield, which he from *Guyon* brought¹¹

¹ **bereave**: expiate.

² **streightly**: strictly.

³ On the lack of rhyme, see ii.7.7n.

⁴ **read**: discern.

⁵ **Termagaunt**: a word of obscure origin, used by medieval writers as the name of a supposed Muslim deity. Like Cymochles’ exclamation “By Mahoune” (i.e., Mohammed) at 33.3 below, this oath marks Pyrochles as a Saracen (see above, 18.6n.).

⁶ **sad**: heavy.

⁷ **assure**: preserve.

⁸ **miscreant**: infidel.

⁹ **undefide**: without a verbal challenge; see v.3.7n.

¹⁰ **sowre**: sour; **defast**: shamed, defied.

¹¹ **brought**: took; on the “seven fold” shield, see v.6.3n.

He cast between to ward the bitter stownd:¹
 Through all those foldes the steelehead passage wrought
 And through his shoulder perst; wherwith to ground
 He groveling² fell, all gored in his gushing wound.

33 Which when his brother saw, fraught with great grieffe
 And wrath, he to him leaped furiously,
 And fowly saide, “By Mahoune,³ cursed thiefe,
 That direfull stroke thou dearely shalt aby.”⁴
 Then hurling⁵ up his harmefull blade on hy,
 Smote him so hugely on his haughtie crest,
 That from his saddle forced him to fly:
 Els mote it needes downe to his manly brest
 Have cleft his head in twaine, and life thence disposesst.

34 Now was the Prince in daungerous distresse,
 Wanting his sword, when he on foot should⁶ fight:
 His single speare could doe him small redresse,⁷
 Against two foes of so exceeding might,
 The least of which was match for any knight.
 And now the other, whom he earst did daunt,
 Had reard him selfe againe to cruel fight,
 Three times more furious and more puissaunt,
 Unmindfull of his wound, of his fate ignoraunt.⁸

35 So both attonce him charge on either syde,
 With hideous strokes, and importable⁹ powre,
 That forced him his ground to traverse¹⁰ wyde,
 And wisely watch to ward that deadly stowre:
 For in his shield, as thicke as stormie showre,
 Their strokes did raine, yet did he never quaille,
 Ne backward shrink, but as a stedfast towre,
 Whom foe with double battry doth assaile,
 Them on her bulwarke beares, and bids¹¹ them nought availe.

¹ **stownd:** shock.

² **groveling:** prostrate.

³ See above, 30.4n.

⁴ **aby:** pay for.

⁵ **hurling:** lifting.

⁶ **should:** must.

⁷ I.e., his spear alone could give him little assistance.

⁸ **ignoraunt:** careless, unaware.

⁹ **importable:** unbearable.

¹⁰ **traverse:** shift, dodge.

¹¹ **bids:** causes.

- 36 So stoutly he withstood their strong assay,
 Till that at last, when he advantage spyde,
 His poynant speare he thrust with puissant sway¹
 At proud *Cymochles*, whiles his shield was wyde,²
 That through his thigh the mortall steele did gryde:³
 He swarving with the force, within his flesh
 Did breake the launce, and let the head abyde:⁴
 Out of the wound the redblood flowed fresh,
 That underneath his feet soone made a purple plesh.⁵
- 37 Horribly then he gan to rage, and rayle,
 Cursing his Gods, and him selfe damning deepe:
 Als when his brother saw the redblood rayle⁶
 Adowne so fast and all his armour steepe,⁷
 For very felnesse⁸ lowd he gan to weepe,
 And said, “Caytive, curse on thy cruell hond,
 That wise hath spedd,⁹ yet shall it not thee keepe
 From the third brunt of this my fatal brond:
 Lo where the dreadfull Death behynd thy backe doth stond.”
- 38 With that he strooke, and thother strooke withall,¹⁰
 That nothing seemd mote beare so monstrous might:
 The one upon his covered shield did fall,
 And glauncing downe would not his owner byte:
 But th’other did upon his troncheon¹¹ smyte,
 Which hewing quite a sunder, further way
 It made, and on his hacqueton did lyte,¹²
 The which dividing with importune sway,¹³
 It seizd in his right side, and there the dint¹⁴ did stay.

¹ **poynant**: piercing; **sway**: force.

² **wyde**: off to one side.

³ **gryde**: pierce.

⁴ **abyde**: stay.

⁵ **plesh**: puddle.

⁶ **rayle**: gush.

⁷ **steepe**: wet.

⁸ **felnesse**: fury.

⁹ **spedd**: succeeded.

¹⁰ **thother**: the other, i.e., *Cymochles*;
withall: as well.

¹¹ **troncheon**: broken spear shaft (Hamilton), which Arthur continues to hold in his right hand.

¹² **hacqueton**: protective jacket under the armor; **lyte**: land.

¹³ **importune sway**: impetuous force.

¹⁴ **seizd**: entered; **dint**: blow.

- 39 Wyde was the wound, and a large lukewarme flood,
 Red as the Rose, thence gushed grievously,
 That when the Paynym spyde the streaming blood,
 Gave him great hart, and hope of victory.
 On thother side, in huge perplexity,¹
 The Prince now stood, having his weapon broke;
 Nought could he hurt, but still at warde did ly:²
 Yet with his troncheon he so rudely stroke
Cymochles twice, that twice him forst his foot revoke.³
- 40 Whom when the Palmer saw in such distresse,
 Sir *Guyons* sword he lightly to him raught,
 And said, “Fayre Sonne, great god thy right hand blesse,
 To use that sword so wisely as it ought.”
 Glad was the knight, and with fresh courage fraught,⁴
 When as againe he armed felt his hond;
 Then like a Lyon, which hath long time saught
 His robbed whelpes⁵ and at the last them fond
 Emongst the shepeheard swaynes, then wexeth wood and yond.⁶
- 41 So fierce he laid about him, and dealt blowes
 On either side, that neither mayle could hold,
 Ne shield defend the thunder of his throwes:⁷
 Now to *Pyrrhochles* many strokes he told;⁸
 Eft to *Cymochles* twice so many fold:
 Then backe againe turning his busie hond,
 Them both atonce compeld with courage bold,
 To yield wide way to his hart-thrilling brond;
 And though they both stood stiffe, yet could not both withstond.
- 42 As salvage Bull, whom two fierce mastives bayt,⁹
 When rancour doth with rage him once engore,¹⁰
 Forgets with wary warde them to awayt,

¹ **perplexity:** distress.

² **at warde did ly:** stood on his guard.

³ **his foot revoke:** step back.

⁴ **fraught:** filled.

⁵ **robbed whelpes:** stolen cubs. Cf. Hosea 13.8: “I wil mete them, as a beare that is robbed of her whelpes . . . and there wil I devoure them like a lyon”; also 2 Sam. 17.8, Prov. 17.12.

⁶ **swaynes:** lads; **yond:** furious.

⁷ **throwes:** blows.

⁸ **told:** counted, delivered.

⁹ **mastives bayt:** mastiffs (large dogs) attack or harass. Bull-baiting, like bear-baiting (see xi.33.3 and n.), was a popular entertainment.

¹⁰ **engore:** make bloody-minded.

But with his dreadfull hornes them drives afore,
 Or flings aloft or treads downe in the flore,
 Breathing out wrath, and bellowing disdain,
 That all the forest quakes to heare him rore:
 So rag'd Prince *Arthur* twixt his foemen twaine,
 That neither could his mightie puissance sustaine.

- 43 But ever at *Pyrrhocles* when he smitt,
 Who *Guyons* shield cast ever him before,
 Whereon the Faery Queenes pourtact was writt,¹
 His hand relented, and the stroke forbore,
 And his deare hart the picture gan adore,
 Which oft the Paynim sav'd from deadly stowre.
 But him henceforth the same can save no more;
 For now arrived is his fatall² howre,
 That no'te avoyded be by earthly skill or powre.
- 44 For when *Cymochles* saw the fowle reproch,
 Which them appeached,³ prickt with guiltie shame,
 And inward grieffe, he fiercely gan approach,
 Resolv'd to put away that loathly blame,
 Or dye with honour and desert of fame;
 And on the haubergh⁴ stroke the Prince so sore,
 That quite disparted all the linked frame,
 And pierced to the skin, but bit not thore,⁵
 Yet made him wise to reele, that never moov'd afore.
- 45 Whereat renfierst⁶ with wrath and sharp regret,
 He stroke so hugely with his borrowd blade,
 That it empierst the Pagans burganet,⁷
 And cleaving the hard steele, did deepe invade
 Into his head, and cruell passage made
 Quite through his brayne. He tombling downe on ground,
 Breathd out his ghost, which to th'infernall shade
 Fast flying, there eternall torment found,
 For all the sinnes, wherewith his lewd life did abound.

¹ **writt:** painted; cf. i.28 and v.11.

² **fatall:** fated, of death.

³ **appeached:** accused, dishonored.

⁴ **haubergh:** coat of chain-mail (hence a "linked frame"); cf. the "haberieons" at vi.29.5.

⁵ **thore:** through.

⁶ **renfierst:** rendered more fierce.

⁷ **burganet:** helmet.

- 46 Which when his german¹ saw, the stony feare,
 Ran to his hart, and all his sence dismayd,
 Ne thenceforth life ne corage did appeare,
 But as a man, whom hellish feendes have frayd,²
 Long trembling still he stode: at last thus sayd,
 "Traytour what hast thou doen? how ever may
 Thy cursed hand so cruelly have swayd³
 Against that knight: harrow and well away,⁴
 After so wicked deede why liv'st thou lenger day?"⁵
- 47 With that all desperate as loathing light,
 And with revenge desiring soone to dye,
 Assembling all his force and utmost might,
 With his owne sword he fierce at him did flye,
 And strooke, and foynd,⁶ and lasht outrageously,
 Withouten reason or regard. Well knew
 The Prince, with pacience and sufferaunce sly⁷
 So hasty heat soone cooled to subdew:
 Tho when this breathlesse woxe, that⁸ batteil gan renew.
- 48 As when a windy tempest bloweth hye,
 That nothing may withstand his stormy stowre,
 The clowdes, as thinges affrayd, before him flye;
 But all so soone as his outrageous powre
 Is layd,⁹ they fiercely then begin to showre,
 And as in scorne of his spent stormy spight,
 Now all attonce their malice forth do poure;
 So did Prince *Arthur* beare himselfe in fight,
 And suffred rash *Pyrrhochles* waste his ydle might.
- 49 At last when as the Sarazin perceiv'd,
 How that straunge sword refusd, to serve his neede,
 But when he stroke most strong, the dint deceiv'd,¹⁰
 He flong it from him, and devoyd of dreed,

¹ **german**: brother.

² **frayd**: frightened.

³ **swayd**: struck.

⁴ Pyrochles echoes Atin's exclamations of distress at vi.43.6.

⁵ **lenger day**: any longer.

⁶ **foynd**: thrust.

⁷ **sufferaunce sly**: wise composure.

⁸ **this . . . that**: Pyrochles, Arthur.

⁹ **layd**: calmed.

¹⁰ Cf. 21.9, above.

Upon him lightly leaping without heed,
 Twixt his two mighty armes engrasped fast,
 Thinking to overthrowe and downe him tred:
 But him in strength and skill the Prince surpast,
 And through his nimble sleight¹ did under him down cast.

50 Nought booted it the Paynim then to strive;
 For as a Bittur² in the Eagles clawe,
 That may not hope by flight to scape alive,
 Still waytes for death with dread and trembling aw,
 So now he subject to the victours law,
 Did not once move, nor upward cast his eye,
 For vile disdaine and rancour, which did gnaw
 His hart in twaine with sad melancholy,³
 As one that loathed life, and yet despysd to dye.

51 But full of princely bounty and great mind,⁴
 The Conquerour nought cared him to slay,
 But casting wronges and all reuenge behind,
 More glory thought to give life, then decay,
 And sayd, "Paynim, this is thy dismall day;⁵
 Yet if thou wilt renounce thy miscreaunce,⁶
 And my trew liegeman⁷ yield thy selfe for ay,
 Life will I graunt thee for thy valiaunce,
 And all thy wronges will wipe out of my sovenaunce."⁸

52 "Foole" (sayd the Pagan) "I thy gift defye,
 But use thy fortune, as it doth befall,
 And say, that I not overcome doe dye,
 But in despight of life, for death doe call."
 Wroth was the Prince, and sory yet withall,
 That he so wilfully refused grace;⁹

¹ **sleight**: skill, maneuver.

² **Bittur**: bittern, a marsh bird.

³ **melancholy**: anger, as well as grief.

⁴ **great mind**: magnanimity. In "The Letter to Raleigh" Spenser explains that Arthur embodies "magnificence," which according to Aristotle is the highest virtue,

characterized by great and generous deeds, as here.

⁵ **dismal day**: day of doom; see vii.26.7n.

⁶ **miscreaunce**: false faith.

⁷ **liegeman**: vassal.

⁸ **sovenaunce**: memory.

⁹ **grace**: mercy, true religion.

Yet sith his fate so cruelly did fall,
 His shining Helmet he gan soone unlace,
 And left his headlesse body bleeding¹ all the place.

53 By this Sir *Guyon* from his traunce awakt,
 Life having maystered her sencelesse foe;
 And looking up, when as his shield he lakt,²
 And sword saw not, he wexed wondrous woe:³
 But when the Palmer, whom he long ygoe
 Had lost, he by him spyde, right glad he grew,
 And saide, “Deare sir, whom wandring to and fro
 I long have lakt, I joy thy face to vew;
 Firme is thy faith, whom daunger never fro me drew.

54 “But read, what wicked hand hath robbed mee
 Of my good sword and shield?” The Palmer glad,
 With so fresh hew uprising him to see,
 Him answered; “Fayre sonne, be no whit sad
 For want of weapons, they shall soone be had.”
 So gan he to discourse the whole debate,⁴
 Which that straunge knight for him sustained had,
 And those two Sarazins confounded late,
 Whose carcasses on ground were horribly prostrate.

55 Which when he heard, and saw the tokens trew,
 His hart with great affection was embayd,⁵
 And to the Prince bowing reverence dew,
 As to the Patrone of his life, thus sayd;
 “My Lord, my liege,⁶ by whose most gracious ayd
 I live this day, and see my foes subdewd,
 What may suffise, to be for meede repayd
 Of so great graces, as ye have me shewd,
 But to be ever bound.”⁷

¹ **bleeding**: bloodying.

² **lakt**: missed.

³ **woe**: woeful.

⁴ **discourse**: describe; **debate**: battle.

⁵ **embayd**: bathed, filled.

⁶ **liege**: master.

⁷ On the incomplete line, see iii.26.9 and n.

- 56 To whom the Infant¹ thus, “Fayre Sir, what need
 Good turnes be counted, as a servile bond,
 To bind their doers, to receive their meed?²
 Are not all knightes by oath bound, to withstond
 Oppressours powre by armes and puissant hond?
 Suffise, that I have done my dew in place.”³
 So goodly purpose they together fond,⁴
 Of kindnesse and of courteous aggrace;⁵
 The while false *Archimage* and *Atin* fled apace.

¹ **Infant:** prince (Spanish *infante*).

² **their meed:** reward for them (the “Good turnes”).

³ **dew in place:** duty here.

⁴ **purpose:** discourse; **fond:** made.

⁵ **aggrace:** grace, favor.

Canto Nine

*The house of Temperance, in which
doth sober Alma dwell,
Besiegd of many foes, whom straunger
knightes to flight compell.*

- 1 Of all Gods workes, which doe this world adorne,
There is no one more faire and excellent,
Then is mans body both for powre and forme,
Whiles it is kept in sober government;
But none then it, more fowle and indecent,
Distempred¹ through misrule and passions bace:
It growes a Monster, and incontinent
Doth loose his dignity and native grace.
Behold, who list, both one and other in this place.
- 2 After the Paynim brethren conquer'd were,
The *Briton* Prince recov'ring his stolne sword,
And *Guyon* his lost shield, they both yfere²
Forth passed on their way in fayre accord,
Till him the Prince with gentle court did bord;³
“Sir knight, mote I of you this court'sy read,⁴
To weet why on your shield so goodly scord⁵
Beare ye the picture of that Ladies head?
Full lively is the semblaunt,⁶ though the substance dead.”
- 3 “Fayre Sir” (sayd he) “if in that picture dead
Such life ye read, and vertue⁷ in vaine shew,
What mote ye weene, if the trew lively-head⁸
Of that most glorious visage ye did vew?
But yf the beauty of her mind ye knew,
That is her bounty, and imperiall powre,

¹ **Distempred:** diseased, untuned.

² **yfere:** together.

³ **court:** courtesy; **bord:** address.

⁴ **read:** request.

⁵ **scord:** incised, scratched.

⁶ **lively:** lifelike; **semblaunt:** image, resemblance.

⁷ **vertue:** excellence, force.

⁸ **lively-head:** living original (Hamilton).

Thousand times fairer then her mortal hew,
 O how great wonder would your thoughts devoure,¹
 And infinite desire into your spirite poure.

- 4 “Shee is the mighty Queene of *Faery*,
 Whose faire retraits² I in my shield doe beare;
 Shee is the flowre of grace and chastity,
 Throughout the world renowned far and neare,
 My liefe, my liege, my Soveraine, my deare,³
 Whose glory shineth as the morning starre,
 And with her light the earth enlumines⁴ cleare;
 Far reach her mercies, and her praises farre,
 As well in state of peace, as puissance in warre.”
- 5 “Thrise happy man,” (said then the *Briton* knight)
 “Whom gracious lott,⁵ and thy great valiaunce
 Have made thee soldier of that Princesse bright,
 Which with her bounty and glad countenance
 Doth blesse her servaunts, and them high advaunce.
 How may straunge⁶ knight hope ever to aspire,
 By faithfull service, and meete amenaunce,⁷
 Unto such blisse? sufficient were that hire⁸
 For losse of thousand lives, to die at her desire.”
- 6 Said *Guyon*, “Noble Lord, what meed so great,
 Or grace of earthly Prince so soveraine,
 But by your wondrous worth and warlike feat
 Ye well may hope, and easely attaine?
 But were your will, her sold to entertaine,⁹
 And numbred be mongst knights of *Maydenbed*,¹⁰
 Great guerdon, well I wote, should you remaine,¹¹
 And in her favor high bee reckoned,
 As *Arthogall*, and *Sophy*¹² now beene honored.”

¹ **devoure**: overwhelm.

² **retraitt**: portrait (Italian *ritratto*).

³ A chiasmus: “liefe” and “liege” are repeated in “deare” and “Soveraine” respectively.

⁴ **enlumines**: enlightens.

⁵ **gracious lott**: favorable chance.

⁶ **strange**: foreign.

⁷ **amenaunce**: conduct, behavior.

⁸ **hire**: recompense.

⁹ **sold**: wage, service; **entertaine**: accept, undertake.

¹⁰ See ii.42.4n.

¹¹ **remaine**: await.

¹² *Arthogall* (later spelled *Artegall*) is the hero of Book Five. “*Sophy*” is not elsewhere

- 7 “Certes” (then said the Prince) “I God avow,
 That sith I armes and knighthood first did plight,¹
 My whole desire hath beene, and yet is now,
 To serve that Queene with al my powre and might.
 Seven times the Sunne with his lamp-burning² light,
 Hath walkte³ about the world, and I no lesse,
 Sith of that Goddesse I have sought the sight,
 Yet no where can her find: such happinesse
 Heven doth to me envy, and fortune favourlesse.”
- 8 “Fortune, the foe of famous chevisaunce⁴
 Seldome” (said *Guyon*) “yields to vertue aide,
 But in her way throwes mischief and mischaunce,
 Whereby her course is stopt, and passage staid.
 But you, faire Sir, be not herewith dismaid,
 But constant keepe the way, in which ye stand;
 Which were it not, that I am els delaid
 With hard adventure, which I have in hand,
 I labour would to guide you through al Fary Land.”
- 9 “Gramercy⁵ Sir” (said he) “but mote I wote,
 What straunge adventure doe ye now pursew?
 Perhaps my succour, or advizement meete
 Mote stead you much your purpose to subdew.”⁶
 Then gan Sir *Guyon* all the story shew
 Of false *Acrasia*, and her wicked wiles,
 Which to avenge, the Palmer him forth drew
 From Faery court.⁷ So talked they, the whiles
 They wasted⁸ had much way, and measurd many miles.
- 10 And now faire *Phoebus* gan decline in haste
 His weary wagon⁹ to the Westerne vale,
 Whenas they spide a goodly castle, plaste

mentioned but may have been the intended hero of an unwritten book, perhaps embodying wisdom (Greek *sophia*).

¹ **plight**: pledge.

² **lamp-burning**: shining, or perhaps “outshining the stars.”

³ **walkte**: moved; i.e., seven years have passed.

⁴ **chevisaunce**: chivalric endeavor.

⁵ **Gramercy**: thank you.

⁶ **stead**: aid; **subdew**: accomplish.

⁷ This version of the beginning of Guyon's quest against Acrasia is also recounted at Medina's castle at ii.43, as well as in “The Letter to Raleigh.”

⁸ **wasted**: traversed.

⁹ **wagon**: chariot (of Phoebus, the sun).

Foreby a river in a pleasaunt dale,
 Which choosing for that evenings hospitale,¹
 They thether marcht: but when they came in sight,
 And from their sweaty Coursers did avale,²
 They found the gates fast barred long ere night,
 And every loup³ fast lockt, as fearing foes despight.

- 11 Which when they saw, they weened fowle reproch
 Was to them doen, their entraunce to forstall,
 Till that the Squire gan nigher to approach,
 And wind⁴ his horne under the castle wall,
 That with the noise it shooke, as it would fall.
 Eftsoones forth looked from the highest spire
 The watch,⁵ and lowd unto the knights did call,
 To weete, what they so rudely did require.
 Who gently answered, They entraunce did desire.

- 12 “Fly fly, good knights,” (said he) “fly fast away
 If that your lives ye love, as meete⁶ ye should;
 Fly fast, and save your selves from neare decay,⁷
 Here may ye not have entraunce, though we would:
 We would and would againe, if that we could;
 But thousand enemies about us rave,⁸
 And with long siege us in this castle hould:
 Seven yeares this wize⁹ they us besieged have,
 And many good knights slaine, that have us sought to save.”

- 13 Thus as he spoke, loe with outrageous cry
 A thousand villeins rownd about them swarmd
 Out of the rockes and caves adjoininge nye,
 Vile caitive wretches, ragged, rude, deformd,
 All threatning death, all in straunge manner armd,
 Some with unwelody clubs, some with long speares,

¹ **hospitale**: hostel, resting place.

² **avale**: dismount. It is not explained how Guyon finds himself on horseback; he does not recover his own horse from Braggadocchio until V.iii.29–35. Spenser seems also to have forgotten about the Palmer, who reappears in Canto Eleven.

³ **loup**: loophole, an aperture in a castle wall.

⁴ **wind**: blow.

⁵ **watch**: watchman.

⁶ **meete**: it is fitting.

⁷ **neare decay**: imminent destruction.

⁸ **rave**: rage.

⁹ **this wize**: thus.

Some rusty knives, some staves in fier warmd.¹
 Sterne was their looke, like wild amazed steares,²
 Staring with hollow eies, and stiffe upstanding heares.

- 14 Fiersly at first those knights they did assayle,
 And drove them to recoile: but when againe
 They gave fresh charge, their forces gan to fayle,
 Unhable their encounter to sustaine;
 For with such puissaunce and impetuous maine³
 Those Champions broke on them, that forst them fly,
 Like scattered Sheepe, whenas the Shepherds swaine⁴
 A Lyon and a Tigre doth espye,
 With greedy pace forth rushing from the forest nye.
- 15 A while they fled, but soone retournd againe
 With greater fury, then before was fownd;
 And evermore their cruell Capitaine
 Sought with his raskall routs⁵ t'enclose them rownd,
 And overronne to tread them⁶ to the grownd.
 But soone the knights with their bright-burning blades
 Broke their rude troupes, and orders did confownd,⁷
 Hewing and slashing at their idle shades;⁸
 For though they bodies seem, yet substaunce from them fades.
- 16 As when a swarme of Gnats at eventide
 Out of the fennes of Allan⁹ doe arise,
 Their murmuring small trompetts sownden wide,
 Whiles in the aire their clustring army flies,
 That as a cloud doth seeme to dim the skies;
 Ne man nor beast may rest, or take repast,

¹ Heating a wooden staff in a fire hardens it.

² **steares:** bulls (not, as in the current use of “steer,” castrated).

³ **maine:** might.

⁴ **Shepherds swaine:** shepherd lad.

⁵ **raskall routs:** villainous rabble.

⁶ I.e., to tread them, overwhelmed.

⁷ **orders did confownd:** scattered their ranks.

⁸ **idle shades:** empty phantoms.

⁹ **fennes of Allan:** a great Irish bog. The simile in this stanza derives partly from personal experience—Spenser lived in Ireland from 1580 until 1598 and specifically mentions the troublesome gnats there (Spenser, *View*, 57–58)—and partly from classical precedent, e.g., Homer, *Iliad*, 2.469–73.

For their sharpe wounds, and noyous¹ injuries,
 Till the fierce Northerne wind with blustering blast
 Doth blow them quite away, and in the *Ocean* cast.

- 17 Thus when they had that troublous rout disperst,
 Unto the castle gate they come againe,
 And entraunce crav'd, which was denied erst.
 Now when report of that their perlous paine,²
 And combrous³ conflict, which they did sustaine,
 Came to the Ladies eare, which there did dwell,
 Shee forth issewed with a goodly traine
 Of Squires and Ladies equipaged⁴ well,
 And entertained them right fairely, as befell.

- 18 *Alma*⁵ she called was, a virgin bright;
 That had not yet felt *Cupides* wanton rage,
 Yet was shee wooed of many a gentle knight,
 And many a Lord of noble parentage,
 That sought with her to lincke in marriage:
 For shee was faire, as faire mote ever bee,
 And in the flowre now of her freshest age;
 Yet full of grace and goodly modestee,
 That even heven rejoyced her sweete face to see.

- 19 In robe of lilly white she was arayd,
 That from her shoulder to her heele downe raught,
 The traine whereof loose far behind her strayd,⁶
 Braunched⁷ with gold and perle, most richly wrought,
 And borne of two faire Damsels, which were taught
 That service well. Her yellow golden heare
 Was trimly woven, and in tresses wrought,
 Ne other tire⁸ she on her head did weare,
 But crowned with a garland of sweete Rosiere.⁹

¹ **noyous**: noxious, irksome.

² **perlous paine**: perilous effort.

³ **combrous**: troublesome.

⁴ **equipaged**: outfitted, bedecked.

⁵ **Alma**: Latin "nourishing"; Italian "soul."

Both senses are relevant: allegorically, Alma

represents the human soul, but she is also at the narrative level a hostess who nurtures mind and body.

⁶ **strayd**: trailed.

⁷ **Braunched**: embroidered.

⁸ **tire**: headdress.

⁹ **Rosiere**: rosebush.

- 20 Goodly shee entertained those noble knights,
 And brought them up into her castle hall;
 Where gentle court and gracious delight
 Shee to them made, with mildnesse virginall,
 Shewing her selfe both wise and liberall:¹
 Then when they rested had a season dew,²
 They her besought of favour speciall,
 Of that faire Castle to afford them vew;
 Shee graunted, and them leading forth, the same did shew.
- 21 First she them led up to the Castle wall,
 That was so high, as foe might not it clime,
 And all so faire, and fensible³ withall,
 Not built of bricke, ne yet of stone and lime,⁴
 But of thing like to that *Aegyptian* slime,
 Whereof king *Nine* whilome built *Babell* towre,⁵
 But O great pittie, that no lenger time
 So goodly workemanship should not endure:
 Soone it must turne to earth; no earthly thing is sure.
- 22 The frame thereof seemd partly circulare,
 And part triangulare, O worke divine;⁶
 Those two the first and last proportions are,

¹ **liberall:** generous, free.

