

EDMUND SPENSER

THE FAERIE QVEENE

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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.

- 1 *To the Right noble, and Valorous, Sir Walter Raleigh knight, Lo. Wardein of the Stanneryes, and her Maiesties liefetenaunt of the County of Cornewayll.*

- SIR knowing how doubtfully all Allegories may be construed, and this booke of mine, which I haue entituled the Faery Queene, being a continued Allegory, or darke conceit, I haue thought good aswell for auoyding of
 5 *gealous opinions and misconstructions, as also for your better light in reading therof, (being so by you commanded,) to discover vnto you the general intention and meaning, which in the whole course thereof I haue 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: Which*

Title: on the Elizabethan conventions of letter-writing, see 'letter as genre' in the *SEnc*, and Rambuss 1993:30-41. For Raleigh's titles, see *DS* 14 and *n*. The introductory statement of the letter's subject may be by the printer who has taken the phrase 'whole intention in the course of this worke' from S.'s account in the *Letter* of his 'general intention' in the poem and 'the whole course thereof'; and the phrase 'great light to the Reader' from its 'better light in reading'.

3 **doubtfully:** ambiguously; dangerously.

4 **a continued Allegory, or darke conceit:** on the genre in which one thing is said but another is meant, see 'allegory' and 'allegory, historical' in the *SEnc*. Except for Dante, S. is the only major poet who deliberately wrote his major poem as an allegory. Its place in the biblical culture of the sixteenth century was especially controversial. Although in the Bible, 'darke things were writt, hard to be vnderstood . . . [That none could reade, except she [Fidelia] did them teach' (1 x 13.9, 19.2), for Protestants its literal truth was primary and allegorical readings were eschewed. In contrast, poets wrote fiction that conceals truth, as Richard Mulcaster taught S.: 'when the *poetes* write sadly and soberly, without counterfeiting though they write in verse, yet they be no *poetes* in that kinde of their writing: but where they cover a truth with a fabulous veile, and resemble with alteration' (1994:266). S. refers to his poem's veil as 'dim' (*DS* 2.10), and 'shady' (*DS* 3.7), and in II proem declares it to be 'couert' in order to reveal, rather than conceal, the Queen's glory; see II proem 5.1-2*n*. The allegory is said to be **continued** because its presence is neither restricted to an episode nor intermittent but continuous, as Chapman found 'the Allegorie driven through the whole *Odyssees*' (*Chapman's Homer* 2.14). On the rhetorical definition of allegory as a continued metaphor, which leads S. to use metaphor to reveal divine truth, see Wood 1997; and on the poem as 'a material manifestation of divine knowledge', see Pendergast 1996:268. On the traditional fourfold exegesis applied to Bk I, see W.R. Davis 1977.

As the poem is an allegory, not an allegory of any one thing, its literal level must be read in its depth, and not translated into separate horizontal layers of something else; see Hamilton 1961a:7-14. For a countering argument that it is to be read 'as an intervention into Elizabethan political thought', see Hadfield 1997:125.

4 **or:** S.'s prose, like his poetry, is characterized by a deeply obsessive doubling of terms.

4 **darke conceit:** a variation of what Sidney calls a poem's 'idea or fore-conceit' (*Defence* 79) by which the poet's skill is to be judged rather than by the poem itself. For an extended account of the works of Spenser and Sidney in terms of Aristotelian *mimesis*, see Heninger 1988.

7 **by-accidents:** incidental matter.

7 **generall end:** i.e. to fashion readers in the virtues fashioned by the poem, as Caxton printed Malory in 1485 'to the entente that noble men may see and lerne the noble actes of chualrye . . . used in tho dayes' (2); as Elyot recommended the books of Homer 'where with the reders shall be so all inflamed, that they most feruently shall desire and coueite, by the imitation of their vertues, to acquire semblable glorie' (1907:36-37); and as Harrington translated Ariosto to make readers 'capable of vertue and good discipline' (1972:2). See 'reader in *The Faerie Queene*' and 'poetics, Elizabethan' in the *SEnc*, Meyer 1991, and the argument by Teskey 1996:99: 'By drawing the reader into its system, the poem "fashions" an intellectual habit'.

8 **fashion:** represent; train; mould, create, as *Am* 8.9: 'You . . . fashion me within'. The poem's sub-title, 'Fashioning XII. Morall vertues', indicates that the poem fashions a virtue by showing a hero fashioning or fashioned by it, as Castiglione in the *Courtier* 16 intends to 'fashion such a Courtier, as the Prince that shall be worthie to have him in his service, although his state be but small, may notwithstanding be called a mighty Lord'.

8 **a gentleman or noble person:** the two social orders may be distinguished, as they are in the order of the *DS*; or they

10 for that I conceived shoulde be most plausible and pleasing, being coloured with an historicall fiction, the
 which
 15 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 enuy, and suspition of present time. In which
 I haue followed all the antique Poets historicall, first Homere, who in the Persons of Agamemnon and Vlysses
 bath ensampled a good governour and a vertuous man, the one in his Ilias, the other in his Odysseys: then
 20 Virgil, whose like intention was to doe in the person of Aeneas: after him Ariosto comprised them both in his
 Orlando: and lately Tasso disseuered them againe, and formed both parts in two persons, namely that part
 which they in Philosophy call Ethice, or vertues of a priuate man, coloured in his Rinaldo: The other named
 Politice in his Godfredo. By ensample of which excellent Poets, I labour to pourtraict in Arthure, before he was
 king, the image of a brane knight, perfected in the twelue priuate morall vertues, as Aristotle hath deuised,
 25 the which is the purpose of these first twelue bookes: which if I finde to be well accepted, I may be perhaps encour-
 aged, to frame the other part of polliticke vertues in his person, after that hee came to be king. To some I know

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may overlap as they do in Mulcaster 1994:197-99, though, for him, 'to become a gentleman is to bear the cognisance of virtue' (195). The phrase may include women: in the *Courtier* 188-89, Lord Julian resolves 'to fashion . . . a perfect gentleman of the Court', and Mulcaster urged that women be educated. See Quilligan 1983:38-40. Most likely, though, noble person refers to the nobly born.

9 plausible: 'acceptable, pleasaunte' (T. Cooper 1565 on Lat. *plausibilis*), and hence 'deserving of applause' (*OED*); also 'credible', as suggested by S.'s praise of Xenophon for offering what 'might best be'. In offering discipline that is pleasing, S. follows the Horatian commonplace that the poet seeks to profit (*prodesse*) and to delight (*delectare*), mingling the useful (*utile*) with the sweet (*dulce*).

9 coloured with an historicall fiction: referring primarily to the colours of rhetoric by which the history is feigned, in general accord with Boccaccio's claim that poetry veils truth 'in a fair and fitting garment of fiction' (1930:14.7), but more with Sidney's claim that readers, turning to poetry 'looking but for fiction . . . shall use the narration but as an imaginative ground-plot of a profitable invention' (*Defence* 103). On S.'s fiction as history, see Steadman 1995:101-22 and Galbraith 2000:31-74.

11 the historye of king Arthure: see 'Arthur, legend of', in the *SEnc*. Of the three Christian worthies of the traditional nine, Charlemagne had been chosen by Ariosto in *Orl. Fur.*, and Godfrey of Boulogne by Tasso in *Ger. Lib.*, leaving Arthur for S., an appropriate but also fitting choice since his history as the last Emperor of the West helped legitimize Tudor rule. See III iii 26-50n, and Millican 1932:37-105; and as S. renovates a British Arthurian tradition, see Summers 1997. In claiming that Arthur was most fitte for the excellency of his person, S. agrees with Caxton that he is 'the moost renommed Crysten kyng, fyrst and chyef of the three best Crysten and worthy' (1). See 'Arthur in *The Faerie Queene*' in the *SEnc*, and McCabe 1993b. Since the poem's fiction treats Arthur before he was king, for which there was little historical evidence, S. is free from enuy and suspition of present time as shown, e.g. by E.K. in condemning 'certain fine fablers and lowd lyers, such as were the Authors of King Arthure' (gloss to *SC Apr.* 120).

12 many mens former workes: chiefly Geoffrey of Monmouth, *Historia regum Britanniae*, and Malory, *Le Morte Darthur*.

13 the antique Poets historicall: on the four who are named, and on the traditional interpretation of their works, see the appropriate entries in the *SEnc*. They are invoked because 'Poesie historicall is of all other next the diuine most honorable and worthy' (Puttenham 1936:39). Orlando is the hero of

Ariosto's *Orlando Furioso* (1532); and Rinaldo and Godfredo refer either to the characters or to the works in which they appear: Tasso, *Rinaldo* (1562) and *Gerusalemme Liberata* (1581, first published in 1580 as *Il Goffredo* in which Rinaldo also appears); see IV iii 45.1-6. Harvey remarked in 1580 that Spenser 'flatly professed' to him that he intended 'to emulate, and hope to ouergo' *Orlando Furioso* (Spenser 1912:628), possibly prompted by the canonization of his poem in the sixteenth century; see Javitch 1991. For his imitation of Ariosto and Tasso, see Fichter 1982:70-155, Kirkpatrick 1995:182-92, and Alistair Fox 1997:136-80. On Ariosto, see also Alpers 1967:160-99; on Tasso, see also Helgerson 1992:44-50, Rhu 1993a:57-76, and Treip 1994:270-74. For imitation as emulation that seeks to surpass its model, see Pigman III 1980:22-26.

19 twelue priuate morall vertues: when asked by Lodowick Bryskett if he would 'vouchsafe to open unto us the goodly cabinet, in which this excellent treasure of vertues lieth locked up from the vulgar sort', S. declined, saying 'I have already undertaken a work tending to the same effect, which is in *heroical verse*, under the title of a *Faerie Queene*, to represent all the moral vertues, assigning to every vertue, a Knight to be the patron and defender of the same: in whose actions and feates of armes and chivalry, the operations of that vertue, whereof he is the protector, are to be expressed, and the vices & unruly appetites that oppose themselves against the same, to be beaten downe and overcome' (Bryskett 1970:22). Arthur is perfected in the twelve virtues because he contains each in its perfected state integrated with the rest to constitute his 'magnificence' (38), much as in *Ger. Lib.*, as Tasso explains in 'The Allegorie of the Poem', 'the Army compounded of diuers Princes, and of other Christian souldiers, signified Man'.

19 as Aristotle hath deuised: in the *Nicomachean Ethics*, Aristotle distinguishes the priuate moral vertues from the polliticke (public) virtues, which he treats in the *Politics*. On the distinction, see Nohrnberg 1976:60-65, Horton 1978:124-37, and 'virtues' in the *SEnc*. Or if the phrase modifies pourtraict, as J.L. Mills 1977:247 suggests, S. refers to his *Poetics*, specifically to his claim that poetry deals with the universal rather than the particular, as Kouwenhoven 1983:14 claims. S. may refer to twelue virtues because that number is the traditional number of books in an epic; or is associated with the cosmic pattern, as Demaray 1991:100 suggests. (That his model was not Aristotle but the *Corpus Hermeticum*, see Cummings 1990.)

21 after that hee came to be king: possibly later books would treat the public virtues shown perfected in Arthur in his conquest of Rome; see I xi 7.2-6n.

this Methode will seeme displeasaunt, which had rather haue good discipline deliuered plainly in way of pre-
 cepts, or sermoned at large, as they vse, then thus clowdily enwrapped in Allegoricall deuises. But such, me
 seeme, should be satisfide with the vse of these dayes, seeing all things accounted by their showes, and nothing
 25 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 iudgement, formed a Commune welth such as it should be,
 but the other in the person of Cyrus and the Persians fashioned a gouernement such as might best be: So much
 more profitable and gracious is doctrine by ensample, then by rule. So haue I laboured to doe in the person of
 Arthure: whome I conceiue after his long education by Timon, to whom he was by Merlin deliuered to be
 30 brought vp, so soone as he was borne of the Lady Igrayne, to haue seene in a dream or vision the Faery Queene,
 with whose excellent beauty rauished, he awaking resolved to seeke her out, and so being by Merlin armed, and
 by Timon thoroughly 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 conceiue the most excellent and glorious person of our
 soueraine the Queene, and her kingdome in Faery land. And yet in some places els, I doe otherwise shadow
 35 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 Belphebe, fashioning her name
 according to your owne excellent conceipt of Cynthia, (Phoebe and Cynthia being both names of Diana.) So
 in the person of 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 conteineth in it them all, therefore in the whole
 40 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 contayn 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 vpon other
 45 antecedents, it needs that ye know the occasion of these three knights seuerall aduentures. 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 middest, euen
 where it most concerneth him, and there recouring to the thinges forepasted, and diuining of thinges to come,

22 this Methode, which is to offer good discipline not in way of precepts, or sermoned at large (see 'homiletics' in the *SEnc*) but clowdily enwrapped in Allegoricall deuises, is consonant with Sidney's claim, in *Defence* 93, that the poet teaches readers not by instructing them by moral precepts but by delighting them with images of the virtues in order to move them to 'see the form of goodness (which seen they cannot but love)'.

25-26 Xenophon preferred before Plato: while S. may be expected to prefer Plato to Xenophon because the *Republic* presents what should be while the *Cyropaedia* presents what might best be, he praises Plato only for his judgement in forming a commonwealth by rule while Xenophon is praised for having fashioned his commonwealth by ensample, i.e. by images of virtues and vices. Sidney makes much the same distinction: the *Cyropaedia* is not 'wholly imaginative' (as is the *Republic*) but works substantially 'to bestow a Cyrus upon the world to make many Cyruses' (79). On the distinction, see Nohrnberg 1976:26-28; on S.'s severely qualified praise of Xenophon, see Erickson 1992:148-51.

29 after his long education: on Arthur's birth and education, see I ix 3-5; on his dream or vision, see I ix 13-15.

32 glory: on that Faery Queene, or Gloriana, as glory, see I i 3.2-3n. On her Faery land, see 'fairyland' in the *SEnc*, and Erickson 1996:3-8. Her two persons correspond to the earlier distinction between 'a good gouernour and a vertuous man', referring here to the concept of the Queen's two bodies,

as Elizabeth acknowledged that she was 'but one bodye naturallye considered though by his [God's] permission a bodye politique to governe' (cited M. Axton 1977:38), and as the poem shows in Belphebe and Gloriana (see III proem 5.7-9). On the concept, see Kantorowicz 1957:7, Hardin 1992:22-28, and Marcus 1988:53-66; and on the extension of the concept to the poem's two bodies, see D.L. Miller 1988:68-119.

37 Cynthia: see III proem 4.3-9.

38 magnificence: see 'magnanimity, magnificence' in the *SEnc*; also Armbrust 1990. The etymological sense of the first term, *magnus + animus*, 'great-souled', is expressed in the etymological sense of the second, *magnus + facere*, 'greatly doing': Arthur's virtue is shown in his virtuous actions. Cf. the dedication of the poem to the Queen as 'magnificent empresse'.

39 Aristotle and the rest: on the medieval exegesis of Aristotle's *Ethics*, see 'Aristotle and his Commentators' in the *SEnc*.

39 perfection of all the rest refers to the earlier description of Arthur 'perfected in the twelue priuate morall vertues'.

45 Methode: see 'logic' in the *SEnc*.

47 thrusteth into the middest: a commonplace that derives from Horace, *Ars Poetica* 146-52.

48 diuining of thinges to come: on S.'s prophetic role, see 'prophecies' in the *SEnc*. The cyclical structure given the narrative by relating its beginning at the end is discussed by Steadman 1995:80-85.

maketh a pleasing Analysis of all. The beginning therefore of my history, if it were to be told by an
 50 Historiographer should be the twelfth booke which is the last, where I devise that the Faery Queene kept her
 Annuall feaste xii. dayes, vppon which xii. seuerall dayes, the occasions of the xii. seuerall adventures hapned,
 which being vndertaken by xii. seuerall knights, are in these xii booke seuerally handled and discoursed. The
 first was this. In the beginning of the feast, there presented him selfe a tall clownishe younge man, who falling
 55 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 haue the atchieuement of any aduventure, which during that feaste should
 happen, that being graunted, he rested him on the floore, vnfitte 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
 60 Queene of Faeries, complayned that her father and mother an ancient King and Queene, had bene by an huge
 dragon many years shut vp in a brasen Castle, who thence suffred them not to yssew: and therefore besought
 the Faery Queene to assigne her some one of her knights to take on him that exploit. Presently that clownish
 person vpstarting, desired that aduventure: whereat the Queene much wondering, and the Lady much gaine-
 saying, yet he earnestly importuned his desire. In the end the Lady told him that vnlesse that armour which
 65 she brought, would serue him (that is the armour of a Christian man specified by Saint Paul v. Ephes.) that
 he could not succeed in that enterprize, which being forthwith put vpon him with dewe furnitures thereunto,
 he seemed the goodliest man in al that company, and was well liked of the Lady. And estesoomes taking on him
 knighthood, and mounting on that straunge Courser, he went forth with her on that aduventure: where begin-
 neth the first booke, vz.

A gentle knight was pricking on the playne. &c.

70 The second day ther came in a Palmer bearing an Infant with bloody hands, whose Parents he complained
 to haue bene slayn by an Enchaunteresse called Acrasia: and therefore craued of the Faery Queene, to appoint
 him some knight, to performe that aduventure, 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 subiect thereof. The third day there

50-51 her Annuall feaste: described by Guyon as 'An yearly solemn feast she [the Faerie Queene] woules to make | The day that first doth lead the yeare around' (II ii 42.6-7). Most likely, xii. dayes refers to twelve days of the Christmas season from 25 Dec. to 6 Jan., the only twelve-day festivity in the calendar, as Wall 1987 notes. At this time Christ's birth returns 'the compass of expired yerres to theyr former date and first commencement' (E.K., *Arg.* to SC). Possibly the feast coincides with the Queen's Accession Day tilts on 17 Nov. (see A. Fowler 1964:170n1, and Eade 1984a:178-79); or 25 March, the beginning of the calendar year, 'for it is wel known . . . that the yeare beginneth in March' (E.K., *Arg.* to SC); or 25 April, St George's Day, celebrated by the Order of the Garter of which the Queen was the head. The choice of date may be determined by the *chronographia* in Bk II; see II ii 44.1-4n and 46.1-3n. According to S.'s entirely schematic statement, a knight leaves on each day of the annual feast: 'In the beginning of the feast . . . The second day ther came in . . . The third day there came in'; or on successive feasts over twelve years, each knight taking a year to accomplish a quest. The latter suggests a relay race: Guyon begins his quest just when the Red Cross Knight has ended his (II i 32.6-7) and intends to return to the court (I xii 18, 41); and Calidore meets Artegall at a similar moment (VI i 4). On the narrative chronology, see McCabe 1989a:84-91.

52 seuerally handled and discoursed: differently, as the four uses of the word in this sentence suggests, in order to note each book's distinctive structure. In devoting a book to the

exploits of one knight, S. imitates Malory; see Rovang 1996:40-49.

54 desired a boone: on the folklore motif of 'the rash promise', which is linked here to the licensed misrule of May Day or the Whitsunday festival when access to the Queen by commoners was allowed, see Laroque 1991:148-54. Yates 1977:99 notes that in an idealized picture of the Accession Day tournaments shown in the Ditchley Ms., the Queen is introduced to a company of homely people led by a 'clownishly clad' knight. S.'s model seems to be Malory's tale of Garth or the Fair Unknown, as Rovang 1996:23-32 argues. The details presented here are consonant with Bk I, the dwarf serving as a squire (as at I vii 37.2), and the steed called *straunge* (67) because it comes from another country (OED 1).

61 Presently: immediately. clownish: rustic.

64 v. Ephes: i.e. see (*vide*) Eph. 6.11-17.

65 dewe furnitures: proper weapons.

70 The second day: the inconsistency in the narrative about the occasion of Guyon's quest described here, and at II i 61 where he vows to avenge the deaths of the parents of the bloody-handed babe only after he and the Palmer find him with his dying mother and dead father, has been variously explained: e.g. that S. had forgotten what he had recently written; that the occasion is here described schematically (Hamilton 1961a:53-54); or that he invites the reader to reread in order to understand his allegory (Herman 1998:207-11).

73 The third day: the occasion is described at III xi 7-19. The differences are noted by Roche in the *SEnc* 270.

75 *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 grieuous torment, because she would not yield him the pleasure of her body. Whereupon Sir Scudamour the louer of that Lady presently tooke on him that aduenture. But being vnable to performe it by reason of the hard Enchauntments, after long sorrow, in the end met with Britomartis, who succoured him, and reskewed his loue.*

80 *But by occasion hereof, many other aduentures are intermedled, but rather as Accidents, then intendments. As the loue of Britomart, the ouerthrow of Marinell, the misery of Florimell, the vertuousnes of Belphebe, the lasciuiousnes of Hellenora, and many the like.*

85 *Thus much Sir, I haue briefly ouerronne to direct your vnderstanding to the wel-head 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 happily seeme tedious and confused. So humbly crauing the continuuance of your honorable fauour towards me, and th'eternall establishment of your happines, I humbly take leaue.*

23. Ianuary. 1589.

Yours most humbly affectionate.
Ed. Spenser.

79 **intermedled**: referring to the interlacing of stories in a romance. Those listed include the chief matter of the first ten cantos of Bk III in their narrative order as **Accidents** – earlier called ‘particular purposes or by-accidents’ – as distinct from its **intendments**, namely, the fashioning of the virtue of chastity seen in Britomart’s freeing of Amoret from Busirane after Scudamour had failed. See Roche 1964:196–98. On the

conflict in the poem between epic and chivalric romance, see Helgerson 1992:48–59 and C. Burrow 1993.

84 **happily**: haply.

86 **23. Ianuary. 1589**: i.e. OS = 1590 NS. In the sixteenth century the new year did not officially begin until 25 March. Brink 1994b argues for 1589. Books I–III were entered in the Stationers’ Register on 1 Dec. 1589.

LETTER TO RALEIGH

The placing of the *LR* at the end of 1590 Bk III is moot. In giving 'better light in reading' the poem, it would best be prefatory. Yet the signatures allow no place before the 'A' gathering, which begins with the title and dedication to Elizabeth, and its signatures, Pp1^r-Pp3^r, suggest that it was intended to be where it is. In revealing S.'s 'general intention and meaning', which allows the reader to stand back from the poem and 'in a handfull gripe al the discourse', it is best 'hereunto annexed'. If we assume that S. originally planned to fashion the private virtues in the first six books, the *Letter* would appear 'in midst of the race' (I vii 5.4; see 12-13*n*) to afford a perspective on the whole. In the 1596 edition, however, it has no place at all, nor in the 1609 folio, and one may only speculate why. (It first appeared again in the 1611 folio.) Possibly, and most likely, the cancellation of the five concluding stanzas of Bk III led to its accidental deletion along with all but three of the *CV* and

all the *DS*; or because its original position was effaced when Bks IV-VI were added, as Teskey 1990:39 argues; or because with six books now published it was no longer needed. For an analysis of the *Letter*, see Kouwenhoven 1983:1-71, 'Raleigh, Letter to' in the *SEnc*, and Erickson 1992.

S.'s principal model is Tasso's *Allegoria del poema*, which was placed at the beginning of the two 1581 editions of the *Gerusalemme Liberata* and the 1584 edition. Like the *Letter*, it shows how the poem may be read as an allegory; see 'Tasso' in the *SEnc*. A second model is the introductory essay to Renaissance editions of Virgil's *Aeneid*, as Nelson 1963:118-19 argues. A third is Crowley's introduction to his 1550 editions of *Piers Plowman* in which he urges that the book be read 'to amende thyne owne wille'. Since 'the sence [is] somewhat darcke', he adds notes 'geuyng light to the Reader' and 'a brief summe of all the principall matters spoken of in the boke'.

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The second Booke of the Faerie Queene.

Contayning

The Legend of Sir Guyon.

OR

Of Temperaunce.

1
 ight well I wote most mighty Soueraine,
 That all this famous antique history,
 Of some th'abundance of an ydle braine
 Will iudged be, and painted forgery,
 Rather then matter of iust memory,
 Sith none, that breatheth living aire, does know,
 Where is that happy land of Faery,
 Which I so much doe vaunt, yet no where show,
 But vouch antiquities, which no body can know.

2
 But let that man with better sence aduize,
 That of the world least part to vs is red:
 And daily how through hardy enterprize,
 Many great Regions are discovered,
 Which to late age were neuer mentioned.
 Who euer heard of th'Indian *Peru*
 Or who in venturous vessell measured
 The *Amazons* huge riuer now found trew?
 Or fruitfullest *Virginia* who did euer vew?

Book II Title

Sir: the accepted title of a knight but used on the title-page only for Guyon.

Proem

Stanza 1

2 antique history: see V proem 1n. 4 painted forgery: deceiving invention. On S.'s fear that his poem would be dismissed as such, see Hulse 1994:95-96. 5 iust memory: i.e. as a true record. 6-9 At VI proem 2.9, S. claims that no one can find the strange ways in faery-land 'but who was taught them by the Muse'. land of Faery: see Murrin 1980:131-52, J. Miller 1986a:90-101, 'fairyland' in the *SEnc*, and Erickson 1996:60-64. As Hedley 1988:18 notes, it is at once an 'an-

tique image' and a 'new world'. Its connection with India and therefore with nascent British imperialism is argued by Bellamy 2000. vaunt: display; praise. antiquities: referring to the muse's 'antique rolles' that he seeks at I proem 2.4 and her 'records of antiquitie' at IV xi 10.1-5.

Stanza 2

Parallels with Humphrey Gilbert's 1576 account of New World discoveries are noted by S. Miller 1998:36-37. 1 aduize: consider; reflect. 2 red: told, and therefore 'made known'. 6 th'Indian Peru: Peru was believed to be India. Martin Cortés boasts of Spanish discoveries: 'Who before this tyme ever harde .. of . . . Peru?' in *Arte of Navigation*, tr. Richard Eden, 1561; noted Hutson 1996:30. 7 measured: travelled; also, 'determined its length'. 8 now found trew: in 1541 by Orellana. In 1555 Eden referred to 'the myghty ryuer cauled Flumen Amazonum, found of late'; noted Read 2000:136n9.

3
Yet all these were when no man did them know,
 Yet haue from wisest ages hidden beene
 And later times thinges more vnknowne shall show.
 Why then should witlesse man so much misweene
 That nothing is but that which he hath seene?
 What if within the Moones fayre shining spheare,
 What if in euery other starre vnseene
 Of other worldes he happily should heare?
 He wonder would much more, yet such to some appeare.

4
 Of faery lond yet if he more inquyre
By certein signes here sett in sondrie place
He may it fynd; ne let him then admyre
 But yield his sence to bee too blunt and bace

That no'te without an hound fine footing trace.
 And thou, O fayrest Princesse vnder 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 couert veile and wrap in shadowes light,
 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 braue aduentures of this faery knight
 The good Sir *Guyon* graciously to heare
 In whom great rule of Temp'raunce goodly doth appeare.

9 **Virginia**: this reference, and the addition 'and of Virginia' to the titles of Elizabeth in the 1596 dedication, are among the first in literature. **fruitfullest**: in an early account of Virginia, Barlowe refers to its soil as 'the most . . . fruitfull . . . of all the world'; cited J.N. Wall 1984:2n6.

Stanza 3

4-5 Cf. Ariosto's mockery, *Orl. Fur.* 7.1, of the foolish throng that rejects travellers' reports of strange sights together with his poem because they believe only what they see. Chaucer makes much the same complaint in the *Legend of Good Women*, *Prol.* 12-15. As line 6 suggests, **witlesse** may refer specifically to those on the moon who have lost their wits in *Orl. Fur.* 34. **misweene**: wrongly judge. 6-9 S.'s first question expresses a contemporary interest in the moon as habitable; see Nicolson 1936:36-43. The second is one of the earliest references to a possible plurality of worlds; see Kocher 1953:86. Extraterrestrial life is suggested by Bruno in *Del'infinito universo et mondi* (1584), which was written and published in England. On S.'s own world-making, see R. Greene 2000. **vnseene**: i.e. worlds at present unseen. **happily**: by chance.

Stanza 4

1-3 As Christ mocks those who 'except ye se signes and wonders, ye wil not beleue' (John 4.48), S. mocks those who **inquyre** - i.e. seek after - **certein' signes**, a phrase that refers to the many topical allusions in the poem but also to the twelve zodiacal signs traced by Guyon's journey, as Fisher 1993b and 1993c argues. **in sondrie place**: in different places. **admyre**: i.e. wonder at what his own senses have revealed. 5 I.e., does not know how to track faint or cunning footsteps without a hound, implying that the poet's **fine footing** in his use of metre is sufficient. 6-9 **this fayre mirrhour** is the poem itself, which does more than reflect but reveals by its transparency. See 'mirrors' in the *SEnc.* The shift from I

proem 4.2 in which the mirror is the Queen is noted by Rambuss 1993:71. The Queen is invited to see her face in Belphoebe in canto iii, her **realmes** in 'Briton monuments' (x 5-68), and her **great auncestry** in the 'Antiquitee of Faery lond' (x 70-76).

Stanza 5

1-2 **O pardon me**: give me leave; so Una addresses the King of Eden at I xii 33.4. The **veile** may be compared to the covering that Moses put upon his face because it 'shone bright' after God had talked with him, so that the children of Israel 'were afraide to come nere him' (Exod. 34.30). In 2 Cor. 3.7, Paul writes that 'the children of Israel colde not beholde the face of Moses for the glorie of his countenance'; see Nohrnberg 1976:54-55. The common Renaissance view that poetry veils truth in its fiction - e.g. Boccaccio 1976:14.7, and S. in *DS I* and *DS 3* - is inverted here: the poet veils light in order that his readers may see. He must reveil Elizabeth so that she may be revealed as the type of which the absent Gloriana is the anti-type; see Fruen 1987. That Elizabeth was known as 'sweet sister *Temperance*', as W. Camden 1630:6 records, makes the address to her esp. fitting. **couert**: covering, concealing. **light**: with a pun, for the shadows give light. 7 **this faery knight**: contrasts with the emphasis on Britain in Bk I. 8 **Guyon**: the name of a romance hero, e.g. Guy of Warwick, or Guy of Burgundy who is called 'the good Gyouyn' in *Sir Pirumbras* 465. It may have been chosen for its etymology for it signifies 'wrestler', according to *The Golden Legend* (see I x 66.5-6n): 'George may be sayd . . . of gyon that is a wrasteler'. W. Camden 1984:67 derives 'Guy' from Lat. *guido* and Fr. *guide*: 'A Guide, Leader, or Director to other'. Guyon, however, is himself guided both by the Palmer and by God (i 34.4, 32.8). A. Fowler 1960a notes that Gihon, the second of the four rivers of Eden (Gen. 2.13), was interpreted as the virtue of temperance because 'it cleanses the worthless body, and quenches the fire of vile flesh'. See 'Guyon' in the *SEnc.*

Cant. I.

Guyon by Archimago abused,
the Redcrosse knight awaytes,
Fyndes Mordant and Amauia slaine
With pleasures poisoned baytes.

1 That conning Architect of cancred guyle,
Whom Princes late displeasure left in bands,
For falsed letters and suborned wyle,
Soone as the *Redcrosse* knight he vnderstands,
To beene departed out of *Eden* landes,
To serue againe his soueraine Elfin Queene,
His artes he moues, and out of caytiues handes
Himselfe he frees by secret meanes vnscene;
His shackles emptie lefte, him selfe escaped cleene.

2 And forth he fares full of malicious mynd,
To worken mischiefe and auenging woe,
Where euer he that godly knight may fynd,
His onely hart sore, and his onely foe,
Sith *Vna* now he algates must forgoe,
Whom his victorious handes did earst restore
To natiue crowne and kingdom late ygoe:
Where she enjoys sure peace for euermore,
As wetherbeaten ship arry'd on happie shore.

3 Him therefore now the object of his spight
And deadly food he makes: him to offend
By forged treason, or by open fight
He seekes, of all his drifte the aymed end:

There to his subtile engins he does bend
His practick witt, and his fayre fyled tonge,
With thousand other sleights: for well he kend,
His credit now in doubtfull ballaunce hong;
For hardly could bee hurt, who was already stong.

4 Still as he went, he craftie stales did lay,
With cunning traynes him to entrap vnwares,
And priuy spyals plast in all his way,
To weete what course he takes, and how he fares;
To ketch him at a vauntage 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.
Vpon the way him fortun'd to meet,
Fayre marching vnderneath a shady hill,
A goodly knight, all armd in harnesse meete,
That from his head no place appeared to his feete.

Book II Canto i

Argument

1 *abusd*: deceived; misused. **2** *awaytes*: waylays, ambushes. **3** *Mordant*: *Mordant* at 49.9 in 1590, 1596. *Amauia* is not named until the end of their story at ii. 45.8. On the names, see 55.4–5*n*. **4** *pleasures*: i.e. *Acrasia*'s; cf. ii 45.4. She is named 'Pleasure' at xii 1.8, 48.8; cf. iii 41.8.

Stanza 1

1 *That conning Architect*: alluding to his name, Archimago; see I i 43.6*n*. On his escape, see Rev. 20.1–3 (cited I xii 36.1–5*n*). *cancred*: venomous; infectious. **3** *Duessa* suborned Archimago to break the bond between Una and the Red Cross Knight 'with letters vaine' at I xii 34.1–2. These are *falsed* as they seek to break loyalty, and Archimago's *wyle* is *suborned* as he was engaged to bear false witness. **5** *Eden landes*: see I xi 2.1*n*. **7** *moues*: applies. *caytiues handes*: the hands of those who held him captive, or the hands of menials; cf. 'rude hands' (I xii 35.3).

Stanza 2

4 *onely*: chief, special. **5** *algates*: altogether. **7** *late ygoe*: lately; indicating that chronologically Bk II follows Bk I. **9** On the ship imagery in the poem, see I xii 1*n*. Here it refers back to I xii 42 and forward to 32.9.

Stanza 3

2 *food*: i.e. feud: hatred, hostility. This early spelling suggests 'food for death'; cf. 'pleasures poisoned baytes' (Arg.4). *offend*: injure, harm. **3** *forged*: made up, invented by the 'conning Architect' (1.1). **4** *drift*: plot, purpose; as I ii 9.4 where 'Th'end of his drift' is Una. **5** *subtile engins*: cunning wiles; also machines of warfare, extending the metaphor of *aymed end*. **6** *practick*: crafty; cf. his 'practicke paine' (I xii 34.5). *fayre fyled*: smooth, as I i 35.7. **8** *credit*: credibility.

Stanza 4

1 *stales*: baits, decoys. **2** *traynes*: stratagems; specifically, as I suggests, a trail of bait to lure his prey into a trap (*OED* sb. 117). **3** *pruiy spyals*: hidden spies. **5** *at a vauntage*: i.e. at his advantage and the knight's disadvantage. **9** Proverbial: Smith 266.

Stanza 5

7 *vnderneath a shady hill*: as the Wandering Wood encloses the wandering Red Cross Knight before he enters upon his quest. **8** *A goodly knight*: in contrast to 'that godly knight' (2.3), noting the chief difference between Guyon and the Red Cross Knight. *all armd*: armed cap-à-pié, as Arthur at I vii 29.6, pointing here to Guyon's apparent invulnerability to external attack. *harnesse meete*: fitting armour, i.e. appropriate; also close-fitting.

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6
 His carriage was full comely and vpright,
 His countenance demure and temperate,
 But yett so sterne and terrible in sight,
 That cheard his friendes, and did his foes amate:
 He was an Elfin borne of noble state,
 And mickle worship in his natie land;
 Well could he tourney and in lists debate,
 And knighthood tooke of good Sir *Huons* hand,
 When with king *Oberon* he came to Fary land.

7
 Him als accompanyd vpon the way
 A comely Palmer, clad in black attyre,
 Of rypest yeares, and heares all hoarie gray,
 That with a staffe his feeble steps did stire,
 Least his long way his agcd limbes should tirc:
 And if by lookes one may the mind aread,
 He seemd to be a sage and sober syre,
 And cuer with slow pace the knight did lead,
 Who taught his trampling steed with equall steps to tread.

8
 Such whenas *Archimago* them did view,
 He weened well to worke some vncouth wyle,
 Eftsoones vntwisting his deceitfull clew,
 He gan to weaue a web of wicked guyle,
 And with faire countenance and flattering style,
 To them approching, thus the knight bespake:
 Fayre sonne of *Mars*, that seeke with warlike spoyle,
 And great atchieu'ments great your selfe to make,
 Vouchsafe to stay your steed for humble misers sake.

9
 He stayd his steed for humble misers sake,
 And badd tell on the tenor of his playnt;
 Who feigning then in euery limb to quake,
 Through inward feare, and seeming pale and faynt
 With pitceous mone his percing speach gan paynt;
 Deare Lady how shall I declare thy cace,
 Whom late I left in languorous constrynt?
 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 rybauld with vyle lust aduaunst
 Laid first his filthic hands on virgin cleene,
 To spoyle her dainty corps so faire and sheene,
 As on the earth, great mother of vs all,
 With liuing eye more fayre was neuer seene,
 Of chastity and honour virginall:
 Witnes ye heauens, whom she in vaine to help did call.

11
 How may it be, sayd then the knight halfe wroth,
 That knight should knighthood euer so haue shent?
 None but that saw (quoth he) would weene for troth,
 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,
 And threatned death with many a bloodie word;
 Tounge hates to tell the rest, that eye to see abhord.

Stanza 6

2 **demure**: serious or grave, suggesting modesty or Shamefastnesse (ix 43.9), corresponding to the Red Cross Knight's sadness. The term describes *Fidelia* and *Speranza* (I x 12.4), its only other use in the poem. **temperate**: referring to the proper mingling of the humours as it expresses the 'great rule of Temp'rance' (Pr. 5.9) in him. 4 **amate**: daunt; cf. *Artegall* whose 'manly face . . . did his foes agrize' (III ii 24.4). 5-6 **Elfin**: Elf or Fay, to distinguish Guyon's race from the Red Cross Knight's: see I x 65; hence his **natie land** is faery land. On the distinction, see I i 17.1*n*. **mickle worship**: much honour. 7 **debate**: fight. 8-9 **Sir Huon**: the hero of the thirteenth-century romance *Huon of Burdeux* (English tr. 1534), favoured by *Oberon*, whom S. names king of faery land and father of *Tanaquill* or *Gloriana* at x 75, 76.

Stanza 7

2 **comely**: decent, decorous, as also applied to Guyon at 6.1; or, adverbially, 'suitably clad'. **Palmer**: a pilgrim (cf. 52.8); more specifically, one who has returned from the Holy Land. **black** is his identifying epithet at 34.4, etc., in contrast to *Una*'s whiteness. 4 **stire**: steer, guide. 6 **aread**: know or guess. 8-9 A Platonic emblem of the temperate person who controls the passions - cf. iv 2.1-2 - through the exercise of right reason, a faculty associated with the Palmer; see Hoopes 1962:150-52, and 'Palmer' in the *SEnc*. with slow

pace: in contrast to the Red Cross Knight's angry steed 'much disdayning to the curbe to yield' (I i.6). with **equall steps**: once Guyon quickens his pace, he becomes intemperate; cf. 13.1-2.

Stanza 8

3-4 **clew**: ball of thread. Not the ball of thread that led *Theseus* out of the labyrinth but a web to enclose Guyon. The web is an emblem of *Mammon*'s house at vii 28.7-9, and the insignia on *Acrasia*'s dress at xii 77.7-9. 7-8 He appeals to Guyon as the traditional heroic (and classical) warrior, a role denied him by the virtue of which he is the patron, e.g. he binds an old woman (iv 12), kills *Pyrochles*'s horse (v 4), and sets out on a quest to bind a naked woman. He is the only hero who does not kill anyone. 9 **misers**: wretch's.

Stanza 9

5 **paynt**: depict vividly but also falsely. 7 **languorous constrynt**: sorrowful distress; also referring to her alleged rape, as ii 8.3. The phrase offers an erotic analogue to the Red Cross Knight's adventure to redeem *Una*'s parents from 'captiue langour' (I vii 49.2).

Stanza 10

3-5 *Archimago* refers to the stripping of *Ducessa* by Arthur and the Red Cross Knight at I viii 46. **rybauld**: a licentious

12
 Therewith amoued from his sober mood,
 And liues he yet (said he) that wrought this act,
 And doen the heauens afford him vitall food?
 He liues, (quoth he) and boasteth of the fact,
 Ne yet hath any knight his courage crackt.
 Where may that treachour then (sayd he) be found,
 Or by what meanes may I his footing tract?
 That shall I shew (sayd he) as sure, as hound
 The stricken Deare doth chaleng 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 Squire
 Supposd to be. They do arriue anone,
 Where sate a gentle Lady all alone,
 With garments rent, and heare discheueled,
 Wringing her handes, and making piteous mone;
 Her swollen eyes were much disfigured,
 And her faire face with teares was fowly blubbered.

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

15
 Which when she heard, as in despightfull wise,
 She wilfully her sorrow did augment,
 And offred hope of comfort did despise:
 Her golden lockes most cruelly she rent,
 And scratcht her face with ghastly dremiment,
 Ne would she speake, ne see, ne yet be seene,
 But hid her visage, and her head downe bent,
 Either for grieuous shame, or for great teene,
 As if her hart with sorow had transfixed beene.

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

17
 Eftsoone she said, Ah gentle trustie Squire,
 What comfort can I wofull wretch conceaue,
 Or why should euer I henceforth desyre,
 To see faire heauens face, and life not leaue,
 Sith that false Traytour did my honour reauē?
 False traytour certes (saide the Faerie knight)
 I read the man, that euer would deceaue
 A gentle Lady, or her wrong through might:
 Death were too little paine for such a fowle despight.

person. **aduauunst**: incited, pricked, in contrast to the temperate knight's restraint. **cleene**: pure. **sheene**: beautiful. **6 great mother**: an appropriate term for Archimago to use; see I vii 9.1*n*. In Bk II, the earth is associated with man's fall into intemperance; see vii 17.1-4.

Stanza 11

1 **halfe wroth**: cf 13.1-2. At 25.8, he is 'inflam'd with wrathfulness'. 2 **shent**: disgraced. 5 **looser**: loose; 'discheueled' (13.6), in contrast to Medina's braided locks at ii. 15.7-9. 7 **bent**: levelled.

Stanza 12

1-3 The chivalric code is expressed in Malory 6.10: 'What, said Sir Launcelot, is he a thief and a knyght and a rauysshur of wymmen? He doth shame vnto the ordre of knyghthode and contrary vnto his othe; hit is pyte that he lyueth'. **vitall**: life-giving. 4 **fact**: crime. 6 **treachour**: obs. form of 'traitor', suggesting 'treacherous'. 7-9 Archimago becomes Guyon's guide in place of the Palmer. **tract**: trace. **chaleng**: bay (upon picking up the scent).

Stanza 13

1-4 Instead of leading Guyon to the Red Cross Knight, as he promised, Archimago leads him to Duessa in order to incite

him further by seeing her violated state. **Squire**: see 21.8-9. 9 **blubbered**: disfigured.

Stanza 14

On Guyon as a homilist, see Mallette 1997:52-55. 2 **ill bedight**: ill-arranged, referring to her disfiguring tears; also sexually abused. 3 **pittie**: the emotion that confounds Guyon throughout his quest; see Morgan 1986b:32-33. **dismayd**: the pun on 'dis-maid' is the poet's. 5 **For thy**: therefore. 7 **despight**: injury, outrage.

Stanza 15

4 **golden lockes**: as she mocks Una in Bk I - see I x 28.6 - and now Medina at ii 15.7, Belpheoe at iii 30.1, and Alma at ix 19.6. 5 **dremiment**: grief. 8 **teene**: woe.

Stanza 16

1 **lief**: dear; corresponding to 'Sir' as an address to a woman. 5-7 The construction is confusing because Archimago answers his question as he asks it. **wayment**: lament. 9 **voluntarie**: self-inflicted.

Stanza 17

7 **read**: consider. 8 The description of Duessa as **gentle**, also at 13.5 and 19.3, indicates that rape of a lower-class woman would be condoned.

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But now, fayre Lady, comfort to you make,
 And read, who hath ye wrought this shamfull plight;
 That short reuenge the man may ouertake,
 Where so he be, and soone vpon him light.
 Certes (saide she) I wote not, how he hight,
 But vnder him a gray steede he did wield,
 Whose sides with dapled circles weren dight;
 Vpright he rode, and in his siluer shield
 He bore a bloodie Crosse, that quartred all the field.

19

Now by my head (saide *Guyon*) much I muse,
 How that same knight should do so fowle amis,
 Or euer gentle Damzell so abuse:
 For may I boldly say, he surely is
 A right good knight, and trew of word ywis:
 I present was, and can it witness well,
 When armes he swore, and streight did enterpris
 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 him of th'imputed blame,
 Els be ye sure he dearely shall abyde,
 Or make you good amendment for the same:
 All wrongs haue mendes, but no amendes of shame.
 Now therefore Lady, rise out of your paine,
 And see the saluing of your blotted name.
 Full loth she seemd thereto, but yet did faine,
 For she was inly glad her purpose so to gaine.