² **season dew:** proper or necessary time.

³ **fensible:** able to be defended. Later editions read “sensible,” which may be a compositor’s error (the printed letters *s* and *f* are sometimes almost indistinguishable in the sixteenth century), but which is also defensible and in some ways preferable on semantic grounds. Alma’s castle, as we now learn, is the human body; hence its wall is “sensible”—endowed with sense.

⁴ **lime:** mortar.

⁵ Spenser conflates a number of traditions. The story of the Tower of Babel is given in Gen. 11.1–9. “Nine,” or Ninus, was the legendary founder of Nineveh (which is north of Babylon). The term “Aegyptian” is used loosely but is important, since the “slime” or mud of the Nile was said to be endowed with peculiar life or fecundity.

⁶ This stanza has the distinction of being the subject of one of the earliest critical mono-

graphs concerning a work of English literature, a 1643 pamphlet by Sir Kenelm Digby (see Bibliography). The stanza’s imagery works on at least two levels. In the first place, it gives a schematic description of a human body: a circle (the head), a triangle (the legs), and “twixt them both a quadrate”—the rectangle of the torso, the rough proportions of which, in terms of breadth and length, are given in line 7. At the same time, the numbers and figures have more abstract implications. Digby suggests that the circle represents the soul, “immortall” and “perfect” because it has no beginning or end; the triangle represents the body, which is “imperfect” and “mortall” in that (like a triangle) it is finite. But these interpretations, and especially the mystical numerology and the identification of different elements as masculine and feminine, remain matters of scholarly debate. See *Variorum*, Appendix XI; and Fowler 1964, 260–88.

The one imperfect, mortall, foeminine;
 Th'other immortall, perfect, masculine,
 And twixt them both a quadrate was the base,
 Proportioned equally by seven and nine;
 Nine was the circle sett in heavens place,
 All which compacted made a goodly diapase.¹

- 23 Therein two gates² were placed seemly well:
 The one before, by which all in did pas,
 Did th'other far in workmanship excell;
 For not of wood, nor of enduring bras,
 But of more worthy substance fram'd³ it was;
 Doubly disparted,⁴ it did locke and close,
 That when it locked, none might thorough pas,
 And when it opened, no man might it close,
 Still open to their friendes, and closed to their foes.
- 24 Of hewen⁵ stone the porch was fayrely wrought,
 Stone more of vaw, and more smooth and fine,
 Then Jett⁶ or Marble far from Ireland brought;
 Over the which was cast a wandring vine,
 Enchaced⁷ with a wanton yvie twine.
 And over it fayre Portcullis⁸ hong,
 Which to the gate directly did incline,
 With comely compasse, and compacture⁹ strong,
 Nether unseemly short, nor yet exceeding long.
- 25 Within the Barbican¹⁰ a Porter sate,
 Day and night duely keeping watch and ward,
 Nor wight, nor word mote passe out of the gate,

¹ **compactd:** put together, in agreement;
diapase: octave. The structuring of the body, or of body and soul, constitutes a complete harmony, like a musical scale.

² I.e., the mouth and the anus.

³ **fram'd:** constructed.

⁴ **Doubly disparted:** parted in two halves.

⁵ **hewen:** hewn, cut.

⁶ **Jett:** black marble (distinct from the usual current sense, a black stone used in jewelry).

⁷ **Enchaced:** inlaid. The mingling vine and strand of ivy ("yvie twine") on the porch probably represent facial hair.

⁸ **Portcullis:** descending gate of a castle (the nose).

⁹ **comely compasse:** correct proportion;
compacture: compact structure.

¹⁰ **Barbican:** outer defensive portion of a castle (the mouth, with the tongue as porter).

But in good order, and with dew regard;
 Utterers of secrets he from thence debarde,
 Bablers of folly, and blazers¹ of cryme.
 His larumbell² might lowd and wyde be hard,
 When cause requyrd, but never out of time;
 Early and late it rong, at evening and at prime.³

26 And rownd about the porch on every syde
 Twise sixteene warders satt,⁴ all armed bright,
 In glistring steele, and strongly fortifyde:
 Tall yeomen⁵ seemed they, and of great might,
 And were enraunged⁶ ready, still for fight.
 By them as *Alma* passed with her gwestes,
 They did obeysaunce,⁷ as beseemed right,
 And then againe returned to their restes:
 The Porter eke to her did lout with humble gestes.⁸

27 Thence she them brought into a stately Hall,
 Wherein were many tables fayre dispred,⁹
 And ready dight with drapets festivall,¹⁰
 Against the viaundes should be ministred.¹¹
 At th'upper end there sate, yclad in red
 Downe to the ground, a comely personage,
 That in his hand a white rod menaged,
 He Steward¹² was hight *Diet*; rype of age,
 And in demeanure sober, and in counsell sage.

28 And through the Hall there walked to and fro
 A jolly yeoman, Marshall of the same,
 Whose name was *Appetite*; he did bestow¹³
 Both gwestes and meate, when ever in they came,
 And knew them how to order without blame,¹⁴

¹ **blazers:** reporters.

² **larumbell:** alarm bell.

³ **prime:** dawn.

⁴ I.e., the thirty-two teeth.

⁵ **yeomen:** royal guards, sturdy men.

⁶ **enraunged:** drawn up.

⁷ **did obeysaunce:** bowed.

⁸ **lout:** bow; **gestes:** motions.

⁹ **dispred:** spread out; we are now entering the digestive tract.

¹⁰ **drapets festivall:** festive drapery.

¹¹ I.e., for when the food would be served.

¹² **Steward:** household officer in charge of food.

¹³ **bestow:** usher, arrange.

¹⁴ **blame:** fault.

As him the Steward badd. They both attone¹
 Did dewty² to their Lady, as became;
 Who passing by, forth ledd her gwestes anone
 Into the kitchin rowme, ne spard for nicenesse none.³

29 It was a vault ybuilt for great dispence,⁴
 With many raunges⁵ reard along the wall;
 And one great chimney, whose long tonnell thence,
 The smoke forth threw. And in the midst of all
 There placed was a caudron wide and tall,
 Upon a mightie fornace, burning whott,
 More whott, then *Aetn'*, or flaming *Mongiball*.⁶
 For day and night it brent,⁷ ne ceased not,
 So long as any thing it in the caudron gott.

30 But to delay the heat, leas by mischaunce
 It might breake out, and set the whole on fyre,
 There added was by goodly ordinaunce,⁸
 An huge great payre of bellowes, which did styre⁹
 Continually, and cooling breath inspyre.¹⁰
 About the Caudron many Cookes accoyld,¹¹
 With hookes and ladles, as need did requyre;
 The whyles the viaundes¹² in the vessell boyld
 They did about their businesse sweat, and sorely toylde.

31 The maister Cooke was cald *Concoction*,¹³
 A carefull man, and full of comely guyse:¹⁴
 The kitchin clerke,¹⁵ that hight *Digestion*,
 Did order all th'Achates¹⁶ in seemly wise,

¹ **attone**: together.

² **Did dewty**: bowed.

³ Nor hesitated at all out of fastidiousness (to show guests into her "kitchin," the stomach).

⁴ I.e., it was a vaulted chamber built to produce a great deal.

⁵ **raunges**: fireplaces.

⁶ **Mongiball**: another name for Aetna, the volcano in Sicily.

⁷ **brent**: burned.

⁸ **ordinaunce**: order.

⁹ **styre**: stir, act.

¹⁰ **inspyre**: blow into (the cauldron). The "bellowes" are apparently the lungs.

¹¹ **accoyld**: gathered (OED, citing this instance).

¹² **viaundes**: food.

¹³ **Concoction**: the first stage of digestion.

¹⁴ **guyse**: manners.

¹⁵ **clerke**: superintendent.

¹⁶ **th'Achates**: the provisions, specifically those that are bought rather than home-grown.

And set them forth, as well he could devise.
 The rest had severall offices¹ assynd,
 Some to remove the scum, as it did rise;
 Others to beare the same away did mynd;
 And others it to use according to his kynd.²

32 But all the liquour,³ which was fowle and waste,
 Not good nor serviceable elles for ought,
 They in another great rownd vessell plaste,
 Till by a conduit pipe it thence were brought:
 And all the rest, that noyous was, and nought,⁴
 By secret wayes, that none might it espy,
 Was close⁵ convoid, and to the backgate brought,
 That cleped was *Port Esquiline*,⁶ whereby
 It was avoided quite, and throwne out privily.⁷

33 Which goodly order, and great workmans skill
 Whenas those knightes beheld, with rare delight,
 And gazing wonder they their mindes did fill;
 For never had they seene so straunge a sight.
 Thence backe againe faire *Alma* led them right,
 And soone into a goodly Parlour brought,
 That was with royall arras⁸ richly dight,
 In which was nothing pourtrahed,⁹ nor wrought,
 Not wrought, not pourtrahed, but easie to be thought.

34 And in the midst thereof upon the floure,¹⁰
 A lovely bevy of faire Ladies sate,
 Courted of many a jolly Paramoure,
 The which them did in modest wise amate,¹¹
 And eachone sought his Lady to aggrate:¹²
 And eke emongst them litle *Cupid* playd

¹ **severall offices:** various functions.

² **his kynd:** its nature.

³ **liquour:** liquid.

⁴ **noyous:** unwholesome; **nought:** useless.

⁵ **close:** nearby, secretly.

⁶ **cleped:** called; **Port Esquiline:** the gate (*porta*) in Rome outside of which refuse was deposited.

⁷ **avoided:** expelled; **privily:** secretly (with a play on “privy,” a toilet).

⁸ **arras:** tapestry; “royall” may indicate purple, an appropriate color for the heart (Hamilton).

⁹ **pourtrahed:** portrayed.

¹⁰ **floure:** floor.

¹¹ **amate:** accompany.

¹² **aggrate:** please.

His wanton sportes, being retourned late
 From his fierce warres, and having from him layd
 His cruel bow, wherewith he thousands hath dismayd.

- 35 Diverse delights they fownd them selves to please;
 Some song in sweet consort,¹ some laught for joy,
 Some plaid² with strawes, some ydly satt at ease,
 But other some could not abide to toy,³
 All pleasaunce was to them grieffe and annoy:
 This fround, that faund,⁴ the third for shame did blush,
 Another seemed envious, or coy,
 Another in her teeth did gnaw a rush:
 But at these straungers presence every one did hush.

- 36 Soone as the gracious *Alma* came in place,
 They all attonce out of their seates arose,
 And to her homage made, with humble grace:
 Whom when the knights beheld, they gan dispose
 Themselves to court and each a damzell chose:
 The Prince by chaunce did on a Lady light,
 That was right faire and fresh as morning rose,
 But somewhat sad, and solemne eke in sight,
 As if some pensive thought constraind⁵ her gentle spright.

- 37 In a long purple pall,⁶ whose skirt with gold,
 Was fretted⁷ all about, she was arayd;
 And in her hand a Poplar⁸ braunch did hold:
 To whom the prince in courteous maner sayd,
 “Gentle Madame, why beene ye thus dismayd,
 And your faire beautie doe with sadnes spill?⁹
 Lives any, that you hath thus ill apayd?¹⁰
 Or doen your love, or doen you lack your will?
 What ever bee the cause, it sure beseemes you ill.”

¹ **consort:** concert, harmony.

² **plaid:** played; the nature of their game is uncertain.

³ **toy:** trifle.

⁴ **faund:** fawned, perhaps here meaning cringed (Hamilton).

⁵ **constrained:** weighed upon.

⁶ **pall:** robe.

⁷ **fretted:** decorated, laced.

⁸ The poplar was associated with Hercules (see v.31.5n.) and hence with glory.

⁹ **spill:** spoil.

¹⁰ **ill apayd:** done wrong.

- 38 “Fayre Sir,” said she halfe in disdainfull wise,
 “How is it, that this word¹ in me ye blame,
 And in your selfe doe not the same advise?
 Him ill beseemes, anothers fault to name,
 That may unwares bee blotted with the same:
 Pensive I yeeld I am, and sad in mind,
 Through great desire of glory and of fame;
 Ne ought I weene are ye therein behynd,
 That have three years² sought one, yet no where can her find.”
- 39 The Prince was inly moved at her speach,
 Well weeting trew, what she had rashly told,
 Yet with faire semblaunt sought to hyde the breach,³
 Which change of colour did perforce unfold,⁴
 Now seeming flaming whott, now stony cold.
 Tho turning soft aside, he did inquire
 What wight she was, that Poplar braunch did hold:
 It answered was, her name was *Praysdesire*,⁵
 That by well doing sought to honour to aspyre.
- 40 The whyles, the *Faery* knight did entertayne
 Another Damsell of that gentle crew,
 That was right fayre, and modest of demayne,⁶
 But that too oft she chaung’d her native hew:
 Straunge was her tyre, and all her garment blew,⁷
 Close rownd about her tuckt with many a plight:⁸
 Upon her fist the bird, which shonnet vew
 And keeps in coverts close from living wight,
 Did sitt, as yet ashamd, how rude *Pan* did her dight.⁹

¹ **word:** the “sadnes” or dismay that Arthur mentions.

² According to 7.5–8, above, it has been seven years that Arthur has sought Gloriana; in 1596, both passages were changed to indicate one year.

³ **semblaunt:** appearance, pretense; **breach:** hurt.

⁴ **unfold:** reveal.

⁵ The quality of which Philotime (vii. 44–49), whose name means essentially the same thing in Greek, represents the excess.

⁶ **demayne:** demeanor.

⁷ **tyre:** apparel; **blew:** blue, which sometimes represents modesty, as for instance in pictures of the Virgin Mary.

⁸ **plight:** pleat.

⁹ **dight:** ravish. There is no known source for a story in which Pan, the woodland god, ravishes a maiden who is then turned into a secretive bird. Hence the bird remains (appropriately) unidentified.

- 41 So long as *Guyon* with her commoned,¹
 Unto the grownd she cast her modest eye,
 And ever and anone with rosy red
 The bashfull blood her snowy cheekes did dye,
 That her became, as polisht yvory,
 Which cunning Craftesman hand hath overlayd
 With fayre vermilion or pure Castory.²
 Great wonder had the knight, to see the mayd
 So straungely passioned, and to her gently said.
- 42 “Fayre Damzell, seemeth, by your troubled cheare,³
 That either me too bold ye weene, this wise
 You to molest,⁴ or other ill to feare
 That in the secret of your hart close lyes,
 From whence it doth, as cloud from sea aryse.
 If it be I, of pardon I you pray;
 But if ought else that I mote not devyse,⁵
 I will, if please you it discure,⁶ assay,
 To ease you of that ill, so wisely as I may.”
- 43 She answerd nought, but more abasht for shame,
 Held downe her head, the whiles her lovely face,
 The flashing blood with blushing did inflame,
 And the strong passion mard her modest grace,
 That *Guyon* mervayld at her uncouth cace;
 Till *Alma* him bespake, “Why wonder yee
 Faire Sir at that, which ye so much embrace?⁷
 She is the fountaine of your modestee;
 You shamefast are, but *Shamefastnes*⁸ it selfe is shee.”
- 44 Thereat the Elfe did blush in privitee,
 And turnd his face away; but she the same
 Dissembled faire, and faynd to oversee.⁹
 Thus they awhile with court and goodly game,¹⁰

¹ **commoned:** conversed.

² **Castory:** a reddish dye derived from musk.

³ **cheare:** face, expression.

⁴ **molest:** disturb.

⁵ **devyse:** guess.

⁶ **discure:** discover, reveal.

⁷ **embrace:** espouse.

⁸ **Shamefastnes:** modesty.

⁹ **oversee:** overlook.

¹⁰ **game:** pleasantry.

Themselves did solace¹ each one with his Dame,
 Till that great Lady thence away them sought,
 To vew her Castles other wondrous frame.²
 Up to a stately Turret she them brought,
 Ascending by ten steps of Alablaster³ wrought.

45 That Turrets frame most admirable was,
 Like highest heaven compassed around,
 And lifted high above this earthly masse,
 Which it survewd, as hils doen lower ground;
 But not on ground mote like to this be found,
 Not that, which antique *Cadmus* whylome built
 In *Thebes*, which *Alexander* did confound;⁴
 Nor that proud towre of *Troy*, though richly guilt,⁵
 From which young *Hectors* blood by cruell *Greekes* was spilt.⁶

46 The rooffe hereof was arched over head,
 And deckt with flowers and herbars⁷ daintily;
 Two goodly Beacons, set in watches stead,⁸
 Therein gave light, and flamd continually:
 For they of living fire most subtilly,⁹
 Were made, and set in silver sockets bright,
 Cover'd with lids deviz'd of substance sly,¹⁰
 That readily they shut and open might.
 O who can tell the prayeses of that makers might?

47 Ne can I tell, ne can I stay to tell
 This parts great workemanship, and wondrous powre,
 That all this other worldes worke doth excell,
 And likest is unto that heavenly towre,
 That God hath built for his owne blessed bowre.

¹ **solace:** amuse.

² **frame:** structure.

³ **Alablaster:** alabaster, a translucent white stone. The steps are vertebrae.

⁴ Cadmus was the legendary founder of the Greek city of Thebes, razed by Alexander the Great in 335 BC.

⁵ **guilt:** guilt, though with a suggestion of guiltiness as well.

⁶ When the Greeks finally captured Troy, they killed Hector's young son Astyanax by throwing him off the Trojan citadel.

⁷ **herbars:** arbors (the hair).

⁸ **in watches stead:** in place of watchmen.

⁹ **subtilly:** finely, artfully.

¹⁰ **sly:** ingenious.

Therein were divers rowmes, and divers stages,¹
 But three the chieftest, and of greatest powre,
 In which there dwelt three honorable sages,
 The wisest men, I weene, that lived in their ages.

48 Not he, whom *Greece*, the Nourse² of all good arts,
 By *Phoebus* doome, the wisest thought alive,³
 Might be compar'd to these by many parts:⁴
 Nor that sage *Pylian* syre,⁵ which did survive
 Three ages, such as mortall men contrive,⁶
 By whose advise old *Priams* cittie fell,
 With these in praise of pollicies⁷ mote strive.
 These three in these three rowmes did sondry⁸ dwell,
 And counselled faire *Alma*, how to governe well.

49 The first of them could things to come foresee;
 The next could of things present best advise;
 The third things past could keepe in memoree,
 So that no time, nor reason could arize,
 But that the same could one of these comprize.⁹
 For thy the first did in the forepart sit,
 That nought mote hinder his quicke prejudize:¹⁰
 He had a sharpe foresight, and working¹¹ wit,
 That never idle was, ne once would rest a whit.

50 His chamber was disapointed¹² all with in,
 With sondry colours, in the which were writ¹³
 Infinite shapes of thinges dispersed thin;¹⁴
 Some such as in the world were never yit,

¹ **stages:** levels, stories.

² **Nourse:** nurse.

³ Socrates was the wisest man alive, according to the judgment ("doome") of the oracle of Phoebus at Delphi.

⁴ **parts:** degrees.

⁵ **Pylian syre:** Nestor, king of Pylos, who according to Homer outlived three generations. His wisdom helped the Greeks conquer King Priam's city, Troy.

⁶ **contrive:** spend, wear out.

⁷ **in praise of pollicies:** for the excellence of their counsel.

⁸ **sondry:** separately.

⁹ **comprize:** understand.

¹⁰ **prejudize:** prejudgment.

¹¹ **working:** busy.

¹² **disapointed:** painted.

¹³ **writ:** depicted.

¹⁴ **thin:** widely.

Ne can devized¹ be of mortall wit;
 Some daily seene, and knowen by their names,
 Such as in idle fantasies doe flit:
 Infernall Hags, *Centaurs*, feendes, *Hippodames*,²
 Apes, Lyons, Aegles, Owles, fooles, lovers, children, Dames.

- 51 And all the chamber filled was with flies,
 Which buzzed all about, and made such sound,
 That they encombred all mens eares and eyes,
 Like many swarmes of Bees assembled round,
 After their hives with honny do abound:
 All those were idle thoughtes and fantasies,
 Devices, dreames, opinions unsound,
 Shewes, visions, sooth-sayes,³ and prophesies;
 And all that fained is, as leasings,⁴ tales, and lies.
- 52 Emongst them all sate he, which wonned there,
 That hight *Phantastes*⁵ by his nature trew,
 A man of yeares yet fresh, as mote appere,
 Of swarth complexion, and of crabbed hew,⁶
 That him full of melancholy did shew;
 Bent hollow beetle browes, sharpe staring eyes,
 That mad or foolish seemd: one by his vew
 Mote deeme him borne with ill disposed skyes,
 When oblique *Saturne* sate in the house of agonies.⁷
- 53 Whom *Alma* having shewed to her gwestes,
 Thence brought them to the second rowme, whose wals
 Were painted faire with memorable gestes,⁸
 Of famous Wisards, and with picturals⁹
 Of Magistrates, of courts, of tribunals,

¹ **devized:** conceived.

² Centaurs are half man, half horse. “Hippodames” may mean hippocamps (sea-horses, which are half horse, half fish, as at III.xi.40.9), or hippopotami, or perhaps hippo-dames—half horse, half woman.

³ **Shewes:** apparitions; **sooth-sayes:** predictions.

⁴ **leasings:** falsehoods.

⁵ **Phantastes:** fantasy, imagination, from Greek *phantasma*, “image” or “dream.”

⁶ **crabbed hew:** cross looks.

⁷ These are all astrological terms suggesting an adverse or melancholy horoscope; “house” means a sector of the sky.

⁸ **gestes:** deeds.

⁹ **picturals:** pictures.

Of commen wealthes, of states, of pollicy,
 Of lawes, of judgements, and of decretals;¹
 All artes, all science, all Philosophy,
 And all that in the world was ay thought wittily.²

54 Of those that rowme was full, and them among
 There sate a man of ripe and perfect³ age,
 Who did them meditate⁴ all his life long,
 That through continuall practise and usage,⁵
 He now was growne right wise, and wondrous sage.
 Great plesure had those straunger knightes, to see
 His goodly reason, and grave personage,
 That his disciples both desyrd to bee;
 But *Alma* thence them led to th'hindmost rowme of three.

55 That chamber seemed ruinous and old,
 And therefore was removed far behind,
 Yet were the wals, that did the same uphold,
 Right firme and strong, though somewhat they declind;⁶
 And therein sat an old oldman, halfe blind,
 And all decrepit in his feeble corse,
 Yet lively vigour rested⁷ in his mind,
 And recompenst him with a better score:⁸
 Weake body well is chang'd for minds redoubled forse.

56 This man of infinite remembraunce was,
 And things foregone through many ages held,⁹
 Which he recorded still, as they did pas,
 Ne suffred them to perish through long eld,¹⁰
 As all things els, the which this world doth weld,¹¹
 But laid them up in his immortall scrine,¹²

¹ **decretals:** decrees.

² **wittily:** wisely.

³ **perfect:** mature.

⁴ **meditate:** ponder.

⁵ **usage:** habitual activity.

⁶ **declind:** sloped.

⁷ **rested:** remained.

⁸ **score:** exchange.

⁹ **held:** retained.

¹⁰ **eld:** age.

¹¹ **weld:** wield, possess.

¹² **scrine:** reliquary, strongbox.

Where they for ever incorrupted¹ dweld:
 The warres he well remembred of king *Nine*,
 Of old *Assaracus*, and *Inachus* divine.²

- 57 The yeares of *Nestor*³ nothing were to his,
 Ne yet *Mathusalem* though longest liv'd;⁴
 For he remembred both their infancis:
 Ne wonder then, if that he were depriv'd
 Of native strength now, that he them surviv'd.
 His chamber all was hangd about with rolls,
 And old records from auncient times derivd,
 Some made in books, some in long parchment scrolls,
 That were all worm-eaten, and full of canker holes.⁵
- 58 Amidst them all he in a chaire was sett,
 Tossing and turning them withouten end;
 But for he was unhable them to fett,⁶
 A litle boy did on him still attend,
 To reach, when ever he for ought did send;
 And oft when thinges were lost, or laid amis,
 That boy them sought, and unto him did lend.⁷
 Therefore he *Anamnestes*⁸ cleped is,
 And that old man *Eumnestes*,⁹ by their propriety.
- 59 The knightes there entring, did him reverence dew
 And wondred at his endlesse exercise,¹⁰
 Then as they gan his Library to vew,
 And antique Regesters for to avise,¹¹
 There chaunced to the Princes hand to rize,
 An auncient booke, hight *Briton monuments*,¹²

¹ **incorrupted:** undecaying.

² On "Nine," see above, 21.6n.; Assaracus was an early Trojan, ancestor of Aeneas; Inachus was the mythical founder of Argos.

³ See above, 48.4n.

⁴ Methuselah was "longest liv'd" of the biblical patriarchs, at 969 years (Gen. 5.27).

⁵ **canker holes:** worm holes.

⁶ **fett:** fetch.

⁷ **lend:** give.

⁸ *Anamnestes:* reminder, from Greek *anamnesis*, "recollection" (a central term in Plato's *Meno*, especially 81ff.).

⁹ *Eumnestes:* memory, from Greek *eumnestos*, "well-remembering."

¹⁰ **exercise:** activity, work.

¹¹ **avise:** look at.

¹² **moniments:** records.

That of this lands first conquest did devize,¹
 And old division into Regiments,²
 Till it reduced was to one mans governements.

60 Sir *Guyon* chaunst eke on another booke,
 That hight, *Antiquitee* of *Faery* lond.
 In which whenas he greedily did looke,
 Th'ofspring³ of Elves and Faryes there he fond,
 As it delivered was from hond to hond:
 Whereat they burning both with fervent fire,
 Their countreys auncestry to understand,
 Crav'd leave of *Alma*, and that aged sire,
 To read those bookes; who gladly graunted their desire.

¹ **devize:** treat.

³ **ofspring:** genealogy, derivation.

² **Regiments:** small kingdoms. According to legend, Arthur (the "one man" of the following line) united all of Britain.

Canto Ten

*A chronicle of Briton kings,
From Brute to Uthers rayne,¹
And rolls of Elfin Emperours,
Till time of Gloriane.*

- 1 Who now shall give unto me words and sound,
Equall unto this haughty² enterprise?
Or who shall lend me wings, with which from ground
My lowly verse may loftily arise,
And lift it selfe unto the highest skyes?
More ample spirit, then hetherto was wount,
Here needes me,³ whiles the famous auncestryes
Of my most dreaded⁴ Sovereigne I recount,
By which all earthly Princes she doth far surmount.⁵
- 2 Ne under Sunne, that shines so wide and faire,
Whence all that lives, does borrow life and light,
Lives ought, that to her lineage may compaire,
Which though from earth it be derived right,⁶
Yet doth it selfe stretch forth to hevens light,
And all the world with wonder overspred;
A labor huge, exceeding far my might:
How shall fraile pen, with feare disparaged,⁷
Conceive such sovaine glory, and great bountyhed?

¹ Brute, or Brutus, is the legendary founder and namesake of Britain; see below, 9.7n. Uther is the father of Arthur. On Spenser's chronicle of British history in this canto, its sources, analogues, and importance, see Introduction, Section 4.

² **haughty**: lofty.

³ **Here needes me**: I now require.

⁴ **dreaded**: revered.

⁵ **surmount**: surpass. This whole stanza and parts of those that follow form a very close imitation of the beginning of Canto 3 of Ariosto, *Orlando Furioso*.

⁶ **right**: naturally, justly.

⁷ **disparaged**: cast down.

- 3 Argument worthy of *Moeonian* quill,¹
 Or rather worthy of great *Phoebus* rote,²
 Whereon the ruines of great *Ossa* hill,
 And triumphes of *Phlegraeon Jove* he wrote,³
 That all the Gods admird his lofty note.
 But if some relish⁴ of that heavenly lay
 His learned daughters would to me report,⁵
 To decke my song withall, I would assay,
 Thy name, O souveraine Queene, to blazon⁶ far away.
- 4 Thy name O souveraine Queene, thy realme and race,
 From this renowmed Prince⁷ derived arre,
 Who mightily upheld that royall mace,⁸
 Which now thou bear'st, to thee descended farre
 From mighty kings and conquerours in warre,
 Thy fathers and great Grandfathers of old,
 Whose noble deeds above the Northern starre
 Immortall fame for ever hath enrold;
 As in that old mans booke they were in order told.⁹
- 5 The land, which warlike Britons now possesse,
 And therein have their mighty empire raysd,
 In antique times was salvage wildernessse,
 Unpeopled, unmannurd,¹⁰ unproud, unpraysd,
 Ne was it Island then, ne was it paysd¹¹
 Amid the *Ocean* waves, ne was it sought
 Of merchaunts farre, for profits therein praysd,
 But was all desolate, and of some thought
 By sea to have bene from the *Celticke* mayn-land¹² brought.

¹ **Moeonian quill:** pen or instrument of Homer (who is sometimes known as "Maeonides").

² **Phoebus rote:** Apollo's lyre.

³ **wrote:** composed. Apollo is pictured singing the story of the giants' attempted revolt against Jupiter (Jove) at Phlegra, when they piled Mount Ossa on Mount Pelion.

⁴ **relish:** taste, hint.

⁵ **report:** transmit, relate. The "learned daughters" of Apollo are the Muses.

⁶ **blazon:** proclaim.

⁷ I.e., Arthur.

⁸ **mace:** scepter.

⁹ All that follows up to stanza 68 is being read by Arthur in the book he found in the library of Eumnestes ("that old man") at the end of the previous canto.

¹⁰ **unmannurd:** uncultivated.

¹¹ **paysd:** balanced, poised.

¹² I.e., France, in particular Brittany, which Celtic tribes inhabited and which lies directly across the Channel from southern England.

- 6 Ne did it then deserve a name to have,
 Till that the venturous Mariner that way
 Learning his ship from those white rocks to save,
 Which all along the Southerne sea-coast lay,¹
 Threatning unheedy wrecke and rash decay,²
 For safety that same his sea-marke made,
 And namd it *Albion*. But later day³
 Finding in it fit ports for fishers trade,
 Gan more the same frequent, and further to invade.⁴
- 7 But far in land a salvage nation dwelt,
 Of hideous Giaunts, and halfe beastly men,
 That never tasted grace, nor goodnes felt,
 But like wild beastes lurking in loathsome den,
 And flying fast as Roebucke⁵ through the fen,
 All naked without shame, or care of cold,
 By hunting and by spoiling livened;⁶
 Of stature huge, and eke of corage bold,
 That sonnes of men amazd their sternesse⁷ to behold.
- 8 But whence they sprong, or how they were begott,
 Uneath is to assure, uneath to wene⁸
 That monstrous error, which doth some assott,⁹
 That *Dioclesians* fifty daughters shene¹⁰
 Into this land by chaunce have driven bene,
 Where companing¹¹ with feends and filthy Sprights
 Through vaine illusion¹² of their lust unclene,
 They brought forth Geaunts and such dreadful wights,
 As far exceeded men in their immeasurd mights.

¹ The famous white chalk cliffs of southeast England, from which the traditional name of “Albion” (line 7) is derived (Latin *albus*, white).

² I.e., threatening wreck and destruction to the heedless and rash.

³ **day:** times.

⁴ **invade:** enter, explore.

⁵ **Roebucke:** male red deer, as at ii.7.4.

⁶ **livened:** lived.

⁷ **sternesse:** formidableness.

⁸ **assure:** ascertain; **wene:** believe.

⁹ **assott:** dupe, make foolish.

¹⁰ **shene:** bright, beautiful. According to a legend (which Spenser considers a “monstrous error”), all but one of the thirty daughters of Dioclesian, King of Syria, killed their husbands on their wedding night. In making the number fifty, Spenser conflates this legend with the almost identical classical myth of the Danaides.

¹¹ **companing:** consorting.

¹² **vaine illusion:** deceptive influence.

- 9 They held this land, and with their filthinesse
 Polluted this same gentle soyle long time:
 That their owne mother¹ loathd their beastlinesse,
 And gan abhorre her broods unkindly² crime,
 All were they borne of her owne native slime;³
 Until that *Brutus* anciently deriv'd
 From roiall stocke of old *Assaracs* line,⁴
 Driven by fatall error,⁵ here arriv'd,
 And them of their unjust possession depriv'd.
- 10 But ere he had established his throne,
 And spred his empire to the utmost shore,
 He fought great batteils with his salvage fone;⁶
 In which he them defeated evermore,
 And many Giaunts left on groning flore,
 That well can witnes yet unto this day
 The westerne Hogh,⁷ besprinckled with the gore
 Of mighty *Goëmot*, whome in stout fray
Corineus conquered, and cruelly did slay.
- 11 And eke that ample Pitt, yet far renownd,
 For the large leape, which *Debon* did compell
Coulin to make, being eight lugs⁸ of grownd;
 Into the which retourning backe,⁹ he fell,
 But those three monstrous stones doe most excell¹⁰
 Which that huge sonne of hideous *Albion*,
 Whose father *Hercules* in Fraunce did quell,¹¹
 Great *Godmer* threw, in fierce contention,
 At bold *Canutus*;¹² but of him was slaine anon.

¹ The giants' mother is the land of Britain (line 5); Spenser dismisses the legendary genealogy of the previous stanza.

² **unkindly**: unnatural.

³ **All were they**: although they were; **slime**: soil.

⁴ Brutus was a descendant of Aeneas, who was a descendant of Assaracus, one of the founders of Troy.

⁵ **fatall error**: wandering ordained by fate; cf. Virgil, *Aeneid*, 1.2 (Hamilton).

⁶ **fone**: foes.

⁷ **Hogh**: Plymouth Hoe (i.e., Hill), at the southwestern extremity of England.

⁸ **lugs**: measures of roughly twenty feet.

⁹ **retourning backe**: tumbling backward.

¹⁰ **doe most excell**: i.e., are best witnesses of all (to the battle of giants and men).

¹¹ **quell**: vanquish, kill.

¹² This mythical Canutus is Spenser's invention, not to be confused with the Danish king of England (ruled 1016–1035).

- 12 In meed of these great conquests by them gott,
Corineus had that Province utmost west,
 To him assigned for his worthy lott,
 Which of his name and memorable gest¹
 He called *Cornwaile*, yet so called best:
 And *Debons* shayre was, that is *Devonshyre*:
 But *Canute* had his portion from² the rest,
 The which he cald *Canutium*, for his hyre;³
 Now *Cantium*, which Kent we comenly inquire.⁴
- 13 Thus *Brute* this Realme unto his rule subdewd,
 And raigned long in great felicity,
 Lov'd of his friends, and of his foes eschewd,⁵
 He left three sonnes, his famous progeny,
 Borne of fayre *Inogene* of *Italy*;
 Mongst whom he parted his imperiall state,
 And *Lochrine* left chiefe Lord of *Britany*.⁶
 At last ripe age bad him surrender late
 His life, and long good fortune unto finall fate.
- 14 *Lochrine* was left the soveraine Lord of all;
 But *Albanact* had all the Northerne part,
 Which of him selfe *Albania*⁷ he did call;
 And *Camber* did possesse the Westerne quart,⁸
 Which *Severne* now from *Logris* doth depart.⁹
 And each his portion peaceably enjoyd,
 Ne was there outward breach, nor grudge in hart,
 That once their quiet government annoyd,¹⁰
 But each his paynes¹¹ to others profit still employd.

¹ **gest:** deed.

² **from:** apart from; Kent is in the southeast of England, Cornwall and Devonshire in the southwest.

³ **hyre:** reward.

⁴ **inquire:** call.

⁵ **eschewd:** avoided.

⁶ I.e., Britain.

⁷ *Albania:* Scotland.

⁸ **quart:** quarter, area; Camber's region is Wales (Latin *Cambria*).

⁹ **depart:** separate. The river Severn (see stanza 19 below) forms part of the border between Wales and England (Logris, realm of Lochrine).

¹⁰ **annoyd:** disturbed.

¹¹ **paynes:** efforts.

- 15 Untill a nation straung, with visage swart,¹
 And corage fierce, that all men did affray,
 Which through the world then swarmd in every part,
 And overflow'd all countries far away,
 Like *Noyes* great flood, with their importune sway,²
 This land invaded with like violence,
 And did themselves through all the North display:³
 Untill that *Lochrine* for his Realmes defence,
 Did head against them make, and strong munificence.⁴
- 16 He them encountred, a confused rout,
 Foreby the River, that whylome was hight
 The ancient *Abus*, where with courage stout
 He them defeated in victorious fight,
 And chaste so fiercely after fearefull flight,
 That forst their Chiefetain, for his safeties sake,
 (Their Chiefetain *Humber* named was aright,)⁵
 Unto the mighty streame him to betake,
 Where he an end of batteill, and of life did make.
- 17 The king retourned proud of victory,
 And insolent vox through unwonted⁶ ease,
 That shortly he forgot the jeopardy,
 Which in his land he lately did appease,⁷
 And fell to vaine voluptuous disease:⁸
 He lov'd faire Ladie *Estrild*, leudly⁹ lov'd,
 Whose wanton pleasures him too much did please,
 That quite his hart from *Guendolene* remov'd,
 From *Guendolene* his wife, though alwaies faithful prov'd.
- 18 The noble daughter of *Corineus*
 Would not endure to bee so vile disdained,
 But gathering force, and corage valorous,

¹ **straung:** strange, foreign; **swart:** swarthy, dark.

² **Noyes:** Noah's; **importune sway:** troublesome power.

³ **display:** spread out.

⁴ **munificence:** fortification, defense.

⁵ The Humber is a major river in northern England, for which Spenser here provides a legendary etymology.

⁶ **vox:** waxed, became; **unwonted:** unaccustomed.

⁷ **appease:** subdue.

⁸ **disease:** intemperance.

⁹ **leudly:** lewdly, lustfully.

Encountred him in batteill well ordaind,¹
 In which him vanquisht she to fly constraind:
 But she so fast pursewd, that him she tooke,
 And threw in bands, where he till death remaind;
 Als his faire Leman,² flying through a brooke,
 She overhent,³ nought moved with her piteous looke.

19 But both her selfe, and eke her daughter deare,
 Begotten by her kingly Paramoure,
 The faire *Sabrina* almost dead with feare,
 She there attached,⁴ far from all succoure;
 The one she slew upon the present floure,⁵
 But the sad virgin innocent of all,
 Adowne the rolling river she did poure,
 Which of her name now *Severne* men do call:⁶
 Such was the end, that to disloyall love did fall.

20 Then for⁷ her sonne, which she to *Locrin* bore,
Madan was young, unmeet the rule to sway,⁸
 In her owne hand the crowne she kept in store,
 Till ryper yeares he raught, and stronger stay:⁹
 During which time her powre she did display¹⁰
 Through all this realme, the glory of her sex,
 And first taught men a woman to obay:
 But when her sonne to mans estate did wex,
 She it surrendred, ne her selfe would lenger vex.

21 Tho *Madan* raignd, unworthie of his race:
 For with all shame that sacred throne he filld:¹¹
 Next *Memprise*, as unworthy of that place,
 In which being consorted¹² with *Manild*,
 For thirst of single kingdom¹³ him he kild.
 But *Ebranck* salved¹⁴ both their infamies

¹ **ordaind:** prepared.

² **Leman:** lover.

³ **overhent:** overtook.

⁴ **attached:** arrested, seized.

⁵ **upon the present floure:** in that very place (Hamilton).

⁶ The story of Sabrina's giving her name to the river Severn is retold in Milton's *Comus* (1634), lines 823–41.

⁷ **for:** since.

⁸ **unmeet:** unable; **sway:** bear.

⁹ **stay:** power.

¹⁰ **display:** spread, demonstrate.

¹¹ **filld:** filled, defiled.

¹² **consorted:** paired.

¹³ **single kingdom:** sole rule.

¹⁴ **salved:** redeemed.

With noble deedes, and warreyd¹ on *Brunchild*
 In *Henault*,² where yet of his victories
 Brave monuments remaine, which yet that land envies.³

- 22 An happy man in his first dayes he was,
 And happy father of faire progeny:
 For all so many weekes, as the yeare has,
 So many children he did multiply;
 Of which were twentie sonnes, which did apply,
 Their mindes to prayse, and chevalrous desyre:
 Those germans⁴ did subdew all *Germany*,
 Of whom it hight;⁵ but in the end their Syre
 With foule repulse from Fraunce was forced to retyre.
- 23 Which blott his sonne succeeding in his seat,
 The second *Brute*, the second both in name,
 And eke in semblaunce of his puissaunce great,
 Right well recur'd,⁶ and did away that blame
 With recompence of everlasting fame.
 He with his victour sword first opened,
 The bowels of wide Fraunce, a forlorne Dame,
 And taught her first how to be conquered;
 Since which, with sondrie spoiles she hath been ransacked.
- 24 Let *Scaldis* tell, and let tell *Hania*,
 And let the marsh of *Estham bruges* tell,
 What colour were their waters that same day,
 And all the moore twixt *Elversham* and *Dell*,
 With blood of *Henalois*, which therein fell.⁷
 How oft that day did sad *Brunchildis* see
 The greene shield dyde in dolorous vermell;⁸
 That not *Scuith guiridh* he mote seeme to bee,
 But rather *y Scuith gogh*,⁹ signe of sad crueltee.

¹ **warreyd**: made war.

² **Henault**: Hainaut, region of southern Belgium.

³ **envies**: begrudges.

⁴ **germans**: brothers.

⁵ **Of whom it hight**: after whom it is named.

⁶ **recur'd**: recovered, rectified.

⁷ The place names are all intended to suggest the region of Hainaut (see above, 21.8n.).

⁸ **greene shield**: the traditional nickname of Brutus; **vermell**: vermilion, bright red.

⁹ **Scuith guiridh / y Scuith gogh**: green shield, red shield (Welsh). These lines repeat the gist of line 7, that Brutus' defeat of Brunchild (note the possible pun on "brown shield") was so bloody as to belie his traditional

- 25 His sonne king *Leill* by fathers labour long,
 Enjoyd an heritage of lasting peace,
 And built *Cairleill*, and built *Cairleon* strong.
 Next *Huddibras* his realme did not encrease,
 But taught the land from wearie wars to cease.
 Whose footsteps *Bladud* following, in artes
 Excelld at *Athens* all the learned preace,¹
 From whence he brought them to these salvage parts
 And with sweet science mollifide² their stubborne harts.
- 26 Ensamble of his wondrous faculty,³
 Behold the boyling Bathes at *Cairbadon*,
 Which seeth with secret fire eternally,
 And in their entrailles, full of quick Brimston,⁴
 Nourish the flames, which they are warmd upon,
 That to their people wealth they forth do well,⁵
 And health to every forreyne nation:
 Yet he at last contending to excell
 The reach of men, through flight into fond mischief⁶ fell.
- 27 Next him king *Leyr*⁷ in happie peace long raynd,
 But had no issue⁸ male him to succeed,
 But three faire daughters, which were well uptraine,
 In all that seemed fitt for kingly seed:
 Mongst whom his realme he equally decreed
 To have divided. Tho when feeble age
 Nigh to his utmost date⁹ he saw proceed,
 He cald his daughters; and with speeches sage
 Inquyrd, which of them most did love her parentage.

epithet. The use of Welsh—which so puzzled the printer in 1590 that he simply left blank spaces—is a tribute to the Welsh ancestry of Queen Elizabeth.

¹ **preace:** throng.

² **science:** learning; **mollifide:** softened, cultivated.

³ **faculty:** ability.

⁴ **quick:** life-giving, lively (i.e., bubbling); **Brimston:** brimstone, sulfur. Lines 1–7 refer to the natural hot springs at Bath (Cairbadon), which contain minerals including sulfur. For many centuries people resorted to Bath to take the waters for medicinal purposes.

⁵ **wealth:** goodness, health; **forth do well:** pour forth.

⁶ **fond mischief:** foolish destruction; Bladud died trying to fly (“through flight”).

⁷ Shakespeare’s later version of the story in *King Lear* (1606) derives some details from Spenser that are not found in any other source, including the manner (though not the timing or circumstances) of Cordelia’s death (see below, 32.9).

⁸ **issue:** offspring.

⁹ **utmost date:** final day.

- 28 The eldest *Gonorill* gan to protest,
 That she much more then her owne life him lov'd:
 And *Regan* greater love to him profest,
 Then all the world, when ever it were prov'd;¹
 But *Cordeill* said she lov'd him, as behoov'd;²
 Whose simple answe're, wanting colours³ fayre
 To paint it forth, him to displeasaunce moov'd,
 That in his crown he counted her no hayre,⁴
 But twixt the other twain his kingdom whole did shayre.
- 29 So wedded th'one to *Maglan* king of Scottes,
 And thother to the king of *Cambria*,
 And twixt them shayrd his realme by equall lottes:
 But without dowre⁵ the wise *Cordelia*,
 Was sent to *Aggannip* of *Celtica*.⁶
 Their aged Syre, thus eased of his crowne,
 A private life ledd in *Albania*,⁷
 With *Gonorill*, long had in great renowne,
 That nought him griev'd to beene from rule deposed downe.
- 30 But true it is that when the oyle is spent,
 The light goes out, and weeke⁸ is throwne away;
 So when he had resign'd his regiment,⁹
 His daughter gan despise his drouping day,¹⁰
 And wearie wax of his continuall stay.
 Tho to his daughter *Regan* he repayrd,
 Who him at first well used every way;
 But when of his departure she despayrd,
 Her bountie she abated, and his cheare empayrd.¹¹
- 31 The wretched man gan then avise to late,
 That love is not, where most it is profest,
 Too truely tryde in his extremest¹² state;

¹ **prov'd**: tested.

² **behoov'd**: befitted.

³ **colours**: rhetorical flourishes.

⁴ **hayre**: heir.

⁵ **dowre**: dowry.

⁶ **Celtica**: France; see above, 5.9n.

⁷ **Albania**: Scotland, as named above at 14.3.

⁸ **weeke**: wick (but also suggesting Lear's weakness).

⁹ **regiment**: rule, kingdom.

¹⁰ **drouping day**: fading life.

¹¹ **cheare**: fare, welcome; **empayrd**: reduced.

¹² **extremest**: most desperate.

At last resolv'd likewise to prove the rest,
 He to *Cordelia* him selfe address,
 Who with entyre affection him receav'd,
 As for her Syre and king her seemed best;
 And after all an army strong she leav'd,¹
 To war on those, which him had of his realme bereav'd.

32 So to his crowne she him restord againe,
 In which he dyde, made ripe for death by eld,
 And after wild,² it should to her remaine:
 Who peaceably the same long time did weld:³
 And all mens harts in dew obedience held:
 Till that her sisters children, woxen strong,
 Through proud ambition against her rebeld,
 And overcommen kept in prison long,
 Till weary of that wretched life, her selfe she hong.

33 Then gan the bloody brethren both to raine:
 But fierce *Cundah* gan shortly to envy
 His brother *Morgan*, prickt with proud disdaine,
 To have a pere in part of sovereignty,⁴
 And kindling coles of cruell enmity,
 Raisd warre, and him in batteill overthrew:
 Whence as he to those woody hilles did fly,
 Which hight of him *Glamorgan*, there him slew:
 Then did he raigne alone, when he none equall knew.

34 His sonne *Rivall*' his dead rowme did supply,⁵
 In whose sad time blood did from heaven rayne:
 Next great *Gurgustus*, then faire *Caecily*,
 In constant peace their kingdomes did contayne,
 After whom *Lago*, and *Kinmarke* did rayne,
 And *Gorbogud*, till far in yeares he grew:
 Then his Ambitious sonnes unto them twayne,
 Arraught the rule, and from their father drew,⁶
 Stout *Ferrex* and sterne *Porrex* him in prison threw.

¹ **leav'd**: levied.

² **wild**: willed.

³ **weld**: wield, bear.

⁴ I.e., to have an equal in the division of power.

⁵ **his dead rowme did supply**: took his place after his death.

⁶ **Arraught**: seized; **drew**: took (the rule).

- 35 But O, the greedy thirst of royall crowne,
 That knowes no kinred,¹ nor regardes no right,
 Stird *Porrex* up to put his brother downe;
 Who unto him assembling forreigne might,
 Made warre on him, and fell him selfe in fight:
 Whose death t'avenge, his mother mercilesse,
 Most mercilesse of women, *Wyden* hight,
 Her other sonne fast sleeping did oppresse,²
 And with most cruell hand him murdred pittilesse.
- 36 Here ended *Brutus* sacred progeny,
 Which had seven hundred yeares this scepter borne,
 With high renowme, and great felicity;
 The noble braunch from th'antique stocke³ was torne
 Through discord, and the roiall throne forlorne:
 Thenceforth this Realme was into factions rent,
 Whilest each of *Brutus* boasted to be borne,
 That in the end was left no monument⁴
 Of *Brutus*, nor of Britons glorie auncient.
- 37 Then up arose a man of matchlesse might,
 And wondrous wit to menage high affayres,
 Who stird with pitty of the stressed plight
 Of this sad realme, cut into sondry shayres⁵
 By such, as claymd themselves *Brutes* rightfull hayres,
 Gathered the Princes of the people loose,⁶
 To taken counsell of their common cares;⁷
 Who with his wisdom won, him streight did choose
 Their king, and swore him fealty to win or loose.
- 38 Then made he head⁸ against his enimies,
 And *Ymner* slew, of *Logris* miscreate;⁹
 Then *Ruddoc* and proud *Stater*, both allies,
 This of *Albany* newly nominate,¹⁰

¹ **kinred:** kindred.

² **opresse:** take by surprise.

³ **stocke:** trunk, race.

⁴ **moniment:** record, reminder.

⁵ **sondry shayres:** different portions.

⁶ **Princes:** rulers; **loose:** divided.

⁷ I.e., to consider together the problems they shared.

⁸ **head:** headway, incursions.

⁹ **miscreate:** illegitimately made king. *Logris* is England, *Albany* is Scotland, and *Cambry* is Wales, as recounted in stanza 14.

¹⁰ **nominate:** named king.

And that of *Cambry* king confirmed late,
 He overthrew through his owne valiaunce;
 Whose countries he redus'd to quiet state,
 And shortly brought to civile governaunce,
 Now one, which earst were many, made through variaunce.¹

39 Then made he sacred lawes, which some men say
 Were unto him reveald in vision,
 By which he freed the Traveilers high way,
 The Churches part,² and Ploughmans portion,
 Restraining stealth,³ and strong extortion;
 The gracious *Numa*⁴ of great *Britany*:
 For till his dayes, the chiefe dominion
 By strength was wielded without pollicy;⁵
 Therefore he first wore crowne of gold for dignity.

40 *Donwallo*⁶ dyde (for what may live for ay?)
 And left two sonnes, of pearelesse prowesse both;
 That sacked *Rome* too dearely did assay,
 The recompence of their perjured oth,⁷
 And ransackt *Greece* wel tryde,⁸ when they were wroth;
 Besides subjected *France*, and *Germany*,
 Which yet their praises speake, all be they loth,⁹
 And inly tremble at the memory
 Of *Brennus* and *Belinus*, kings of Britany.

41 Next them did *Gurgiunt*, great *Belinus* sonne
 In rule succede and eke in fathers praise;
 He Easterland¹⁰ subdewd, and Denmarke wonne,
 And of them both did foy¹¹ and tribute raise,
 The which was dew in his dead fathers daies:
 He also gave to fugitives of *Spayne*,

¹ **variaunce**: disagreement.

² **part**: possession, holdings.

³ **stealth**: secret stealing.

⁴ **Numa**: lawgiving king of Rome.

⁵ **pollicy**: statesmanship, diplomacy.

⁶ Only now is the "man of matchlesse might" (37.1) and great unifier of Britain actually named.

⁷ I.e., courage (prowesse) that Rome too sorely tried, and so was sacked, as punishment for breaking its word.

⁸ **tryde**: felt, experienced.

⁹ **all be they loth**: though unwillingly.

¹⁰ **Easterland**: perhaps Scandinavia (but uncertain).

¹¹ **foy**: pledge of fealty or allegiance.

Whom he at sea found wandring from their waies,
 A seate in *Ireland* safely to remayne,
 Which they should hold of him, as subject to *Britayne*.

- 42 After him raigned *Guitheline* his hayre,
 The justest man and trewest in his daies,
 Who had to wife Dame *Mertia* the fayre,
 A woman worthy of immortall praise,
 Which for this Realme found many goodly layes,¹
 And wholesome Statutes to her husband brought:
 Her many deemd to have beene of the *Fayes*,
 As was *Aegerie*, that *Numa* tought:²
 Those yet of her be *Mertian* lawes both nam'd and thought.
- 43 Her sonne *Sifillus*³ after her did rayne,
 And then *Kimarus*, and then *Danius*;
 Next whom *Morindus* did the crowne sustayne,
 Who, had he not with wrath outrageous,
 And cruell rancour dim'd his valorous
 And mightie deedes, should matched have the best:
 As well in that same field victorious
 Against the forreine *Morands* he exprest;
 Yet lives his memorie, though carcas sleepe in rest.
- 44 Five sonnes he left begotten of one wife,
 All which successively by turnes did rayne;
 First *Gorboman* a man of vertuous life;
 Next *Archigald*, who for his proud disdayne,
 Deposed was from pryncedome soverayne,
 And pitteous⁴ *Elidure* put in his sted;
 Who shortly it to him restord agayne,
 Till by his death he it recovered;
 But *Peridure* and *Vigent* him disthronized.
- 45 In wretched prison long he did remaine,
 Till they outraigned had their utmost date,
 And then therein reseized⁵ was againe,

¹ **found . . . layes:** founded laws.

² Egeria was not one of the fairies ("Fayes"), but a Roman goddess who, according to legend, instructed ("tought") King Numa (see above, 39.6n.).

³ Usually emended to *Sisillus*, a form closer to the name found in Spenser's sources.

⁴ **pitteous:** pitying, pitiful.

⁵ **reseized:** reinstated.

And ruled long with honorable state,
 Till he surrendred Realme and life to fate.
 Then all the sonnes of these five brethren raynd
 By dew successe, and all their Nephewes late,¹
 Even thrise eleven descents² the crowne retaynd,
 Till aged *Hely* by dew heritage it gaynd.

46 He had two sonnes, whose eldest called *Lud*
 Left of his life most famous memory,
 And endlesse monuments of his great good:
 And ruin'd wals he did reaedifye³
 Of *Troynovant*,⁴ gainst force of enimy,
 And built that gate, which of his name is hight,⁵
 By which he lyes entombed solemnly.
 He left two sonnes, too young to rule aright,
Androgeus and *Tenantius*, pictures of his hight.