21

Her purpose was not such, as she did faine,
 Ne yet her person such, as it was seene,
 But vnder simple shew and semblant plaine
 Lurkt false *Duessa* secretly vnseene,
 As a chaste Virgin, that had wronged beene:
 So had false *Archimago* her disguysd,
 To cloke her guile with sorrow and sad teene;
 And eke himselfe had craftily deuysd
 To be her Squire, and do her seruice well aguisd.

22

Her late fororne and naked he had found,
 Where she did wander in waste wilderness,
 Lurking in rockes and caues far vnder ground,
 And with greene mosse cou'ring her nakednesse,
 To hide her shame and loathly filthinesse,
 Sith her Prince *Arthur* of proud ornaments
 And borrowd beauty spoyld. Her nathelesse
 Th'enchaunter finding fit for his intents,
 Did thus reuest, and deckt with dew habiliments.

23

For all he did, was to deceiue good knights,
 And draw them from pursuit of praise and fame,
 To slug in slouth and sensuall delights,
 And end their daies with irrenowned shame.
 And now exceeding grieve him ouercame,
 To see the *Redcrosse* thus aduanced hyc;
 Therefore this craftie engine he did frame,
 Against his praise to stirre vp enmitye
 Of such, as vertues like mote vnto him allye.

Stanza 18

2 read: tell. 3 short: speedy. reuenge: a key word in the first eight cantos where it occurs fourteen times but not in the next four, as MacLaughlan 1980:157 notes. 6 gray: since the lustful Argante rides a grey horse at III vii 37.3, the colour may represent the lust with which the Red Cross Knight is charged. wield: manage. 8-9 The description is heraldic: the red cross divides the whole field or surface of the shield into quarters. Vpright: as Guyon at 6.1.

Stanza 19

1 by my head: a classical oath, as Virgil's *per caput hoc iuro* (*Aen.* 9.300). Apart from the proem, and excluding the argument, Guyon is first named when he abandons the Palmer. Cf. the naming of the Red Cross Knight at I ii 12.2. muse: wonder. 2 amis: evil deed. 3 abuse: violate. 5 ywis: indeed; I know. 6-9 Only the LR records the moment when the Red Cross Knight, 'taking on him knighthood' (66-67), did enterpris - i.e. undertook - his adventure. Errant damozell: so named at III i 24.7. The term is used in two senses: like a knight errant she undertakes an adventure to release her parents, and also wanders in search of her knight.

Stanza 20

2 fairely quit him: fully prove himself innocent. blame: charge. 3 abyde: suffer; pay the penalty. 4 amendment: reparation. 5 mendes: recompense. Wrong may be amended

by punishing the wrong-doer though the one wronged still suffers shame. Or shame may be imputed to the wrong-doer: while wrongful acts may be amended, shameful ones may never be. shame is a key term to describe this 'shamefast' knight (ix 43.9), as this opening episode makes clear; cf. 27.4, 30.1, 9. 7 saluing: vindication, clearing.

Stanza 21

3 semblant plaine: honest appearance. 5 a chaste Virgin: the tautology indicates her duplicity. 9 aguisd: arrayed, i.e. disguised.

Stanza 22

1-7 For Duessa's unveiling, see I viii 46-48ⁿ and 50.1-5. borrowd beauty: in Bk I where the central conflict is between powers of light and darkness, the phrase is 'borrowed light' (viii 49.5); in Bk II, 'beauty' becomes a key term when Duessa's role is assumed by Acrasia. 9 reuest: clothe again. dew habiliments: fitting attire.

Stanza 23

3 delights: suggests the plural of 'delice', sensual pleasure. Another key term in Bk II; cf. v 27.2, 33.1, xii 1.8, etc. 4 irrenowned: adds to 'unrenowned' an intensive sense to note a negation of all praise. 6 aduanced: raised or extolled, as the Palmer testifies at 32.1-5. 7 engine: plot, snare to deceive the mind. 9 as vertues like: as those of similarly

24
So now he *Guyon* guydes an vncouth way
Through woods and mountaines, till they came at last
Into a pleasant dale, that lowly lay
Betwixt two hills, whose high heads ouerplast,
The valley did with coole shade-ouercast;
Through midst thereof a little riuer rold,
By which there sate a knight with helme vnlaste,
Himselfe refreshing with the liquid cold,
After his trauell long, and labours manifold.

25
Lo yonder he, cryde *Archimage* alowd,
That wrought the shamefull fact, which I did shew,
And now he doth himselfe in secret shrowd,
To fly the vengeance for his outrage dew;
But vaine: for ye shall dearely do him rew,
So God ye speed, and send you good successe;
Which we far off will here abide 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,
His warlike armes about him gan embrace,
And in the rest his ready speare did sticke;
Tho when as still he saw him towards pace,

He gan rencounter him in equal race:
They bene ymett; both ready to affrap,
When suddainly that warrior gan abace
His threatned speare, as if some new mishap
Had him betide, or hidden danger did entrap.

27
And cryde, Mercie Sir knight, and mercie Lord,
For mine offence and heedelesse hardiment,
That had almost committed crime abhord,
And with reprochfull shame mine honour shent,
Whiles cursed steele against that badge 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 vneath,
Who prickt with courage kene, did cruell battell breath.

28
But when he heard him speake, streight way he knew
His errour, and himselfe inclyning sayd,
Ah deare Sir *Guyon*, well becommeth you,
But me behoueth rather to vpbraid,
Whose hastie hand so far from reason strayd,
That almost it did haynous violence
On that fayre ymage of that heauenly Mayd,
That decks and armes your shield with faire defence:
Your court'sie takes on you anothers dew offence,

virtuous nature, referring to the relationships among the virtues.

Stanza 24

1 **So now he Guyon guydes**: the verbal echo and heavy alliterative stress indicate the ominous change from 7.8–9. **vncouth**: strange, wild. 4–7 A topographical emblem of temperance, as Brooks-Davies 1977:119 suggests: the Red Cross Knight in the **midst** represents the mean between two extremes, the **two hills**. **ouerplast**: overhanging.

Stanza 25

2 **fact**: crime. 5 **But vaine**: i.e. he hides in vain. **do**: cause. 6 Not 'may God prosper you' but 'may God hasten you [i.e. into intemperate speed]'; in contrast to the Palmer's benediction, 'God guide thee' at 32.8. 8–9 i.e., so angry that. **addresse**: aim.

Stanza 26

2 **embrace**: put on, buckle. 3 **rest**: a support for the spear when levelled for charging. 5 **rencounter**: charging in return. **race**: charge. 6 **affrap**: strike. 7–9 **that warrior**: purposefully vague though Guyon is meant. A fitting term for this 'sonne of *Mars*' (8.7); cf. 39.1 and vii 32.6. **abace**: lower. **His threatned speare**: both threatening the knight and being threatened by his spear. **betide**: befallen.

Stanza 27

1 Guyon's prayer is twofold: first to the Red Cross Knight: 'pardon me Sir knight'; and second to God on seeing the red

cross (as described to him at 18.8–9): 'grant me mercy Lord'. The different meanings of **mercie** are indicated by the different stresses, the first being the Fr. *merci*, as v 12.7. The chivalric code does not endorse unprovoked aggression; cf. IV vi 4.1–3. As Staton 1987:156 notes, playing by the Old Boys' Rules takes precedence over a woman's rape. 2 **offence**: attack; transgression; also 'occasion of doubt', here referring to his misjudging the Red Cross Knight. **hardiment**: boldness, rashness. 4 While defending a lady who claimed that a knight 'did my honour reauē' (17.5), Guyon almost loses his own. **shent**: disgraced. The charge that he made against the Red Cross Knight at 11.2, he now takes upon himself. 6 **my Redeemers death**: the possessive indicates that Guyon's classical virtue of temperance has a Christian framework. In Gal. 5.22–23, temperance is 'vnder the Spirit or grace' (Geneva gloss). 8–9 Since the **steed** manifests the Red Cross Knight's passion, **Who** may refer to either. **vneath**: only with difficulty. **kene**: fierce.

Stanza 28

2 **inclyning**: turning his spear aside (from Guyon). 4 It is more fitting that you should upbraid me rather than yourself. 5 **reason**: an important key term fittingly introduced by the knight of holiness. 7–8 **that heauenly Mayd**: presumably the Faerie Queene, as on Arthur's baldric at I vii 30.1–3, though not so identified until viii 43.3. Named 'the Saint' at v 11.7; cf. ix 2.7–9. **decks**: ornaments, as does the cross on his own shield (27.7). **armes**: protects, as shown at viii 43.1–6.

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29

So beene they both at one, and doen vpreare
 Their beuers bright, each other for to greet;
 Goodly comportaunce each to öther beare,
 And entertaine themselues with court'sies meet;
 Then saide the *Redcrosse* knight, Now mote I weet,
 Sir *Guyon*, why with so fierce saliaunce,
 And fell intent ye did at earst me meet;
 For sith I know your goodly gouernaunce,
 Great cause, I weene, you guided, or some vncouth chaunce.

30

Certes (said he) well mote I shame to tell
 The fond encheason, that me hether led.
 A false infamous faitour late befell
 Me for to meet, that seemed ill bested,
 And playnd of grieuous outrage, which he red
 A knight had wrought against a Ladie gent;
 Which to auenge, 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 can he turne his earnest vnto 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,
 Sith him in Faery court he late auizd;
 And sayd, Fayre sonne, God giue you happy chaunce,
 And that deare Crosse vpon your shield deuizd,
 Wherewith about all knights ye goodly seeme aguizd.

32

Ioy may you haue, and euerlasting fame,
 Of late most hard atchieu'ment by you donne,
 For which enrolled is your glorious name
 In heauenly Registers about the Sunne,
 Where you a Saint with Saints your seat haue wonne:
 But wretched we, where ye haue left your marke,
 Must now anew begin, like race to ronne;
 God guide thee, *Guyon*, well to end thy warke,
 And to the wished hauen bring thy weary barke.

33

Palmer, him answered the *Redcrosse* knight,
 His be the praise, that this atchieu'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,
 Well mote yee thee, as well can wish your thought,
 That home ye may report thrise happy newes;
 For well ye worthy bene for worth and gentle thewes.

Stanza 29

1 at one: reconciled. 3 comportaunce: behaviour; coined by S. to emphasize their mutual response. 4 entertaine: conduct. 6 saliaunce: assault, onslaught; coined to stress the hasty violence of Guyon's attack made without a formal challenge. See v 3.2, and Arthur's rebuke of Pyrochles for his unprovoked attack at viii 31.6-9. Cf. 'salied' (vi 38.5, xii 38.4). 8 gouernaunce: self-control, wise behaviour; a term used only in this Bk. It indicates control of the passions by temperance, as at 54.6, iv 7.2, 36.4, and defines the role of the Palmer. Bks II and V are analysed by Nohrnberg 1976:285-351 under the rubric 'Books of the Governors'. See Bates 1989 on Bk II's images of government.

Stanza 30

2 fond encheason: foolish occasion. 3 infamous: the earlier stress on the second syllable adds alliterative force to Guyon's indignation. faitour: so named at I xii 35.5. 4 ill bested: in bad plight. 5 red: declared. 8 intent: Archimago's intent became his at 29.7.

Stanza 31

1 can he: does he; or knows he how to. 3 By this: an allegorical pointer which collapses 'by this time' into 'by this means'. With temperance restored, Guyon's guide returns. 5-6 cognizaunce: recognition and understanding; in heraldry, the device by which a person is known. The Palmer instantly knows the knight by his Red Cross and confirms Guyon's belated recognition at 27.5-7. auizd: observed. 8-9 Either 'may God give happy chauce to that dear cross' or, with a run-on stanza, 'of that dear cross may you have joy'. denizd: drawn or painted as a device. aguizd: arrayed, i.e. armed.

The Palmer honours the Crosse more than the image of 'that heauenly Mayd' (28.7).

Stanza 32

4 heauenly Registers: the Book of Life in Rev. 3.5, etc. Ioy alludes to Luke 10.20: 'reioyce, because your names are written in heauen'. 5 I.e., among those predestined to salvation, he is canonized for his atchieu'ment, as Kaske 1999:120 argues. 6-7 Either Guyon begins where the Red Cross Knight left off, as in a relay race, or where he began. race: course in a tournament. Also in the biblical sense, as the race of life in I Cor. 9.24-27, and Heb. 12.1: 'Let us runne with pacience the race that is set before us'. In *Am* 80.1-2, S. refers to the 'long . . . race . . . I have run | Through Faery land'. It is rendered in moral terms at 34.7. 8 God guide thee: alluding to one etymology of Guyon's name, from 'guide'. See proem 5.8n; cf 34.4, and note the Ferryman's appeal at xii 3.3.

Stanza 33

1-5 The knight corrects the Palmer's claim that he has 'wonne' (32.5) his seat in heaven: the dragon was slain by God's might, not his own, in agreement with I x 1.6-9. Hence organ refers to his spiritual armour, specifically the sword or lance that he wielded. Meaning remains indeterminate, however, because S. is negotiating a theological controversy on whether, or if, and if how much, goodwill may cooperate with God's grace. See Gless 1994:179-80, and Kaske 1999:111. 6 Sir: in opposition to 'Saint' (32.5). pageant: Guyon's 'race' is regarded as an allegorical procession. next: on the second day of the Faerie Queene's annual feast, according to the LR 70-74. 7 thee: prosper. 8 report: bring, carry back. 9 gentle thewes: virtuous habits befitting one of noble birth; see I ix 3.9n.

34
So courteous conge both did giue and take,
With right hands plighted, pledges of good will.
Then *Guyon* forward gan his voyage make,
With his blacke Palmer, that him guided still.
Still he him guided ouer 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 traueild long yfere,
Through many hard assayes, which did betide,
Of which he honour still away did beare,
And spréd his glory through all cuntryes wide.
At last as chaunst them by a forest side
To passe, for succour from the scorching ray,
They heard a ruefull voice, that dearnly cride,
With percing shriekes, and many a dolefull lay;
Which to attend, awhile their forward steps they stay.

36
But if that carelesse heuens (quoth she) despise
The doome of iust reuenge, and take delight
To see sad pageaunts of mens miseries,
As bownd by them to liue in liues despight,
Yet can they not warne death from wretched wight.
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 captiuéd soules from weary thraldome free.

37
But thou, sweete Babe, whom frowning froward fate
Hath made sad wnesse of thy fathers fall,
Sith heuen thee deignes to hold in liuing state,
Long maist thou liue, and better thriue withall,
Then to thy lucklesse parents did befall:
Liue thou, and to thy mother dead attest,
That cleare she dide from blemish criminall;
Thy litle hands embrewd in bleeding brest
Loe I for pledges leaue. So giue me leaue to rest.

38
With that a deadly shriek she forth did throw,
That through the wood reechoed againe,
And after gaue a grone so deepe and low,
That seemd her tender heart was rent in twaine,
Or thrild with point of thorough piercing paine;
As gentle Hynd, whose sides with cruell steele
Through launched, forth her bleeding life does raine,
Whiles the sad pang approching shee does feele,
Braies out her latest breath, and vp her eies doth seele,

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

Stanza 34

1 **conge**: a ceremonious farewell. 2 Cf. the plighting of the Red Cross Knight and Arthur at I ix 18.9. At iii 11.8, the knight is said to be 'with *Guyon* knitt in one consent'. 4 **Still**: always. 7-9 Distinguishing the two kinds of passions, which are treated later: the irascible would cause him to stray with **hasty steps** from his forward path (**race**) unless controlled by **reason**; and the concupiscible would lead him into **fowle intemperaunce** unless **words** controlled his **will**.

Stanza 35

1 **yfere**: together. 2 **assayes**: trials. 5-6 The setting for Fradubio's warning tale at I ii 29 is abbreviated to alert the reader to its correspondence with Amavia's tale. **succour**: shelter. 7 **dearnly**: 'earnestly', so the context suggests; or 'grievously' as at III i 14.4. 8 **lay**: strain, tune (*OED* 2), i.e. a lament.

Stanza 36

1-2 **carelesse**: uncaring. **doome**: judgement, execution. **iust reuenge**: such Guyon sought for Duessa at 18.1-4, and at 61.5-8 seeks for Amavia and Mordant. On Guyon as an avenger of blood, see MacLachlan 1980:139-51, esp. 143. 3 **pageaunts**: a tableau shown on the (world's) stage, a 'spectacle' (40.1). The role of theatrical pageant in Bk II is examined by Dolven 1999:181-90. 4 **bownd**: obliged. **in liues despight**: either we must live even though we scorn life, or our state scorns life in its **miseries**. In lovingly wooing death,

Amavia reverses the state revealed in her name: 'love to live' or 'live to love'. See 55.4-5*n*. 5 **warne**: forbid.

Stanza 37

1 **froward**: adverse, unfavourable. 3 **thee**: the heavy stress excludes her. 6 **attest**: bear witness to; a legal term, suggested by **wnesse**, to emphasize her oath. 8-9 In the legal sense, the babe's bloody hands are sureties to be forfeited if he does not attest that his mother died free from **blemish criminall**. It is a witty paradox that bloody hands should be **pledges** of innocence. **embrewd**: plunged; stained; implying also 'infected', 'defiled' (50.9). She may stab herself at this moment as does Dido upon concluding her lament in Virgil, *Aen.* 4.660, as Upton 1758 first noted.

Stanza 38

5 **thrild**: pierced. 8 **the sad pang**: i.e. death. 9 **Braies**: breathes out with a cry. **latest**: last. **seele**: close, as the stitched eyelids of a hawk; see I vii 23.9*n*.

Stanza 39

2 **the thick**: the thickest part; here the centre. 4 **dolour**: labour 1596 may have been suggested by her search for her lover, by her efforts to release him from Acrasia's power, or by her labour in child-birth. Yet alliteration demands the 1590 reading, as at vii 23.5 and viii 7.7. **quick**: alive. 6 **griesly**: arousing horror. 7 **goreblood**: clotted blood. 9 **sanguine**: blood red.

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40

Pitifull spectacle of deadly smart,
Beside a bubling fountaine low she lay,
Which shee increased with her bleeding hart,
And the cleane waues with purple gore did ray,
Als in her lap a loutely babe did play
His cruell sport, in stead of sorrow dew;
For in her streaming blood he did embay
His litle hands, and tender ioints embrew;
Pitifull spectacle, as euer eie did vew.

41

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

42

Whom when the good Sir *Guyon* did behold,
His hart gan wexe as starke, as marble stone,
And his fresh blood did frieze with fearefull coid,
That all his sences seemd berefte attone:
At last his mighty ghost gan deepe to grone,
As Lion grudging in his great disdaine,
Mournes inwardly, and makes to him selfe mone,
Til ruth and fraile affection did constraine,
His stout courage to stoupe, 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 proue if any drop
Of liuing blood yet in her veynes did hop;
Which when he felt to moue, he hoped faire
To call backe life to her forsaken shop;
So well he did her deadly wounds repaire,
That at the last shee gan to breath out liuing aire.

44

Which he perceiuing 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 impatient smart,
What direfull chaunce, armd with auenging fate,
Or cursed hand hath plaid this cruell part,
Thus fowle to hasten your vntimely date;
Speake, O dear Lady speake: help neuer comes too late.

45

Therewith her dim eie-lids she vp gan reare,
On which the drery 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,
As one out of a deadly dreame affright,
She weakly started, yet she nothing drad:
Streight downe againe her selfe in great despight,
She groueling threw to ground, as hating life and light.

Stanza 40

1 **spectacle**: also in the dramatic sense; cf. 'pageants' (36.3).
4 **ray**: defile. Since the water (**waves**: *OED* I i c) may not 'with any filth be dyde' (ii 9.8), there is a paradox, one that becomes even more inexplicable when the water is said to be complicit in Mordant's death at 55.9 and refuses to cleanse the babe's bloody hands at ii 3. For a theological explanation that derives from the account in Ezek. 16 of Jerusalem as a bloody newborn babe whom God washes, see Kaske 1976:203-09. Gregerson 1995:28 suggests that the nymph in the water becomes 'a creature with blood on her hands'. 7-9 S. draws upon Gower's story of the incestuous Canace whose child, when she stabs herself through the heart, 'lay bathende in hire blod | Out roiled fro the moder barm' (1980:3.312-13); see Sanders 1992:201. The simile of the 'gentle Hynd' (38.6-7), extended in **bleeding hart**, suggests the ritual act in which hunters wash their hands in the blood of the deer they have slain. **embay**: bathe. **embrew**: see 37.8-9n.

Stanza 41

1-3 **soiled**: stained, suggesting 'defiled'; an important motif in Bk II: e.g. the soiled arms of Phaon (iv 16.4), Atin (iv 37.7), and Pyrochles (v 4.9). See 22.4n, vi 41.6-8n. 5 **yett being ded**: having just died; or 'though dead'. 7 **lusty hed**: youthful vigour; also 'lustfulness'.

Stanza 42

2-4 **starke**: hard. **fearefull coid**: i.e. cold caused by fear. Fear and pity are a fitting response to Amavia's 'sad Tragedie' (ii 1.3). Through sympathy caused by his own **fraile affection**, Guyon almost dies himself; cf. 48.9. Pity balances the anger he felt in his encounter with Duessa. **attone**: together; at once. 6-7 The lion reveals its compassionate nature to Una at I iii 8.3-5. **grudging**: growling. **disdaine**: indignation. 9 **courage**: spirit, nature.

Stanza 43

5 **hop**: spring; a precise term to describe pulsating blood.
7 **shop**: body; the place where the heart operates (*OED* 3c).

Stanza 44

2-3 Proverbial: Smith 123, to which the need to rhyme appends **with sweete voice**. In comforting the dying, Guyon is performing the fifth work of mercy; see I x 36-43n.
4-5 **ymage**: emblem; pattern; embodiment. As a 'pourtraict' (39.3) or 'spectacle' (40.1), Amavia is interpreted in moral terms by the Palmer when he calls her 'the ymage of mortalitie' (57.2). **impatient smart**: unendurable pain. 8 **date**: end of life. 9 Also proverbial: Smith 379.

46
The gentle knight her soone with carefull paine
Vplifted light, and softly did vphold:
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
Haue not all seized on your frozen hart,
Let one word fall that may your grieffe vnfold,
And tell the secrete of your mortall smart;
He oft finds present helpe, who does his grieffe impart.

47
Then casting vp a deadly looke, full low
Shee sight from bottome of her wounded brest,
And after, many bitter throbs did throw
With lips full pale and foltring tong opprest,
These words she breathed forth from riuen chest;
Leaue, ah leaue off, what euer wight thou bee,
To lett a weary wretch from her dew rest,
And trouble dying soules tranquilittee.
Take not away now got, which none would giue 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 captiuittee:
For all I seeke, is but to haue redrest
The bitter pang, that doth your heart infest.
Tell then O Lady tell, what fatall prieffe
Hath with so huge misfortune you opprest:
That I may cast to compas your reliefe,
Or die with you in sorrow, and partake your grieffe.

49
With feeble hands then stretched forth on hye,
As heuen accusing guilty of her death,
And with dry drops congealed in her eye,
In these sad wordes she spent her vtmost breath:
Heare then, O man, the sorrowes that vneath
My tong can tell, so far all sence they pas:
Loe this dead corpse, that lies here vnderneath,
The gentlest knight, that euer on greene gras
Gay steed with spurs did pricke, the good Sir *Mortdant* was.

50
Was, (ay the while, that he is not so now)
My Lord my loue; my deare Lord, my deare loue,
So long as heuens iust with equall brow,
Vouchsafed to behold vs from aboue,
One day when him high corage did emmoue,
As wont ye knightes to seeke aduentures wilde;
He pricked forth his puissaunt force to proué,
Me then he left enwombéd 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,
Acrasia a false enchaunteresse,
That many errant knightes hath fowle fordonne:
Within a wandring Island, that doth ronne
And stray in perilous gulfe, her dwelling is;
Fayre Sir, if euer there ye trauell, shonne
The cursed land where many wend amis,
And know it by the name; it hight the *Bowre of blis*.

Stanza 45

S. imitates Virgil's account of Dido's death in *Aen.* 4; see 37.8-9n. The many echoes, here and in the following stanzas, are traced by J. Watkins 1995:120-26. One chief difference is that Dido seeks the light, Amavia the dark. See 'Dido' in the *SEnc.* 2 sad: heavy. 8-9 **despight**: contempt of life. **groueling**: prostrate, face down. In **hating life**, she denies her nature, which is 'to love to live'; and in **hating . . . light**, to which she is first attracted by Guyon's bright appearance in 4-7, again she denies her nature, which is 'to live to love'. She acts out the state she calls upon at 36.6-7.

Stanza 46

3-4 As Una thrice falls down in a swoon and is thrice revived by the dwarf at I vii 24.1-4. Amavia's name indicates that she may revive only when Guyon embraces her; see 55.4-5n. 9 As the Red Cross Knight says to Fradubio at I ii 34.4, and Arthur to Una at I vii 40.9, in analogous episodes. For the proverb, here varied, see Smith 761.

Stanza 47

2 **sight**: an earlier form of 'sighed'. 7 **lett**: prevent. 9 **now got**: i.e. the peace of death.

Stanza 48

4 **redrest**: remedied, by exacting revenge; cf. 61.7. 5 **infest**: assail; infect. 6 **prieffe**: experience, trial. 8 **cast to compas**: plan to accomplish.

Stanza 49

3 She is now beyond grief. 4 **vtmost**: last. 5-59.1 Amavia's lament, just short of 60 lines, has the poignancy and authority proverbially given 'last words'; see Tilley M514. **vneath** scarcely. 7 **dead corpse**: i.e. dead body; as Isa. 37.36, etc. 9 **Mortdant**: see 55.4-5n.

Stanza 50

2 The repetition manifests Amavia's loving nature. That her love brings death relates her to Fradubio's lament: 'O too deare loue, loue bought with death too deare' (I ii 31.7). 3-4 As Matt. 5.45: 'he maketh his sunne to arise on the euil, and the good, and sendeth raine on the iuste, and vniuste'. Amavia invokes Ezekiel's complaint that 'the waie of the Lord is not equal' (18.25). **equall**: impartial, just. 6 **ye knightes**: a rare complaint in the poem by a woman against men.

Stanza 51

2-4 *Acrasia*: on the name, see xii 69.8n. **wonne**: dwell. **false enchaunteresse**: her chief title, as 55.1, etc. As such, she combines the roles of the false Duessa (see I ii 34.8-9) and the enchanter Archimago. **false**: refers also to the vanity of her delights. **fordonne**: killed (cf. ii 44.9); ruined. 5-6 **wandring Island**: see xii 11-12. 9 **know it by the name**: i.e. the name declares its nature. On that name, see xii 42.1-4n.

Ref. to Acrasia

l by fear.
Tragedie'
affection,
anger he
; at once.
na at I iii
9 cour-

ig blood.
ED 3c).

to rhyme
g, Guyon
36-43n.
ourtraic'
in moral
nortalitie'
te: end of

52

Her blis is all in pleasure and delight,
 Wherewith she makes her louers dronken mad,
 And then with words and weedes of wondrous might,
 On them she workes her will to vses bad:
 My liefest 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,
 And cast to seek him forth through danger and great dread.

53

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

That me he knew not, nether his owne ill;
 Till through wise handling and faire gouernaunce,
 I him recured to a better will,
 Purged from drugs of fowle intemperance:
 Then meanes I gan deuise for his deliuerance.

55

Which when the vile Enchaunteresse perceiu'd,
 How that my Lord from her I would reprimue,
 With cup thus charmd; him parting she deceiud;
*Sad verse, giue death to him that death does giue,
 And losse of loue, to her that loues to liue,
 So soone as Bacchus with the Nymphe does lincke:*
 So parted we, and on our iourney driue,
 Till comming to this well, he stoupt to drincke:
 The charme fulfid, 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 vneath
 From teares abstayne, for griefe his hart did grate,
 And from so heauie sight his head did wreath,
 Accusing fortune, and too cruell fate,
 Which plonged had faire Lady in so wretched state.

Stanza 52

Acrasia's words counter the Palmer's words that keep Guyon's will from intemperance at 34.7-8. Her weedes are herbs or 'drugs' (54.8, v 34.9), such as used by Circe in Virgil, *Aen.* 7.19, to change her victims into beasts, in contrast to Amavia who assumes Palmers weed to rescue Mordant. 5 liefest: dearest. 6 Matt. 26.41: 'the flesh is weake'. 7 so ill bestad: in such bad plight.

Stanza 53

1-4 An elaborate periphrasis for the nine lunar months of pregnancy. burdein: the child borne in the womb (*QED* 4). forbear: give up; ill-bear any longer. 5 *Lucina*: Diana in her role as goddess of childbirth; cf. 'of wemens labours thou hast charge, | And generation goodly dost enlarge' (*Epith* 383-84). The setting alludes to one etymology of her name, from Lat. *lucus*, a grove.

Stanza 54

2 that witch: Acrasia inherits this title - cf. xii 26.4 - from Duessa at I ii 33.5, etc. 4 skill: reason, power of discernment; in a wider sense 'knowledge', particularly of what is right or fitting, by which temperance is maintained. 6 gouernaunce: either his temperate behaviour (cf. 29.8) or, preferably, her governing. In her disguise, she plays the Palmer's role; cf. 31.2. 7 recured: restored. 8 drugs: as Cymochles was 'Made dronke with drugs of deare voluptuous receipt' (v 34.9).

Stanza 55

2 reprimue: take back; rescue. 3 The cup replicates Duessa's cup 'replete with magick artes' (I viii 14.2), which is S.'s rendering of the cup borne by the whore of Rev. 18.3 from which

'all nations haue dronken of the wine of the wrath of her fornication'. Either the cup is charmed, as Gregerson 1995:27 claims, or it contains 'the charme and venem' (ii 4.6) which poison Mordant and Amavia. 4-5 *Sad verse*: a strong or powerful incantation or charm, 'words . . . of wondrous might' (52.3); also Lat. *tristis*, ill-omened: hence a fatal charm. that death does giue: the etymology of Mordant, which associates him with Adam by whom 'sinne entred into the worlde, and death by sinne, and so death went ouer all men' (Rom. 5.12). As 'he was flesh' (52.6), he is given to death, his counterpart being Verdant; cf. 41.7 and xii 79.7-9. that loues to liue: the etymology of Amavia, *ama-via / ama-vita*, suggests that she is the counterpart to Mordant; being one who loves in order to live or who lives to love - loving and living being one in her. Their conjunction is found in Matt. 5:44-45. Nelson 1963:189 finds an allusion to Virgil's Amata, the suicide mother of Lavinia. Her name is suggested in the epigraph but is not given in the poem until ii 45.8. 6 Since Bacchus signifies wine and the Nymphe water, S. inverts one proverbial emblem of temperance, the mixing of wine and water; see the sources cited by A. Fowler 1960b, and Nohnberg 1976:495-96. In drinking from Acrasia's charmed bacchic cup, Mordant enacts the Red Cross Knight's drinking from the enfeebling fountain. Both acts parody the mingling of wine and water in the communion chalice. Here the pure water will not be corrupted by wine even as it will not cleanse the babe's bloody hands at ii 3. See ii 7-9. 8 At ii 4.6, it is assumed that both parents drank from the cup, as lincke here suggests.

Stanza 56

1 The witty point is that her story of Mordant's death coincides with her own death. The effectiveness of the caesura is

57

Then turning to his Palmer said, Old syre
Behold the ymage of mortalitie,
And feeble nature cloth'd with fleshly tyre
When raging passion with fierce tyranny
Robs reason of her dew regalitie,
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 squire
Betwixt them both can measure out a meane,
Nether to melt in pleasures whott desyre,
Nor frye in hartlesse griefe and dolefull tene.
Thrise happy man, who fares them both atweene.
But sith this wretched woman ouercome
Of anguish, rather then of crime hath bene,
Reserue her cause to her eternall doome,
And in the meane vouchsafe her honorable toombe.

59

Palmer, quoth he, death is an equall doome
To good and bad, the commen In of rest;
But after death the tryall is to come,
When best shall bee to them, that liued best:
But both alike, when death hath both supprest,
Religious reuerence doth buriall teene,
Which who so wants, wants so much of his rest:
For all so greet shame after death I weene,
As selfe to dyen bad, vnburied bad to beene.

60

So both agree their bodies to engraue;
The great earthes wombe they open to the sky,
And with sad Cypresse seemely it embraue,
Then couering with a clod their closed eye,
They lay therein those corses tenderly,
And bid them sleepe in euerlasting peace.
But ere they did their vtmost obsequy,
Sir *Guyon* more affection to increace,
Bynempt a sacred vow, which none should ay release.

noted by Fried 1981:267. 6 Until he wastes the Bower of Bliss 'with rigour pittilesse' (xii 83.2), Guyon is much given to pity that leads to 'womanish teares' (III xi 44.6), as also at 61.9 and ii 1.9. In Bk I, except for the aged King of Eden at xii 16.9, only women weep. On his compassion, see Buhler 1999:233–36. **grate**: fret. 7 **wreath**: turn, twist.

Stanza 57

A rare stanza that unfolds the moral significance of an episode. The actions of Mordant and Amavia together provide the **ymage of mortalitie** – i.e. of fleshly nature – from the perspective of temperance, and offer an initial insight into that virtue. As Gless 1994:182 observes, Guyon's aphorisms take no account of Mordant's death which happens only *after* he had been 'Purged from drugs of fowle intemperaunce' (54.8). Yet drinking from Acrasia's cup indicates his backsliding. 3 **tyre**: attire, vesture. 6 **basest**: lowest, referring to the passions. Reason should exercise sovereign authority over her subjects, namely, the passions. This is the lesson that Timon taught Arthur at I ix 9.5–7. 7–9 Distinguishing between the two kinds of passions, the irascible and the concupiscent, later expressed in Pyrochles and Cymochies; see 34.7–9*n*, iv 41*n*.

Stanza 58

I said he: i.e. the Palmer rather than Guyon, as MacLachlan 1984:112 suggests, though here they speak almost with one voice. **golden squire**: referring to the golden set-square, *norma temperantiae*, a common emblem of temperance as the 'golden mean'; also to the instrument used by masons to determine the precise proportion of a building, as Sadowski 2000:107–15 argues. 4 **frye**: burn. 'fryze', sugg. Church 1758, would provide a fitting antithesis to **melt**, and describe the effects of excessive grief, e.g. 'his fresh blood did frieze with fearefull cold' (42.3) and Amavia's 'frozen hart' (46.6).

hartlesse griefe: i.e. grief that lacks the courage to endure. **tene**: suffering, anguish. 6–7 Mordant is **ouercome** . . . of **crime** by having yielded to concupiscence even though he was restored, while Amavia though guilty of the crime of suicide is excused by Guyon at 48.1–5. 9 **in the meane**: in the meantime. Implying also that the mean between judging her case (**cause**) and reserving judgement to God is to bury her.

Stanza 59

In the matter of burial, Guyon refuses to submit to the Palmer's judgement: burial customs, though here pagan, are too deeply felt to yield to reason. Claiming that both the good and the bad deserve burial, he proceeds to perform the sixth work of mercy; see I x 42. Kaske 1979:130–33 comments on the Christian and pagan elements here – esp. in lines 8–9 and in the ensuing episode – and notes a parallel in Sophocles, *Antigone*. 2 **To good and bad**: presumably Amavia and Mordant respectively. **In of rest**: as burial is a temporary resting place until the **tryall** of the Last Judgement. 6 **teene**: grant, afford, or 'require'; so the context implies. 7–9 Guyon's sentiment is particularly pagan (see Virgil, *Aen.* 6.329–30), as Kaske 135 notes. It prepares for the later irony when he is not given proper burial; see viii 12–17. **selfe to dyen bad**: possibly a reference to the sin of self-slaughter; yet see 37.7, 58.7. For the importance of burial, see I v 53.4*n*.

Stanza 60

1 **engraue**: place in a grave, with the next line suggesting that death is rebirth. 2 **great earthes wombe**: as 'the earth [is] great mother of vs all' (10.6). 3 **Cypresse**: see I i 8.9*n*. These rituals are classical in contrast to the Christian burial provided by the sixth bead-man at I x 42. **embraue**: adorn beautifully (a S. neologism). 6 **eueralasting**: i.e. until the end of time. 8 **affection**: deep feeling, piety. 9 **Bynempt**: swore. This obs. form makes the occasion more solemn. **releace**: revoke.

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lights sword out of his sheath he drew,
 ch he cutt a lock of all their heare,
 medling with their blood and earth, he threw
 graue, and gan deuoutly swaere;

Such and such euil 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 guerdon doe obtayne:
 So shedding many teares, they closd the earth agayne.

¹ Thus when Sir Guyon with his
 Had with dew rites and dolours
 The end of their sad Tragedie
 The litle babe vp in his armes
 Who with sweet pleasaunce a
 Gan smyle on them, that rathe
 As carelesse of his woe, or in
 Of that was doen, that ruth
 In that knightes hart, and wordes

² Ah lucklesse babe, borne vnder
 And in dead parents balefull
 Full litle weenest thou, what
 Left thee for porcion of thy

Book II Canto ii

Argument

2-4 **face**: outward appearance or
 sense, the façade of the castle
 bastions which are its **Extremities**
golden Meane: *aurea mediocritas*
Extremities opposed to the me-
 figuratively, the hands - cf. the '1
 15.6 who defend the castle of Al
 Cf. the architectural image at xii

Stanza 1

4 **hent**: took. 7 **innocent**: refer-
 (4.3) until the syntax restricts the

Stanza 2

1 **cruell starre**: evil astral in-
 2 Alluding to the legend of the p
 itself, emerges from its ashes with
 tion of renewal is qualified by th
 hands' (3.4). **balefull**: full of
 suggesting 'bale': funeral pyre. In
 Meleager, as Kaske 1976:197-99
 that the nymphs take Bacchus
 ashes and wash him. 4 **liuelyho**
 cast down, dropped at random.
 branche, and withereth' (John 15
 of woman bath but a short time
 (Job 14.1, Bishops').

Stanzas 3-4

Guyon's vain attempt to cleans
 'well' - referring to 'this well' at

Presumably not only the dead but also Guyon, the
 1 Ruddymane in a pagan burial rite that may also
 al rite serving to identify the living with the dead,
 989:41 suggests. **medling**: mingling. 5-9 The
 language is biblical, as I Sam. 3.17: 'God do so to
 more also, if thou hide anie thing from me'. **dew**
 cf. the 'iust reuenge' (36.2) against Acrasia which
 ueves the heavens will not provide. Guyon assumes

the chivalric role of 'Defending . . . Orphans right' (III ii
 14.6), which is the seventh work of mercy; see I x 43.2. As his
 virtue allows, he ignores God's claim that 'vengeance is mine'
 (Rom. 12.19), though his solemnity shows that he does not
 'giue place vnto wrath'. Presumably after his upbringing in the
 house of Medina, Ruddymane wearing his father's arms will
 seek revenge. **guiltie blood**: blood shed guiltily, though the
 blood itself is guilty; see ii 4.5.

Cant. II.

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

1 Thus when Sir Guyon with his faithful guyde
Had with dew rites and dolorous lament
The end of their sad Tragedie wpyde,
The litle babe vp in his armes he hent;
Who with sweet pleasaunce and bold blandishment
Gan smyle on them, that rather ought to weepe,
As carelesse of his woe, or innocent
Of that was doen, that ruth emperced deepe.
In that knightes hart, and wordes with bitter teares did steepe.

2
Ah lucklesse babe, borne vnder cruell starre,
And in dead parents balefull ashes bred,
Full little weenest thou, what sorowes are
Left thee for porcion of thy liuelyhed,

Poore Orphane in the wide world scattered,
As budding braunch rent from the natiue 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 loue does loath disdainefull nicitee.)
His guiltie handes from bloody gore to cleene;
He washt them oft and oft, yet nought they beene
For all his washing cleaner. Still he stroue,
Yet still the litle hands were bloody scene;
The which him into great amazment droue,
And into diuerse doubt his wauering wonder cloue.

Book II Canto ii

Argument

2-4 **face**: outward appearance or form. In the architectural sense, the façade of the castle (12.6) flanked by opposing bastions which are its **Extremities**; see A. Fowler 1989b:151. **golden Meane**: *aurca mediocritas* (Horace, *Odes* 2.10.5). As **Extremities** opposed to the mean (cf. 38.4), they indicate, figuratively, the hands - cf. the 'two brethren Gyauntes' at xi 15.6 who defend the castle of Alma - in relation to the **face**. Cf. the architectural image at xii 1.1-5.

Stanza 1

4 hent: took. **7 innocent**: referring to the babe's 'innocence' (4.3) until the syntax restricts the meaning in the next line.

Stanza 2

1 cruell starre: evil astral influence; cf. I viii 42.6-7. **2** Alluding to the legend of the phoenix that, after immolating itself, emerges from its ashes with renewed youth. The suggestion of renewal is qualified by the sight of the babe's 'guiltie hands' (3.4). **balefull**: full of evil; also, from the legend, suggesting 'bale': funeral pyre. In his account of an epigram of Meleager, as Kaske 1976:197-99 notes, Conti 1616:5.12 says that the nymphs take Bacchus born from his dead parent's ashes and wash him. **4 liuelyhed**: inheritance. **5 scattered**: cast down, dropped at random. **6-7** 'He is cast forthe as a branche, and withereth' (John 15.6). **8-9** 'Man that is borne of woman hath but a short time to liue, and is ful of miserie' (Job 14.1, Bishops').

Stanzas 3-4

Guyon's vain attempt to cleanse Ruddymane's hands at the 'well' - referring to 'this well' at i 55.8 or 'bubbling fountaine'

(i 40.2) - is taken by Weatherby 1994:172-79 to allude generally to the curse of mortality. Then 'bloodguiltinesse' may be taken to refer to the corruption of human nature - concupiscence in Mordant and love's rage leading to suicide in Amavia - as in David's cry in Ps. 51.2: 'Wash me thoroughly from mine iniquitie, and cleanse me from my sinne', which is glossed by Geneva: 'My sinnes stick so fast in me, that I haue nede of some singular kinde of washing'. More specifically, Guyon's act has been related to baptism, e.g. by A. Fowler 1961a:97. In terms of this analogy, the babe has 'guiltie handes' because stained hands and the failure to wash them are traditional symbols of guilt, as Pilate at vii 61, and because failure to cleanse them indicates the limits of baptism. While 'all men be conceived and born in sin', and may be 'born anew of water' (public baptism, *BCP*), original sin remains, as Article 16 of the *Thirty-nine Articles* declares. See I x 25.1-5. The hands may not be cleansed 'with water' because God has imprinted the stain, and not 'with bath' because the infection has spread throughout the parents' bodies. Then 'bloody gore' may be taken to refer to the blood's continuing corruption (cf. i 40.4; I viii 16.7, 24.4), and 'purgd' carries both the physical sense (as at i 54.8) and the religious sense (as at I x 25.1-3, 57.4). Kaske 1976:204-05 compares the babe to the bloody babe in Ezek. 16; and in Kaske 1999:165-73 interprets the well as Mosaic law, and the blood as after-birth. See also her entry, 'Amavia, Mordant, Ruddymane' in the *SEnc*. Guyon's attempted cleansing is read by Mazzola 1994:9-11 as a ritual interruption that delays his return to the Faery Queene.

Stanza 3

3 nicitee: fastidiousness; cf. I viii 40.3. **9 diuerse**: distracting. **cloue**: divided.

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

5
 Whom thus at gaze, the Palmer gan to bord
 With goodly reason, and thus fayre bespake;
 Ye bene right hard amated, gracious Lord,
 And of your ignorance great merueill make,
 Whiles-cause not well conceiued ye mistake.
 But know, that secret vertues are infusd
 In euery fountaine, and in euerie lake,
 Which who hath skill them rightly to haue chusd,
 To prooffe of passing wonders hath full often vsd.

6
 Of those some were so from their sourse indewd
 By great Dame Nature, from whose fruitfull pap
 Their welheads spring, and are with moisture dewd;
 Which feedes each liuing plant with liquid sap,

And filles with flowres fayre *Floraes* painted lap:
 But other some by guifte of later grace,
 Or by good prayers, or by other hap,
 Had vertue pourd into their waters bace,
 And thenceforth were renowmd, and sought from place
 to place.

7
 Such is this well, wrought by occasion straunge,
 Which to her Nymph befell. Vpon a day,
 As she the woodes with bow and shaftes did raunge,
 The hartlesse Hynd and Robucke to dismay,
Dan Faunus chaunst to meet her by the way,
 And kindling fire at her faire burning eye,
 Inflamed was to follow beauties chace,
 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,
 And to *Dianna* 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.

Stanza 4

3 **Or:** either. **in lieu of innocence:** see i 37.8–9n. 5 **blood-guiltinesse:** 'guiltie blood' (i 61.8) rather than the sin of bloodshed (as at 30.3); cf vii 19.5. 6 **charme and venem:** *Acrasia's* 'words and weedes' (i 52.3). **venem** may suggest venereal disease. Together they suggest that *Mordant's* drinking is to be interpreted as sexual; see i 55.6n. 7–9 The stench from bodies recently dead confirms the natural explanation, i.e. their mortality; but it implies a supernatural working, i.e. their sin.