47 Whilst they were young, *Cassibalane* their Eme⁶
 Was by the people chosen in their sted,
 Who on him tooke the roiall Diademe,
 And goodly well long time it governed,
 Till the prowde *Romanes* him disquieted,⁷
 And warlike *Caesar*, tempted with the name
 Of this sweet Island, never conquered,
 And envying the Britons blazed⁸ fame,
 (O hideous hunger of dominion) hether came.

48 Yet wise they were repulsed backe againe,
 And wise renforst,⁹ backe to their ships to fly,
 The whiles with blood they all the shore did staine,
 And the gray *Ocean* into purple dy:
 Ne had they¹⁰ footing found at last perdie,
 Had not *Androgeus*, false to native soyle,

¹ **successe:** succession; **Nephewes late:** descendants afterward.

² **descents:** generations.

³ **reaedifye:** rebuild.

⁴ **Troynovant:** "new Troy," a traditional fanciful name for London, supposedly founded by Brutus the Trojan (see above, stanza 9).

⁵ Ludgate, near St. Paul's Cathedral.

⁶ **Eme:** uncle.

⁷ **disquieted:** disturbed.

⁸ **blazed:** proclaimed, celebrated. Julius Caesar really did invade Britain, in 54 BC.

⁹ **renforst:** forced again.

¹⁰ **had they:** would they have.

And envious of Uncles soveraintie,
 Betrayd his country unto forreine spoyle:¹
 Nought els, but treason, from the first this land did foyle.²

49 So by him *Caesar* got the victory,
 Through great bloodshed, and many a sad assay,³
 In which himselfe was charged heavily⁴
 Of hardy *Nennius*, whom he yet did slay,
 But lost his sword, yet to be seene this day.
 Thenceforth this land was tributarie made
 T'ambitious *Rome*, and did their rule obay,
 Till *Arthur* all that reckoning defrayd;⁵
 Yet oft the Briton kings against them strongly swayd.⁶

50 Next him *Tenantius* raignd, then *Kimbeline*,⁷
 What time th'eternall Lord in fleshly slime⁸
 Enwombed was, from wretched *Adams* line
 To purge away the guilt of sinfull crime:
 O joyous memorie of happy time,
 That heavenly grace so plenteously displayd;
 (O too high ditty for my simple rime.)
 Soone after this the *Romanes* him warrayd;
 For that their tribute he refusd to let be payd.

51 Good *Claudius*, that next was Emperour,
 An army brought, and with him batteile fought,⁹
 In which the king was by a Treachetour¹⁰
 Disguised slaine, ere any thereof thought:
 Yet ceased not the bloody fight for ought;
 For *Arrirage* his brothers place supplyde,

¹ **spoyle:** pillaging, domination.

² **foyle:** overthrow, defile.

³ **sad assay:** hard battle.

⁴ **heavily:** mightily.

⁵ **that reckoning defrayd:** redeemed that debt of tribute.

⁶ **swayd:** resisted.

⁷ Kimbeline, the story of whose defiance of Rome is told at greater length in Shakespeare's *Cymbeline* (c. 1610), was king of Britain at the time of the birth of Jesus (lines 2–4).

⁸ **fleshly slime:** mortal flesh.

⁹ The Roman emperor Claudius invaded Britain in AD 43.

¹⁰ **Treachetour:** traitor.

Both in his armes, and crowne, and by that draught¹
 Did drive the *Romanes* to the weaker syde,
 That they to peace agreed. So all was pacifyde.

52 Was never king more highly magnifide,²
 Nor dredd of *Romanes*, then was *Arvirage*,
 For which the Emperour to him allide
 His daughter *Genuiss*³ in marriage:
 Yet shortly he renounst the vassallage³
 Of *Rome* againe, who hether hastily sent
Vespasian, that with great spoile and rage
 Forwasted⁴ all, till *Genuissa* gent
 Persuaded him to ceasse, and her lord to relent.

53 He dide; and him succeeded *Marius*,
 Who joyd⁵ his dayes in great tranquillity.
 Then *Coyll*, and after him good *Lucius*,
 That first received Christianity,
 The sacred pledge of Christes Evangely:⁶
 Yet true it is, that long before that day
 Hither came *Joseph* of *Arimathy*,⁷
 Who brought with him the holy grayle, (they say)
 And preacht the truth; but since it greatly did decay.

54 This good king shortly without issew dide,
 Whereof great trouble in the kingdome grew,
 That did her selfe in sundry parts divide,
 And with her powre her owne selfe overthrew,
 Whilste *Romanes* daily did the weake subdew:

¹ **draught**: device, plot. Arvirage uses the stratagem of dressing in the armor of his brother, the king, until the battle is won.

² **magnifide**: praised.

³ **vassallage**: tribute, subjection.

⁴ **Forwasted**: devastated.

⁵ **joyd**: enjoyed.

⁶ **Evangely**: gospel.

⁷ Joseph of Arimathea was the disciple who buried Jesus (Matt. 27.57–60). According

to later tradition, he brought to England the “holy grayle,” the cup from which Jesus drank at the Last Supper and in which Joseph caught some of Jesus’ blood at the Crucifixion. The quest for the Holy Grail became a central motif in Arthurian legend. In reminding the reader of Joseph (lines 6–9), Spenser “is claiming that Christianity in England, and therefore the English Church, came directly from Jerusalem rather than by way of Rome” (Hamilton).

Which seeing stout *Bunduca*,¹ up arose,
 And taking armes, the *Britons* to her drew;
 With whom she marched streight against her foes,
 And them unwares besides the *Severne* did enclose.²

55 There she with them a cruell batteill tryde,
 Not with so good successe, as shee deserv'd;
 By reason that the Captaines on her side,
 Corrupted by *Paulinus*, from her swerv'd:
 Yet such, as were through former flight preserv'd,³
 Gathering againe, her Host⁴ she did renew,
 And with fresh corage on the victor serv'd:⁵
 But being all defeated, save a few,
 Rather then fly, or be captiv'd, her selfe she slew.

56 O famous moniment of womens prayse,
 Matchable either to *Semiramis*,⁶
 Whom antique history so high doth rayse,
 Or to *Hypsiphil*,⁷ or to *Thomiris*:⁷
 Her Host two hundred thousand numbred is;
 Who whiles good fortune favoured her might,
 Triumphed oft against her enimis;
 And yet though overcome in haplesse fight,
 Shee triumphed on death, in enemies despyght.

57 Her reliques⁸ *Fulgent* having gathered,
 Fought with *Severus*, and him overthrew;
 Yet in the chace was slaine of them, that fled:
 So made them victors, whome he did subdew.
 Then gan *Carausius* tirannize anew,
 And gainst the *Romanes* bent their proper⁹ powre,

¹ *Bunduca*, also called *Boadicea*, queen of the *Iceni*, led a revolt against the *Romans* around AD 61; she eventually became a popular subject of poetry and legend.

² **enclose**: surround.

³ I.e., yet those who had been saved by fleeing the first time.

⁴ **Host**: army.

⁵ **serv'd**: advanced, assailed.

⁶ *Semiramis*: famous warrior-queen, wife of *Ninus* (see ix.21.6n.).

⁷ *Hypsiphile* was a heroic queen of *Lemnos*; her story is recounted by *Statius*, as well as by *Chaucer* in *The Legend of Good Women*. *Thomiris* was the queen of the *Massagetæ* who, according to *Herodotus*, defeated and killed *Cyrus the Great* of *Persia*.

⁸ **reliques**: remaining troops.

⁹ **proper**: own; *Carausius* uses the *Roman* fleet to fight against *Rome*.

But him *Allectus* treacherously slew,
 And tooke on him the robe of Emperoure:
 Nath'lesse the same enjoyed but short happy howre:

- 58 For *Asclepiodate* him overcame,
 And left inglorious on the vanquisht playne,
 Without or robe, or rag, to hide his shame.
 Then afterwards he in his stead did raigne;
 But shortly was by *Coyll* in batteill slaine:
 Who after long debate, since *Lucies*¹ tyme,
 Was of the *Britons* first crownd Sovereaine:
 Then gan this Realme renew her passed prime;²
 He of his name *Coylchester*³ built of stone and lime.
- 59 Which when the *Romanes* heard, they hether sent
Constantius, a man of mickle might,
 With whome king *Coyll* made an agreement,
 And to him gave for wife his daughter bright,
 Faire *Helena*,⁴ the fairest living wight;
 Who in all godly thewes,⁵ and goodly praise,
 Did far excell, but was most famous hight⁶
 For skil in Musicke of all in her daies,
 Aswell in curious instruments as cunning laies.⁷
- 60 Of whom he did great *Constantine* begett,
 Who afterward was Emperour of *Rome*;
 To which whiles absent he his mind did sett,⁸
Octavius here lept into his roome,
 And it usurped by unrighteous doome:⁹
 But he his title justifide by might,

¹ I.e., Lucius, the Christian king of 53.3, after whose reign the kingdom fell into disorder.

² **passed prime:** past glory.

³ *Coylchester:* Colchester, city northeast of London.

⁴ St. Helena (c. 250–330) was the mother of the Roman emperor Constantine (next stanza). Spenser pointedly omits her most famous achievement, unearthing the True

Cross, which helped give rise to the importance of relics in the Roman Catholic Church.

⁵ **thewes:** virtues, qualities.

⁶ **hight:** called, considered.

⁷ **cunning laies:** skillful songs.

⁸ I.e., while Constantine was absent from Britain, occupying himself with Rome.

⁹ **doome:** power, authority.

Slaying *Traberne*, and having overcome
 The *Romane* legion in dreadfull fight:
 So settled he his kingdome, and confirmd his right.

- 61 But wanting yssew male, his daughter deare,
 He gave in wedlocke to *Maximian*,
 And him with her made of his kingdome heyre,
 Who soone by meanes thereof the Empire wan,¹
 Till murdred by the freends of *Gratian*,
 Then gan the Hunnes and Picts² invade this land,
 During the raigne of *Maximinian*,³
 Who dying left none heire them to withstand,
 But that they overran all parts with easy hand.⁴
- 62 The weary *Britons*, whose war-hable⁵ youth
 Was by *Maximian* lately ledd away,
 With wretched miseryes, and woefull ruth,
 Were to those Pagans made an open pray,
 And daily spectacle of sad decay:
 Whome *Romane* warres, which now fowr hundred yeares,
 And more had wasted, could no whit dismay;
 Til by consent of Commons and of Peares,⁶
 They crownd the second *Constantine* with joyous teares,
- 63 Who having off in batteill vanquished
 Those spoylefull Picts, and swarming Easterlings,⁷
 Long time in peace his realme established,
 Yet oft annoyd with sondry bordragings⁸
 Of neighbour Scots, and forrein Scatterlings,⁹
 With which the world did in those dayes abound:
 Which to outbarre, with painefull pyonings¹⁰
 From sea to sea he heapt a mighty mound,¹¹
 Which from *Alclud* to *Panwelt* did that border bownd.

¹ **the Empire wan:** gained dominion.

² **Hunnes and Picts:** tribes from the east and north, respectively.

³ Apparently the same as Maximian (line 2).

⁴ **with easy hand:** easily.

⁵ **war-hable:** able or ready to wage war.

⁶ Spenser introduces the two houses of Parliament (Commons and Peers, or Lords) long before their actual establishment.

⁷ **Easterlings:** tribes from the east; see above, 41.3n.

⁸ **bordragings:** invasions, raids across the border.

⁹ **Scatterlings:** migrants.

¹⁰ **painefull pyonings:** laborious excavation or entrenchment.

¹¹ This refers not to Hadrian's Wall but to a later Roman wall farther north, known as

- 64 Three sonnes he dying left, all under age;
 By meanes whereof, their uncle *Vortigere*
 Usurpt the crowne, during their pupillage;¹
 Which th'Infants tutors gathering² to feare,
 Them closely into *Armorick*³ did beare:
 For dread of whom, and for those Picts annoyes,
 He sent to *Germany*, straunge aid to reare,⁴
 From whence eftsoones arrived here three hoyes⁵
 Of *Saxons*, whom he for his safety employes.
- 65 Two brethren were their Capitayns, which hight
Hengist and *Horsus*, well approv'd in warre,
 And both of them men of renowned might;
 Who making vantage⁶ of their civile jarre,
 And of those forreyners, which came from farre,
 Grew great, and got large portions of land,
 That in the Realme ere long they stronger arre,
 Then they which sought at first their helping hand,
 And *Vortiger* have forst the kingdome to aband.⁷
- 66 But by the helpe of *Vortimere* his sonne,
 He is againe unto his rule restord,
 And *Hengist* seeming sad, for that was donne,
 Received is to grace and new accord,
 Through his faire daughters face, and flattring word,
 Soone after which, three hundred Lords he slew
 Of British blood, all sitting at his bord;⁸
 Whose dolefull moniments who list⁹ to rew,
 Th'eternall marks of treason may at *Stonheng* vew.¹⁰
- 67 By this the sonnes of *Constantine*, which fled,
Ambrose and *Uther* did ripe yeares attayne,
 And here arriving, strongly challenged¹¹

the Antonine Wall, built across Scotland to keep the Picts from moving south.

¹ **pupillage**: period of minority.

² **Infants**: princes'; **gathering**: growing.

³ **Armorick**: Brittany.

⁴ **straunge**: foreign; **reare**: raise.

⁵ **hoyes**: small boats.

⁶ **making vantage**: taking advantage.

⁷ **aband**: abandon, relinquish.

⁸ **bord**: table.

⁹ **who list**: whoever wishes.

¹⁰ Following Holinshed, Spenser explains the famous ring of monoliths at Stonehenge as a monument to the British lords killed by Hengist.

¹¹ **challenged**: claimed, demanded.

The crowne, which *Vortiger* did long detainne:¹
 Who flying from his guilt, by them was slayne,
 And *Hengist* eke soone brought to shamefull death.
 Thenceforth *Aurelius*² peaceably did rayne,
 Till that through poyson stopped was his breath;
 So now entombed lies at Stoneheng by the heath.

68 After him *Uther*, which *Pendragon* hight,
 Succeeding There abruptly it did end,
 Without full point, or other Cesure right,³
 As if the rest some wicked hand did rend,⁴
 And th'Author selfe could not at least attend
 To finish it: that so untimely breach⁵
 The Prince⁶ him selfe halfe seemed to offend,
 Yet secret pleasure did offence empeach,⁷
 And wonder of antiquity long stopt his speach.

69 At last quite ravisht with delight, to heare
 The royall Ofspring of his native land,
 Cryde out, "Deare countrey, O how dearly deare
 Ought thy remembraunce, and perpetual band
 Be to thy foster Childe,⁸ that from thy hand
 Did commun breath and nouriture⁹ receive?
 How brutish is it not to understand,
 How much to her we owe, that all us gave,
 That gave unto us all, what ever good we have."

70 But *Guyon* all this while his booke did read,
 Ne yet has ended: for it was a great
 And ample volume, that doth far exceed
 My leasure, so long leaves here to repeat:

¹ **detayne:** withhold.

² Aurelius is called Ambrose in line 2; Spenser's source, Geoffrey of Monmouth, gives his full name as "Aurelius Ambrosius."

³ **full point:** full stop, period; **Cesure right:** appropriate pause (caesura) or punctuation. Because we have now reached the present (Uther Pendragon was Arthur's father), the history ends.

⁴ **rend:** tear away.

⁵ **breach:** breaking off.

⁶ I.e., Arthur.

⁷ **empeach:** hinder, prevent.

⁸ Arthur knows he is British but is unsure of his exact parentage because he was taken away as an infant and reared as a "foster Childe."

⁹ **nouriture:** nurture, sustenance.

It told, how first *Prometheus*¹ did create
 A man, of many parts from beasts deryv'd,
 And then stole fire from heven, to animate
 His worke, for which he was by *Jove* depriv'd
 Of life him self, and hart-strings of an Aegle ryv'd.²

71 That man so made, he called *Elfe*, to weet³
 Quick, the first author⁴ of all Elfin kynd:
 Who wandring through the world with wearie feet,
 Did in the gardins of *Adonis*⁵ fynd
 A goodly creature, whom he deemd in mynd
 To be no earthly wight, but either Spright,
 Or Angell, th'authour of all woman kynd;
 Therefore a *Fay* he her according⁶ hight,
 Of whom all *Faryes* spring, and fetch their lignage right.

72 Of these a mighty people shortly grew,
 And puissant kinges, which all the world warrayd,
 And to them selves all Nations did subdew:
 The first and eldest, which that scepter swayd,
 Was *Elfin*; him all *India* obeyd,
 And all that now *America* men call:
 Next him was noble *Elfinan*, who laid
*Cleopolis*⁷ foundation first of all:
 But *Elfiline* enclosd it with a golden wall.

73 His sonne was *Elfinell*, who overcame
 The wicked *Gobbelines* in bloody field:
 But *Elfant* was of most renowned fame,
 Who all of Christall did *Panthea* build:
 Then *Elfar*, who two brethren gyauntes kild,
 The one of which had two heades, th'other three:

¹ In Greek mythology, Prometheus was told by Zeus to create humans out of clay. Pitying them, he gave them fire, or the spark of life, in punishment for which Zeus chained him to a mountain, where an eagle perpetually feasted on his liver (changed by Spenser to his "hart-strings" in line 9).

² **ryv'd**: torn. Since Prometheus is immortal, he is "depriv'd Of life" in the sense of being eternally imprisoned.

³ **to weet**: to wit, in other words.

⁴ **Quick**: alive; **author**: ancestor. Spenser's interpretation of "elf" is original.

⁵ The "gardins of Adonis" are described in III.vi.

⁶ **according**: accordingly, appropriately.

⁷ *Cleopolis*: capital of Faerie Land, seat of Gloriana.

Then *Elfinor*, who was in magick skild;
 He built by art upon the glassy See
 A bridge of bras, whose sound hevens thunder seem'd to bee.

74 He left three sonnes, the which in order raynd,
 And all their Ofspring, in their dew descents,¹
 Even seven hundred Princes, which maintaynd
 With mightie deedes their sondry governments;
 That were too long their infinite contents²
 Here to record, ne much materiall:³
 Yet should they be most famous monuments,
 And brave ensample, both of martiall,
 And civil rule to kinges and states imperiall.

75 After all these *Elficleos* did rayne,⁴
 The wise *Elficleos* in great Majestie,
 Who mightily that scepter did sustayne,
 And with rich spoyles and famous victorie,
 Did high advaunce the crowne of *Faery*:
 He left two sonnes, of which faire *Elferon*
 The eldest brother did untimely dy;
 Whose emptie place the mightie *Oberon*
 Doubly supplide, in spousesall, and dominion.⁵

76 Great was his power and glorie over all,
 Which him before, that sacred seate did fill,
 That yet remains his wide memoriall:⁶
 He dying left the fairest *Tanaquill*,⁷
 Him to succede therein, by his last will:

¹ **descents**: succession.

² **contents**: histories.

³ **ne much materiall**: nor much to the purpose.

⁴ *Elficleos* represents Elizabeth's grandfather, Henry VII (ruled 1485–1509), first king of the Tudor dynasty.

⁵ *Oberon* is Henry VIII, Elizabeth's father (ruled 1509–1547). Henry's older brother Arthur (*Elferon*) died before coming to the throne; thereupon Henry married his widow, Catherine of Aragon, thus filling

his brother's place "in spousesall, and dominion."

⁶ **his wide memoriall**: his memory far and wide.

⁷ "Tanaquill" is given at I.Pr.2.5 as another name for the Faerie Queen; in terms of English history, she represents Elizabeth. The elfin history omits Elizabeth's two siblings, Edward and Mary, both of whom reigned between her father's death and her accession in 1558.

Fairer and nobler liveth none this howre,
 Ne like in grace, ne like in learned skill;
 Therefore they *Glorian* call that glorious flowre,
 Long mayst thou *Glorian* live, in glory and great powre.

- 77 Beguyld thus with delight of novelties,
 And naturall desire¹ of countryes state,
 So long they redd in those antiquities,
 That how the time was fled, they quite forgate,
 Till gentle *Alma* seeing it so late,
 Perforce their studies broke, and them besought
 To thinke, how supper did them long awaite.
 So halfe unwilling from their bookes them brought,
 And fayrely feasted, as so noble knightes she ought.

¹ **desire:** love, wish to learn.

Canto Eleven

*The enimies of Temperaunce
besiege her dwelling place:
Prince Arthure them repelles, and fowle
Maleger doth deface.¹*

- 1 **W**hat warre so cruel, or what sieg so sore,
 As that, which strong affections² doe apply
 Against the forte of reason evermore,
 To bring the sowle into captivity:
 Their force is fiercer through infirmity
 Of the fraile flesh, relenting to their rage,
 And exercise most bitter tyranny
 Upon the partes, brought into their bondage:
No wretchednesse is like to sinfull vellenage.³
- 2 But in a body which doth freely yeeld
 His partes to reasons rule obedient,
 And letteth her that ought the scepter weeld,
 All happy peace and goodly government
 Is setled there in sure establishment,
 There *Alma* like a virgin Queene most bright,
 Doth florish in all beautie excellent:
 And to her gwestes doth bounteous banket⁴ dight,
Attempred⁵ goodly well for health and for delight.
- 3 Early before the Morne with cremosin⁶ ray,
 The windowes of bright heaven opened had,
 Through which into the world the dawning day
 Might looke, that maketh every creature glad,
 Uprose Sir *Guyon*, in bright armour clad,

¹ **deface:** overcome. Maleger means both “terribly sick” (Latin *male*, badly, and *aeger*, ill) and “bearer of evil” (Latin *gero*, bearer). He thus represents disease and also, more generally, any evil that afflicts the bodily senses.

² **affections:** passions.

³ **sinfull vellenage:** enslavement to sin.

⁴ **banket:** banquet.

⁵ **Attempred:** balanced, ordered.

⁶ **cremosin:** crimson.

And to his purposd journey him prepar'd:
 With him the Palmer eke in habit sad,¹
 Him selfe address to that adventure hard:
 So to the rivers syde they both together far'd.

- 4 Where them awaited ready at the ford
 The *Ferriman*, as *Alma* had behight,²
 With his well rigged bote: They goe aboard,
 And he eftsoones gan launch his barke forthright.
 Ere long they rowed were quite out of sight,
 And fast the land behynd them fled away.
 But let them pas, whiles winde and wether right
 Doe serve their turnes: here I a while must stay,
 To see a cruell fight doen by the prince this day.
- 5 For all so soone, as *Guyon* thence was gon
 Upon his voyage with his trustie guyde,
 That wicked band of villeins fresh begon
 That castle to assaile on every side,
 And lay strong siege about it far and wyde.
 So huge and infinite their numbers were,
 That all the land they under them did hyde;
 So fowle and ugly, that exceeding feare
 Their visages imprest,³ when they approached neare.
- 6 Them in twelve troupes their Captein did dispart⁴
 And round about in fittest steades did place,
 Where each might best offend his proper part,
 And his contrary object most deface,
 As every one seem'd meetest⁵ in that cace.
 Seven of the same against the Castle gate,
 In strong entrenchments he did closely place,
 Which with inessaunt force and endlesse hate,
 They battred day and night, and entraunce did awate.

¹ **habit sad:** sober garment.

² **behight:** ordered.

³ **Their visages imprest:** their aspects compelled (exceeding fear in the beholder).

⁴ **dispart:** divide. Seven of the twelve troops, representing the seven deadly sins, attack together (line 6), while each of the remaining troops besieges one of the five senses (stanzas 7–13).

⁵ **meetest:** fittest.

- 7 The other five, five sondry wayes he sett,
 Against the five great Bulwarkes of that pyle,¹
 And unto each a Bulwarke did arrett,²
 T'assayle with open force or hidden guyle,
 In hope thereof to win victorious spoile.
 They all that charge did fervently apply,
 With greedie malice and importune³ toyle,
 And planted there their huge artillery,
 With which they dayly made most dreadfull battery.
- 8 The first troupe was a monstrous rablement⁴
 Of fowle misshapen wightes, of which some were
 Headed like Owles, with beκες uncomely⁵ bent,
 Others like Dogs, others like Gryphons dreare,⁶
 And some had wings, and some had clawes to teare,
 And every one of them had Lynces⁷ eyes,
 And every one did bow and arrowes beare:
 All those were lawlesse lustes, corrupt envyes,
 And covetous aspects,⁸ all cruel enemyes.
- 9 Those same against the bulwarke of the *Sight*
 Did lay strong siege, and battailous assault,
 Ne once did yield it respitt day nor night,
 But soone as *Titan* gan his head exault,⁹
 And soone againe as he his light withhault,¹⁰
 Their wicked engins they against it bent:
 That is each thing, by which the eyes may fault,¹¹
 But two then all more huge and violent,
 Beautie, and money they against that Bulwarke lent.¹²
- 10 The second Bulwarke was the *Hearing* sence,
 Gainst which the second troupe assignment¹³ makes,
 Deformed creatures, in straunge difference,¹⁴

¹ **Bulwarkes:** fortifications; **pyle:** castle.

² **arrett:** assign.

³ **importune:** incessant, irksome.

⁴ **rablement:** rabble, crowd.

⁵ **beques:** beaks; **uncomely:** unattractively.

⁶ **dreare:** frightful. Gryphons are fabled creatures, part eagle, part lion.

⁷ Both the lynx and the Greek hero Lynceus were famous for their keen eyesight.

⁸ **aspects:** looks.

⁹ **Titan:** the sun; **exault:** raise.

¹⁰ **withhault:** withheld.

¹¹ **fault:** sin.

¹² **lent:** turned, pressed.

¹³ **assignment:** concerted attack.

¹⁴ I.e., variety, difference from each other.

Some having heads like Harts,¹ some like to Snakes,
 Some like wilde Bores late rouzd out of the brakes,²
 Slaunderous reproches, and fowle infamies,
 Leasinges, backbytinges, and vaine glorious crakes,³
 Bad counsels, prayses, and false flatteries,
 All those against that fort did bend their batteries.

- 11 Likewise that same third Fort, that is the *Smell*
 Of that third troupe was cruelly assayd:⁴
 Whose hideous shapes were like to feendes of hell,
 Some like to houndes, some like to Apes, dismayd,⁵
 Some like to Puttockes,⁶ all in plumes arayd:
 All shap't according their conditions,
 For by those ugly formes weren pourtrayd,
 Foolish delights and fond abusions,⁷
 Which doe that sence besiege with light illusions.

- 12 And that fourth band which cruell battry bent,
 Against the fourth Bulwarke, that is the *Taste*,
 Was as the rest a grysie⁸ rablement,
 Some mouth'd like greedy Oystriges, some faste⁹
 Like loathly Toades, some fashioned in the waste¹⁰
 Like swine; for so deformd is luxury,¹¹
 Surfeat, misdiet, and unthriftie waste,
 Vaine feastes, and ydle superfluity:
 All those this sences Fort assayle incessantly.

- 13 But the fift troupe most horrible of hew,
 And ferce of force, is dreadfull to report:
 For some like Snailles, some did like spyders shew,
 And some like ugly Urchins¹² thick and short:
 Cruelly they assayd that fift Fort,
 Armed with dartes of sensuall delight,

¹ **Harts:** deer.

² **brakes:** bushes.

³ **Leasinges:** lies; **crakes:** boasts.

⁴ **assayd:** tried, assailed.

⁵ **dismayd:** ill-made, misshapen.

⁶ **Puttockes:** buzzards, birds of prey.

⁷ **abusions:** delusions.

⁸ **grysie:** grisly, horrible.

⁹ **Oystriges:** ostriches (considered to be ravenous); **faste:** faced, i.e., having faces.

¹⁰ **waste:** waist, belly.

¹¹ **luxury:** sensual excess.

¹² **Urchins:** hedgehogs.

With stinges of carnall lust, and strong effort¹
 Of feeling pleasures,² with which day and night
 Against that same fift bulwarke they continued fight.

- 14 Thus these twelve troupes with dreadfull puissance
 Against that Castle restlesse siege did lay,
 And evermore their hideous Ordinaunce³
 Upon the Bulwarkes cruelly did play,
 That now it gan to threaten neare decay.
 And evermore their wicked Capitayn
 Provoked them the breaches to assay,⁴
 Somtimes with threats, somtimes with hope of gayn,
 Which by the ransack of that peece⁵ they should attayn.

- 15 On th'other syde, th'assieged Castles ward⁶
 Their stedfast stonds⁷ did mightily maintaine,
 And many bold repulse, and many hard
 Atchievement wrought with perill and with payne,
 That goodly frame⁸ from ruine to sustaine:
 And those two brethren Gyauntes⁹ did defend
 The walles so stoutly with their sturdie mayne,¹⁰
 That never entraunce any durst pretend,¹¹
 But they to direfull death their groning ghosts did send.

- 16 The noble Virgin, Ladie of the Place,
 Was much dismayed with that dreadful sight:
 For never was she in so evill cace,¹²
 Till that the Prince seeing her wofull plight,
 Gan her recomfort from so sad affright,
 Offring his service, and his dearest life
 For her defence, against that Carle¹³ to fight,
 Which was their chiefe and th'authour¹⁴ of that strife:
 She him remerciéd¹⁵ as the Patrone of her life.

¹ **effort:** force.

² **feeling pleasures:** pleasures of touch.

³ **Ordinaunce:** artillery.

⁴ **breaches to assay:** to invade openings in the wall.

⁵ **peece:** fortress.

⁶ **assieged:** besieged; **ward:** guard, garrison.

⁷ **stonds:** stands, posts.

⁸ **frame:** structure.

⁹ I.e., the hands.

¹⁰ **mayne:** strength, with pun on French *main*, hand.

¹¹ **pretend:** attempt.

¹² **evill cace:** bad situation.

¹³ **Carle:** churl, villain.

¹⁴ **th'authour:** the originator.

¹⁵ **remerciéd:** thanked.

- 17 Eftsoones himselfe in glitterand¹ armes he dight,
 And his well proved weapons to him hent;
 So taking courteous conge he behight,²
 Those gates to be unbar'd, and forth he went.
 Fayre mote he thee, the prowest³ and most gent,
 That ever brandished bright steele on hye:
 Whom soone as that unruly rablement,
 With his gay Squyre issewing did espye,
 They reard a most outrageous dreadfull yelling cry.
- 18 And therewithall attonce at him let fly
 Their fluttering arrowes, thicke as flakes of snow,
 And round about him flocke impetuously,
 Like a great water flood, that tomling low
 From the high mountaines, threates to overflow
 With suddein fury all the fertile playne,
 And the sad husbandmans long hope⁴ doth throw,
 A downe the streame and all his voves make vayne,
 Nor bounds nor banks his headlong ruine⁵ may sustayne.
- 19 Upon his shield their heaped hayle⁶ he bore,
 And with his sword disperst the raskall flockes,
 Which fled a sonder, and him fell before,
 As withered leaves drop from their dried stockes,
 When the wroth Western wind does reave their locks;⁷
 And under neath him his courageous steed,
 The fierce *Spumador* trode them downe like docks,⁸
 The fierce *Spudamor* borne of heavenly seed:
 Such as *Laomedon* of *Phoebus* race did breed.⁹

¹ **glitterand:** glittering.

² **behight:** ordered.

³ **thee:** thrive, prosper; **prowest:** bravest, most valiant.

⁴ **husbandmans long hope:** farmer's long-expected crop.

⁵ **ruine:** course, descent, destruction. The comparison of troops to a flood of water occurs repeatedly in Homer and Virgil, e.g., *Aeneid*, 2.305–8.

⁶ **heaped hayle:** thick storm (of arrows).

⁷ **reave their locks:** tear out their hair (the leaves being like the curled hair of the “stockes” or branches).

⁸ **docks:** weeds. The name of Arthur's horse, Spumador, means “foaming” or “frothing.”

⁹ Laomedon was a king of Troy to whom Zeus (not Phoebus) was said to have given an immortal breed of horses.

- 20 Which suddaine horroure and confused cry,
 When as their Capteine heard, in haste he yode,¹
 The cause to weet, and fault to remedy,
 Upon a Tygre swift and fierce he rode,
 That as the winde ran underneath his lode,
 Whiles his long legs nigh raught² unto the ground,
 Full large he was of limbe, and shoulders brode,
 But of such subtile substance and unsound,³
 That like a ghost he seem'd, whose grave-clothes were unbound.
- 21 And in his hand a bended bow was scene,
 And many arrowes under his right side,
 All deadly daungerous, all cruell keene,
 Headed with flint, and fethers bloody dide,
 Such as the *Indians* in their quivers hide,
 Those could he well direct and streight as line,
 And bid them strike the marke, which he had eyde,
 Ne was their salve ne was their medicine,
 That mote recure their wounds: so inly they did tine.⁴
- 22 As pale and wan as ashes was his looke,
 His body leane and meagre as a rake,
 And skin all withered like a dryed rooke,⁵
 Thereto as cold and drery⁶ as a Snake,
 That seemd to tremble evermore, and quake:
 All in a canvas thin he was bedight,
 And girded with a belt of twisted brake,⁷
 Upon his head he wore an Helmet light,
 Made of a dead mans skull, that seemd a ghastly sight.
- 23 *Maleger*⁸ was his name, and after him,
 There follow'd fast at hand two wicked Hags,
 With hoary⁹ lockes all loose, and visage grim;
 Their feet unshod, their bodies wrapt in rags,
 And both as swift on foot, as chased Stags,
 And yet the one her other legge¹⁰ had lame,

¹ **yode**: went.

² **nigh raught**: nearly reached.

³ **subtile**: immaterial; **unsound**: infirm.

⁴ **inly**: inwardly, deeply; **tine**: hurt.

⁵ **rooke**: ruck, pile of hay.

⁶ **Thereto**: in addition; **drery**: dismal.

⁷ **brake**: bramble.

⁸ See above, Arg.4n.

⁹ **hoary**: gray.

¹⁰ I.e., one of her legs; cf. iv.4.3.

Which with a staffe, all full of litle snags
 She did support, and *Impotence* her name:
 But th'other was *Impatience*, arm'd with raging flame.

- 24 Soone as the Carle from far the Prince espyde,
 Glistring in armes and warlike ornament,
 His Beast he felly prickt on either syde,
 And his mischievous¹ bow full readie bent,
 With which at him a cruell shaft he sent:
 But he was warie, and it warded well
 Upon his shield, that it no further went,
 But to the ground the idle quarrell² fell:
 Then he another and another did expell.³
- 25 Which to prevent, the Prince his mortall⁴ speare
 Soone to him raught, and fierce at him did ride,
 To be avenged of that shot whyleare:
 But he was not so hardy to abide
 That bitter stownd,⁵ but turning quicke aside
 His light-foot beast, fled fast away for feare:
 Whom to poursue, the Infant after hide,⁶
 So fast as his good Courser could him beare,
 But labour lost it was, to weene approach him neare.
- 26 For as the winged wind his Tigre fled,
 That vew of eye could scarce him overtake,
 Ne scarce his feet on ground were seene to tread;
 Through hils and dales he speedy way did make,
 Ne hedge ne ditch his readie passage brake,⁷
 And in his flight the villein turn'd his face,
 (As wonts the *Tartar* by the *Caspian* lake,
 When as the *Russian* him in fight does chace)
 Unto his Tygres taile, and shot at him apace.⁸

¹ **mischievous:** harmful.

² **idle:** vain; **quarrell:** bolt, arrow.

³ **expell:** shoot.

⁴ **mortall:** fatal, death-dealing.

⁵ **bitter stownd:** fierce attack.

⁶ **Infant:** prince; **hide:** hied, went.

⁷ **brake:** interrupted.

⁸ **apace:** swiftly. Marco Polo, among others, reported that the Tartars, like the ancient Parthians, fought by shooting in retreat.

- 27 Apace he shot, and yet he fled apace,
 Still as the greedy knight nigh to him drew,
 And oftentimes he would relent¹ his pace,
 That him his foe more fiercely should poursew:
 But when his uncouth manner he did vew,
 He gan avize to follow him no more,
 But keepe his standing, and his shaftes eschew,²
 Untill he quite had spent his perlous³ store,
 And then assaile him fresh, ere he could shift⁴ for more.
- 28 But that lame Hag, still as abroad he strew
 His wicked arrowes, gathered them againe,
 And to him brought fresh batteill to renew:
 Which he espying, cast⁵ her to restraine
 From yielding succour to that cursed Swaine,
 And her attaching,⁶ thought her hands to tye;
 But soone as him dismounted on the plaine,
 That other Hag did far away espye
 Binding her sister, she to him ran hastily.
- 29 And catching hold of him, as downe he lent,
 Him backward overthrew, and downe him stayd⁷
 With their rude handes and gryesly graplement,⁸
 Till that the villein comming to their ayd,
 Upon him fell, and lode upon him layd;
 Full litle wanted, but he had him slaine,⁹
 And of the battell balefull¹⁰ end had made,
 Had not his gentle Squire beheld his paine,
 And commen to his reskew, ere his bitter bane.¹¹
- 30 So greatest and most glorious thing on ground
 May often need the helpe of weaker hand;
 So feeble is mans state, and life unsound,¹²

¹ **relent:** slow.² **his shaftes eschew:** avoid his arrows.³ **perlous:** perilous.⁴ **shift:** provide, go.⁵ **cast:** determined, contrived.⁶ **attaching:** seizing.⁷ **stayd:** held.⁸ **gryesly graplement:** horrible grasp.⁹ I.e., very little was lacking for the "villein" (Maleger) to have slain him.¹⁰ **balefull:** grievous.¹¹ **bane:** death.¹² **unsound:** uncertain.

That in assuraunce it may never stand,
 Till it dissolved be from earthly band.
 Prooffe be thou Prince, the prowest man alyve,
 And noblest borne of all in *Britayne* land,
 Yet thee fierce Fortune did so nearely drive,¹
 That had not grace thee blest, thou shouldest not survive.

31 The Squyre arriving, fiercely in his armes
 Snatcht first the one, and then the other Jade,²
 His chieftest letts³ and authors of his harmes,
 And them perforce withheld with threatned blade,
 Least that his Lord they should behinde invade;⁴
 The whiles the Prince prickt with reprochful shame,
 As one awakte out of long slombring shade,
 Reviving thought of glory and of fame,
 United all his powres to purge himselfe from blame.

32 Like as a fire, the which in hollow cave
 Hath long bene underkept,⁵ and down supprett,
 With murmurous disdayne doth inly rave,
 And grudge, in so streight⁶ prison to be prest,
 At last breakes forth with furious infest,⁷
 And strives to mount unto his native seat;⁸
 All that did earst it hinder and molest,⁹
 Yt now devoures with flames and scorching heat,
 And carries into smoake with rage and horror great.

33 So mightily the *Briton* Prince him rouzd
 Out of his holde, and broke his caytive bands,
 And as a Beare whom angry curres have touzd,¹⁰
 Having off-shakt them, and escapt their hands,¹¹
 Becomes more fell, and all that him withstands

¹ **nearely drive:** push to the limit.

² **Jade:** shameless woman.

³ **letts:** hindrances.

⁴ **invade:** attack.

⁵ **underkept:** stifled.

⁶ **grudge:** grumble, resent; **streight:** narrow.

⁷ **infest:** hostility.

⁸ Fire, being the lightest of the four elements, is native to the highest sphere, i.e., the sky.

⁹ **molest:** harm.

¹⁰ **touzd:** worried, harried. The sport of bear-baiting, in which dogs ("curres") were made to attack a chained bear, was popular with Elizabethan spectators.

¹¹ I.e., their grip.

Treads down and overthrowes. Now had the Carle
 Alighted from his Tigre, and his hands
 Discharged of his bow and deadly quar'le,¹
 To seize upon his foe flatt lying on the marle.²

34 Which now him turnd to disavantage deare,³
 For neither can he fly, nor other harme,⁴
 But trust unto his strength and manhood meare,⁵
 Sith now he is far from his monstrous swarme,
 And of his weapons did him selfe disarme.
 The knight yet wrothfull for his late disgrace,
 Fiercely advaunst his valorous right arme,
 And him so sore smott with his yron mace,
 That groveling⁶ to the ground he fell, and fild his place.

35 Wel weened hee, that field was then his owne,
 And all his labor brought to happy end,
 When suddain up the villeine overthrowne,
 Out of his swowne⁷ arose, fresh to contend,
 And gan him selfe to second battaill bend,⁸
 As hurt he had not beene. Thereby there lay
 An huge great stone, which stood upon one end,
 And had not bene removed many a day;
 Some land-marke seemd to bee, or signe of sundry way.⁹

36 The same he snatcht, and with exceeding sway
 Threw at his foe, who was right well aware
 To shonne the engin of his meant decay;
 It booted not to thinke that throw to beare,
 But grownd he gave, and lightly lept areare:
 Efte fierce retourning, as a faulcon fayre
 That once hath failed of her souse¹⁰ full neare,
 Remounts againe into the open ayre,
 And unto better fortune doth her selfe prepayre.

¹ **Discharged:** rid, emptied; **quar'le:** quarrel, arrow.

² **marle:** earth, dirt.

³ **deare:** costly.

⁴ **other harme:** harm the other, do other harm.

⁵ **meare:** only.

⁶ **groveling:** face down, prone.

⁷ **swowne:** swoon, daze.

⁸ **bend:** apply, exert.

⁹ **sundry way:** crossroads. The throwing of enormous boulders is typical of Homeric and Virgilian warriors, especially when disarmed.

¹⁰ **souse:** swoop, a technical term from falconry.

- 37 So brave retourning, with his brandisht blade,¹
 He to the Carle him selfe agayn address,
 And strooke at him so sternely, that he made
 An open passage through his riven brest,
 That halfe the steele behind his backe did rest;
 Which drawing backe, he looked evermore
 When the hart blood should gush out of his chest,
 Or his dead corse should fall upon the flore;
 But his dead corse upon the flore fell nathemore.²
- 38 Ne drop of blood appeared shed to bee,
 All³ were the wownd so wide and wonderous,
 That through his carcas one might playnly see:
 Halfe in amaze with horror hideous,
 And halfe in rage, to be deluded thus,
 Again through both the sides he strooke him quight,
 That made his spright to grone full piteous:
 Yet nathemore forth fled his groning spright,
 But freshly as at first, preparad himselfe to fight.
- 39 Thereat he smitten was with great affright,
 And trembling terror did his hart apall,
 Ne wist he, what to thinke of that same sight,
 Ne what to say, ne what to doe at all;
 He doubted, least it were some magicall
 Illusion, that did beguile his sense,
 Or wandring ghost, that wanted funerall,⁴
 Or aery spirite under false pretence,⁵
 Or hellish feend raysd up through divelish science.⁶
- 40 His wonder far exceeded reasons reach,
 That he began to doubt his dazeled sight,
 And oft of error did him selfe appeach:⁷
 Flesh without blood, a person without spright,
 Wounds without hurt, a body without might,
 That could doe harme, yet could not harmed bee,

¹ I.e., brandishing or shaking his sword.

² **nathemore**: not, not the more (for being wounded).

³ **All**: although.

⁴ **wanted funerall**: lacked burial (and therefore continued to wander the earth).

⁵ **pretence**: disguise.

⁶ **divelish science**: evil knowledge, witchcraft.

⁷ **appeach**: accuse.

That could not die, yet seemd a mortall wight,
 That was most strong in most infirmitee;
 Like did he never heare, like did he never see.

- 41 A while he stood in this astonishment,
 Yet would he not for all his great dismay
 Give over¹ to effect his first intent,
 And th'utmost meanes of victory assay,
 Or th'utmost yssew² of his owne decay.
 His owne good sword *Mordure*,³ that never fayld
 At need, till now, he lightly threw away,
 And his bright shield, that nought him now awayld,
 And with his naked hands him forcibly assayld.
- 42 Twixt his two mighty armes him up he snatcht,
 And crusht his carcas⁴ so against his brest,
 That the disdainfull sowle he thence dispatcht,
 And th'ydle breath all utterly exprest:⁵
 Tho when he felt him dead, adowne he kest
 The lumpish⁶ corse unto the sencelesse grownd,
 Adowne he kest it with so puissant wrest,⁷
 That backe againe it did alofte rebownd,
 And gave against his mother earth a gronefull sownd.
- 43 As when *Joves* harnesse-bearing Bird⁸ from hyc
 Stoupes⁹ at a flying heron with proud disdayne,
 The stone-dead quarrey¹⁰ falls so forciblye,
 That yt rebownds against the lowly playne,
 A second fall redoubling backe agayne.
 Then thought the Prince all peril sure was past,

¹ **Give over:** cease, give up.

² **yssew:** result, outcome.

³ See viii.21.6 and n.

⁴ **carcas:** body.

⁵ **express:** pressed out.

⁶ **lumpish:** heavy, cumbersome.

⁷ **wrest:** heave.

⁸ Jove's bird is the eagle. Virgil refers to the eagle as "Jove's arms-bearer" (*Aeneid*, 5.255 and 9.564) because it holds his thunderbolts

in its claws, and this may explain "harnesse-bearing" (though "harness" usually means "armor," not "weapons"). But the imagery of the stanza suggests rather that Jove (Jupiter) is using the eagle as a hunting bird, in which case it would be equipped with gear or "harness."

⁹ **Stoupes:** swoops; like "quarrey" (below), a term from falconry.

¹⁰ **quarrey:** a bird hunted by a trained hawk or falcon.

And that he victor onely did remayne;
 No sooner thought, then that the Carle as fast
 Gan heap huge strokes on him, as ere he down was cast.

- 44 Nigh his wits end then woxe th'amazed knight,
 And thought his labor lost and travell¹ wayne,
 Against this lifelesse shadow so to fight:
 Yet life he saw, and felt his mighty mayne,²
 That whiles he marveild still, did still him payne:
 For thy he gan some other wayes advize,
 How to take life from that dead-living swayne,³
 Whom still he marked freshly to arize
 From th'earth, and from her womb new spirits to reprize.⁴
- 45 He then remembred well, that had bene sayd,
 How th'Earth his mother was, and first him bore,
 Shee eke so often, as his life decayd,
 Did life with usury⁵ to him restore,
 And raysd him up much stronger then before,
 So soone as he unto her wombe did fall;
 Therefore to grownd he would him cast no more,
 Ne him committ to grave terrestriall,
 But beare him farre from hope of succour usuall.
- 46 Tho up he caught him twixt his puissant hands,
 And having scruzd⁶ out of his carrion corse
 The lothfull⁷ life, now loosd from sinfull bands,
 Upon his shoulders carried him perforce
 Above three furlongs,⁸ taking his full course,
 Untill he came unto a standing lake;
 Him thereinto he threw without remorse,
 Ne stird, till hope of life did him forsake;⁹
 So end of that Carles dayes, and his owne paynes did make.

¹ **travell:** effort.

² **mayne:** strength.

³ **swayne:** person.

⁴ **reprize:** take, receive back.

⁵ **usury:** interest, surplus. Maleger's gaining life from his mother earth imitates the classical myth of Antaeus, who was eventually

killed by Hercules using the same method adopted here by Arthur.

⁶ **scruzd:** squeezed.

⁷ **lothfull:** loathsome, loath (to die).

⁸ About half a mile in all.

⁹ I.e., and did not move until all possibility that he might still live was gone.

- 47 Which when those wicked Hags from far did spye,
 Like two mad dogs they ran about the lands,
 And th'one of them with dreadfull yelling crye,
 Throwing away her broken chaines and bands,
 And having quencht her burning fier brands,
 Hedlong her selfe did cast into that lake;
 But *Impotence* with her owne wilfull hands,
 One of *Malegers* cursed darts did take,
 So ryv'd¹ her trembling hart, and wicked end did make.
- 48 Thus now alone he conquerour remaines;
 Tho cumming to his Squire, that kept his steed,
 Thought to have mounted, but his feeble vaines
 Him faild thereto, and served not his need,
 Through losse of blood, which from his wounds did bleed,
 That he began to faint, and life decay:
 But his good Squire him helping up with speed,
 With stedfast hand upon his horse did stay,²
 And led him to the Castle by the beaten way.
- 49 Where many Groomes and Squyres ready were,
 To take him from his steed full tenderly,
 And eke the fayrest *Alma* mett him there
 With balme and wine and costly spicery,
 To comfort him in his infirmity;
 Eftsoones shee causd him up to be conveyd,
 And of his armes despoyled easily,³
 In sumptuous bed shee made him to be layd,
 And al the while his wounds were dressing, by him stayd.

¹ **ryv'd**: pierced.

² **stay**: support.

³ **despoyled easily**: gently divested.

Canto Twelve

*Guyon through Palmers governaunce,
through passing perilles great,
Doth overthrow the Bowre of blis,
and Acrasy defeat.*¹

- 1 **N**ow ginnes this goodly frame² of Temperaunce
 Fayrely to rise, and her adorned hed
 To pricke³ of highest prayse forth to advaunce,
 Formerly⁴ grounded, and fast setteled
 On firme foundation of true bountyhed;⁵
 And that brave knight, that for this vertue fightes,
 Now comes to point⁶ of that same perilous sted,
 Where Pleasure dwelles in sensuall delights,
Mongst thousand dangers, and ten thousand Magick mightes.
- 2 Two dayes now in that sea he sayled has,
 Ne ever land beheld, ne living wight,
 Ne ought save perill, still as he did pas:
 Tho when appeared the third *Morrow*⁷ bright,
 Upon the waves to spred her trembling light,
 An hideous roring far away they heard,
 That all their sences filled with affright,
 And streight they saw the raging surges reard
Up to the skyes, that them of drowning made affeard.

¹ On Acrasia (“Acrasy”), see i.51.2n. On the Bower of Bliss, and on the sources for Guyon’s adventures in this canto, see Introduction, Sections 1 and 3.

² **frame:** structure, building. This may refer to the good ordering of Temperance itself, or it may refer to Book Two, the well-structured “Legend . . . Of Temperaunce,” now reaching its climax.

³ **pricke:** point, pinnacle.

⁴ **Formerly:** having already been.

⁵ **bountyhed:** charity.

⁶ **point:** the very place, center.

⁷ **Morrow:** morning. A highly symbolic period of time: compare Jonah, who spent three days floating in the belly of the fish and is therefore invoked as a type by Jesus, who likewise rose on the third day (Matt. 12.40).

- 3 Said then the Boteman, “Palmer stere aright,
 And keepe an even course; for yonder way
 We needes must pas (God doe us well acquight),¹
 That is the *Gulfe of Greedinesse*, they say,
 That deepe engorgeth² all this worldes pray:
 Which having swallowd up excessively,
 He soone in vomit up againe doth lay,³
 And belcheth forth his superfluity,
 That all the seas for feare doe seeme away to fly.
- 4 “On thother syde an hideous Rock is pight,⁴
 Of mightie *Magnes* stone, whose craggie cliff⁵
 Depending⁶ from on high, dreadfull to sight,
 Over the waves his rugged armes doth lift,
 And threatneth downe to throw his ragged rift,⁷
 On whoso cometh nigh; yet nigh it draws
 All passengers, that none from it can shift:⁸
 For whiles they fly that Gulfes devouring jawes,
 They on this Rock are rent, and sunck in helpeles wawes.”⁹
- 5 Forward they passe, and strongly he them rowes,
 Untill they nigh unto that Gulfe arryve,
 Where streame¹⁰ more violent and greedy growes:
 Then he with all his puisaunce doth stryve
 To strike his oares, and mightily doth dryve
 The hollow vessell through the threatfull wave,
 Which gaping wide, to swallow them alyve,
 In th’huge abysses of his engulging grave,
 Doth rore at them in vaine, and with great terrour rave.
- 6 They passing by, that grisely mouth did see,
 Sucking the seas into his entralles deepe,
 That seemd more horrible then hell to bee,

¹ **acquight:** deliver.

² **engorgeth:** swallows.

³ **lay:** spew, send forth.

⁴ **pight:** placed.

⁵ **Magnes:** magnet; **cliff:** cliff.

⁶ **Depending:** overhanging.

⁷ **rift:** crag, boulders.

⁸ **shift:** escape.

⁹ **wawes:** waves. The “Rock of vile Reproch” (named in stanza 8) and the “Gulfe of Greedinesse” are very closely based on classical accounts of Scylla and Charybdis, the monster and whirlpool between which both Odysseus and Aeneas had to pass (*Odyssey*, 12.73–259 and *Aeneid*, 3.554–69).

¹⁰ **streame:** current.

Or that darke dreadfull hole of *Tartare*¹ steepe,
 Through which the damned ghosts doen often creep
 Backe to the world, bad livers to torment:
 But nought that falles into this direfull deepe,
 Ne that approacheth nigh the wyde descent,
 May backe retourne, but is condemned to be drent.²

7 On thother side, they saw that perilous Rocke,
 Threatning it selfe on them to ruinate,³
 On whose sharp cliffes the ribs of vessels broke,
 And shivered ships, which had beene wrecked late,
 Yet stuck, with carcasses exanimate⁴
 Of such, as having all their substance spent
 In wanton joyes, and lustes intemperate,
 Did afterwarde make shipwrack violent,
 Both of their life, and fame for ever fowly blent.⁵

8 For thy this hight *The Rock of vile Reproch*,
 A daungerous and detestable place,
 To which nor fish nor fowle did once approach,
 But yelling Meawes,⁶ with Seagulles hoars and bace,
 And Cormoyraunts,⁷ with birds of ravenous race,
 Which still sat wayting on that wastfull clift,
 For spoile of wretches, whose unhappy cace,
 After lost credit and consumed thrift,
 At last them driven hath to this despairefull drift.⁸

9 The Palmer seeing them in safetie past,
 Thus saide, “Behold th’ensamples in our sightes,
 Of lustfull luxurie and thriftlesse wast:
 What now is left of miserable wightes,
 Which spent their looser daies in leud delightes,
 But shame and sad reproch, here to be red,⁹

¹ **Tartare**: region of the underworld where malefactors are punished. Several places were reputed sites of a “dreadfull hole” permitting passage between earth and Hades.

² **drent**: drowned.

³ **ruinate**: tumble, destroy.

⁴ **exanimate**: lacking a soul (i.e., dead, but also, allegorically, soulless).

⁵ **blent**: defrauded, sullied.

⁶ **Meawes**: sea-mews, a type of gull.

⁷ Cormorants are traditionally voracious.

⁸ **drift**: drifting, course.

⁹ **red**: known, considered.

By these rent reliques,¹ speaking their ill plights?
 Let all that live, hereby be counselled,
 To shunne *Rock of Reproch* and it as death to dread.”

10 So forth they rowed, and that *Ferryman*
 With his stiffe oares did brush the sea so strong,
 That the hoare waters from his frigot² ran,
 And the light bubbles daunced all along,
 Whiles the salt brine out of the billowes sprong.
 At last far off they many Islandes spy,
 On every side floting the floodes emong:
 Then said the knight, “Lo I the land descry,
 Therefore old Syre thy course doe thereunto apply.”

11 “That may not bee,” said then the *Ferryman*
 “Least wee unweeting hap to be fordonne:³
 For those same Islands, seeming⁴ now and than,
 Are not firme land, nor any certein wonne,
 But stragling plots, which to and fro doe ronne
 In the wide waters: therefore are they hight
 The *wandring Islands*. Therefore doe them shonne;
 For they have ofte drawne many a wandring wight
 Into most deadly daunger and distressed plight.