Stanza 5

After Guyon has speculated on the nature of the stigma, the Palmer offers an etiological myth, similar to the one at I vii 5, which he moralizes to explain why the stain cannot be removed. 1 **at gaze:** standing in bewilderment. **bord:** address. 3 **amated:** dismayed, confounded. 6 **secret vertues:** hidden powers that were held to be in all things but esp. water, as the well of life is 'Full of great vertues, and for med'cine good', and which can 'guilt of sinfull crimes cleane wash away' (I xi 29.5, 30.2). Either Guyon lacks such purifying water, or the skill to use it. **infusd:** 'pour'd' (6.8). 9 **To prooffe of:** to effect, and hence prove, their powers. **passing:** surpassing.

Stanza 6

The Palmer posits two kinds of waters: virtuous liquid from Nature's breast to which moisture is added, and waters bace or ordinary to which virtue is added. On the distinction, see Weatherby 1996a:243–45, 253–57. 1 **indewd:** also in the literal sense, moisture added to the well. 5 **Flora:** the goddess of flowers. 6–8 This well's **vertue** is gained from all three sources: **by guifte of later grace** from Diana; **by good prayers**

of the nymph at 8.4–5; and **by other hap**, i.e. 'by occasion straunge' (7.1). **other some:** some others. **later:** either at some later date or later in its course.

Stanza 7

4 **hartlesse:** timid, lacking heart; a repressed pun. The **Robucke** is noted for its swiftness, as in 1 Chron. 12.8; cf. x 7.5. 5 **Dan:** a highly complimentary form of address used by S. chiefly of the gods, as here of **Faunus** as the wood god. From his proclivity for chasing nymphs (Horace, *Odes* 3.18.1), he is named *Luxuria* by the emblem writers, e.g. Ripa 1603:295; see VII vi 42.7–9. His attempted union with the nymph relates to *Acrasia's* charm at i 55.6. 6 **I.e., her faire eye** causes lustful burning in him. 7 **chace:** 'pray' (i.e. prey), sugg. Collier 1862 from Drayton's note in the 1611 folio, preserves the 'b' rhyme but sacrifices the play on the word in the next line. The imperfect rhyme may have been intentional, as Kellogg and Steele 1965 suggest; or it may note *Faunus's* failed rape, as Røstvig 1994:313 suggests; or serve to emphasize the poem's major motif: **beauties chace** in Arthur and the other knights is understood as preying on women because of their beauty.

Stanza 8

3 **constraint:** distress; also compulsion, alluding to the rape she fears. 5 **deare:** earnestly. 7–9 **Welling:** as she becomes a well. **dismayd:** overwhelmed with fear; with a double pun: she is 'dis-made' and 'dis-maid'. Through **stony feare** she is changed to stone as her emotional state becomes physical. On this Ovidian metamorphosis, see C. Burrow 1988:104–07. It is paralleled by *Daphne's* in Ovid, *Met.* 1.548–552 (cf. esp. her prayer at 486–87), and by *Arethusa's* in *Met.* 5.621–23.

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

10
From thence it comes, that this babes bloody hand
May not be clensd with water of this well:
Ne certes Sir striue 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 reuengement,
And be for all chaste Dames an endlesse monument.

11
He hearkned to his reason, and the childe
Vptaking, to the Palmer gaue to beare;
But his sad fathers armes with blood defilde,
An heaue load himselfe did lightly reare,

And turning to that place, in which whyleare
He left his loftie steed with golden sell,
And goodly gorgeous barbes, him found not theare.
By other accident that earst befell,
He is conuaide, but how or where, here fits not tell.

12
Which when Sir Guyon saw, all were he wroth,
Yet algates mote he soft himselfe appease,
And fairely fare on foot, how euer loth;
His double burden did him sore disease.
So long they traueiled with litle ease,
Till that at last they to a Castle came,
Built on a rocke adioyning to the seas;
It was an auncient worke of antique fame,
And wondrous strong by nature, and by skillfull frame.

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

Stanza 9

3-4 Yet: still. 9 tryde: proven, found to be.

Stanza 10

5-6 At i 37.6-9, the dying Amavia prays that the babe's bloody hands be seen as pledges 'That cleare she dide from blemish criminal'. 7-8 **Symbole**: sign or token (recorded in *OED* as the first use in this sense). Guyon's contract with the babe to seek revenge suggests its earlier sense, 'a confession of faith', as Mikics 1994:224 suggests. **sacred** may suggest 'accursed'; as the blood is 'filth' (9.8) and the 'token of his [God's] wrath' (4.4). If **dwell** is taken in the biblical sense of 'the sinne that dwelleth in me' (Rom. 7.17), **In** may refer to indwelling sin, diffused through the babe's body as through his parents' bodies (4.7-9); rather than the obs. sense 'on'. Tribble 1996:30-32 notes the semiotic complexity of the Palmer's interpretation of the sign. The 'bloody hand' is O'Neale's badge', as S. notes in *View* 54, referring to the Irish rebel Hugh O'Neil, which suggested to Upton 1758 a topical reference in the episode. Hadfield and Maley 1997:59 note that the bloody hand is the traditional symbol of Ulster. 9 **moniment**: token of remembrance; warning.

Stanza 11

2 According to the LR 70, 'a Palmer bearing an Infant with bloody hands' to the court of the Faerie Queene was the occasion of Guyon's adventure; cf. 43. 3 **sad**: heavy, referring to the **armes**. with **blood defilde**: see i 41.3. The babe is also 'with blood defild' (i 50.9). 6 **sell**: saddle, the seat of authority. **golden**: associated with the 'golden Meane' (Arg.) of temperance: On the horse's name, Brigadore, i.e. golden bridle, see V iii 34.3n. 7 **barbes**: protective covering

for the breast and flanks. 8 **accident**: chance; event. 9 **conuaide**: stolen.

Stanza 12

2 **algates**: nevertheless. 3 From now on Guyon acts outside the chivalric tradition, for 'What is a knyght but whan he is on horsebak? I sett not by a knyght whanne he is on fote' (Malory 10.48), as shown throughout his adventures; see i 8.7-8n. 4 **disease**: trouble. 7 The castle's setting indicates the control of temperance over the temptations of land and sea. **on a rocke**: as the 'wise man, which hathe buylded his house on a rocke' (Matt. 7.24). 9 Its strength **by nature** is shown by its foundations, referring to the natural body which is subject to upheaval, as at 20.6-7; its strength **by . . . frame** refers to its 'goodly gouernaunce' (i 29.8) by temperance; cf. xii 1.

Stanza 13

1-2 In accord with traditional classical theory in which the castle is the human body ruled by the soul, the **syre** is reason or mind; the **mothers three** are the three souls: rational, sensible, and vegetable; or their three faculties: rational, irascible and concupiscible. See 'psychology, Platonic' in the *SEnc*. **sundry**: different, individually distinct. 4 **in equall fee**: in equal possession as a heritable right. The temperate state is not the victory of the mean over the two extremes but their shared governing, which the mean keeps in harmony. 6 **partes**: factions. 7-9 Again in accord with traditional classical theory, specifically, Aristotle, *Ethics* 2.8, in which virtue is the mean between warring contrary vices of excess and deficiency; and Plato, *Republic* 430-31, in which the three parts or powers of the soul - reason, 'spirit', and appetite - are kept in harmony by self-control or temperance. Cf. Thomalin's emblem to SC *July*: 'In medio virtus'.

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

15
She led him vp into a goodly bowre,
And comely courted with meet modestie,
Ne in her speach, ne in her hauour,
Was lightnesse seene, or looser vanitie,
But gracious womanhood, and grauitie,
About the reason of her youthly yeares:
Her golden lockes she roundly did vptye
In breaded tramels, that no looser heares
Did out of order stray about her daintie eares.

16
Whilest she her selfe thus busily did frame,
Seemely to entertaine her new-come guest,
Newes hereof to her other sisters came,
Who all this while were at their wanton rest,
Accourting each her frend with lauish fest:
They were two knights of percesse puissaunce,
And famous far abroad for warlike gest,
Which to these Ladies loue did countenance,
And to his mistresse each himselfe stroue to aduance.

Stanza 14

1-5 Until his presence is noted at 43.1, the Palmer is pointedly excluded while his role is explored through *Medina* whose name declares her nature: from Lat. *medium* or *mediana*, the middle or mean, which is not simply the Aristotelian arithmetical mean between two extremes but their union. **sober sad**: severely grave; balanced (as she is the mean) by **comely courteous**; cf. Una's 'sad sober cheare' (I xii 21.4). As the middle sister, she represents, in ecclesiastical terms, what was later called the *via media* of the reformed church; her elder half-sister, Elissa, represents the Church of Rome or, in her austerity, the Puritans; and the younger Perissa represents the 'lawless' Anabaptists or, in her sensuousness, the Church of Rome. See 'Medina, Elissa, Perissa' in the *SEnc*. 6-7 Medina's apparel may reflect the reformed church's approval of canonical dress; see Magill 1970:174. 9 **enterprize**: take in hand.

Stanza 15

4 **looser**: too loose. 6 **About the reason**: Lat. *ultra rationem*, beyond the proportion to be expected. 7-8 **roundly**: in a circle. **braided tramels**: braids rather than nets (cf. III ix 20.4-6), though either contrasts with her 'tresses torne' at 27.2 when the knights fight, and with Duessa's 'discheueled' hair at i 13.6. Cf. Alma's golden hair 'trimly wouen' and in tresses (ix 19.6-7).

Stanza 16

1 **frame**: apply. 5 **Accourting**: courting, to stress their affectation in contrast to Medina who 'comely courted' (15.2)

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

18
But he that lou'd the youngest, was *Sansloy*,
He that faire *Vna* late fowle outraged,
The most vnurly, and the boldest boy,
That euer warlike weapons menaged,
And to all lawlesse lust encouraged,
Through strong opinion of his matchlesse might:
Ne ought he car'd, whom he endamaged
By tortious wrong, or whom bereau'd of right.
He now this Ladies Champion chose for loue-to fight.

19
These two gay knights, vovd to so diuerse loues,
Each other does enuy with deadly hate,
And daily warre against his focman moues,
In hope to win more fauour with his mate,
And th'others pleasing seruice to abate,
To magnifie his owne. But when they heard,
How in that place straunge knight arriued late,
Both knightes and ladies forth right angry far'd,
And fercely vnto battell sterne themselues prepar'd.

her guest. **fest**: festivity; or literally 'a feast', which is called **lauish** again in contrast to Medina who 'attempered her feast' (39.1). 7 **gest**: deeds. 8 **countenance**: make a show of; possibly 'pretend', though Medina appeals to their love at 27.6.

Stanza 17

Sir Huddibras is great of name as he bears the name of a British king; see x 25.4. His name suggests 'hardi-bras' i.e. 'hard as brass' as in Job's complaint: 'is my flesh of brasse?' (6.12), but also **foole-hardize**. The **shyning bras** he wears - the only knight so armed - signifies endurance or hardness. 8 **melancholy**: also irascibility, anger. **pas**: surpass.

Stanza 18

1-3 **Sansloy**: as the sole survivor of the three Sans brothers in the fashioning of holiness in Bk I - see I ii 25.6-9 - he has his place in the fashioning of temperance in Bk II. **boy** is used as a term of contempt (*OED* 4). That he chose for **loue to fight** indicates the lack of any inner, binding law. 4 **menaged**: wielded. 8 **tortious**: injurious, illegal.

Stanza 19

1 **gay**: excellent, fine; used ironically. 2-3 For an explanation of their enmity, see 13.7-9*n*. **enuy**: regard with hatred. 5 **abate**: bring down in estimation.

20
But ere they could proceede vnto the place,
Where he abode, themselues at discord fell,
And cruell combat ioynd in middle space:
With horrible assault, and fury fell,
They heapt huge strokes, the scorned life to quell,
That all on vprore 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 fouldring heat.

21
The noyse thereof cald forth that straunger knight,
To weet, what dreadfull thing was there in hand;
Where when as two braue knightes in bloody fight
With deadly rancour he enraunged fond,
His sunbroad shield about his wrest he bond,
And shynyng blade vnsheatd, with which he ran
Vnto that stead, their strife to vnderstond;
And at his first arriuall, them began
With goodly meanies to pacific, well as he can.

22
But they him spying, both with greedy forse
Attonce vpon him ran, and him beset
With strokes of mortall steele without remorse,
And on his shield like yron sledges bet:
As when a Beare and Tygre being met
In cruell fight on lybicke Ocean wide,
Espye a trauciler with feet surbet,
Whom they in equall pray hope to diuide,
They stint their strife, and him assaile on euerie side.

23
But he, not like a weary trauciler,
Their sharp assault right boldly did rebut,
And suffred not their blowes to byte him nere,
But with redoubled buffes them backe did put:
Whose grieued mindes, which choler did englut,
Against themselues turning their wrathfull spight,
Gan with new rage their shieldes to hew and cut;
But still when *Guyon* came to part their fight,
With heaue 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 diuersly disease,
Meetes two contrarie billowes by the way,
That her on either side doe sore assay,
And boast to swallow her in greedy graue;
Shee scorning both their spights, does make wide way,
And with her brest breaking the fomy waue,
Does ride on both their backs, and faire her self doth saue.

25
So boldly he him beares, and rusheth forth
Betweene them both, by conduct of his blade.
Wondrous great prowess and heroick worth
He shewd that day, and rare ensample made,
When two so mighty warriours he dismayd:
Attonce he wards and strikes, he takes and paises,
Now forst to yield, now forcing to inuade,
Before, behind, and round about him laies:
So double was his paines, so double be his praise.

Stanza 20

3 **middle space** relates their contest to the temperate mean. Extremes meet at the middle or mean where Guyon may try to pacify them, as at 21.9; cf. iv 32.4. The term is used in the same sense in Bk V of the balance of justice (e.g. x 32.1). 5 **quell**: kill, as they scorned the other's life and as their rage is suicidal. 8 **with amazement great**: i.e. to the great consternation of the inhabitants. 9 **fouldring**: thundering, flashing; see I xi 40.2n.

Stanza 21

4 **enraunged**: standing in battle order. 5 **sunbroad shield**: cf. the Red Cross Knight's 'sunne-bright shield' at I xi 40.9. Here size seems the point of the description; see i 28.7-8. 7 **stead**: place. **vnderstond**: also 'come between'. The consequence of his intercession suggests the sense, 'prop up' (OED 1.9). 9 **meanies**: with a pun on the temperate 'mean', as he acts as Medina's 'champion' (18.9).

Stanza 22

3 **remorse**: also 'mitigation'. 5-9 Bears and tigers are commonly linked, as at IV vii 2.6-7, viii 4.9, V v 40.6. Both are associated with violence, esp. sexual, and are traditional enemies: 'Beres and Tygres, that maken fiers warre' decorate the mazer

in *SC Aug.* 26-28. Their traditional association with the concupiscible and irascible emotions - see Rowland 1973:33, 151 - relates them to Huddibras and Sansloy respectively. **lybicke Ocean**: the Libyan desert. Aeneas wandered 'amongst the Lybicke sands' (III ix 41.6). Topsell 1967:1.28 lists '*Lybican*' as an epithet of the bear. **surbet**: sore.

Stanza 23

5 **choler**: one of the four humours. Its excess causes anger; see *SEnc* 566. **englut**: fill; devour.

Stanza 24

The handling of the alliterative line in this stanza as it illustrates the working of the temperate mean is esp. noteworthy. To imitate the sense, line 8 breaks in the middle with the accent on the second syllable of **breaking** to echo **backs** at the caesura in line 9. 3 **disease**: distress. 5 **assay**: assail; put to the test. 6 **boast**: threaten.

Stanza 25

2 **conduct**: skilful handling, displaying virtue in battle. 5 **dismayed**: defeated. 7 **forcing to inuade**: i.e. exerting force in order to attack.

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26

Strange sort of fight, three valiaunt knights to see
 Three combates ioine in one, and to darraine
 A triple warre with triple enmittee,
 All for their Ladies froward loue to gaine,
 Which gottèn was but hate. So loue does raine
 In stoutest minds, and maketh monstrous warre;
 He maketh warre, he maketh peace againe,
 And yett his peace is but continuall iarre:
 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 pittie of their harmes,
 Emongst them ran, and falling them before,
 Besought them by the womb, which them had born,
 And by the loues, which were to them most deare,
 And by the knighthood, which they sure had sworn,
 Their deadly cruell discord to forbear,
 And to her iust conditions of faire peace to heare.

28

But her two other sisters standing by,
 Her lowd gainsaid, and both their champions bad
 Pursue the end of their strong enmity,
 As euer of their loues they would be glad.
 Yet she with pittie words and counsell sad,
 Still stroue their stubborne rages to reuoke,
 That at the last suppressing fury mad,
 They gan abstaine from dint of direfull stroke,
 And hearken to the sober speeches, which she spoke.

29

Ah puisaunt Lords, what cursed euill Spright,
 Or fell *Erinnys*, in your noble harts
 Her hellish brond hath kindled with despight,
 And stird you vp to worke your wilfull smart?
 Is this the ioy of armes? be these the parts
 Of glorious knighthood, after blood to thrust,
 And not regard dew right and iust desarts?
 Vaine is the vaunt, and victory vniust,
 That more to mighty hands, then rightfull cause doth trust.

30

And were there rightfull cause of difference,
 Yet were not better, fayre it to accord,
 Then with bloodguiltnesse to heape offence,
 And mortal vengeance ioine 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 ought the praise of prowesse more doth marre,
 Then fowle reuenging rage, and base contentious iarre.

31

But louely 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:
 Braue be her warres, and honorable deeds,
 By which she triumphes ouer yre and pride,
 And winnes an *Oliue gird* for her meede:
 Be therefore, O my deare Lords, pacifide,
 And this misseeming discord meekely lay aside.

Stanza 26

1-5 Guyon is included because the relationships among the three knights, each fighting for his lady's love, define classical temperance. **darraine**: wage; also the legal sense, 'to vindicate a claim by wager of battle'. **triple warre**: as each knight fights the other two. **froward**: perverse, ungovernable. **9 miserable**: wretchedly unhappy.

Stanza 27

2-3 Her **tresses torne** are in contrast to her coiffured hair at 15.7-9, and her **naked brest** to her 'modest guize' at 14.6. **9 heare**: the judicial sense, 'listen to in a court of law'. Her plea establishes a new law of harmony; cf. 32.8.

Stanza 28

4 **As euer**: i.e. even as, with the threat: 'if ever'. 5 **sad**: grave, serious. 6 **stubborne**: fierce. **reuoke**: check, restrain.

Stanza 29

2-4 **Erinnys**: the Furies, 'the Authours of all euill and mischief' (gloss to *SC Nov.* 164), who are 'nothings but the wringings, tourmentes, and gnawinges of yll consciences that vexed naughty men' (T. Cooper 1565). Their traditional

number three is appropriate to the three knights provoked by 'fury mad' (28.7). *Medina* seeks to replace vengeance, with which the Furies are associated, with **dew right**, **iust desarts** and **rightfull cause**. Cf. 30.7. **6 thrust**: also 'thirst'.

Stanza 30

3 **bloodguiltnesse**: see 4.5*n*. 5 She addresses the three lords as one, or each alone; cf. 31.8. Her warning against **mortal vengeance** is esp. pertinent to Guyon who seeks 'dew vengeance' (i 61.7) against Acrasia.

Stanza 31

1-2 I.e., **concord** nourishes **vertue** in the individual and **peace** breeds **friendship** with others. The concord she seeks by preparing 'Their minds to pleasure' (33.9) is perverted by Phædria and Acrasia. Its role in establishing friendship is elaborated at IV x 34-35. **louely**: loving. **most sacred peace**: for 'Blessed are the peace makers: for they shalbe called the children of God' (Matt. 5.9). 3-4 Her role expands from the Aristotelian mean between two vices to a moderator of the passions and a peacemaker; suggested Nelson 1963:194, in noting that her name derives from Lat. *medens*, healer. 7 **Oliue gird**: 'Olives bene for peace' (*SC Apr.* 124). **meeds**: reward.

32

Her gracious words their rancour did appall,
 And suncke so deepe into their boyling brests,
 That downe they lett their cruell weapons fall,
 And lowly did abase their lofty crests
 To her faire presence, and discrete behests.
 Then she began a treaty to procure,
 And stablish termes betwixt both their requests,
 That as a law for euer should endure;
 Which to obserue 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,
 Into her lodging to repaire a while,
 To rest themselues; and grace to reconcile.
 They soone consent: so forth with her they fare,
 Where they are well receiud, and made to spoile
 Themselues of soiled armes, and to prepare
 Their minds to pleasure, and their mouths to dainty fare.

34

And those two froward sisters, their faire loues
 Came with them eke, all were they wondrous loth,
 And fained cheare, as for the time behoues,
 But could not colour yet so well the troth,
 But that their natures bad appeared in both:
 For both did at their second sister grutch,
 And inly grieue, as doth an hidden moth
 The inner garment frett, not th'viter touch;
 One thought her cheare too litte, th'other thought too
 mutch.

Stanza 32

1 **appall**: quell. 6 **procure**: endeavour to arrange. 7 **both their requests**: as extended to more than two persons (*OED* B.1.b), or as she sets up three separate treaties, each between two knights. Here she acts as an officer of the court of requests. 8 The limit of her **law** is revealed by *Rom.* 7.23: 'I se another law in my membres, rebelling against the law of my minde, and leading me captiue vnto the law of sinne, which is in my membres'.

Stanza 33

3 **treague**: truce; evidently coined by S. by combining 'league' and 'truce', from Ital. *trégua*, 'a truce, a league, an atonement' (*Florio* 1598). 5 **grace to reconcile**: to regain each other's favour, Lat. *gratiam reconciliare*.

Stanza 34

1 **froward**: perverse, ungovernable (as 26.4) because they turn away from the mean; see 38.5-8*n*. 6 **grutch**: grumble. 7-8 **frett**: consume; cf. *Ps.* 39.12: when man is rebuked for sin, 'he waxeth wo and wan, | As doth a cloth that moths have fret' (*Sternhold and Hopkins* 1562). The sisters are eaten inwardly by their emotions while outwardly seeming unchanged. 9 **One** is the excessive Perissa; **th'other**, the deficient Elissa. Their states correspond to the pride and weakness that leads to sin; see I viii 1.6-7.

35

Elissa (so the eldest hight) did deeme
 Such entertainment base, ne ought would eat,
 Ne ought would speake, but euermore did seeme
 As discontent for want of merth or meat;
 No solace could her Paramour intreat
 Her once to show, ne court, nor dalliance,
 But with bent lowring browes, as she would threat,
 She scould, and frownd with froward countenance,
 Vnworthy of faire Ladies comely gouernaunce.