12 “Yet well they seeme to him, that farre doth vew,
 Both faire and fruitfull, and the grownd disprede,⁵
 With grassy greene of delectable hew,
 And the tall trees with leaves appareled,
 Are deckt with blossoms dyde in white and red,
 That mote the passengers⁶ thereto allure;
 But whosoever once hath fastened
 His foot thereon, may never it recure,
 But wandreth ever more uncertein and unsure.

13 “As th’Isle of *Delos* whylome men report
 Amid th’*Aegaeon* sea long time did stray,
 Ne made for shipping any certeine port,

¹ **rent reliques:** broken remains.

² **hoare:** white (with churning); **frigot:** boat.

³ **unweeting:** unwittingly, carelessly; **for-donne:** destroyed.

⁴ **seeming:** appearing.

⁵ **disprede:** spread over.

⁶ **passengers:** travelers, passersby.

Till that *Latona* traueiling¹ that way,
 Flying from *Juno*s wrath and hard assay,
 Of her fayre twins was there delivered,
 Which afterwards did rule the night and day;
 Thenceforth it firmly was established,
 And for *Apolloes* temple highly herried.”²

- 14 They to him hearken, as besemeth meete,
 And passe on forward: so their way does ly,
 That one of those same Islands, which doe fleet³
 In the wide sea, they needes must passen by,
 Which seemd so sweet and pleasaunt to the eye,
 That it would tempt a man to touchen⁴ there:
 Upon the banck they sitting did espy
 A daintie damsell, dressing of her heare,
 By whom a little skippet⁵ floting did appeare.
- 15 She them espying, loud to them can⁶ call,
 Bidding them nigher draw unto the shore;
 For she had cause⁷ to busie them withall;
 And therewith lowdly laught: But nathemore
 Would they once turne, but kept on as afore:
 Which when she saw, she left her lockes undight,
 And running to her boat withouten ore,
 From the departing land it launched light,
 And after them did drive with all her power and might.
- 16 Whom overtaking, she in merry sort⁸
 Them gan to bord, and purpose diversly,⁹
 Now faining¹⁰ dalliaunce and wanton sport,
 Now throwing forth lewd wordes immodestly;

¹ **traueiling:** traveling, going into labor.

² **herried:** celebrated, praised. As this stanza recounts, the island of Delos in the Aegean was floating and unfixd until Latona, pregnant by Jupiter, gave birth there to Diana and Apollo, deities of the moon and sun (“night and day”); cf. Ovid, *Metamorphoses*, 6.185–91.

³ **fleet:** float, flit.

⁴ **touchen:** land.

⁵ **skippet:** small boat, skiff.

⁶ **can:** i.e., gan, did.

⁷ **cause:** something, a thing (as in Italian *cosa*). Hamilton suggests that the nature of this thing is evident in the pun on “case,” Elizabethan slang for vagina.

⁸ **sort:** manner.

⁹ **bord:** address, joke with, draw her boat alongside; **purpose diversly:** speak of various things.

¹⁰ **faining:** indicating, preferring.

Till that the Palmer gan full bitterly
 Her to rebuke, for being loose and light:
 Which not abiding, but more scornfully
 Scoffing at him, that did her justly wite,¹
 She turnd her bote about, and from them rowed quite.

17 That was the wanton *Phaedria*, which late
 Did ferry him over the *Idle lake*:²
 Whom nought regarding, they kept on their gate,³
 And all her vaine allurements did forsake,
 When them the wary Boteman thus bespake;
 “Here now behoveth us well to avyse,
 And of our safety good heede to take;
 For here before a perlous passage lyes,
 Where many Mermayds haunt, making false melodies.

18 “But by the way, there is a great Quicksand,
 And a whirlepoole of hidden jeopardy,⁴
 Therefore, Sir Palmer, keepe an even hand;
 For twixt them both the narrow way⁵ doth ly.”
 Scarse had he saide, when hard at hand they spy
 That quicksand nigh with water covered;
 But by the checked⁶ wave they did descry
 It plaine, and by the sea discoloured:
 It called was the quicksand of *Unthriftyhed*.⁷

19 They passing by, a goodly Ship did see,
 Laden from far with precious merchandize,
 And bravely furnished,⁸ as ship might bee,
 Which through great disaventure, or mesprize,⁹
 Her selfe had ronned into that hazardize,¹⁰
 Whose mariners and merchants with much toyle,

¹ **wite**: blame.

² In Canto Six; for *Phaedria*, see vi.9.7n.

³ **gate**: way.

⁴ **jeopardy**: danger.

⁵ Matt. 7.14: “the way [is] narowe that leadeth unto life”; cf. vii.21.3 and n.

⁶ **checked**: impeded.

⁷ *Unthriftyhed*: lack of restraint, extravagance.

⁸ **bravely furnished**: well equipped.

⁹ **disaventure, or mesprize**: mischance or mistake.

¹⁰ **hazardize**: difficulty, peril.

Labour'd in vaine, to have recur'd their prize,
 And the rich wares to save from pitteous spoyle,
 But neither toyle nor travaill might her backe recoyle.¹

20 On th'other side they see that perilous Poole,
 That called was the *Whirlepoole of decay*,
 In which full many had with haplesse doole²
 Beene suncke, of whom no memorie did stay:
 Whose circled waters rapt with whirling sway,³
 Like to a restlesse wheele, still ronning round,
 Did covet,⁴ as they passed by that way,
 To draw their bote within the utmost bound
 Of his wide *Labyrinth*, and then to have them dround.

21 But th'earnest Boteman strongly forth did stretch
 His brawnie armes, and all his bodie straine,
 That th'utmost sandy breach they shortly fetch,⁵
 Whiles the dredd daunger does behind remaine.
 Suddaine they see from midst of all the Maine,⁶
 The surging waters like a mountaine rise,
 And the great sea puffed up with proud disdaine,
 To swell above the measure of his guise,⁷
 As threatening to devoure all, that his powre despise.

22 The waves come rolling, and the billowes rore
 Outragiously,⁸ as they enraged were,
 Or wrathfull *Neptune*⁹ did them drive before
 His whirling charet, for exceeding feare:
 For not one puffe of winde there did appeare,
 That all the three thereat woxe much afraid,
 Unweeting, what such horroure¹⁰ straunge did reare.
 Eftsoones they saw an hideous hoast arrayd,
 Of huge Sea monsters, such as living sence dismayd.

¹ **backe recoyle:** draw back out.

² **doole:** sorrow, deceit.

³ **rapt:** borne, wrapped; **sway:** motion.

⁴ **covet:** seek.

⁵ **th'utmost sandy breach:** the limit of where the waters break upon the quicksand; **fetch:** reach.

⁶ **Maine:** open ocean.

⁷ **guise:** manner, usual way.

⁸ **Outragiously:** excessively, beyond their bounds.

⁹ **Neptune:** god of the sea.

¹⁰ **horroure:** fear, turmoil.

- 23 Most ugly shapes, and horrible aspects,
 Such as Dame Nature selfe mote feare to see,
 Or shame, that ever should so fowle defects
 From her most cunning hand escaped bee;
 All dreadfull pourtraicts of deformitee:
 Spring-headed *Hydres*,¹ and sea-shouldring Whales,
 Great whirlpooles,² which all fishes make to flee,
 Bright Scolopendraes,³ arm'd with silver scales,
 Mighty *Monoceros*, with immeasured⁴ tayles.
- 24 The dreadfull Fish,⁵ that hath deserv'd the name
 Of Death, and like him lookes in dreadfull hew,
 That griesly Wasserman,⁶ that makes his game
 The flying ships with swiftnes to pursew,
 The horrible Sea-satyre, that doth shew
 His fearefull face in time of greatest storme,
 Huge *Ziffius*,⁷ whom Mariners eschew
 No lesse, then rockes, (as travellers informe,)
 And greedy *Rosmarines*⁸ with visages deforme.
- 25 All these, and thousand thousands many more,
 And more deformed Monsters thousand fold,
 With dreadfull noise, and hollow rombling rore,
 Came rushing in the fomy waves enrold,
 Which seem'd to fly for feare, them to behold:
 Ne wonder, if these did the knight appall;
 For all that here on earth we dreadfull hold,⁹
 Be but as bugs to fearen¹⁰ babes withall,
 Compared to the creatures in the seas entrall.¹¹

¹ The Hydra is “Spring-headed” because its heads regenerate when cut off.

² **whirlpooles**: another word for whales, from their habit of spouting.

³ **Scolopendraes**: legendary sea creatures mentioned by Aristotle.

⁴ **Monoceros**: narwhal (Greek, “one-horned”); **immeasured**: immense; but the sense “mis-measured” may also be present since, as commentators have long noted, the meter of this line is uneven.

⁵ The walrus, also known as a “morse,” which Spenser in the next line associates with *mors*, Latin for death.

⁶ **Wasserman**: merman, a combination of man and fish.

⁷ **Ziffius**: swordfish.

⁸ **Rosmarines**: seahorse, perhaps another name for walrus.

⁹ **hold**: deem, consider.

¹⁰ **bugs**: bugbears, bogey men; **fearen**: frighten.

¹¹ **entrall**: entrails, depths.

- 26 “Feare nought,” then saide the Palmer well aviz’d;
 “For these same Monsters are not these in deed,
 But are into these fearefull shapes disguiz’d
 By that same wicked witch, to worke us dread,¹
 And draw from on this journey to proceed.”
 Tho lifting up his vertuous² staffe on hye,
 He smote the sea, which calmed was with speed,
 And all that dreadfull Armie fast gan flye
 Into great *Tethys*³ bosome, where they hidden lye.
- 27 Quit⁴ from that danger, forth their course they kept,
 And as they went, they heard a ruefull cry
 Of one, that wayld and pittifully wept,
 That through the sea the resounding plaints did fly:
 At last they in an Island did espy
 A seemely⁵ Maiden, sitting by the shore,
 That with great sorrow and sad agony,
 Seemed some great misfortune to deplore,⁶
 And lowd to them for succour called evermore.
- 28 Which *Guyon* hearing, streight his Palmer bad,⁷
 To stere the bote towards that dolefull Mayd,
 That he might know, and ease her sorrow sad:
 Who him avizing better, to him sayd;
 “Faire Sir, be not displeasd if disobayd:
 For ill it were to hearken to her cry;
 For she is inly nothing ill apayd,⁸
 But onely womanish fine forgery,⁹
 Your stubborne hart t’ affect with fraile infirmity.
- 29 “To which when she your courage hath inclind¹⁰
 Through foolish pitty, then her guilefull bayt
 She will embosome¹¹ deeper in your mind,

¹ **worke us dread:** cause us fear; the witch is Acrasia.

² **vertuous:** powerful, magical. The Palmer calms the sea like Neptune in Virgil, *Aeneid*, 1.142–43, or like Jesus at Mark 4.39.

³ ***Tethys:*** goddess of the sea.

⁴ **Quit:** freed.

⁵ **seemely:** comely, seeming (the latter emphasized by “Seemed” in line 8).

⁶ **deploure:** bewail.

⁷ **bad:** bade, ordered.

⁸ **ill apayd:** displeased, unhappy.

⁹ **fine forgery:** subtle deception.

¹⁰ **your courage hath inclind:** has swayed or diverted your heart.

¹¹ **embosome:** implant.

And for your ruine at the last awayt.”
 The Knight was ruled, and the Boteman strayt
 Held on his course with stayed stedfastnesse,
 Ne ever shroncke, ne ever sought to bayt¹
 His tyred armes for toylesome wearinesse,
 But with his oares did sweepe the watry wildernesse.

30 And now they nigh approached to the sted,
 Where as those Mermayds dwelt:² it was a still
 And calmy bay, on th’one side sheltered
 With the brode shadow of an hoarie hill,
 On th’other side an high rocke toured³ still,
 That twixt them both a pleasaunt port they made,
 And did like an halfe Theatre fulfill:⁴
 There those five sisters had continuall trade,⁵
 And usd to bath themselves in that deceitfull shade.

31 They were faire Ladies, till they fondly striv’d
 With th’*Heliconian* maides⁶ for maystery;
 Of whom they over-comen, were depriv’d
 Of their proud beautie, and th’one moyity⁷
 Transform’d to fish, for their bold surquedry,⁸
 But th’upper halfe their hew retayned still,
 And their sweet skill in wonted melody;
 Which ever after they abusd to ill,
 T’allure weake travcillers, whom gotten they did kill.

32 So now to *Guyon*, as he passed by,
 Their pleasaunt tunes they sweetly thus applyde;
 “O thou fayre sonne of gentle Faery,
 That art in mightie armes most magnifyde⁹
 Above all knights, that ever batteill tryde,
 O turne thy rudder hetherward a while:

¹ **bayt:** abate, rest.

² The mermaids are based on the Sirens who call to Odysseus in Homer, *Odyssey*, 12.165–200.

³ **toured:** towered.

⁴ I.e., and made a form like a semicircular theater.

⁵ **had continuall trade:** habitually led their lives, had constant occupation.

⁶ **th’*Heliconian* maides:** the Muses, who had their seat on Mt. Helicon.

⁷ **moyity:** half.

⁸ **surquedry:** presumption.

⁹ **magnifyde:** exalted.

Here may thy storme-bett vessell safely ryde;¹
 This is the Port of rest from troublous toyle,
 The worldes sweet In,² from paine and wearisome turmoyle.”

- 33 With that the rolling sea resounding soft,
 In his big base them fitly answered,
 And on the rocke the waves breaking aloft,
 A solemne Meane³ unto them measured,
 The whiles sweet *Zephyrus*⁴ lowd whisteled
 His treble, a straunge kinde of harmony;
 Which *Guyons* senses softly tickeled,
 That he the boteman bad row easily,⁵
 And let him heare some part of their rare melody.
- 34 But him the Palmer from that vanity,
 With temperate advice discourseled,
 That they it past, and shortly gan descry
 The land, to which their course they leveled;⁶
 When suddainly a grosse⁷ fog over spred
 With his dull vapour all that desert has,⁸
 And heavens chearefull face enveloped,
 That all things one, and one as nothing was,
 And this great Universe seemd one confused mas.
- 35 Thereat they greatly were dismayd, ne wist
 How to direct theyr way in darkenes wide,
 But feard to wander in that wastefull⁹ mist,
 For¹⁰ tomling into mischief unespide.
 Worse is the daunger hidden, then descried.
 Suddainly an innumerable flight
 Of harmefull fowles about them fluttering, cride,
 And with their wicked wings them ofte did smight,
 And sore annoyed, groping in that griesly night.

¹ **storme-bett:** weatherbeaten; **ryde:** lie at anchor.

² **In:** inn, resting place.

³ **Meane:** middle part of a four-part harmony, consisting of the sea (the “base,” i.e., bass), the breaking waves, the mermaids’ song, and the wind’s whistle (the treble, or soprano).

⁴ **Zephyrus:** the west wind.

⁵ **easily:** gently, slowly.

⁶ **leveled:** aimed.

⁷ **grosse:** thick.

⁸ **desert:** the ocean; **has:** i.e., has over-spread. For the equation of the desert with the ocean, cf. ii.22.6.

⁹ **wastefull:** excessive, bleak, destructive.

¹⁰ **For:** for fear of.

- 36 Even all the nation¹ of unfortunate
 And fatall birds about them flocked were,
 Such as by nature men abhorre and hate,
 The ill-faste² Owle, deaths dreadfull messengere,
 The hoars Night-raven, trump of dolefull dre,³
 The lether-winged Batt, dayes enemy,
 The ruefull Strich, still waiting on the bere,⁴
 The whistler shrill, that who so heares, doth dy,
 The hellish Harpyes, prophets of sad destiny.⁵
- 37 All those, and all that els does horror breed,
 About them flew, and fild their sayles with feare:
 Yet stayd they not, but forward did proceed,
 Whiles th'one did row, and th'other stifly steare;
 Till that at last the weather gan to cleare,
 And the faire land it selfe did plainly sheow.
 Said then the Palmer, "Lo where does appeare
 The sacred⁶ soile, where all our perills grow;
 Therefore, Sir knight, your ready arms about you throw."
- 38 He hearkned, and his armes about him tooke,
 The whiles the nimble bote so well her sped,
 That with her crooked⁷ keele the land she strooke,
 Then forth the noble *Guyon* sallied,
 And his sage Palmer, that him governed;
 But th'other by his bote behind did stay.
 They marched fayrly forth, of nought ydred,
 Both firmly armd for every hard assay,
 With constancy and care, gainst daunger and dismay.
- 39 Ere long they heard an hideous bellowing
 Of many beasts, that roard outrageously,
 As if that hungers point,⁸ or *Venus* sting
 Had them enraged with fell surquedry;⁹

¹ **nation:** family.

² **ill-faste:** ugly; the owl's hooting was supposed to portend death.

³ **trump:** trumpet, announcer; **dre:** sorrow.

⁴ **Strich:** screech-owl; **bere:** bier (the screech-owl was said to haunt funerals).

⁵ See vii.23.6 and n.

⁶ **sacred:** in the rare sense of "accursed."

⁷ **crooked:** curved.

⁸ **point:** pang.

⁹ **surquedry:** pride, excess.

Yet nought they feard, but past on hardily,
 Untill they came in vew of those wilde beasts:
 Who all attonce, gaping full greedily,
 And rearing fercely their upstaring¹ crests,
 Ran towards, to deuoure those unexpected guests.

40 But soone as they approcht with deadly threat,
 The Palmer over them his staffe upheld,
 His mighty staffe, that could all charmes defeat:
 Eftsoones their stubborne corages were queld,
 And high aduanced crests downe meekely feld,²
 Instead of fraying,³ they them selves did feare,
 And trembled, as them passing they beheld:
 Such wondrous powre did in that staffe appeare,
 All monsters to subdew to him, that did it beare.

41 Of that same wood it fram'd was cunningly,
 Of which *Caduceus* whilome was made,
Caduceus the rod of *Mercury*,⁴
 With which he wonts the *Stygian* realmes invade,⁵
 Through ghastly horror, and eternall shade;
 Th'inferrall feends with it he can asswage,
 And *Orcus*⁶ tame, whome nothing can persuade,
 And rule the *Furyes*,⁷ when they most doe rage:
 Such vertue in his staffe had eke this Palmer sage.

42 Thence passing forth, they shortly doe arryve,
 Whereas the Bowre of *Blisse* was situate;
 A place pickt out by choice of best alyve,
 That natures worke by art can imitate:⁸
 In which what ever in this worldly state
 Is sweete, and pleasing unto living sense,

¹ **upstaring:** bristling.

² **feld:** lowered, folded.

³ **fraying:** causing fright.

⁴ Among the functions of Mercury, the Roman messenger god, was that of leading dead souls to the underworld. For this he used his Caduceus, a staff twined with serpents; see Homer, *Odyssey*, 24.1–5 and Virgil, *Aeneid*, 4.242–44.

⁵ **invade:** enter.

⁶ **Orcus:** one of the names of Dis or Pluto, god of the underworld.

⁷ **Furyes:** implacable goddesses of revenge.

⁸ I.e., a place picked out by those artisans most skilled at imitating nature.

Or that may dayntest fantasy aggrate,¹
 Was poured forth with plentiful dispençe,²
 And made there to abound with lavish affluence.

43 Goodly it was enclosed rownd about,
 Aswell their entred gwestes to keep within,
 As those unruly beasts to hold without;
 Yet was the fence thereof but weake and thin;
 Nought feard theyr force, that fortilage to win,³
 But wisdomes powre, and temperaunces might,
 By which the mightiest things efforced⁴ bin:
 And eke the gate was wrought of substaunce light,
 Rather for pleasure, then for batterry or fight.

44 Yt framed was of precious yvory,
 That seemd a worke of admirable witt;⁵
 And therein all that famous history
 Of *Jason* and *Medaea* was ywritt;⁶
 Her mighty charmes, her furious loving fitt,
 His goodly conquest of the golden fleecce,
 His falsed fayth, and love too lightly flitt,⁷
 The wondred *Argo*, which in venturous peece⁸
 First through the *Euxine* seas bore all the flowr of *Greece*.⁹

45 Ye might have seen the frothy billowes fry¹⁰
 Under the ship, as thorough them she went,
 That seemd the waves were into yvory,
 Or yvory into the waves were sent;¹¹
 And otherwhere the snowy substaunce sprent¹²

¹ **dayntest fantasy aggrate:** please the finest fancy.

² **dispençe:** bounty.

³ I.e., there was no fear that the force (of the beasts) would conquer that fort ("fortilage").

⁴ **efforced:** forced open, gained by force.

⁵ **witt:** skill.

⁶ **ywritt:** depicted.

⁷ **falsed:** broken; **flitt:** fled, shifted.

⁸ **peece:** vessel.

⁹ This stanza runs through some of the chief events in the story of Jason and Medea.

Jason sailed with the Greek heroes ("the flowr of Greece") on the ship *Argo* to the Black Sea ("Euxine") in search of the Golden Fleece. There he met Medea, who, seized with excessive love for him, helped him steal the Fleece. Yet Jason later broke his faith to her and tried to marry Creusa instead, upon which Medea killed both Creusa and her own children by Jason (as mentioned in the following stanza).

¹⁰ **fry:** foam.

¹¹ **sent:** converted.

¹² **sprent:** sprinkled.

With vermell,¹ like the boyes blood therein shed,
 A piteous spectacle did represent,
 And otherwhiles with gold besprinkled;
 Yt seemd thenchaunted flame, which did *Creusa* wed.²

46 All this, and more might in that goodly gate
 Be red; that ever open stood to all,
 Which thether came: but in the Porch³ their sate
 A comely personage of stature tall,
 And semblaunce pleasing, more then naturall,
 That traueilers to him seemd to entize;
 His looser⁴ garment to the ground did fall,
 And flew about his heeles in wanton wize,
 Not fitt for speedy pace, or manly exercise.

47 They in that place him *Genius*⁵ did call:
 Not that celestiall powre, to whom the care
 Of life, and generation of all
 That lives, perteines⁶ in charge particulare,
 Who wondrous things concerning our welfare,
 And straunge phantomes doth lett us ofte forsee,
 And ofte of secret ill bids us beware:
 That is our Selfe,⁷ whom though we doe not see,
 Yet each doth in him selfe it well perceiue to bee.

48 Therefore a God him sage Antiquity
 Did wisely make, and good *Agdistes*⁸ call:
 But this same was to that quite contrary,⁹
 The foe of life, that good envyes¹⁰ to all,

¹ **vermell**: vermilion, a bright red dye.

² Medea stabbed her sons (the “boyes” of line 6 above), but murdered Creusa by giving her a wedding gown that burned her when she put it on.

³ **Porch**: front portion of the gatehouse.

⁴ **looser**: very loose, too loose.

⁵ Having named the figure, Spenser spends the next ten lines distinguishing him from the other character of the same name. The good Genius, who appears in a parallel position as porter of the Garden of Adonis at III.vi.31–32, serves both as the patron of birth or generation in general, and also as a

guardian or tutelary spirit to each individual. In the latter role, he helps us in time of peril; cf. Guyon’s guardian angel at viii.5–8.

⁶ **perteines**: belongs.

⁷ In his role as guardian spirit, the good Genius is essentially indistinguishable from our own divine soul.

⁸ Agdistes is the name of an obscure classical deity.

⁹ I.e., but this figure (the porter of the Bower) was the very opposite of the figure just described.

¹⁰ **envyes**: begrudges.

That secretly doth us procure¹ to fall,
 Through guilefull semblants, which he makes us see.
 He of this Gardin had the governall,²
 And Pleasures porter was devizd³ to bee,
 Holding a staffe in hand for more formalitee.

- 49 With diverse flowres he daintily was deckt,
 And strowed rownd about, and by his side
 A mighty Mazer⁴ bowle of wine was sett,
 As if it had to him bene sacrificide;⁵
 Wherewith all new-come guests he gratyfide:⁶
 So did he eke Sir *Guyon* passing by:
 But he his ydle curtesie defide,
 And overthrew his bowle disdainfully;
 And broke his staffe, with which he charmed semblants sly.⁷

- 50 Thus being entred, they behold arownd
 A large and spacious plaine, on every side
 Strowed with pleasauns,⁸ whose fayre grassy grownd
 Mantled⁹ with greene, and goodly beautifide
 With all the ornaments of *Floraes* pride,¹⁰
 Wherewith her mother Art,¹¹ as halfe in scorne
 Of niggard Nature, like a pompous¹² bride
 Did decke her, and too lavishly adorne,
 When forth from virgin bowre she comes in th'early morne.

¹ **procure:** cause.

² **governall:** governanace. This figure is thus both the *genius loci*, the presiding spirit of the place, and also, allegorically, each person's misleading "bad genius," the counterpart to one's good angel.

³ **devizd:** designated, considered, feigned.

⁴ **Mazer:** maple.

⁵ **sacrificide:** consecrated, offered up.

⁶ **gratyfide:** welcomed, pleased.

⁷ **charmed semblants sly:** slyly conjured false appearances.

⁸ **pleasauns:** pleasure-grounds.

⁹ **Mantled:** clothed, suffused.

¹⁰ I.e., with flowers; Flora was the Roman goddess of flowers.

¹¹ The Bower of Bliss is the child, not of Nature, but of Art, which decorates it lavishly. "Art," in Spenser's work as in his time more generally, can have both positive connotations (as representing human skill and achievement) and negative (as suggesting artifice and deception). The relationship between art and nature forms a major subject of this canto; see below, 58.5n.

¹² **niggard:** stingy; **pompous:** magnificent, ostentatious.

- 51 Therewith the Heavens always Joviall,¹
 Lookte on them lovely, still in stedfast state,
 Ne suffred storme nor frost on them to fall,
 Their tender buds or leaves to violate,²
 Nor scorching heat, nor cold intemperate
 T'afflict the creatures, which therein did dwell,
 But the milde ayre with season moderate
 Gently attempted,³ and disposd so well,
 That still it breathed forth sweet spirit and holesom smell.
- 52 More sweet and holesome, then the pleasaunt hill
 Of *Rhodope*, on which the Nimphe, that bore
 A gyaunt babe, her selfe for grieffe did kill:⁴
 Or the Thessalian *Tempe*, where of yore
 Fayre *Daphne Phoebus* hart with love did gore;⁵
 Or *Ida*, where the Gods lov'd to repayre,⁶
 When ever they their heavenly bowres forlore;
 Or sweet *Parnasse*,⁷ the haunt of Muses fayre;
 Or *Eden* selfe, if ought with *Eden* mote compayre.
- 53 Much wondred *Guyon* at the fayre aspect
 Of that sweet place, yet suffred no delight
 To sincke into his sence, nor mind affect,
 But passed forth, and lookt still forward right,⁸
 Brydling his will, and maystering his might:
 Till that he came unto another gate,
 No gate, but like one, being goodly dight
 With bowes and braunches, which did broad dilate⁹
 Their claspng armes, in wanton wreathings intricate.

¹ **Therewith:** in addition, moreover;
Joviall: smiling, favorable; literally, under the influence of Jupiter. The description that follows, with its negative constructions (Ne . . . nor . . . Nor), is based on a classical trope deriving from Homer—e.g., *Odyssey*, 4.567–69, 6.43–45.

² **violate:** injure, ravish.

³ **attempted:** regulated.

⁴ Mt. Rhodope was named after a nymph who was transformed into the mountain for her presumption; see Ovid, *Metamorphoses*, 6.87–89.

⁵ Phoebus (Apollo) fell in love with the nymph Daphne in the vale of Tempe in Thessaly, where he pursued her against her will until she was transformed into a laurel; see *Metamorphoses*, 1.452–567.

⁶ **repayre:** retire. Mt. Ida near Troy was where Paris judged the three goddesses, choosing Venus as the fairest and thus setting in motion the Trojan War.

⁷ Mount Parnassus at Delphi was the seat of the Muses.

⁸ **forward right:** straight ahead.

⁹ **dilate:** spread.

- 54 So fashioned a Porch with rare device,¹
 Archt over head with an embracing vine,
 Whose bounches² hanging downe, seemd to entice
 All passers by, to taste their lushious wine,
 And did them selves into their hands incline,
 As freely offering to be gathered:
 Some deepe empurpled as the *Hyacint*,³
 Some as the Rubine,⁴ laughing sweetely red,
 Some like faire Emeraudes, not yet well ripened.
- 55 And them amongst, some were of burnisht gold,
 So made by art, to beautify the rest,
 Which did themselves emongst the leaves enfold,
 As lurking from the vew of covetous guest,
 That the weake boughes, with so rich load opprest,
 Did bow adowne, as overburdened.
 Under that Porch a comely dame did rest,
 Clad in fayre weedes, but fowle disordered,
 And garments loose, that seemd unmeet for womanhed.
- 56 In her left hand a Cup of gold she held,
 And with her right the riper fruit did reach,
 Whose sappy liquor,⁵ that with fulnesse sweld,
 Into her cup she scruzd, with daintie breach⁶
 Of her fine fingers, without fowle empeach,⁷
 That so faire winepresse made the wine more sweet:
 Thereof she usd to give to drinke to each,
 Whom passing by she happened to meet:
 It was her guise, all Straungers goodly so to greet.
- 57 So she to *Guyon* offred it to tast,
 Who taking it out of her tender hond,
 The cup to ground did violently cast,
 That all in peeces it was broken fond,
 And with the liquor stained all the lond:

¹ **device:** design.

² **bounches:** clusters (of grapes).

³ **Hyacint:** hyacinth, both a gemstone (also called jacinth) and a flower. Some editions read "Hyacine" to preserve the rhyme; see ii.7.7n.

⁴ **Rubine:** ruby.

⁵ **sappy liquor:** juicy liquid.

⁶ **scruzd:** squeezed; **breach:** crushing.

⁷ **empeach:** detriment, sullyng (of either the juice or the fingers).

Whereat *Excesse* exceedingly was wroth,
 Yet no'te the same amend, ne yet withstond,
 But suffered him to passe, all¹ were she loth;
 Who nought regarding her displeasure, forward goth.

58 There the most daintie Paradise on ground,
 It selfe doth offer to his sober eye,
 In which all pleasures plenteously abownd,
 And none does others happinesse envye:
 The painted² flowres, the trees upshooting hye,
 The dales for shade, the hilles for breathing space,
 The trembling groves, the christall³ running by;
 And that, which all faire workes doth most aggrace,⁴
 The art, which all that wrought, appeared in no place.

59 One would have thought, (so cunningly, the rude⁵
 And scorned⁶ partes were mingled with the fine,)
 That nature had for wantonnesse ensude⁷
 Art, and that Art at nature did repine;⁸
 So striving each th'other to undermine,
 Each did the others worke more beautify;
 So diff'ring both in willes, agreed in fine:⁹
 So all agreed through sweete diversity,
 This Gardin to adorne with all variety.

60 And in the midst of all, a fountaine stood,
 Of richest substance, that on earth might bee,
 So pure and shiny, that the silver flood
 Through every channell running one might see;
 Most goodly it with curious ymageree

¹ **all:** although.

² **painted:** colorful, variegated; but given that the garden contains grapes made of gold (above, 55.1) and that art has enhanced nature throughout (stanza 59), some of the flowers may simply be painted. Alternately, they may be hybridized by crossbreeding, a mingling of art and nature that was a subject of contemporary debate; see, for instance, Shakespeare, *The Winter's Tale*, 4.1.79–108.

³ **christall:** clear streams.

⁴ **aggrace:** enhance.

⁵ **rude:** simple, unadorned.

⁶ **scorned:** humble, neglected.

⁷ **for wantonnesse ensude:** imitated in jest or out of extravagance.

⁸ **repine:** complain, chafe.

⁹ **in fine:** in the end, and also perhaps “in finery.”

Was overwrought,¹ and shapes of naked boyes,
 Of which some seemd with lively jollitee,
 To fly about, playing their wanton toyes,²
 Whylest others did them selves embay³ in liquid joyes,

61 And over all, of purest gold was spred,
 A trayle of yvie in his native hew:⁴
 For the rich metall was so coloured,
 That wight, who did not well avis'd it vew,
 Would surely deeme it to bee yvie trew:
 Low his lascivious armes adown did creepe,
 That themselves dipping in the silver dew,⁵
 Their fleecy flowres they fearefully⁶ did steepe,
 Which drops of Christall seemd for wantones to weep.

62 Infinit streames continually did well
 Out of this fountaine, sweet and faire to see,
 The which into an ample laver⁷ fell,
 And shortly grew to so great quantitie,
 That like a litle lake it seemd to bee;
 Whose depth exceeded not three cubits⁸ hight,
 That through the waves one might the bottom see,
 All pav'd beneath with Jaspas⁹ shining bright,
 That seemd the fountaine in that sea did sayle¹⁰ upright.

63 And all the margent¹¹ round about was sett,
 With shady Laurell trees, thence to defend¹²
 The sunny beames, which on the billowes bett,¹³
 And those which therein bathed, mote offend:
 As *Guyon* hapned by the same to wend,
 Two naked Damzelles he therein espyde,

¹ **overwrought**: wrought all over, overworked; cf. Keats, "Ode on a Grecian Urn," 41–42 ("with brede / Of marble men and maidens overwrought").

² **toyes**: games.

³ **embay**: bathe, drench.

⁴ **his native hew**: its natural color.

⁵ **silver dew**: silvery water.

⁶ **fleecy**: soft; **fearefully**: tremulously.

⁷ **laver**: basin.

⁸ **cubits**: a measure the length of a forearm.

⁹ **Jaspas**: jasper, a crystal that exists in a range of different shades.

¹⁰ **sayle**: leap, dance.

¹¹ **margent**: margin.

¹² **defend**: keep off.

¹³ **bett**: beat.

Which therein bathing, seemed to contend,
 And wrestle wantonly, ne car'd to hyde,
 Their dainty partes from vew of any, which them eyd.

- 64 Sometimes the one would lift the other quight
 Above the waters, and then downe againe
 Her plong,¹ as over maystered by might,
 Where both awhile would covered remaine,
 And each the other from to rise² restraine;
 The whiles their snowy limbes, as through a vele,³
 So through the christall waves appeared plaine:
 Then suddleinly both would themselves unhele,⁴
 And th'amarous⁵ sweet spoiles to greedy eyes revele.
- 65 As that faire Starre,⁶ the messenger of morne,
 His deawy face out of the sea doth reare:
 Or as the *Cyprian* goddesse,⁷ newly borne
 Of th'Oceans fruitfull froth, did first appeare:
 Such seemed they, and so their yellow heare
 Christalline humor⁸ dropped downe apace.
 Whom such when *Guyon* saw, he drew him neare,
 And somewhat gan relent his earnest pace;
 His stubborne brest gan secret pleasance to embrace.
- 66 The wanton Maidens him espying, stood
 Gazing a while at his unwonted⁹ guise;
 Then th'one her selfe low ducked in the flood,
 Abasht, that her a straunger did advise:¹⁰
 But thother rather higher did arise,
 And her two lilly paps aloft displayd,
 And all, that might his melting hart entyse
 To her delights, she unto him bewrayd:¹¹
 The rest hidd underneath, him more desirous made.

¹ **plong:** plunge.

² **to rise:** rising.

³ **vele:** veil.

⁴ **unhele:** uncover.

⁵ **amarous:** erotic, but with a hint of "bit-ter" (Latin *amarus*).

⁶ The morning star, also called Phosphor or Lucifer.

⁷ **Cyprian goddesse:** Venus, who had a shrine in Cyprus and who was born out of the foam of the sea ("Oceans fruitfull froth").

⁸ **humor:** liquid.

⁹ **unwonted:** unaccustomed, unusual (for him).

¹⁰ **advise:** behold.

¹¹ **bewrayd:** revealed.

- 67 With that, the other likewise up arose,
 And her faire lockes, which formerly were bownd
 Up in one knott, she low adowne did lose:¹
 Which flowing long and thick, her cloth'd arownd,
 And th'yvorie in golden mantle gownd:
 So that faire spectacle from him was reft,
 Yet that, which reft it, no lesse faire was fownd:
 So hidd in lockes and waves from lookers theft,²
 Nought but her lovely face she for his looking left.
- 68 Withall she laughed, and she blusht withall,
 That blushing to her laughter gave more grace,
 And laughter to her blushing, as did fall:³
 Now when they spyde the knight to slacke his pace,
 Them to behold, and in his sparkling face
 The secrete signes of kindled lust appeare,
 Their wanton meriments they did encrease,
 And to him beckned, to approch more neare,
 And shewd him many sights, that corage cold could reare.⁴
- 69 On which when gazing him the Palmer saw,
 He much rebukt those wandring eyes of his,
 And counseld well, him forward thence did draw.
 Now are they come nigh to the *Bowre of blis*
 Of her fond favorites so nam'd amis:
 When thus the Palmer, "Now Sir, well advise;
 For here the end of all our travell⁵ is:
 Here wonnes *Acrasia*, whom we must surprise,
 Els she will slip away, and all our drift despise."⁶
- 70 Eftsoones they heard a most melodious sound,
 Of all that mote delight a daintie eare,
 Such as attonce⁷ might not on living ground,
 Save in this Paradise, be heard elsewhere:
 Right hard it was, for wight, which did it heare,

¹ **lose:** loosen.

² I.e., from an onlooker's stealing a glance.

³ **fall:** befall, happen.

⁴ **corage:** desire; **reare:** arouse.

⁵ **end:** aim, completion; **travell:** labor, voyage.

⁶ **drift:** plan; **despise:** scorn, render contemptible.

⁷ **attonce:** all together.

To read, what manner musicke that mote bee:
 For all that pleasing is to living eare,
 Was there consorted¹ in one harmonee,
 Birdes, voices, instruments, windes, waters, all agree.

- 71 The joyous birdes shrouded in chearefull shade,
 Their notes unto the voice attempted² sweet;
 Th'Angelicall soft trembling voyces made
 To th'instruments divine respondence³ meet:
 The silver sounding instruments did meet⁴
 With the base⁵ murmure of the waters fall:
 The waters fall with difference discreet,⁶
 Now soft, now loud, unto the wind did call:
 The gentle warbling wind low answered to all.
- 72 There, whence that Musick seemed heard to bee,
 Was the faire Witch her selfe now solacing,⁷
 With a new Lover, whom through sorcere
 And witchcraft, she from farre did thether bring:
 There she had him now laid a slombering,
 In secret shade, after long wanton joyes:
 Whilst round about them pleasauntly did sing
 Many faire Ladies, and lascivious boyes,
 That ever mixt their song with light licentious toyes.⁸
- 73 And all that while, right over him she hong,
 With her false eyes fast fixed in his sight,
 As seeking medicine, whence she was stong,⁹
 Or greedily depasturing¹⁰ delight:
 And oft inclining¹¹ downe with kisses light,
 For feare of waking him, his lips bedewd,

¹ **consorted:** arranged, combined.

² **attempted:** attuned.

³ **respondence:** response.

⁴ **meet:** join.

⁵ **base:** low, bass.

⁶ **difference discreet:** distinct variation (Hamilton).

⁷ **solacing:** taking pleasure.

⁸ **toyes:** play.

⁹ I.e., as if seeking remedy in the very thing that caused her injury (namely, the sight of his beauty).

¹⁰ **depasturing:** feeding on.

¹¹ **inclining:** bending.

And through his humid eyes did sucke his spright,
Quite molten¹ into lust and pleasure lewd;
Wherewith she sighed soft, as if his case she rewde.

- 74 The whiles some one did chaunt this lovely² lay;
“Ah see, who so fayre thing doest faine to see,
In springing flowre the image of thy day;
Ah see the Virgin Rose, how sweetly shee
Doth first peepe foorth with bashfull modestee,
That fairer seemes, the lesse ye see her may;
Lo see soone after, how more bold and free
Her bared bosome she doth broad display;
Lo see soone after, how she fades, and falls away.
- 75 “So passeth, in the passing of a day,
Of mortall life the leafe, the bud, the flowre,
Ne more doth florish after first decay,
That earst was sought to deck both bed and bowre,
Of many a Lady’, and many a Paramowre:
Gather therefore the Rose, whilest yet is prime,³
For soone comes age, that will her pride deflowre:
Gather the Rose of love, whilest yet is time,
Whilest loving thou mayst loved be with equall crime.”⁴
- 76 He ceast, and then gan all the quire of birdes
Their diverse notes t’attune unto his lay,
As in approvaunce of his pleasing wordes.
The constant⁵ payre heard all, that he did say,
Yet swarved not, but kept their forward way,
Through many covert groves, and thicketts close,
In which they creeping did at last display⁶
That wanton Lady, with her lover lose,
Whose sleepeie head she in her lap did soft dispose.⁷

¹ **molten:** melted.

² **lovely:** beautiful, of love. This “lay” or song is an example of the theme of *carpe diem* (literally “seize the day”), introduced in Roman poetry and greatly expanded on in the Renaissance. Spenser’s immediate model is Tasso, *Gerusalemme Liberata*, 16.14–15.

³ **prime:** early, in her prime.

⁴ **crime:** guilt; the last word of the song breaks the spell cast by the rest.

⁵ **constant:** steadfast, faithful.

⁶ **display:** discover.

⁷ **dispose:** lay, cradle.

- 77 Upon a bed of Roses she was layd,
 As faint through heat, or dight to pleasant sin,
 And was arayd, or rather disarayd,
 All in a vele of silke and silver thin,
 That hid no whit her alablaster¹ skin,
 But rather shewd more white, if more might bee:
 More subtile web *Arachne*² cannot spin,
 Nor the fine nets, which oft we woven see
 Of scorched deaw,³ do not in th'ayre more lightly flee.
- 78 Her snowy brest was bare to ready spoyle⁴
 Of hungry eies, which n'ote therewith be fild,
 And yet through languour⁵ of her late sweet toyle,
 Few drops, more cleare then Nectar, forth distild,
 That like pure Orient perles adowne it trild,⁶
 And her faire eyes sweet smyling in delight,
 Moystened their fierie beames, with which she thrield
 Fraile harts, yet quenched not; like starry light
 Which sparckling on the silent waves, does seeme more bright.
- 79 The young man sleeping by her, seemd to be
 Some goodly swayne of honorable place,⁷
 That certes it great pittie was to see
 Him his nobility so fowle deface;
 A sweet regard,⁸ and amiable grace,
 Mixed with manly sternesse did appeare
 Yet⁹ sleeping, in his well proportiond face,
 And on his tender lips the downy heare
 Did now but freshly spring, and silken blossoms beare.

¹ **alablaster:** alabaster, ivory-white.

² **subtile:** fine, light; *Arachne:* the spider, or else the name of the girl, expert in weaving, who according to myth was turned into a spider.

³ The "fine nets" are also spiderwebs, pictured as being fabricated of dried dew.

⁴ **spoyle:** ravishment.

⁵ **languour:** weariness.

⁶ **trild:** trickled.

⁷ **place:** rank, station.

⁸ **regard:** aspect, look.

⁹ **Yet:** even while.

- 80 His warlike Armes, the ydle instruments
 Of sleeping praise,¹ were hong upon a tree,
 And his brave shield, full of old monuments,²
 Was fowly ra'st,³ that none the signes might see,
 Ne for them, ne for honour cared hee,
 Ne ought, that did to his advaancement tend,
 But in lewd loves, and wastfull luxuree,⁴
 His dayes, his goods, his bodie he did spend:
 O horrible enchantment, that him so did blend.⁵
- 81 The noble Elfe, and carefull Palmer drew
 So nigh them, minding nought,⁶ but lustfull game,
 That suddain forth they on them rusht, and threw
 A subtile net, which only for that same⁷
 The skilfull Palmer formally⁸ did frame.
 So held them under fast, the whiles the rest
 Fled all away for feare of fowler shame.
 The faire Enchauntresse, so unwares opprest,⁹
 Tryde all her arts, and all her sleights, thence out to wrest.¹⁰
- 82 And eke her lover strove: but all in vaine;
 For that same net so cunningly was wound,
 That neither guile, nor force might it distraine.¹¹
 They tooke them both, and both them strongly bound
 In captive bandes, which there they readie found:
 But her in chaines of adamant¹² he tyde;

¹ While he sleeps, so does the praise that he would otherwise be winning with his arms, now "yde." His position resembles a traditional emblem of effeminization or emasculation; see, for instance, Botticelli's painting, *Venus and Mars*.

² **moniments:** emblems, tokens of former accomplishment.

³ **ra'st:** erased.

⁴ **luxuree:** excess, lust.

⁵ **blend:** blind.

⁶ **minding nought:** heedful of nothing.

⁷ **that same:** that very purpose.

⁸ **formally:** in good order, expressly. The Palmer's net echoes the one used by Hephaestus to trap Ares and Aphrodite in Homer, *Odyssey*, 8.272–99.

⁹ **opprest:** surprised, held down.

¹⁰ **wrest:** twist.

¹¹ **distraine:** tear off.

¹² **adamant:** the strongest or hardest substance in the world.

For nothing else might keepe her safe and sound;
 But *Verdant*¹ (so he hight) he soone untyde,
 And counsell sage in steed thereof to him applyde.

83 But all those pleasaunt bowres and Pallace brave,²
Guyon broke downe, with rigour pittlesse;
 Ne ought their goodly workmanship might save
 Them from the tempest of his wrathfulnesse,
 But that their blisse he turn'd to balefulnesse:³
 Their groves he feld, their gardins did deface,
 Their arbers spoyle, their Cabinets suppresses,⁴
 Their banket houses burne, their buildings race,⁵
 And of the fayrest late, now made the fowlest place.

84 Then led they her away, and eke that knight
 They with them led, both sorrowfull and sad:
 The way they came, the same retourn'd they right,
 Till they arrived, where they lately had
 Charm'd those wild-beasts, that rag'd with furie mad.
 Which now awaking, fierce at them gan fly,
 As in their mistresse reskew, whom they lad;⁶
 But them the Palmer soone did pacify.
 Then *Guyon* askt, what meant those beastes, which there did ly.

85 Sayd he, "These seeming beasts are men indeed,
 Whom this Enchauntresse hath transformed thus,
 Whylome her lovers, which her lustes did feed,⁷
 Now turned into figures hideous,
 According to their mindes like monstruous."
 "Sad end" (quoth he) "of life intemperate,
 And mournfull meed of joyes delicious:
 But Palmer, if it mote thee so aggrate,⁸
 Let them returned be unto their former state."

¹ Verdant is the counterpart of Mortdant at the beginning of the book (see i.Arg.3 and i.49.9n.). The word "verdant" means green and flourishing, as for instance at I.ii.17.9; the name also suggests Latin *viridens*, fresh, youthful, in the prime of life.

² **brave**: magnificent.

³ **balefulnesse**: grief.

⁴ **Cabinets suppresses**: cabins cast down.

⁵ **race**: raze.

⁶ **lad**: led.

⁷ I.e., who satisfied her lusts. Acrasia's transformation of men into beasts derives from Circe's similar treatment of Odysseus' men in Book 10 of Homer's *Odyssey*, to which Virgil makes reference in *Aeneid*, 7.15–20.

⁸ **aggrate**: please.

- 86 Streight way he with his vertuous¹ staffe them strooke,
 And streight of beastes they comely men became;
 Yet being men they did unmanly looke,
 And stared ghastly, some for inward shame,
 And some for wrath, to see their captive Dame:
 But one above the rest in speciall,
 That had an hog beene late, hight *Gryll*² by name,
 Repyned greatly, and did him miscall,³
 That had from hoggish forme him brought to naturall.⁴
- 87 Saide *Guyon*, “See the mind of beastly man,
 That hath so soone forgot the excellence
 Of his creation, when he life began,
 That now he chooseth, with vile difference,⁵
 To be a beast, and lacke intelligence.”
 To whom the Palmer thus, “The donghill kinde
 Delightes in filth and fowle incontinence:
 Let *Gryll* be *Gryll*, and have his hoggish minde;⁶
 But let us hence depart, whilest wether serves and winde.”

¹ Cf. above, 26.6 and n.

² According to Plutarch, this was the name of one of Odysseus' men who, having been turned into a pig (Greek *grillos*) by Circe, refused to be turned back.

³ **Repyned**: fretted, complained; **miscall**: insult, abuse.

⁴ I.e., to his original form.

⁵ **difference**: alteration, distinction, disagreement.

⁶ Cf. Rev. 22.11: “He that is unjust, let him be unjust stil: and he which is filthie, let him be filthie stil.”

THE LETTER TO RALEIGH

A

Letter of the Authors expounding his
whole intention in the course of this worke: which
for that it giueth great light to the Reader, for
the better vnderstanding is hereunto
annexed.

To the Right noble, and Valorous, Sir Walter Raleigh knight, Lo. Wardein of the Stanneryes, and her Maiesties liefetenaunt of the County of Cornewayll.¹

Sir knowing how doubtfully all Allegories may be construed, and this booke of mine, which I have entituled the Faery Queene, being a continued Allegory, or darke conceit, I have thought good aswell for avoyding of gealous opinions and misconstructions, as also for your better light in reading thereof, (being so by you commanded,) to discover unto you the general intention and meaning, which in the whole course thereof I have fashioned, without expressing of any particular purposes or by accidents therein occasioned. The generall end therefore of all the booke is to fashion a gentleman or noble person in vertuous and gentle discipline.² Which for that I conceived shoulde be most plausible³ and pleasing, being coloured with an historicall fiction, the which the most part of men delight to read, rather for variety of matter, then for profite of the ensample: I chose the historye of king Arthure, as most fitte for the excellency of his person, being made famous by many mens former workes, and also furthest from the daunger of envy, and suspition of present time. In which I have followed all the antique Poets historicall, first Homere, who in the Persons of Agamemnon and Ulysses hath ensampled a good governour and a vertuous man, the one in his Ilias, the other in his Odysseis: then Virgil, whose like intention was to doe in the person of Aeneas: after him Ariosto comprised them

¹ Appended to the 1590 edition of *The Faerie Queene*, Spenser's "Letter to Raleigh," also called "A Letter of the Authors," has been read as a preface, detailing both the larger plot and the poetics underlying the poem. It was not included in the 1596 edi-

tion, and so only discusses the first three books directly.

² **discipline:** learning, training, orderly conduct, the system by which a church exercises control over its members.

³ **plausible:** deserving applause, acceptable.

both in his Orlando:¹ and lately Tasso dissevered them againe, and formed both parts in two persons, namely that part which they in Philosophy call Ethice, or vertues of a private man, coloured in his Rinaldo: The other named Politice in his Godfredo.² By ensample of which excellent Poets, I labour to pourtraict in Arthure, before he was king, the image of a brave knight, perfected in the twelve private morall vertues, as Aristotle hath devised,³ the which is the purpose of these first twelve bookes: which if I finde to be well accepted, I may be perhaps encouraged, to frame the other part of polliticke vertues in his person, after that hee came to be king.⁴ To some I know this Methode will seeme displeasaunt, which had rather have good discipline delivered plainly in way of precepts, or sermoned at large, as they use, then thus cloudily enwrapped in Allegoricall devises. But such, me seeme, should be satisfide with the use of these dayes seeing all things accounted by their shoves, and nothing esteemed of, that is not delightfull and pleasing to commune sence. For this cause is Xenophon preferred before Plato, for that the one in the exquisite depth of his judgement, formed a Commune welth such as it should be, but the other in the person of Cyrus and the Persians fashioned a government such as might best be: So much more profitable and gracious is doctrine by ensample, then by rule.⁵ So have I laboured to doe in the person of Arthure: whome I conceive after his long education by Timon, to whom he was by Merlin delivered to be brought up, so soone as he was borne of the Lady Igrayne, to have seene in a dream or vision the Faery Queen, with whose excellent beauty ravished, he awaking resolved to seeke her out, and so being by Merlin armed, and by Timon throughly instructed, he went to seeke her forth in Faerye land. In that Faery Queene I meane glory in my generall intention, but in my particular I conceive the most excellent and glorious person of our souveraine the Queene, and her kingdome in Faery land. And yet in some places els, I doe otherwise shadow her. For considering she beareth two persons, the one of a most royall Queene or Empresse, the other of a most vertuous and beautifull Lady, this latter part in some places I doe expresse in Belphoebe, fashioning her name according to your owne excellent conceipt of Cynthia, (Phoebe and Cynthia being both names of Diana).⁶ So in the person of

¹ Lodovico Ariosto, Italian author of *Orlando Furioso* (1532).

² Torquato Tasso, Italian author of *Rinaldo* (1562) and *Gerusalemme Liberata* (1581), in which the hero Godfredo embodies public or political virtues.

³ Aristotle does not name twelve particular moral virtues in the *Nicomachean Ethics*. There are, however, several Medieval and Renaissance commentaries on Aristotle from which twelve could be construed.

⁴ Spenser indicates that he planned twelve books for *The Faerie Queene* and would

willingly write twenty-four, the former matching Virgil, the latter Homer.

⁵ Spenser says that Xenophon's *Cyropaedia*, celebrated for teaching by example, is commonly preferred to Plato's *Republic*, which taught by precepts.

⁶ Belphoebe appears in Books Two, Three, and Four. Cynthia refers to Raleigh's poem of that name, which also celebrated Elizabeth. Spenser suggests that Gloriana, the Faerie Queen, represents Elizabeth's public role as monarch, while Belphoebe personifies her private, virginal life.

Prince Arthure I sette forth magnificence in particular, which vertue for that (according to Aristotle and the rest) it is the perfection of all the rest, and containeth in it them all, therefore in the whole course I mention the deedes of Arthure applyable to that vertue, which I write of in that booke. But of the xii. other vertues, I make xii. other knights the patrones, for the more variety of the history: Of which these three bookes containe three. The first of the knight of the Redcrosse, in whome I expresse Holynes: The seconde of Sir Guyon, in whome I sette forth Temperaunce: The third of Britomartis a Lady knight, in whome I picture Chastity. But because the beginning of the whole worke seemeth abrupte and as depending upon other antecedents, it needs that ye know the occasion of these three knights severall adventures. For the Methode of a Poet historical is not such, as of an Historiographer. For an Historiographer discourseth of affayres orderly as they were donne, accounting as well the times as the actions, but a Poet thrusteth into the midst,¹ even where it most concerneth him, and there recouring to the thinges forepaste, and divining of thinges to come, maketh a pleasing Analysis of all. The beginning therefore of my history, if it were to be told by an Historiographer should be the twelfth booke, which is the last, where I devise that the Faery Queene kept her Annuall feaste xii. dayes, uppon which xii. severall dayes, the occasions of the xii. severall adventures hapned, which being undertaken by xii. severall knights, are in these xii books severally handled and discoursed. The first was this. In the beginning of the feast, there presented him selfe a tall clownishe² younge man, who falling before the Queen of Faries desired a boone (as the manner then was) which during that feast she might not refuse: which was that hee might have the atchievement of any adventure, which during that feaste should happen, that being graunted, he rested him on the floore, unfitte through his rusticity for a better place. Soone after entred a faire Ladye in mourning weedes, riding on a white Asse, with a dwarfe behind her leading a warlike steed, that bore the Armes of a knight, and his speare in the dwarfes hand. Shee falling before the Queene of Faeries, complayned that her father and mother an ancient King and Queene, had bene by an huge dragon many years shut up in a brasen³ Castle, who thence suffred them not to yssew: and therefore besought the Faery Queene to assygne her some one of her knights to take on him that exploit. Presently that clownish person upstarting, desired that adventure: whereat the Queene much wondering, and the Lady much gainesaying, yet he earnestly importuned his desire. In the end the Lady told him that unlesse that armour which she brought, would serve him (that is the armour of a Christian man specified by Saint Paul v. Ephes.⁴) that he could not succeed in that enterprise, which being forthwith put upon him with dewe furnitures⁵ thereunto, he seemed

¹ See Horace, *Ars Poetica*, 146–52.