36

But young *Perissa* was of other mynd,
 Full of disport, still laughing, loosely light,
 And quite contrary to her sisters kynd;
 No measure in her mood, no rule of right,
 But poured out in pleasure and delight;
 In wine and meats she flowd about the banck,
 And in excesse exceeded her owne might;
 In sumptuous tire she ioyd her selfe to pranck,
 But of her loue too lauish (litte haue she thanck.)

37

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

Stanza 35

1 **Elissa**: from Gk ἐλάσσων, too little, i.e. taking too little delight in bodily things (*Aristotle, Ethics* 7.9); or from the Phoenician name of Virgil's outraged Dido, as *Nelson* 1963:181 suggests. 2 **entertainment**: provisions; more broadly, 'hospitality'. 4 **meat**: i.e. food; its usual sense, as 39.3. 5 **solace**: pleasure. **intreat**: persuade. 6 **court**: courtesy. 9 **gouernaunce**: behaviour.

Stanza 36

1 **Perissa**: Excess, from Gk περισσός, too much, excessive; the Aristotelian counterpart to Elissa. **of other mynd**: literally so; see 13.7-9*n*. 2 **disport**: merriment that carries one from the mean. **still**: euer. Her laughing anticipates Phædria's at vi 3.4. 3 **kynd**: disposition. 5 **poured out**: for the sexual sense, see I vii 7.2*n*. Cf. *Cymochles* in the *Bower* at v 28.5.

Stanza 37

1 **bold**: his defining epithet at I ii 25.9. 2 **Fitt mate**: as he also personifies 'no rule of right' (36.4). **mincing mineon**: excessively dainty mistress; used ironically as the alliteration indicates. 4 **francker franion**: looser paramour. 6 **Malecontent**: a type of melancholic humour. See 'melancholy' in the *SEnc*. 8 **his hardiment**: referring to Sansloy's boldness in love, in contrast to his own 'foole-hardize' in fighting (17.7).

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,
 That forward paire she euer would asswage,
 When they would striue dew reason to exceed;
 But that same froward twaine would accorage,
 And of her plenty adde vnto their need:
 So kept she them in order, and her selfe in heed.

39

Thus fairely shee attempered her feast,
 And pleasd them all with meete satiety:
 At last when lust of meat and drinke was céast,
 She *Guyon* deare besought of curtesie,
 To tell from whence he came through icopardy,
 And whether now on new aduventure bownd.
 Who with bold grace, and comely grauity,
 Drawing to him the eies of all arownd,
 From lofty sieg began these words aloud to sownd.

40

This thy demaund, O Lady, doth reuiue
 Fresh memory in me of that great Queene,
 Great and most glorious virgin Queene aliue,
 That with her soueraine powre, and scepter shene

All Faery lond does peaceably sustene.
In widest Ocean she her throne does reare,
That ouer all the earth it may be seene;
 As morning Sunne her beames dispredden cleare,
 And in her face faire peace, and mercy doth appeare.

41

In her the richesse of all heauenly grace,
 In chiefe degree are heaped vp on hye:
 And all that els this worlds enclosure bace,
 Hath great or glorious in mortall eye,
 Adornes the person of her Maiesty;
 That men beholding so great excellence,
 And rare perfection in mortalitye,
 Doe her adore with sacred reuerence,
 As th'Idole of her makers great magnificence.

42

To her I homage and my seruice owe,
 In number of the noblest knightes on ground,
 Mongst whom on me she deigned to bestowe
 Order of *Maydenhead*, the most renownd,
 That may this day in all the world be found:
 An yerelely solemne feast she wontes to make
 The day that first doth lead the yere around;
 To which all knights of worth and courage bold
 Resort, to heare of straunge aduutures to be told.

Stanza 38

On *Medina* as peacemaker, see 31.3–4*n*. In seeking harmony rather than a mean – a state that is dynamic rather than static – her role as hostess is more Platonic than Aristotelian. 3 *equall*: also 'just'. 4 *extremities*: violent outbursts; also the 'two Extremities' of Arg.3. *outrage*: excesses, want of moderation. 5–8 The *forward paire* is *Perissa*–*Sansloy*; the *froward twaine*, *Elissa*–*Huddibras*, though see 34.1. *froward*: perverse; but also 'from-ward'. On the 'forward-froward' distinction, see Nelson 1963:182–83. *accorage*: encourage; the double stress suggests 'urge to take heart'. 9 *in heed*: heeded, respected; also 'takes care of herself', for the mean exists only in relation to the extremes.

Stanza 39

1 *attempered*: controlled, alluding to the tempering of temperance, as *Alma's* banquet is 'Attempred goodly well for health and for delight' (xi 2.9). 3–4 On this epic convention, see I xii 15.1–2*n*. *lust*: desire. 8–9 This moment recalls *Dido's* banquet in *Aen.* 1.753–56: when *Aeneas* is asked by her to tell his story, all eyes turn to him as he speaks from his lofty couch. His story lasts until dawn. See J. Watkins 1995:127–28. *Dido's* request leads her to love him; *Medina's* request arouses *Guyon's* worship of the *Faerie Queene*. *siege*: seat, throne.

Stanza 40

4 *shene*: bright. At III iii 49, the Queen's *scepter* is called 'her white rod' by which she establishes 'sacred Peace'. 8 *dispredden*: spread abroad or far. 9 *peace, and mercy*: two of the four daughters or graces of God, from Ps. 85.10, who seek

forgiveness for man against the claims of Truth and Justice for satisfaction, as in Langland, *Piers Plowman* 18.416–21. At V ix 32, *Mercilla*, whose name suggests mercy, is attended by *Eirene* (Peace).

Stanza 41

1–2 The Queen in her *richesse* [i.e. wealth] of all heauenly grace is parodied by *Lucifera's* 'endlesse richesse' (I iv 7.5) and by the 'rich hills of wealth' in *Mammon's* 'house of Richesse' (II vii 7.3, 24.9). As 'Mirroure of grace' (I proem 4.2), she is seen in *Belphebe* as the 'glorious mirrhour of celestiall grace' (iii 25.6). As a symbol of God-created glory and her relation to biblical Wisdom, see Fruen 1994:77–78. On praise of her as overt celebration and implied criticism of the Queen, see Hackett 1995:142–43. 3 *bace*: low, being of the earth. 7 Exempting the Queen from 'the ymage of mortalitye' described at i 57. 8–9 *sacred*: suggests that they respect the injunction: 'kepe your selues from idoles' (1 John 5.21). *Idole*: image; an earthly embodiment of the divine, one made in the image of God; cf. IV vi 17.5. *magnificence*: sovereign bounty, glory, splendour, grandeur, imposing beauty. It describes *Arthur's* virtue in the LR 38, and is used once again at V v 4.2 to describe *Radigund* who parodies *Gloriana's* rule.

Stanza 42

4–5 On the *Order of Maydenhead*, see I vii 46.4–7*n*. 6–7 On the *Faerie Queene's* *yearely solemne feast* see the LR 50–51. *make*: the verb used at I xii 38.2; 'hold', sugg. Collier 1862 from Drayton's note in the 1611 folio has been adopted by some editors for the sake of the rhyme.

43

There this old Palmer shewd himselfe that day,
 And to that mighty Princesse did complaine
 Of grieuous mischiefes, which a wicked Fay
 Had wrought, and many whelmd in deadly paine,
 Whereof he crau'd redresse. My Soueraine,
 Whose glory is in gracious deeds, and ioyes
 Throughout the world her mercy to maintaine,
 Eftsoones deuise redresse for such annoyes;
 Me all vnfit for so great purpose she employes.

44

Now hath faire *Phebe* with her siluer face
 Thrise seene the shadowes of the neather world,
 Sith last I left that honorable place,
 In which her roiall presence is entold;
 Ne euer shall I rest in house nor hold,
 Till I that false *Acrasia* haue wonne;
 Of whose fowle deedes, too hideous to bee told,
 I witnesse am, and this their wretched sonne,
 Whose wofull parents she hath wickedly fordonne.

45

Tell on, fayre Sir, said she, that dolefull tale,
 From which sad ruth does seeme you to restraine,
 That we may pittie such vnhappy bale,
 And learne from pleasures poyson to abstaine:
 Ill by ensampte good doth often gayne.
 Then forward he his purpose gan pursew,
 And told the story of the mortall payne,
 Which *Mordant* and *Amauia* did rew;
 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,
 His flaming head did hasten for to steep,
 When of his pitteous tale he end did make;
 Whilst with delight of that he wisely spake,
 Those guesstes beguyled, did beguyle their eyes
 Of kindly sleepe, that did them ouertake.
 At last when they had markt the chaunged skyes,
 They wist their houre was spent; then each to rest him hyes.

Compare to
 the telling
 of stories in
 The Tempest
 - pages of Hamlet
 to Subvert
 guests

Stanza 43

1-4 Cf. Guyon's account to Arthur at ix 9.5-8; see 11.2*n*.
 3 Fay: fairy. 4 whelmd: destroyed; also 'drowned', 'buried'.
 deadly paine: referring not to Acrasia's victims who enjoy their
 captivity but to those, such as Mordant, who seek to escape but
 lacking temperance suffer 'mortall payne' (45.7). 6 Alluding
 to her name, Gloriana. 8 annoyes: injuries.

Stanza 44

1-4 This elaborate paraphrase for 'three months have
 passed' is appropriate to the formal taking of a vow. On the
 significance of measuring time by the moon, see I viii 38.6-7*n*.
 J.N. Wall 1990:333 notes that a period of three lunar cycles
 earlier fits 1 Jan. as the day Guyon begins his quest. See ix
 7.5-6*n*. entold: either 'enrolled', i.e. celebrated (cf. i 32.3);
 or 'encircled', extending the image of the Queen surrounded
 by her knights. The place, then, would be the presence cham-
 ber, as at V ix 27.2, etc. 5 hold: place of refuge; fort.
 6 wonne: subdued. 9 fordonne: killed.

Stanza 45

4 pleasures poyson: cf. 'pleasures poisoned baytes' (i Arg.4).
 6 purpose: discourse. 8 Amauia: here first named; see i
 55.4-5*n*. rew: 'suffer' is the required sense; i.e. suffering
 which they regretted (OED 7) or 'lamented' (OED 11).

Stanza 46

1-3 As Scorpion rises in the east, Orion the hunter sets
 in the west pursued by his slayer (see VII vii 39.6-8). They
 are seldom in the same sky at the same time. Orion: the
 'starre [that] bringeth in winter' (Geneva gloss to Job 38.31).
 hissing snake: the Hydra which occupies the interval between
 Scorpio and Orion in the conventional representations of
 the stars; noted in *SEnc* 189. On the date indicated by the
 constellations, see note on the Queen's 'Annuall feaste' in
 the LR 50-51. 8 the chaunged skyes: i.e. the changed posi-
 tion of the stars.

re,
re.ld
l.d Justice
6-21. At
ended byheavenly
(7.5) and
Richesse'
2), she is
tall grace'
her rela-
praise of
e Queen,
he earth.
mortalitie'
spect the
in 5.21).
one made
sovereign
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nce again
na's rule.46.4-7*n*.
se the LR
d', sugg.
has been

Cant. III.

Vaine Bruggadocchio getting Guyons
horse is made the scorne
Of knight-hood trew, and is of fayre
Belphabe fowle forlorne.

1
Soone as the morrow fayre with purple beames
Disperst the shadowes of the misty night,
And *Titan* playing on the eastern streames,
Gan cleare the deawy ayre with springing light,
Sir *Guyon* mindfull of his vow yplight,
Vprose from drowsie couch, and him addest
Vnto the iourney which he had behight:
His puissaunt armes about his noble brest,
And many-folded shield he bound about his wrest.

2
Then taking *Congé* of that virgin pure,
The bloody-handed babe vnto her truth
Did earnestly committ, and her coniure,
In vertuous lore to traine his tender youth,
And all that gentle noriture ensueth:
And that so soone as ryper yeares he raught,
He might for memory of that dayes ruth,
Be called *Ruddymane*, and thereby taught,
T'auenge his Parents death on them, that had it wrought.

3
So forth he far'd, as now befell, on foot,
Sith his good steed is lately from him gone;
Patience perforce: helpless what may it boot
To fret for anger, or for grieffe to mone?

His Palmer now shall foot no more alone:
So fortune wrought, as vnder greene woodes syde
He lately heard that dying Lady grone,
He left his steed without, and speare besyde,
And rushed in on foot to ayd her, ere she dyde.

4
The whyles a losell wandring by the way,
One that to bountie neuer cast his mynd,
Ne thought of honour euer did assay
His baser brest, but in his kestrell kynd
A pleasing vaine of glory he did fynd,
To which his flowing toung, and troublous spright
Gaué him great ayd, and made him more inlynd:
He that braue steed there finding ready dight,
Purloynd both steed and speare, and ran away full light.

5
Now gan his hart all swell in iollity,
And of him selfe great hope and help conceiu'd
That puffed vp with smoke of vanity,
And with selfe-loued personage deceit'd,
He gan to hope, of men to be receiu'd
For such, as he him thought, or faine would bee:
But for in court gay portauce he perceiu'd,
And gallant shew to be in greatest gree,
Eftsoones to court he cast t'aduance his first degre.

Book II Canto iii

Argument

1 *Vaine*: foolish; his stock epithet: see 4.5*n*. 4 *Belphebe*: Ital. *bella*, handsome + Gk *φοῖβη*, pure, radiant. At ii 44.1, 'faire *Phoebe*' incorporates her name; see 22.1-3*n*. Apart from this rubric, she is not named in Bk II. For further on her name, see III v 27.9*n*. At III vi 28.5, Dame *Phoebe* (*Diana*) 'of her selfe her name *Belphebe* red'. In the *LR* 36-37, S. speaks of 'fashioning her name according to your owne excellent conceit of *Cynthia*, (*Phoebe* and *Cynthia* being both names of *Diana*)'. *fayre*: her stock epithet. *fowle forlorne*: disgracefully put to shame; deserted; see 43.7-9.

Stanza 1

1 *purple beames*: the stock classical description of dawn, as at I ii 7.1-3. 7 *behight*: vowed. 9 *many-folded*: a standard multi-layered classical shield; see v 6.3*n*.

Stanza 2

1 *Congé*: ceremonious farewell, as i 34.1. *virgin pure*: as *Alma* is 'a virgin bright' (ix 18.1 and see *n*). 2 *truth*: trust; virtue. 3 *coniure*: solemnly entreat; charge. Literally, 'to

swear together'. 4 As *Arthur* was trained in *vertuous lore*, i.e. moral doctrine; see I ix 4.9. 5 *gentle noriture*: noble upbringing. 8 *Ruddymane*: i.e. *bloody-handed* being 'with blood defild' (i 50.9), a traditional sign of guilt. 9 Confirming the vow *Guyon* made for him at i 61.5-8.

Stanza 3

2 *lately*: at ii 11.5-9. 3 *Patience perforce*: proverbial (Smith 598). *perforce*: upon compulsion; through necessity. *Guyon* follows the injunction to join temperance with patience (I Pet. 1.5). 4 *anger* and *grieffe* uncontrolled by temperance are illustrated in the *Phaon* episode; see iv 33.3-6 and vi 1.6-7*n*. On these two vices in relation to patience, see 'patience' in the *SEnc*. On the Red Cross Knight's grief cured by *Patience*, see I x 24.

Stanza 4

1-2 *losell*: scoundrel. *bountie*: valour; munificence. *cast*: applied. 4 *baser*: most base. *kestrell kynd*: a small hawk of poor breed and base nature; a term of contempt for one who preys on others. 5 *glory*: boasting, vainglory. *glory he*: *glory vaine* 1596 is preferred by J.C. Smith, in Spenser 1912, for the play on words.

6
 And by the way he chaunced to espy
 One sitting ydle on a sunny banck,
 To whom auauating in great brauery,
 As Peacocke, that his painted plumes doth pranck,
 He smote his courser in the trembling flanck,
 And to him threatned his hart-thrilling speare:
 The seely man seeing him ryde so ranck,
 And ayme at him, fell flatt to ground for feare,
 And crying Mercy loud, his pitious handes gan reare.

7
 Thereat the Scarcrow wexed wondrous prowd,
 Through fortune of his first aduenture fayre,
 And with big thundring voice reuyld him lowd;
 Vile Caytiue, vassall of dread and despayre,
 Vnworthie of the commune breathed ayre,
 Why liuest thou, dead dog, a lenger day,
 And doest not vnto death thy selfe prepayre.
 Dy, or thy selfe my captiue yield for ay;
 Great fauour 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 giue thee life: therefore prostrated fall,
 And kisse my stirrup; that thy homage bee.
 The Miser threw him selfe, as an Offall,
 Streight at his foot in base humilitee,
 And cleeped him his liege, to hold of him in fee.

9
 So happy peace they made and faire accord:
 Eftsoones this liegeman gan to wexe more bold,
 And when he felt the folly of his Lord,
 In his owne kind he gan him selfe vnfold:
 For he was wylie witted, and growne old
 In cunning sleighes and practick knauey.
 From that day forth he cast for to vphold
 His ydle humour with fine flattery,
 And blow the bellowes to his swelling vanity.

10
Trompart fitt man for *Braggadocchio*,
 To serue at court in view of vaunting eye;
 Vaineglorious man, when fluttering wind does blow
 In his light winges, is lifted vp to skye:
 The scorne of knighthood and trew cheualrye,
 To thinke without desert of gentle deed,
 And noble worth to be aduanced hye:
 Such prayse is shame; but honour vertues meed
 Doth beare the fayrest flowre in honourable seed.

Stanza 5

1 *lollity*: presumptuous self-reliance (*OED* 4). 2-4 His moral state parodies Guyon's at vii 2.4-5. *selfe-loued personage*: love of his own image or impersonation. 7 *portance*: bearing, demeanour. At 21.9, he is confronted by Belphebe's 'stately portance'. 8 *gree*: favour, goodwill. 9 *his first degree*: the first stage in attaining knighthood or promotion, later represented by Philotime's chain of ambition in which each link is 'a step of dignity' (vii 46.9). Yet his means 'aduance' consists only in his 'auauating' (6.3).

Stanza 6

3 *auauating*: advancing; boasting; hence, 'advancing boastfully'. *brauery*: the term gathers a range of meanings, e.g. 'bravado'; 'splendour' or 'finery' in referring to armour; mere outward show without inner worth; and 'valour' or 'courage', which is mocked by the simile in the next line. Its only two uses in the poem refer to him: here he is seen *auauating* in great brauery and at the end his 'great vaunt of brauerie' (V iii 39.7) is exposed. See Quint 1992:414-16. 4 *pranck*: proudly display. 7 *seely*: mean, miserable, helpless. *ranck*: fiercely, proudly. 9 *Mercy loud*: he calls for mercy loudly; or he calls 'Mercy Lord' (sugg. Upton 1758), which would echo Guyon's appeal to the Red Cross Knight at i 27.1; cf. 8.1-2. *his pitious handes*: a witty play on hands appealing for pity.

Stanza 7

1 *Scarcrow*: as one dressed in another's clothes, and fit only to scare crows. 4 *Caytiue*: wretch; captive. 6 The dog is regarded with contempt throughout the poem, perhaps

because it is abhorred in the Bible, e.g. *dead dog* is a term of infamy in 2 Sam. 9.8. *a lenger day*: i.e. a day longer.

Stanza 8

7 *Miser*: wretch. *Offall*: refuse, something thrown down; from 'off fall' as the stress shows. Perhaps a play on 'oaf', an elf's child; hence 'misbegotten'. 9 *in fee*: in absolute possession, i.e. to be his feudal *thrall*.

Stanza 9

4 *kind*: nature. 6 *practick*: crafty. 9 *blow the bellowes*: alluding to his name and to Braggadocchio's puffed-up state; cf. 5.3, 10.3-4.

Stanza 10

1 *Trompart*: the deceiver (cf. 'trompant': cheating, deceiving, and 'trump': to deceive); or the flatterer ready to 'blow the bellowes' (9.9) of Braggadocchio's vanity. See 'Trompart' in the *SEnc*. *Braggadocchio*: brag, bragard, braggart + *occhio*, the Ital. suffix; 'brag' also signifies 'show', 'pomp'. Or Ital. *occhio*, eye, referring to his *vaunting eye*, as Jerome Saulnier has suggested to me. He is Aristotle's rash man who is boastful and only pretends to be courageous (*Ethics* 3.7), the *alazon* or *miles gloriosus*. His name soon entered the English language: in a copy of *Till Eulenspiegel* given him by S. - see Chronology 1578 20 Dec. - Harvey noted in 1588 that the host in one tale is 'A great braggadocia'. (I owe this information to William Barker and Henry Woudhuysen.) His usual title is 'the boaster' as 18.8, III x 24.1, etc. Quint 1992:414-20 relates him to the newfangled vanity of the court. See 'Braggadocchio' in the *SEnc*. 5 Repeating Arg.2-3. 8-9 i.e., honour, which is the reward of valour, flourishes best among the nobility. See iv 1.

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 reuenge to make the instrument:
 For since the *Redcrosse* knight he erst did weat,
 To beene with *Guyon* knitt in one consent,
 The ill, which earst to him, he now to *Guyon* ment.

12

And comming close to *Trompart* gan inquire
 Of him, what mightie warriour that mote bee,
 That rode in golden sell with single spere,
 But wanted sword to wreake his enmittee.
 He is a great aduenturer, (said he)
 That hath his sword through hard assay forgone,
 And now hath vowd, till he auenged bee,
 Of that despight, neuer to wearen none;
 That speare is him enough to doen a thousand grone.

13

Th'enchauter greatly ioyed in the vaunt,
 And weened well ere long his will to win,
 And both his foen with equall foyle to daunt.
 Tho to him louting 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,
 Had slayne Sir *Mordant*, and his Lady bright:
 That mote him honour win, to wreak so foule despight.

14

Therewith all suddainly he seemd enragd,
 And threatned death with dreadfull countenance;
 As if their liues had in his hand beene gagd;
 And with stiffe force shaking his mortall launce,

To let him weet his doughtie valiaunce,
 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 giue you eke good helpe to their decay.
 But mote I wisely you aduise to doon;
 Giue no ods to your foes, but doe puruay
 Your selfe of sword before that bloody day:
 For they be two the prowest knights on grownd,
 And oft approu'd in many hard assay,
 And eke of surest steele, that may be fownd,
 Doe arme your self against that day, them to confownd.

16

Dotard, (saide he) let be thy deepe aduise;
 Seemes that through many yeares thy wits thee faile,
 And that weake eld hath left thee nothing wise,
 Els neuer should thy iudgement be so frayle,
 To measure manhood by the sword or mayle.
 Is not enough fowre quarters of a man,
 Withouten sword or shield, an hoste to quayle?
 Thou litle wotest, what this right-hand can:
 Speake they, which haue 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 euen coast,
 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 seuen knightes I brought to end,
 Thence forth in battaile neuer sword to beare,
 But it were that, which noblest knight on earth doth weare.