² **clownishe**: rustic.

³ **brasen**: strong like brass.

⁴ See Eph. 6.11–17.

⁵ **dewe furnitures**: proper equipment.

the goodliest man in al that company, and was well liked of the Lady. And eftsoones¹ taking on him knighthood, and mounting on that straunge Courser, he went forth with her on that adventure: where beginneth the first booke, v^z.

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

The second day ther came in a Palmer bearing an Infant with bloody hands, whose Parents he complained to have bene slayn by an Enchaunteresse called Acrasia: and therefore craved of the Faery Queene, to appoint him some knight, to performe that adventure, which being assigned to Sir Guyon, he presently went forth with that same Palmer: which is the beginning of the second booke and the whole subject thereof.² The third day there came in, a Groome who complained before the Faery Queene, that a vile Enchaunter called Busirane had in hand a most faire Lady called Amoretta, whom he kept in most grievous torment, because she would not yield him the pleasure of her body. Whereupon Sir Scudamour the lover of that Lady presently tooke on him that adventure. But being unable to performe it by reason of the hard Enchantments, after long sorrow, in the end met with Britomartis, who succoured him, and reskewed his love.

But by occasion hereof, many other adventures are intermedled, but rather as Accidents, then intendments.³ As the love of Britomart, the overthrow of Marinell, the misery of Florimell, the vertuousnes of Belphoebe, the lasciviousnes of Hellenora, and many the like.⁴

Thus much Sir, I have briefly overronne to direct your understanding to the welhead of the History, that from thence gathering the whole intention of the conceit, ye may as in a handfull gripe al the discourse, which otherwise may happily⁵ seeme tedious and confused. So humbly craving the continuance of your honorable favour towards me, and th'eternall establishment of your happines, I humbly take leave.

23. January. 1589.⁶

Yours most humbly affectionate.

Ed. Spenser.

¹ **eftsoones:** immediately.

² This description is at variance with the beginning of Book Two at several points—e.g., the Palmer is already with Guyon when they encounter the bloody baby in Canto One.

³ **intendments:** matters of central import.

⁴ This description seems to make Scudamour the hero, rather than Britomart.

⁵ **happily:** by chance.

⁶ In the new calendar, 1590.

THE LIFE OF EDMUND SPENSER

Spenser (c. 1552–1599) was from a merchant family, possibly involved in the cloth trade and probably living in London. Although he may have been related to the noble family of Spencers, Spenser was not a gentleman. He was fortunate to attend the Merchant Taylors' School, an academy founded by the tailors' guild, and was registered there as a "poor scholar." The school, however, was excellent; in his eight years there, Spenser received a humanist education that was rich in classical scholarship and languages. In 1569 he entered Pembroke Hall, Cambridge. Again he was a scholarship student, called a sizar, earning room and board by performing servants' duties. In the same year that he arrived at Cambridge, Spenser was first published: several of his translations from Italian and French appeared in the Protestant miscellany *A Theatre for Worldlings*. Spenser completed a Bachelor of Arts degree in 1573, and then, in 1576, a Master of Arts (finishing 66th out of a class of 70). Spenser then began a career as secretary to high-ranking men, a position of some importance involving a broad array of duties that included much traveling and writing. Intermittent records show him serving as an emissary for the earl of Leicester, and in 1578 he was secretary to John Young, Bishop of Rochester. In 1579 he married Maccabaeus Chylde; we know little about the couple's family life other than the fact that they had two children. In 1580 he was appointed secretary to Lord Grey de Wilton, the new Lord Deputy of Ireland, and traveled there with him. Spenser's career as a secretary and subsequent work as a civil servant in Ireland no doubt took up much of his time. But he was simultaneously establishing a second career as a poet. Probably while working for Leicester, Spenser met Philip Sidney and entered into his sophisticated literary circle. In 1579 Spenser published *The Shepheardes Calendar*, his innovative and enormously influential collection of pastorals. It revealed Spenser not only as one of England's most skilled poets, but as a deeply interested and progressive Protestant thinker. He also cultivated his university friendship with the humanist scholar Gabriel Harvey, which in 1580 led to the publication of several of their letters. The Harvey letters mention several lost works, and suggest that by 1580 Spenser had begun working on *The Faerie Queene*.

Meanwhile, in Ireland with Lord Grey, Spenser participated in the complicated and exceedingly violent project of English colonialism. Grey was sent to govern a country that was struggling broadly against English domination, and he adopted a strategy of overwhelming force, including the notorious slaughter of 600 military prisoners at Smerwick, and policies aimed at subduing the population through famine. To what

extent Spenser participated in Grey's governance, and to what extent he merely accompanied him and performed secretarial duties, is unclear. But it is clear that Spenser profited personally from empire building. Although Grey was recalled to England in 1582, Spenser made Ireland his permanent home, first in the New Abbey estate, and in 1589 in the three thousand acres of the Kilcolman estate. Throughout the 1580s, Spenser received a number of governmental appointments and established himself in Ireland as a well-off planter and gentleman. His complex relationship to Ireland is largely understood through *A View of the Present State of Ireland*, a prose dialogue that forthrightly defends Grey's violent tactics and advocates deeply repressive measures against the Irish. It has called forth both defenses of the poet and declarations of his complicity in the outrages of colonialism. The subtleties of *A View* cast a similarly complicated light on *The Faerie Queene*, which was written in Ireland, and reflects its beautiful and pitifully war-torn landscape.

In Ireland Spenser became friends with the explorer, author, and courtier Sir Walter Raleigh, who in 1589 traveled with him to England. Probably with the sponsorship of Raleigh, Spenser presented the first three books of *The Faerie Queene* to Elizabeth, who, by Spenser's report, was well pleased. Spenser secured the printer William Ponsonby in London, and Books One through Three of *The Faerie Queene* were published in 1590. The poem was a clear effort to win court favor, with a dedication to Elizabeth and as many as seventeen dedicatory sonnets to the major figures in court. As a reward, Spenser was granted a pension of £50 a year for life. Such a position in the patronage system of the day was not unusual, as poetry was commonly used as a means of preferment in court—for noblemen such as Sidney and Raleigh, it was one more personal accomplishment; for those like Spenser who were not noble, it was a way to win social and economic advantages. Spenser, however, maintained skepticism toward court life. In his pastoral "Colin Clouts Come Home Again," which tells of his and Raleigh's journey to court, Colin declares that

it is no sort of life,
 For shepheard fit to lead in that same place,
 Where each one seeks with malice and with strife,
 To thrust downe other into foule disgrace,
 Himselfe to raise. (688–92)

Spenser returned to Ireland, where he lived, worked, and wrote throughout the 1590s. He published several important poems under the title of *Complaints* in 1591. In 1594 he married Elizabeth Boyle, resulting

in at least one child, and in the following year he published *Amoretti* and *Epithalamion*, which celebrate their love and marriage. Throughout these years he continued work on *The Faerie Queene*, and in 1596 published the second edition. This extended the poem to six books; its final form was reached in the posthumous 1609 edition, with the inclusion of the fragment of a seventh book, *The Mutabilitie Cantos*. In 1596 he also published *Foure Hymnes* and *Prothalamion*.

Spenser may have traveled to London to oversee the second printing of *The Faerie Queene*. If so, he returned to an Ireland wracked by rebellion. In 1598 the Tyrone Rebellion reached Munster, and Spenser and his family fled Kilcolman just before the estate was sacked and burned. Spenser carried letters from the President of Munster to the Privy Council in England, describing the military crisis. On January 13, 1599, while still in England, Spenser died. His life ended under the shadow cast by the destruction of his home and the scattering of his interests in Ireland, which Ben Jonson described, possibly hyperbolically, as dying “for lack of bread.” Spenser’s hearse was reportedly attended by poets, who threw their verses and pens into his tomb as he was buried in Poets’ Corner at Westminster Abbey.

TEXTUAL NOTES

Books One through Three of *The Faerie Queene* were first published in 1590. They were reprinted, together with Books Four through Six, in 1596, and the whole reprinted again, together with part of Book Seven (the “Cantos of Mutabilitie”), in 1609. The present edition of Book Two is based on the first edition of 1590; the copy text was that of the British Library (UMI 1220:06). All features (spelling, capitalization, punctuation, italics) are retained, except that I have modernized the use of *i/j* and *u/v* and have added quotation marks to dialogue. I have also silently expanded abbreviations, ampersands, and diphthongs.

An errata page, headed “Faults escaped in the Print,” was included at the end of the 1590 edition; I have incorporated all of the corrections given by this page (abbreviated *FE* in the apparatus below). I have also collated the text of 1590 with the second edition of 1596 (copy text: Huntington Library, UMI 332:05), adopting readings from the latter when they seemed to correct obvious mistakes or to clear up obscurities. A few readings, mostly involving punctuation and capitalization, are taken from 1609 (copy text: Harvard University Library, UMI 1716:09). In cases where these substitutions alter or affect the meaning of the text, I have noted them below. I have also listed variants from 1596 that were not adopted in the text but seemed substantive or noteworthy.

- Pr.4.1. Faerie] 1596; faery 1590.
Pr.4.6. thou,] 1596; then 1590.
i.Arg.2. *knigh*] 1596; *kniggt* 1590.
i.2.7. native] 1590; natives 1596.
i.4.6–7. *Lines transposed in* 1596.
i.6.9. Faerie land] 1596; Faryland 1590.
i.16.1. liefef] 1596; life 1590.
i.18.6. he did] 1590; did he 1596.
i.20.7. blotted] 1596; blotting 1590.
i.30.2. hither] 1596; hether 1590.
i.31.4. on] 1596; one 1590.
i.32.7. Must] 1596; Most 1590.
i.33.8. thrise] *FE*; these 1590, 1596.
i.39.4. dolour] 1590; labour 1596.
i.40.4. gore] 1590; gold 1596.
i.44.6. avenging] 1590; revenging 1596.
i.53.9. too] 1596; to 1590.
i.56.1. wretch—] this ed.; wretch, 1590, 1596.
i.56.2. off] 1596; of 1590.
i.59.1. equall] 1590; evill 1596.
ii.5.3. hard] 1596; hart 1590.
ii.6.9. place to place] *FE*, 1596; place place 1590.
ii.9.1. whose] 1590; those 1596.
ii.12.8. fame] 1596; frame 1590.
ii.21.1. cald] 1590; calth 1596.
ii.23.2. boldly] 1590; bloody 1596.
ii.28.2. their] 1596; her 1590.
champions] 1590; champion 1596.
ii.30.3. bloodguiltinesse] this ed.; blood-guiltinesse 1590; bloud guiltinesse 1596.
ii.31.3. makes] *FE*, 1596; make 1590.
ii.34.9. her] 1590; their 1596.

- ii.37.1. Fast] *FE*, First 1590, 1596.
- ii.40.5. peaceably] 1590; peaceable 1596.
- iii.2.6. rought] *FE*, 1596; rought 1590.
- iii.3.7. heard] 1596; hard 1590.
- iii.4.5. he] 1590; vaine 1596.
- iii.9.8. flattery] 1596; slattery 1590.
- iii.11.4. courser] 1596; course 1590.
- iii.18.6. device] 1590; advise 1596.
- iii.20.5. greatly] *FE*, unto 1590; 1596 reads "their haire on end does reare."
- iii.27.8. the knots] 1590; their knots 1596.
- iii.28.1. were] *FE*, 1596; did 1590.
- iii.38.4. I have] 1590; have I 1596.
- iii.42.1. court—] this ed.; court. 1590; court, 1596.
- iv.Arg.2. *Occasion*] 1596; *occasion* 1590.
- iv.Arg.3. *Phaon*] 1590; *Phedon* 1596.
- iv.Arg.4. *strife*] 1590, 1596; *Strife* 1609.
- iv.10.4. not,] *FE*; no, 1590, 1596.
- iv.12.8. tonge] *FE*; tongue 1590; tong 1596.
- iv.17.6. wretch] 1590; one 1596.
- iv.17.8. her guilful trech] 1590; occasion 1596.
- iv.17.9. wandring ketch] 1590; light upon 1596.
- iv.36.7. *Phaon*] 1590; *Phedon* 1596.
- iv.41.2. *Pyrochles*] *FE*; *Pyrrhochles* 1590, 1596.
- iv.45.5. that did] 1590; thus to 1596.
- v.Arg.2. *untyes*] 1590; *unbinds* 1596.
- v.Arg.3. *Who him . . . Atin to*] 1590; *Of whom sore hurt, for his revenge* 1596.
- v.Arg.4. *Cymochles . . . flies.*] 1590; *Attin Cymochles findes.* 1596.
- v.5.9. me not much] 1590; not much me 1596.
- v.8.7. hurtle] 1590; hurle, 1596.
- v.10.7. enemies] 1596; enimye 1590.
- v.17.8. Occasion] 1596; occasion 1590.
- v.18.5. emboyling] *FE*, 1596; em-bayling 1590.
- v.19.4. shee] 1609; hee 1590, 1596.
- v.19.7. garre] 1590; do 1596.
- v.27.3. her] 1590; his 1596.
- v.29.5. prickling] 1590; pricking 1596.
- v.31.5. In *Nemus* gayned] *FE*; In *Net-mus* gayned 1590; Gaynd in *Nemea* 1596.
- vi.1.7. abstaine] 1590; restraine 1596.
- vi.1.8. her] 1590; their 1596.
- vi.3.4. as merry as Pope Jone] 1590; that nigh her breth was gone 1596.
- vi.3.6. to her might] 1590; might to her 1596.
- vi.12.9. throwe her sweete smels] 1590; her sweet smels throw 1596.
- vi.14.9. love] 1590; loud 1596.
- vi.18.2. worldly] 1596; wordly 1590.
- vi.18.7. griesy] 1590; griesly 1596.
- vi.29.2. importune] 1590; importance 1596; important 1609.
- vi.42.4. stept] 1590; steept 1596.
- vi.43.7. his] this ed.; but this his 1590 (*with* but this *blotted out*); this 1596.
- vi.45.3. Burning] 1590; But 1596.
- vi.48.6. man saw,] *FE*, 1596; man, saw 1590.
- vi.51.5. fier] 1590; fire too 1596.
- vii.4.4. yet] 1590; it 1596.
- vii.4.9. And] 1590; A 1596.
- vii.7.3. hils] 1590; heapes 1596.
- vii.11.6. and throw] 1590; throw 1596.
- vii.12.9. in] 1590; as 1596.

- vii.18.2. of that antique] 1590; of antique 1596.
- vii.19.5. bloodguiltinesse] this ed.; bloodguiltinesse 1590; bloud guiltinesse 1596.
- vii.21.5. internall] 1590; infernall 1596.
- vii.24.7. nought] 1590; ought 1596.
- vii.32.6. *Mammon*] *FE*, 1596; *Hammon* 1590.
- vii.36.4. yron] 1596; dying 1590.
- vii.37.1. an] 1590; as 1596.
- vii.40.5. As if that] *FE*; As if the 1590; As the 1596.
- vii.40.7. And . . . yron] 1590; But . . . golden 1596.
- vii.41.3. his] 1590; to 1596.
- vii.52.6. Which with] 1590, 1596; Which-with 1609.
- vii.54.8. th'] *FE*, 1596; the 1590.
- vii.60.4. more temperate] 1590; in-temperate 1596.
- vii.64.9. his] 1590; the 1596.
- viii.16.7. tomblacke] 1590; tomb-blacke 1596.
- viii.25.1. his cruell] *FE*; same 1590, 1596.
- viii.32.2. Pagans] *FE*, 1596; Pagons 1590.
- viii.32.6. to ward] 1596; toward 1590.
- viii.35.8. double] *FE*, 1596; doubly 1590.
- viii.40.4. wisely as] 1596; well, as he 1590.
- viii.44.8. not thore] 1590; no more 1596.
- viii.45.3. empierst] *FE*, 1596; empiest 1590.
- viii.46.8. harrow] *FE*; Horrow 1590, 1596.
- viii.48.8. Prince *Arthur*] 1609; Sir *Guyon* 1590, 1596.
- viii.53.6. Had] 1590; Hast 1596.
- viii.55.3. bowing] *FE*; with bowing 1590, 1596.
- ix.Arg.4. flight] 1590; fight 1596.
- ix.1.5 indecent] *FE*, 1596; incendent 1590.
- ix.6.9. *Arthogall*] 1590; *Arthegall* 1596.
- ix.7.5. Seven times] 1590; Now hath 1596.
- ix.7.6. Hath walkte] 1590; Walkt round 1596.
- ix.15.3. Capitaine] 1609; Captaine 1590, 1596.
- ix.16.8. wind with blustering] 1590; wind blustering 1596.
- ix.19.9. crowned] *FE*, 1596; crownd 1590.
- ix.20.6. Then] 1590; There 1596.
- ix.21.1. them] 1596; him 1590.
- ix.21.3. fensible] 1590; sensible 1596.
- ix.21.7. lenger time] *FE*, 1596; lenger a time 1590.
- ix.22.9. diapase] *FE*; *Dyapase* 1590, 1596.
- ix.37.8. your love] 1590, 1596; you love 1609.
- ix.38.9. three years] 1590; twelve moneths 1596.
- ix.41.7. Castory.] *FE*; lastery, 1590; lastery. 1596.
- ix.42.1. cheare] 1596; cleare 1590.
- ix.48.3. these] 1596; this 1590.
- ix.49.9. would] 1590; could 1596.
- ix.55.9. well is] *FE*, 1596; welis 1590.
- ix.57.1. to] 1596; so 1590.
- x.4.3. Who] *FE*; whom 1590, 1596.
- x.4.6. and great] *FE*, 1596; and thy great 1590.
old] *FE*, 1596; gold 1590.
- x.5.4. unmannurd] 1590; unmanurd 1596.

- x.6.6. safety] 1590; safeties sake 1596.
- x.7.7. livened] 1590; lived then 1596.
- x.15.9. munificence] 1590; munificence 1596.
- x.19.5. upon the present floure] 1590; in that impatient stoure 1596.
- x.20.2. to] 1590; of 1596.
- x.24.8. *Scuith guiridh*] 1596; (left blank) 1590.
it] 1596; he 1590.
- x.24.9. rather γ *Scuith gogh*, signe of sad crueltee] 1596; (left blank) 1590.
- x.26.6. their] *FE*; her 1590, 1596.
- x.34.1. *Rivall'*] 1590; *Rivallo* 1596.
- x.34.7. Then his Ambitious] 1590; Till his ambitious 1596.
- x.37.3. with] 1590; up 1596.
- x.38.2. of] 1590; or 1596.
- x.49.8. defrayd] 1590; did defray 1596.
- x.65.9. have forst] 1590; enforst 1596.
- x.68.7. seemed] 1590; seemeth 1596.
- xi.9.9. against that Bulwarke lent] 1590; that Bulwarke sorely rent 1596.
- xi.10.2. assignment] 1590; dessignment 1596.
- xi.13.2. ferce] 1590; fierce 1596.
is] 1590; was 1596.
- xi.13.5. assayed] 1590; assayled 1596.
- xi.18.1. therewithall] 1590; therewith all 1596.
- xi.23.8. support] 1590; disport 1596.
- xi.27.5. But] 1590; Who 1596.
- xi.30.7. *Britayne*] *FE*; *Britom* 1590; *Briton* 1596.
- xi.30.9. survive] *FE*; revive 1590, 1596.
- xi.32.5. infest] 1590; unrest 1596.
- xi.44.3. this] *FE*, 1596; his 1590.
- xii.Arg.1. *through*] 1590; *by* 1596.
- xii.Arg.2. *through passing*] 1590; *passing through* 1596.
- xii.1.6. that brave] *FE*; this brave 1590, 1596 [the *FE* emendation is unspecific].
- xii.3.9. doe] *FE*; did 1590; do 1596.
- xii.8.6. wayting] *FE*; weiting 1590; waiting 1596.
- xii.13.9. temple] 1590; honor 1596.
- xii.17.1. *Phaedria*] this ed.; *Phoedria* 1590, 1596.
- xii.21.1. th'earnest] 1590; th'heedfull 1596.
- xii.23.6. *Hydraes*] 1596; *Hydres* 1590.
- xii.32.4. That] 1590; Thou 1596.
- xii.39.8. upstaring] 1590; upstarting 1596.
- xii.48.7. of this] 1596; oft his 1590.
- xii.51.1. Therewith] 1590; Thereto 1596.
- xii.61.8. fearefully] 1590; tenderly 1596.
- xii.75.5. Lady'] 1590; Ladie 1596.
- xii.81.4. that] 1590; the 1596.
- xii.83.7. spoyle] 1590; spoyld 1596.

GLOSSARY

- abuse:** Deceive.
- advize, avize:** Consider.
- aguizd:** Dressed, equipped, set out.
- albe, albee, all be:** Although.
- algate:** Altogether, nevertheless, at all costs.
- amenage:** *See* menage.
- approved:** Proven, tested.
- aread:** *See* rede.
- assay:** Assail, attempt, trial, adventure.
- avized:** Wary, careful.
- ay, aye:** Ever, forever, always.
- bace, base:** Ordinary, lowly.
- bad:** Bade, commanded.
- bale, baleful:** Evil, woeful.
- band:** Bond.
- bark:** Boat, ship.
- bedight:** *See* dight.
- bend:** Aim.
- bestad, bestead, bested:** Situated.
- betide:** Befall, befallen.
- blend, blent:** Blind, blinded.
- blott:** Shame, fault.
- boots:** Helps, profits, serves.
- bord, boord:** Approach, address.
- bounty:** Generosity, goodness.
- brond:** Firebrand, torch, sword.
- cace:** State.
- carriage:** Bearing, deportment.
- cast:** Try, attempt, choose.
- caytive:** Captive, slave, wretch, wretched.
- certes:** Certainly, indeed.
- close:** Hidden, secret.
- conge:** Leave, farewell.
- corse:** Corpse, body.
- courser:** Horse.
- cunning:** Skillful.
- decay:** Death, destruction.
- despight:** Hatred, insult, crime, wrong, disdain.
- dight, bedight:** Equip, prepare, decked, arrayed, adorned.
- disdain:** Scorn, indignation.
- disease:** Trouble, discomfort, distress.
- dismay:** Daunt, defeat, overcome, kill.
- do, doe:** Make, cause.
- doughtie:** Brave, valorous.
- earst:** Before, earlier.
- eft:** Then, next.
- eftsoones:** Soon, immediately.
- eke:** Also.
- emprize:** Enterprise, adventure, undertaking.
- engine:** Plot, trick, instrument, weapon.
- ensample:** Example.

- faine:** Feign, dissemble, wish, willingly, gladly.
- fell:** Cruel, harsh, fierce.
- flood:** River.
- fond:** Foolish.
- forlore, forlorn:** Lost, left behind.
- for thy:** Therefore.
- frame:** Adjust, order, deploy, structure.
- froward:** Adverse, contrary, perverse, away from.
- gan:** Began, did.
- gent, gentle:** Noble, knightly.
- gin:** *See* engine.
- guerdon:** Reward.
- guise:** Manner, way, appearance.
- hap:** Chance, circumstance.
- heare:** Hair.
- heavy, heaviness:** Sad, sadness.
- hent:** Took, took up, seized.
- hew:** Appearance.
- hight:** Is called.
- issue, issew:** Offspring.
- jarre:** Jar, discord.
- ken, kend:** Know, knew.
- kynd:** Nature.
- lay:** Song, poem.
- liefte:** Dear.
- light, lightly:** Quick, quickly, easily.
- list, lust:** Desire.
- maister:** Master, conquer.
- meed:** Reward.
- meet:** Proper, decorous, fitting.
- menage, amenge:** Manage, control (especially a horse).
- mickle:** Mighty, much, great.
- mischief:** Trouble, misdeed.
- mote:** Might.
- no'te, note:** Cannot, could not, know not.
- offend, offense:** Harm.
- ought:** Aught, anything.
- painted:** Decorated, colorful.
- pap:** Breast.
- passing:** Extremely, surpassingly.
- Paynim:** Pagan.
- perce, persant:** Pierce, piercing.
- perdy:** Indeed, by God.
- perforce:** With force, by necessity.
- perlous:** Perilous.
- playn, playnt:** Complain, complaint.
- pleasaunce:** Pleasure, pleasantness, bower.
- portaunce:** Bearing.
- pricke:** Ride, gallop.
- prove:** Test, try.
- puissance, puissant:** Power, powerful.
- raught:** Reached, fetched, handed.
- reave, reft:** Take/took/taken away.

- recure:** Recover, restore.
- rede, aread:** Tell, make known, know, consider (past tense: red, read).
- redoubted:** Famed, feared.
- remorse:** Pity.
- renowned:** Renowned.
- rew, ruth:** Pity, sorrow.
- rife:** Very much, utterly, thorough.
- rowme:** Room.
- rude:** Wild, uncouth.
- sad:** Sober, serious.
- seely, silly:** Helpless, innocent.
- sell:** Saddle.
- shend, shent:** Shame, shamed.
- shew:** Show.
- sith:** Since.
- smart:** Pain, suffer.
- spright:** Spirit.
- stay:** Wait, await, stop.
- stead, sted:** Place.
- sterne, sternesse:** Fierce, fierceness.
- stiffe, stiffly:** Strong, strongly, vigorously.
- stint:** Stop, cease.
- stout:** Strong, bold.
- stowre:** Time of distress, peril, turmoil, attack.
- strait:** Immediately.
- suffer:** Permit, allow.
- sway:** Might, force, wield.
- swaine:** Person, young man.
- swinck:** Toil, work.
- teene:** Woe, sorrow, anguish.
- tho:** Though, then.
- thrall:** Captive, bind, enslave.
- thrill:** Pierce.
- tract:** Trace.
- troth:** Truth, faith.
- uncouth:** Unknown, unfamiliar, wild.
- uneath, uneathes:** Uneasily, scarcely, hardly, with difficulty.
- varlet:** Servant, squire, rascal.
- villein:** Villain, rascal, peasant.
- want:** Lack.
- warray:** Wage war on.
- wax, wex:** Grow, become (past tense: wox).
- weed:** Garment.
- weene:** Believe, think, consider.
- weete, wote:** Know, knew.
- whyleare, whylome:** Earlier, formerly.
- wight:** Person.
- wise:** Way, manner.
- wist:** Knew.
- wonne:** Live, dwell, dwelling.
- wont:** Custom, habit, tend, be used to.
- wood:** Mad.
- wreak:** Revenge.
- yield:** Grant, give.
- ywis:** Certainly.

INDEX OF CHARACTERS

The appearances of characters in Book Two are listed by canto and stanza; their appearances in other books are listed, in parentheses, by book and canto. For a full descriptive index, see Shohachi Fukuda's "The Characters of *The Faerie Queene*" (in Hamilton, 2001).

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