Stanza 11

8 in one consent: in mutual accord; in one fellowship; see i 34.2. 9 ment: directed.

Stanza 12

3 golden sell: as ii 11.6. single spere: i.e. spear alone. 6 assay: encounter. forgone: forfeited. At 17.6-9 the Boaster offers a more flattering explanation.

Stanza 13

3 with equall foyle: i.e. by defeating both. Or foyle refers to a sword (*OED* 5). At 18.1-7 *Archimage* vows to bring Arthur's sword to *Braggadocchio* the next day, and at viii 19.1-4 he is asked by *Pyrochles*, who lacks a sword, that it be brought to him. Then the fight would be equall: sword against sword. 7 gin: device, craft. 9 wreak: punish.

Stanza 14

1 all suddainly marks his intemperate rashness; cf. *Guyon's* response to a similar tale at i 11-12. 3 gagd: i.e. given as pledges. 5 valiaunce: valour. 8 areed: tell.

Stanza 15

2 decay: death. 3 wisely: referring to his advice; or how *Braggadocchio* should act. 4 puruay: supply. 7 approu'd: tested.

Stanza 16

6 The traditional four parts of the body, each with a limb, together constituting one complete man, suggesting here the four quarters of a shield.

Stanza 17

3 euen coast: i.e. equal ground or level playing-field; or, as 'cost': equal terms; cf. IV iii 24.8. 6 Once: once for all. 7 This mock knight is mocked by the story of Jack who became known as the Brave Tailor when his boast that he had killed seven at one swat was taken to refer to giants not flies. See 'folklore' in the *SEnc*.

18
 Perdy Sir knight, saide then th'enchauter bliue,
 That shall I shortly purchase to your hond:
 For now the best and noblest knight aliue,
 Prince *Arthur* is, that wonnes in Faerie lond;
 He hath a sword, that flames like burning brond.
 The same by my deuice I vndertake
 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 Monster make.

19
 He staid not for more bidding, but away
 Was suddain vanished out of his sight:
 The Northerne winde his wings did broad display
 At his commaund, and reared him vp 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 euer backe retourned eye.

20
 Till that they come vnto a forrest greene,
 In which they shrowd themselues from causeles feare;
 Yet feare them followes still, where so they beene,
 Each trembling leafe, and whistling wind they heare,

As ghastly bug does greatly them affeare:
 Yet both doe striue their fearefulnessse to faine.
 At last they heard a horne, that shrilled cleare
 Throughout the wood, that ecchoed againe,
 And made the forrest ring, as it would riue in twaine.

21
 Eft through the thicke they heard one rudely 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.
 But *Trompart* stoutly staid to taken heed,
 Of what might hap. Eftsoone there stepped foorth
 A goodly Ladie clad in hunters weed,
 That seemd to be a woman of great worth,
 And by her stately portance, borne of heauenly birth.

22
 Her face so faire as flesh it seemed not,
 But heuently pourtraict of bright Angels hew,
 Cleare as the skye, withouten blame or blot,
 Through goodly mixture of complexions dew;
 And in her cheekes the vermeill red did shew
 Like roses in a bed of lillies shed,
 The which ambrosiall odours from them threw,
 And gazers sence with double pleasure fed,
 Hable to heale the sicke, and to reuiue the ded.

Stanza 18

1 *Perdy*: assuredly; or an oath to confirm Braggadocchio's vow. *bliue*: quickly. 2 *purchase*: procure. 3-4 He praises Arthur in similar terms at viii 18.3-4. 6 *deuice*: devising. 9 . . . how that marvel (Lat. *monstrum*) could be accomplished.

Stanza 19

1-5 A supernatural action rare in the poem. Archimago is like Satan, 'the prince that ruleth in the aire' (Eph. 2.2) and who is associated with the north (as in Isa. 14.13).

Stanza 20

2-5 Cf. Ps. 53.5: 'They were afraied for feare, where no feare was'; Lev. 26.36: 'The sounde of a leafe shaken shal chase them'; and Song Sol. 17.14, 17: the wicked are 'troubled with monstrous visions' and bound with terror by 'an hyssing winde'. *ghastly bug*: terrifying apparition. 6 *faine*: conceal.

Stanzas 21-31

The poem's longest and most ecstatic blazon, a vision of innocence and beauty designed to sustain readers against the assaults of Acrasia. In the LR 35-36, S. declares that Belphebe mirrors Elizabeth as 'a most vertuous and beautifull Lady'; and in III proem 5.9 that she is a mirror of the Queen's 'rare chastitee'. His use of imagery from the Song of Solomon, which he was said to have translated, is noted below. As a blazon, see Quilligan 1987:164-65; as an icon, see Cain 1978:86-91. On the relation of the blazon to Virgil's description of Venus disguised as Diana appearing before her son, Aeneas (*Aen.* 1.314-24), see Bono 1984:71-74; on its relation also to Ariosto's description of Alcina when she first appears to Ruggiero (*Orl. Fur.* 7.9-16), see J. Watkins 1995:114-19; and on its relation to Ovidian voyeurism, see Krier 1990:71-76. See 'Belphebe' in the *SEnc.* Hageman

1971 notes that the blazon begins at stanza 22, a number associated with temperance; see ix 22*n*.

Stanza 21

1 *Eft*: afterwards; or *Eftsoone*: forthwith. *thicke*: thicket. *rudely*: violently. 4 *dying dreed*: fear of dying; or he is like Sidney's Dametas who thrust himself into a bush when wild beasts appear 'resolved not to see his own death' (*New Arcadia* 115). 8 *worth*: rank, dignity. 9 *stately portance*: majestic bearing. The next ten stanzas define this term.

Stanza 22

1-3 Wittily alluding to the etymology of Belphebe's name without naming her; see Arg.4*n*. *Cleare*: brightly shining, Lat. *clarus*. *withouten*: used for emphasis. *blame*: fault. *blot*: as Una at I xii 22.7; and as the beloved in the Song Sol. 4.7: 'Thou art all faire, my loue, and there is no spot in thee'. 4 The temperate combination of colours in her face expresses the temperate combination of the four humours in her body in opposition to their bad mixture (Gk ἀκρασία) in Acrasia; see xii 69.8*n*. 5-9 'Lilly white, and Cremsin redde' are 'Colours meete to clothe a mayden Queene' (*SC Feb.* 130, 132). In particular, the vermeill red of her cheeks expresses her sanguine nature as one unaffected by passion, and manifests her shamefastness; cf. ix 41.3-7 and Song Sol. 5.10. The internal rhyme of line 6 draws attention to their beauty so that the *double pleasure* of seeing and smelling attests to the extraordinary physical and spiritual power of her face: the mere sight of her combines the powers of the well of life and the tree of life (I xi 30, 48). She is seen, then, as Britomart is seen: 'The maker selfe resembling in her feature' (IV vi 17.5). *ambrosiall*: divinely fragrant, as Diana's locks are sprinkled 'with sweet Ambrosia' (III vi 18.9); from Venus's *ambrosiae comae* (*Aen.* 1.403).

23

In her faire eyes two liuing lâmps did flame,
 Kindled aboue at th'heuenly makers light,
 And darted fyrie beames out of the same,
 So passing persant, and so wondrous bright,
 That quite berceau'd the rash beholders sight:
 In them the blinded god his lustfull fyre
 To kindle oft assayd, but had no might;
 For with dredd Maiestie, and awfull yre,
 She broke his wanton darts, and quenched bace desyre.

24

Her yuorie forehead, full of bountie braue,
 Like a broad table did it selfe dispred,
 For Loue his loftie triumphes to engraue,
 And write the batailles of his great godhed:
 All good and honour might therein be red:
 For there their dwelling was. And when she spake,
 Sweete wordes, like dropping honny she did shed,
 And twixt the perles and rubins softly brake
 A siluer sound, that heauenly musicke seemd to make.

25

Vpon her eyelids many Graces sate,
 Vnder the shadow of her euen browes,
 Working belgardes, and amorous retrate,
 And euerie one her with a grace endowes:

And cuerie one with meekenesse to her bowes.
 So glorious mirrhour of celestiaall grace,
 And soueraine moniment of mortall vowes,
 How shall frayle pen descriue her heauenly face,
 For feare through want of skill her beauty to disgrace?

26

So faire, and thousand thousand times more faire
 She seemd, when she presentèd was to sight,
 And was yclad, for heat of scorching aire,
 All in a silken Camus lylly whight,
 Purfled vpon with many a folded plight,
 Which all aboue besprinkled was throughout,
 With golden aygulets, that glistred bright,
 Like twinkling starres, and all the skirt about
 Was hemd with golden fringe

27

Below her ham her weed did somewhat trayne,
 And her streight legs most brauely were embayld
 In gilden buskins of costly Cordwayne,
 All bard with golden bendes, which were entayld
 With curious antickes, and full fayre aumayld:
 Before they fastned were vnder her knee
 In a rich iewell, and therein entrayld
 The ends of all the knots, that none might see,
 How they within their fouldings close enrappred bee.

Stanza 23

Belphœbe's eyes have the blinding power of the sun from whose beams she was conceived (see III vi 6–7), of Arthur's shield (I vii 35.9), and of Fidelia's face 'That could haue dazed the rash beholders sight' (I x 12.8). 4 **passing persant**: exceedingly piercing. 5 **rash**: lustful. Her eyes have the power of Medusa's head on Minerva's shield, which, according to Conti 1616:4.5, signifies the power of virginity over lust. It is fitting, then, that Cupid is called **the blinded god**. Cf. Acrasia's eyes whose 'fierie beames . . . thrid | Fraile harts, yet quenched not' (xii 78.7–8).

Stanza 24

1 **bountie braue**: excellent goodness. 2 **table**: surface for painting. 4–5 Not as the 'blinded god' of 23.6 but as one whose wars record **All good and honour**. 7 Cf. Song Sol. 4.11: 'Thy lippes, my spouse, droppe as honie combes'. 8 **rubins**: rubies, i.e. her lips. 9 That **siluer sound** is S.'s in *SC June* 61.

Stanza 25

1–2 Cf. *Am* 40.3–4: 'on each eyelid sweetly doe appeare | an hundred Graces as in shade to sit'. 3 I.e., fashioning loving looks and amorous countenance. **belgardes**: coined by S. from Ital. *bel* + *guardo*, but suggesting also beauty's guard against love; cf. *HB* 255–56. **retrate**: from Ital. *ritratto*, 'a picture' (Florio 1598; cf. ix 4.2), referring to her looks which arouse love but suggesting also the lover's retreat (see *OED* 'retrait'). 6–9 The praise becomes more openly owing to Elizabeth. With line 6, cf. the praise of her at I poem iv 2. At II poem 4.7, S. tells her that she 'maist behold thy face' in his poem but now after four stanzas describing it, he must resort

to the topos of inexpressibility. **descriue**: describe, in the special sense, 'represent', 'picture'.

Stanza 26

1–2 I.e., she is **more faire** than any image of her could possibly be. The same claim is made of the Faerie Queene at ix 3.7. 4 **Camus**: a light loose dress. **lilly whight**: denoting her virginity; cf. *Alma* at ix 19.1. 5 **Purfled**: embroidered. **plight**: pleat. The pleats express her modesty as does Shamefastnesse's attire at ix 40.6. 7–9 One expects Diana's colour, silver (cf. III vi 18.3), but the repeated **golden** declares her kinship with her father, the sun; see III vi 6–7. **aygulets**: tags or sequins. Line 9, a rare half-line, is authorized by Virgil's half-lines. At the centre of the ten stanzas of the icon, it either confirms the topos of inexpressibility or indicates the poet's distraction when he contemplates Belphœbe's genitalia, and necessarily moves lower. See Montrose 1986:327; and on his use of *occupatio*, see Betts 1998:160–61.

Stanza 27

1 I.e., her skirt extends below her thigh, unlike Radigund's at V v 2.7; or to the back of her knee (see *ham*, *OED* 1). **trayne**: hang down. Display of the legs is associated with male, and therefore Amazonian, fashion; see V v 3.1–3. 2 **embayld**: enclosed; from 'bail', a ring; or 'embay', enclose. 3 **gilden**: gilded. **Cordwayne**: cordovan, a Spanish leather. 4 **bendes**: bars or straps, a heraldic term. **entayld**: engraved. 5 **curious antickes**: elaborate, grotesque figures. These charms suggest the magical power that protects her virginity. **aumayld**: enamelled. 6–9 The hidden ends suggest that her armour cannot be undone, being a virgin's knot, in contrast to Venus's girdle which may be loosened. **Before**: i.e. in front, to declare her virginity. **entrayld**: entwined.

28

Like two faire marble pillours they were seene,
Which doe the temple of the Gods support,
Whom all the people decke with girlands greene,
And honour in their festiuall resort;
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,
Or when the flying Libbard she did chace,
She could them nimble moue, and after fly apace.

29

And in her hand a sharpe bore-speare she held,
And at her backe a bow and quiuer gay,
Stuff with steele-headed dartes, wherewith she queld
The sahnage beastes in her victorious play,
Knit with a golden bauldricke, which forelay
Athwart her snowy brest, and did diuide
Her daintie paps; which like young fruit in May
Now little gan to swell, and being tide,
Through her thin weed their places only signifide.

30

Her yellow lockes crisped, like golden wyre,
About her shoulders weren loosely shed,
And when the winde amongst them did inspyre,
They waued like a penon wyde dispred
And low behinde her backe were scattered:
And whether art it were, or heedelesse hap,
As through the flouring forrest rash she fled,
In her rude heares sweet flowres themselues did lap,
And flourishing fresh leaues and blossomes did enwrap.

Stanza 28

1-2 Cf. Song Sol. 5.15: 'His leggs are as pillers of marble'. The simile is suggested by the Pauline doctrine of the body as the 'temple of the holie Gost' (I Cor. 6.19); cf. VI viii 42.7-9. 5-6 She graced herself when she walked with stately grace, as Venus reveals herself to be a goddess by her step (Virgil, *Aen.* 1.405). 7 play: 'sport', sugg. Church 1758 for the rhyme; cf. VI x 9.5, and see ii.7.7n. 8 Libbard: leopard. The emblem of incontinence in Dante, *Inf.* 1.32, which virginity seeks to destroy, as again at III vii 23.7.

Stanza 29

1 bore-speare: for slaying the boar, which traditionally denotes lust. 3 queld: killed. 5 Knit: fastened. The Amazon warrior Penthesilea wears a golden girdle fastened below her bare breast in Virgil, *Aen.* 1.492; cf. Radigund's belt at V v 3.5. It is distinct from a bauldricke worn over the shoulder, e.g. by Arthur at I vii 29.8 and Britomart at III iii 59.9. See Leslie 1983:172-74. 7-8 The month of May in the OS extends into our June, though that does not help much. In *Aen* 76.9, the beloved's paps are 'like early fruit in May'. young fruit: as the *pome acerbe* of Ariosto's *Alcina*, *Orl. Fur.* 7.14.

Stanza 30

1 crisped: curled. 3 inspyre: breathe, as Venus allowed her hair to be scattered by the winds in Virgil, *Aen.* 1.319. 7-9 Botticelli's *Primavera* seems the closest analogue to this startling image. For a general comparison of his paintings with S.'s descriptions, see W.B.C. Watkins 1961:236-38, and Roston 1987:179-87. flouring: 'flourishing' and 'flowering', which

31

Such as Diana by the sandy shore
Of swift Eurotas, or on Cynthus greene,
Where all the Nymphes haue her vnwares forelore,
Wandreth alone with bow and arrowes keene,
To seeke her game: Or as that famous Queene
Of Amazons, whom Pyrrhus did destroy,
The day that first of Priame she was seene,
Did shew her selfe in great triumphant ioy,
To succour the weake state of sad afflicted Troy.

32

Such when as hartlesse 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?
If thou didst, tell me, that I may her ouertake.

33

Wherewith reviu'd, this answere forth he threw;
O Goddesse, (for such I thee take to bee)
For nether doth thy face terrestriall shew,
Nor voyce sound mortal; I auow to thee,
Such wounded beast, as that, I did not see,
Sith earst into this forrest wild I came.
But mote thy goodlyhed forgieue it mee,
To weete, which of the Gods I shall thee name,
That vnto thee dew worship I may rightly frame.

mean the same in Belpheobe as in Flora. rash: quickly. rude: disordered, being loosely flowing.

Stanza 31

The simile is developed from Virgil, *Aen.* 1.498-99: while Aeneas gazes upon a picture of Penthesilea defending Troy, Dido approaches him 'even as on Eurotas' or along the heights of Cynthus Diana guides her dancing bands'. On Belpheobe as a threatening Amazonian figure, see Villeponteaux 1993:33-37; and on her relation to Elizabeth as a *divina virago*, see Schleiner 1978:176-78. 3 forlore: left. 6 The story of Penthesilea's death by Pyrrhus follows popular legend. That she shows herself in great triumphant ioy is added by S. to associate her appearance with Belpheobe's.

Stanzas 32-33

Venus's encounter with Aeneas in *Aen.* 1.321-24 and his reply (327-28) are the model for Belpheobe's encounter with Trompart. Their exchange is used for the emblems to *SC Apr.*, which E.K. in his gloss relates to 'the excelency of Elisa', i.e. Elizabeth. It may allude to the courtship of the Queen by the Duc d'Alençon (Braggadocchio) through his agent Simier (Trompart) from 1579 to 1581, as Upton 1758 first suggested. See 'Alençon' in the *SEnc.*

Stanza 32

8 stedfast: steady.

Stanza 33

7 thy goodlyhed: a respectful form of address.

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34

To whom she thus, but ere her words enswed,
Vnto the bush her eye did suddein glaunce,
In which vaine *Braggadocchio* was mewd,
And saw it stirre: she lefte her percing launce,
And towards gan a deadly shafte aduaunce,
In mind to marke the beast. At which sad stowre,
Trompart forth stept, to stay the mortall chaunce,
Out crying, O what euer heuently 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 renownd through many bold emprize;
And now in shade he shrowded yonder lies.
She staid: with that he crawld out of his nest,
Forth creeping on his caitiue hands and thies,
And standing stoutly vp, his lofty crest
Did fiercely shake, and rowze, as comming late from rest.

36

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

37

So when her goodly visage he beheld,
He gan himselfe to vaunt: but when he vewd
Those deadly tooles, which in her hand she held,
Soone into other fitts he was transmewd,

Till she to him her gracious speach renewd;
All haile, Sir knight, and well may thee befall,
As all the like, which honor haue pursewd
Through deeds of armes and prowesse martiall;
All vertue merits praise, but such the most of all.

38

To whom he thus, O fairest vnder skie,
Trew be thy words, and worthy of thy praise,
That warlike feats doest highest glorifie.
Therein I haue spent all my youthly daies,
And many battailes fought, and many fraies
Throughout the world, wher so they might be found,
Endeuoring my dreaded name to raise
About the Moone, that fame may it resound
In her eternall tromp, with laurell girlond croud.

39

But what art thou, O Lady, which doest raunge
In this wilde forest, where no pleasure is,
And doest not it for ioyous court exchange,
Emongst thine equall peres, where happy blis
And all delight does raigne, much more then this?
There thou maist loue, and dearly loued be,
And swim in pleasure, which thou here doest mis;
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 (quoth she)
Does swim, and bathes him selfe in courtly blis,
Does waste his dayes in darke obscuritee,
And in obliuion euer buried is:
Where ease abownds, yt's eath to doe amis;
But who his limbs with labours, and his mynd
Behaues with cares, cannot so easy mis.
Abroad in armes, at home in studious kynd
Who seekes with painfull toile, shal honor soonest fynd.

Stanza 34

3 **vaine**: foolish; as Arg.1. **mewd**: shut up as a caged hawk. The term prepares for 'nest' (35.6) and the extended simile at 36. 4 **lefte**: lifted. More likely, she put it aside to use her 'fierce arrowes' (35.2). 5 **towards**: in his direction. 6 **marke**: strike as a target. **stowre**: peril.

Stanza 35

2 **exercize**: use; or 'harass', if **them** refers to game. 4 **emprize**: chivalric enterprise. 9 **rowze**: applied to a bird, it means 'ruffle the feathers'; applied to Braggadocchio, 'waken from sleep', or, as he is Belphebe's game, 'rise from cover'.

Stanza 36

'An excell.[ent] Simile to expresse . . . cowardnesse' (Jonson 1995). 3 **silly**: helpless. 7 **fowle**: as the 'Peacocks' (6.4), 'Scarcrow' (7.1), and now **fearfull fowle**, Braggadocchio deserves this pun. 8 **prune**: preen.

Stanza 37

2 **vaunt**: bear proudly; see 6.3*n*. 3 **toolcs**: weapons. 4 **transmewd**: changed; perhaps echoing 'mewd' (34.3) to note his present transformation.

Stanza 38

2 i.e., you are worthy of praise in praising those worthy of praise. 5 **fraies**: conflicts. 8 **About the Moone**: vaunting his superiority over one who is fairest vnder skie.

Stanza 39

7 **mis**: lack.

Stanzas 40–42.1

With notable irony, S. has one in whom he mirrors the Queen – see 21–31*n* – attack the courtier's slothful life. Belphebe's argument is based on the usual opposition of the active life in the world and the contemplative life withdrawn from it, as shown in the exchange between the Red Cross Knight and Contemplation at I x 60–64, but expands it, with considerable personal fervour, into a third life: the active life of the scholar-poet who enters public service to pursue two careers, as Rambuss 1993 argues. On the active life in service of the commonweal, see Levy 1996. S.'s argument answers G. Harvey's complaint that scholars in our age are 'rather active then contemplative philosophers' (1884–85:1.136). On the 'mixed life' of action informed by contemplation, see 'triplex vita' in the *SEnc*.

41
In woods, in waues, in warres she wonts to dwell,
And wilbe found with perill and with paine;
Ne can the man, that moulds in ydle cell,
Vnto her happy mansion attaine:
Before her gate high God did Sweate ordaine,
And wakefull watches euer to abide:
But easy is the way, and passage plaine
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 haue sayd,
But that the foolish man, fild with delight
Of her swēete words, that all his sence dismayd,
And with her wondrous beauty rauisht quight,
Gan burne in filthy lust, and leaping light,
Thought in his bastard armes her to embrace.
With that she swaruing backe, her Iauelin bright
Against him bent, and fiercely did menace:
So turned her about, and fled away apace.

43
Which when the Pesaunt saw, amazd he stood,
And grieved at her flight; yet durst he nott
Pursew her steps, through wild vnknownen 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,
But turning said to *Trompart*, What fowle blott
Is this to knight, that Lady should agayne
Depart to woods vntoucht, and leaue so proud disdayne?

44
Perdy (said *Trompart*) lett her pas at will,
Least by her presence daunger mote befall.
For who can tell (and sure I feare it ill)
But that shee is some powre celestia!l?
For whiles she spake, her great words did apall
My feeble corage, and my heart oppresse,
That yet I quake and tremble ouer all.
And I (said *Braggadocchio*) thought no lesse,
When first I heard her horn sound with such ghastrinesse.

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

46
But now for feare of worse, that may betide,
Let vs soone hence depart. They soone agreee;
So to his steed he gott, and gan to ride,
As one vnfit therefore, that all might see
He had not trayned bene in cheualree.
Which well that valiaunt courser did discerne;
For he despisd to tread in dew degree,
But chaufd and fom'd, with corage fiers and sterne,
And to be easd of that base burden still did erne.

Stanza 40
7 **Behaues**: regulates, governs. **cares**: study, thought. **mis**:
err; or, referring to Braggadocchio's use of the term, 'lack hon-
our'. 8 **kynd**: fashion, manner, referring to the scholar's life.

Stanza 41
4 **mansion**: dwelling-place. 5 Gen. 3.19: 'In the sweat of
thy face shalt thou eat bread, til thou returne to the earth'.
7-9 Alluding to Acrasia's 'Pallace' whose gate 'euer open
stood to all' (xii 83.1, 46.2); possibly also to Painter's *Palace
of Pleasure* (1566-75) and Pictie's *Petite Pallace of Pettie his
Pleasure* (1576), popular collections of tales that lack the moral
and spiritual dimensions of S.'s poem.

Stanza 42
1 A diplomatic interruption: Belphebe is about to associate
the **Princes court** with 'pleasures pallace' (41.8). 2-4 Being
rauisht by the sound of her **sweete words** - see 24.6-9 - and
by her beauty, he seeks to ravish her. 6 **bastard**: mean, base;
as he is a spurious knight, a 'Pesaunt' (43.1). 7 **swaruing
backe**: retreating.

Stanza 43
1 **Pesaunt**: knave, a term of abuse with strong class overtones.
6 **vayne**: i.e. useless to him because she rejects his assault; or
because he is unable, being base, 'loue to entertaine' (iv 1.6).
9 **vntoucht**: in the sexual sense, *intacta*; cf. IV vii 18.8. His
presumption is broadly humorous.

Stanza 44
9 **ghastlinesse**: terror induced by a spirit.

Stanza 45
Braggadocchio is a coward on instinct. 5 **But**: i.e. unless it
be. 9 **other**: otherwise.

Stanza 46
2 **soone**: without delay. Later S. recalls how Belphebe 'made
him fast out of the forest ronnie' (III v 27.8). 4 **therefore**: for
that. 5 **cheualree**: horsemanship. 7 **in dew degree**: 'with
equal steps' (i 7.9). 9 **erne**: yearn.

found,

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fynd.

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the Queen
Belphebe's
active life
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of action
Enc.

Cant. III.

Guyon does Furor bind in chaines,
And stops Occasion:
Delivers Phaon, and therefore
By Strife is rayld vpon.

I N braue poursuitt of honorable deed,
There is I know not (what) great difference
Betweene the vulgar and the noble seed,
Which vnto things of valorous pretence
Seemes to be borne by natiue influence;
As feates of armes, and loue to entertaine,
But chiefly skill to ride seemes a science
Proper to gentle blood; some others faine
To menage steeds, as did this vaunter; 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,
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
(suppresse).

3 It fortun'd forth faring on his way,
He saw from far, or seemed for to see
Some troublous vpror or contentious fray,
Whereto he drew in hast it to agree.
A mad man, or that feigned mad to bee,
Drew by the heare along vpon the ground,
A handsom stripling 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.

Book II Canto iv

Argument

3 Phaon: *Phedon* 1596. See i.36.7n.

Stanza 1

On the genetic superiority of noble seed, see the praise of 'honourable seed' at iii 10.8-9, VI iii 1-2 (and see *n*). **4** pretence: design; what may rightly claim to be valorous. **5** natiue influence: i.e. ability inherited from one's ancestors rather than from the disposition of the stars at one's birth. **6** entertaine: engage in. **9** menage: manège, direct a horse through its paces.

Stanza 2

1-2 rightfull in being 'borne of noble state' (i 6.5); cf. 6.1 below. **3** Guyon's pride is at issue because walking may suggest that 'in lucklesse warre | His forlorne steed from him the victour wan' (vi 41.3-4). Or that he is not a knight, as Atin suggests at 39.2; see ii 12.3n. **yeed**: go. **5** slide: slip; err morally. **6-9** The extremes of strong passion and weake fleshlinesse were revealed in Mordant and Amavia (see i 57); now the corresponding and combined states of 'griefe and fury' (33.4) are revealed in Phaon.

Stanza 3

2 seemed for to see: a correction to indicate the allegorical nature of an encounter that projects the mental and moral

forces that need to be disciplined by temperance. **4** agree: conciliate; a more active role than at ii 21. **6** This iconographical detail - in Botticelli, *The Calumny of Apelles*, a female Calumny drags Apelles by the hair - is examined by Bull 1997b.

Stanzas 4-5

Although Occasio as a classical deity had accumulated stock descriptions and associations upon which S. draws, his figure remains puzzlingly original. She is conflated with fortune (Kiefer 1979), esp. 'Misfortune' (17.4) or bad fortune (Burchmore 1981), and her iconographical attributes include those of Penitence (Manning and Fowler 1976). As the mother of Furor - on their relationship, see Wofford 1992:270-72 - she is the 'roote of all wrath and despight' (10.9); and at v 1, she is identified with 'stubborne perturbation', the greatest enemy of temperance. Traditionally, she embodies the proverb 'Take time (Occasion) by the forelock' (Smith 777), according to which her hair hangs before her face so that she may not be recognized until she has passed; and she is bald behind so that she cannot be grasped once she has passed. Yet that proverb is inverted, as Burchmore 95 notes: 'Shee comes vnought, and shonned followes eke' (44.3). On her relation to Impotence and Impatience, see xi 23.8-9n; on her role in Bk II, which begins when Archimago seeks to 'win occasion to his will' (i 5.2) to destroy Guyon, see Nohnberg 1976:305-26. See also 'Occasion' and 'Fortune' in the *SEnc*, Steppat 1990:103-08, and Nohnberg 1998:37-38, 55-57.

4
And him behynd, a wicked Hag did stalke,
In ragged robes, and filthy disaray,
Her other leg was lame, that she no'te walke,
But on a staffe her feeble steps did stay;
Her lockes, that loathly were and hoarie gray,
Grew all afore, and loosly hong vnrold,
But all behinde was bald, and wörne away,
That none thereof could euer taken hold,
And eke her face ill fauour'd, full of wrinckles old.

5
And euer as she went, her tounge did walke
In fowle reproch, and termes of vile despight,
Prouoking him by her outrageous talke,
To heape more vengeance on that wretched wight;
Somtimes she raught him stones, wherwith to smite,
Somtimes her staffe, though it her one leg were,
Withouten which she could not goe vpriht;
Ne any euill meanes she did forbear,
That might him moue to wrath, and indignation reare.

6
The noble *Guyon* mou'd with great remorse,
Approching, first the Hag did thrust away,
And after adding more impetuous forse,
His mighty hands did on the madman lay,
And pluckt him backe; who all on fire streight way,
Against him turning all his fell intent,
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 auengement.

7
And sure he was a man of mickle might,
Had he had gouernaunce, it well to guyde:
But when the frantick fitt inflamd his spright,
His force was vaine, and strooke more often wyde,

Then at the ayred marke, which he had eyde:
And oft himselfe he chaunst to hurt vnwares,
Whylest reason blent through passion, nought descryde
But as a blindfold Bull at randon fares,
And where he hits, nought knowes, and whom he hurts,
(nought cares.

8
His rude assault and rugged handelng
Straunge seemed to the knight, that aye with foe
In fayre defence and goodly menaging
Of armes was wont to fight, yet nathemoe
Was he abashed now not fighting so,
But more enfierced through his currish play,
Him sternly grypt, and hailing to and fro,
To ouerthrow him strongly did assay,
But ouerthrew him selfe vnwares, and lower lay.

9
And being downe the villein sore did beate,
And bruze with clownish fistes his manly face:
And eke the Hag with many a bitter threat,
Still cald vpon to kill him in the place.
With whose reproch and odious menace
The knight emboylng in his haughtie hart,
Knitt all his forces, and gan soone vnbrace
His grasping hold: so lightly did vpstart,
And drew his deadly weapon, to maintaine his part.

10
Which when the Palmer saw, he loudly cryde,
Not so O *Guyon*, neuer 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 ouerthrooe.
That same is *Furor*, cursed cruel wight,
That vnto knighthood workes much shame and woe;
And that same Hag, his aged mother, hight
Occasion, the roote of all wrath and despight.

Stanza 4

1 **stalker**: walk with stiff steps, as her lameness suggests; walk stealthily after game; cf. *Orgoglio's* stride at I vii 8.3. 3 **other leg**: one of her legs, or possibly the left or unlucky leg; cf. *Impotence* at xi 23.6. no'te: could not. 4 **stay**: support.

Stanza 5

1 **walke**: move briskly (*OED* I.3.g), in contrast to her feet. 5 **raught**: reached. 9 **reare**: arouse.

Stanza 6

1 **remorse**: pity, compassion. 4 **His mighty hands**: a striking phrase that distinguishes *Guyon* from the Red Cross Knight's 'mightie armes' (I i 1.2), which refers to his spiritual armour. 7 **assay**: attack. 9 **auengement**: vengeance, alluding to the 'vengeance' (29.2) that *Phaon* finally embodies.

Stanza 7

2 **gouernaunce**: self-control; see i 29.8n. 5 **eyde**: aimed at. 7 **blent**: blinded; cf. 'The cie of reason was with rage yblent' (I ii 5.7). 8 **at randon**: heedlessly; suggesting speed and violence.

Stanza 8

3 **goodly menaging**: fighting according to rule. 4 **nathemoe**: not at all. 6 **more enfierced**: made more fierce, thus sharing *Furor's* wrath. 7-9 *Guyon* has become the 'wrestler', which is one etymological significance of his name; see proem 5.8n. In this *psychomachia*, he overthrows himself, as *Furor* who 'oft himselfe he chaunst to hurt vnwares' (7.6).

Stanza 9

2 **clownish**: coarse, rustic, as opposed to **manly**, in a difference of class. 4 **in the place**: on the spot, at once. 6 **emboylng**: boiling with rage. Later *Guyon* advises *Pyrochles* to 'quench thy whott emboylng wrath' (v 18.5).

Stanza 10

6 **Furor**: personifying **wrath and despight** or any excess emotion that leads to frenzy; hence the variety of descriptive adjectives: 'bold' (i 57.8), 'fell' (ii 20.4), 'mad' (28.7), 'raging' (iv 11.1), 'ydle' (11.7) and 'hellish' (30.2).

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11

With her, who so will raging *Furor* tame,
 Must first begin, and well her amēnage:
 First her restrainē from her reprochfull blame,
 And euill meanes, with which she doth enrage
 Her frantick sonne, and kindles his corage,
 Then when she is withdrawne, or strong withstood,
 It's eath his ydle fury to aswage,
 And calme the tempest of his passion wood;
 The bankes are ouerflowne, when stopped is the flood.

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 stent
 Her bitter rayling and foule reuilement,
 But still prouokt her sonne to wreake her wrong;
 But nathelesse he did her still torment,
 And catching hold of her vngratious tonge,
 Thereon an yron lock, did fasten firme and strong.

13

Then whenas vse of speach 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 vnto 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 ouertooke in sad perplexitye.

14

In his strong armes he stifly him embraste,
 Who him gainstruing, nought at all preuaild:
 For all his power was vtterly defaste,
 And furious fitts at earst quite weren quaild:
 Oft he re'nforst, and oft his forces fayld,
 Yet yield he would not, nor his rancor slack.
 Then him to ground he cast, and rudely hayld,
 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 constrainē:
 Yet his great yron teeth he still did grind,
 And grimly gnash, threatning reuenge in vaine:
 His burning eyen, whom bloody strakes did stainē,
 Stared full wide, and threw forth sparkes of fyre,
 And more for ranck despight, then for great paine,
 Shakt his long locks, colourd like copper-wyre,
 And bitt his tawny beard to shew his raging yre.

16

Thus whenas *Guyon Furor* had captiud,
 Turning about he saw that wretched Squyre,
 Whom that mad man of life nigh late deprivd,
 Lying on ground, all soild with blood and myre:
 Whom whenas he perceiued to respyre,
 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 caytiues thrall, the thrall of wretchednesse.

Stanza 11

The Palmer takes his lesson from 2 Cor. 11.12: 'Cut away occasion from them which desire occasion'. 2 *amenage*: control; from *manège*; as at 1.9, 2.2. 5 *corage*: anger. 8 *passion wood*: mad outburst of anger. 9 *Furor* may be controlled only when the 'roote' (10.9) of his wrath is stopped. (For the proverb, see Smith 731.) To stop him only increases his fury, as a river overflows if blocked before blocking its source.

Stanza 12

1 *emprise*: undertaking. 2-3 *Guyon* obeys the proverb 'to take time (Occasion) by the forelock'; see 4-5*n*. 4 *n'ould*: would not. 8 *vngratious*: rude, both wicked in itself and denying grace in others. Appropriate to his virtue, he fits her with a scold's bridle, or 'branks'. A picture from the British Library, repr. in Fraser 1984, shows an iron framework to enclose the head with a metal bit to restrain the tongue and a key to secure it. See Isa. 37.29.

Stanza 13

3 the last help: referring to him, i.e. *Furor*, but in the next line to her handes. Once she is totally helpless, he is overcome. 6 note: could not; knew not how to. 9 *perplexitye*: distress.

Stanza 14

2 *gainstruing*: striving against. 3 *defaste*: destroyed. 4 at earst: at once. *quaild*: subdued. 5 *re'nforst*: renewed his force.

Stanza 15

1-2 As *Furor* is bound by a hundred knots in Virgil, *Aen.* 1.294-96, to mark the end of war. 6 *Stared*: opened wide in fury, revealing an inner unquenchable burning; shone. Cf. Mammon's fiends at vii 37.6, and the lustful Argante whose 'fyrie eyes with furious sparkes did stare' (III vii 39.8). 7 *ranck*: excessive. 8-9 Red is inevitably associated with anger, as *Wrath's* eyes at I iv 33.5, and *Pyrochles's* steed at v 2.8.

Stanza 16

4 *soild*: see i 41.1-3*n*.

Stanzas 17-35

In analysing Shakespeare's use of the Phaon story in *Much Ado about Nothing*, Bullough 1957-75:2.533 lists thirteen adaptations up to 1590. S.'s immediate source is Ariosto's story of Ariodante and Ginevra in *Orl. Fur.* 4.42-6.61; for a comparison, see Alpers 1967:54-69, and Rhu 1993b. Used here, it extends the false tale of the 'violated' Duessa in the BK's opening episode that led *Guyon* into intemperance. On the story as a critique of temperance offered by the Palmer at 34-35, see Silberman 1988a and Berger 1991:16-32. Fisher 1993a charts a general correspondence of stanzas between Phaon's story and *Lucifera's* similarly numbered pageant at I iv 17-35.

Stanza 17

4 *Misfortune*: see 4-5*n*. *waites aduantage*: watches for the opportunity or occasion. 5 *whelming lap*: as the common

17
 With hart then throbbing, and with watry eyes,
 Fayre Sir (quoth he) what man can shun the hap,
 That hidden lyes vnwares him to surpysse?
 Misfortune waites aduantage to entrap
 The man most wary in her whelming lap.
 So me weake wretch, of many weake wretch,
 Vnweeting, and vnware of such mishap,
 She brought to mischiefe through her guilful trech,
 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 commune nourse,
 Attonce I was vpbrought, and eft when yeares
 More rype vs reason lent to chose our Peares,
 Our selues in league of vowed loue 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 loue a Lady fayre of great degree,
 The which was borne of noble parentage,
 And set in highest seat of dignitee,
 Yet seemd no lesse to loue, then loued to bee:
 Long I her seru'd, and found her faithfull still,
 Ne euer thing could cause vs disagree:
 Loue that two harts makes one, makes eke one will:
 Each stroue to please, and others pleasure to fulfill.

20
 My friend, hight *Philemon*, I did partake,
 Of all my loue and all my priuitie;
 Who greatly ioyous seemed for my sake,
 And gracious to that Lady, as to mee,

Ne euer wight, that mote so welcome bee,
 As he to her, withouten blott or blame,
 Ne euer thing, that she could thinke or see,
 But vnto 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,
 Affyaunce made, my happinesse begonne,
 There wanted nought but few rites to be donne,
 Which mariage make; that day too farre did seeme:
 Most ioyous man, on whom the shining Sunne,
 Did shew his face, my selfe I did esteeme,
 And that my falser friend did no lesse ioyous deeme.

22
 But ere that wished day his beame disclosd,
 He either enuyng my toward good,
 Or of him selfe to treason ill disposd,
 One day vnto me came in friendly mood,
 And told for secret how he vnderstood
 That Lady whom I had to me assynd,
 Had both distaind her honorable blood,
 And eke the faith, which she to me did bynd;
 And therfore wisht me stay, till I more truth should fynd.

23
 The gnawing anguish and sharp gelosy,
 Which his sad speach infixd in my brest,
 Ranckled so sore, and festred inwardly,
 That my engreued mind could find no rest,
 Till that the truth thereof I did out wrest,
 And him besought by that same sacred band
 Betwixt vs both, to counsell me the best.
 He then with solemne oath and plighted hand
 Assurd, ere long the truth to let me vnderstand.

phrase, 'fall into the lap of', but also the bawdy sense. 6-9 The 'c' rhyme was revised in 1596 to read: 'one', 'occasion', 'light vpon'. **mischiefe**: misfortune, evil plight.

Stanza 18
 4 **eft**: afterwards. 5 **Peares**: companions. 6 **league of vowed loue**: the 'sacred band' (23.6) between friends that takes precedence to married love.

Stanza 19
 5 **Yet** marks his surprise that love should cross boundaries of class. His ancestry is praiseworthy (36.7-9) but not noble or 'honorable' (22.7).

Stanza 20
 1 **Philemon**: Gk Φιλήμων, affectionate; and, as they are knit in love, 'love of self'. **partake**: inform, make partaker. 2 **priuitie**: personal affairs. 9 **abuse**: malign, revile, suggested by Occasion's 'foule reuilement' (12.5; cf. 5.2); but also

'violate' (24.9, 27.9). The theme of the violated body, introduced by Archimago's lying tale, (cf. i 19.3), is central to the virtue of temperance which centres on the unviolated and inviolable body.

Stanza 21
 1 **grace**: favour. 4 **Affyaunce**: betrothal. 5-6 **make**: i.e. 'are the essential criteria of' (OED 24). Cf. *Epith* 216-17: 'The sacred ceremonies . . . which do endlesse matrimony make'. 9 **that**: i.e. the marriage day. **falser**: most false.

Stanza 22
 2 **toward**: coming. 6 **assynd**: appointed, chosen (for marriage). 7 **distaind**: defiled.

Stanza 23
 2 **sad**: causing sorrow. 5 **out wrest**: draw out. 8 **plighted hand**: pledge sworn by the clasping of hands. 9 **Assurd**: pledged.

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24

Ere long with like againe he boorded mee,
 Saying, he now had boulded all the floure,
 And that it was a groome of base degree,
 Which of my loue was partener Paramoure:
 Who vsed in a darkesome inner bowre
 Her oft to meete: which better to approue,
 He promised to bring me at that howre,
 When I should see, that would me nearer moue,
 And driue me to withdraw my blind abused loue.

25

This gracelesse man for furtherance of his guile,
 Did court the handmayd of my Lady deare,
 Who glad t'embosome 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 deface 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 haue blent,
 And staynd their prayes with thy least good part;
 Ne should faire *Claribell* with all her art,
 Though she thy Lady be, approach thee neare:
 For prooffe thereof, this euening, as thou art,
 Aray thy selfe in her most gorgeous geare,
 That I may more delight in thy embracement deare.

27

The Mayden proud through praise, and mad through loue
 Him hearkned to, and soone her selfe arayd,
 The whiles to me the treachour did remoue
 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 loue to bee.

28

Eftsoones he came vnto th'appointed place,
 And with him brought *Pryene*, rich arayd,
 In *Claribellaes* clothes. Her proper face
 I not descerned in that darkesome shade,
 But weend it was my loue, with whom he playd.
 Ah God, what horrour and tormenting grieft
 My hart, my handes, mine eyes, and all assayd?
 Me liefer were ten thousand deathes priefe,
 Then wounde of gealous worme, and shame of such repriefe.

29

I home retourning, fraught with fowle despight,
 And chawing vengeance all the way I went,
 Soone as my loathed loue appeared 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 euident,
 Her faultie Handmayd, which that bale did breede,
 Confest, how *Philemon* her wrought to change her weede.

30

Which when I heard, with horrible affright
 And hellish fury all enragd, I sought
 Vpon my selfe that vengeable despight
 To punish: yet it better first I thought,
 To wreake my wrath on him, that first it wrought.
 To *Philemon*, false faytour *Philemon*
 I cast to pay, that I so dearely bought;
 Of deadly drugs I gaue him drinke anon,
 And washt away his guilt with guilty potion.

Stanza 24

1 boorded: accosted; addressed. 2 boulded: sifted. Proverbial: he has found the matter out. 3 Class distinctions figure here: Phaon, who is a 'Squyre' (33.8), learns that his lady 'of great degree' (19.2) is having an affair with a groome of base degree. 6 approue: show to be true. 8 . . . what would affect me more deeply.

Stanza 25

3 embosome: cherish; literally, 'fix in the bosom'. 6 *Pryene*: suggesting fire (Gk πῦρ) as she is 'mad through loue' (27.1); or the means by which *Philemon* seeks to 'pry' into her mistress's affairs; or Lat. *prae + iens* as she wishes to go before, i.e. rival, her lady (see the *SEnc* 516). 9 deface: outshine, and therefore disfigure; alluding to the etymology of *Claribell*.

Stanza 26

3 blent: blinded; blemished. 4 staynd: eclipsed; defaced. Continuing the image of 25.9. 5 *Claribell*: famous or bright in beauty (Lat. *clara + bella*). 7 as thou art: as you truly are, her lady's clothes showing that she is her equal.

Stanza 27

3 treachour: traitor, to their 'vowed love' (18.6). did remoue: moved again; cf. 24.1. 4 engin: plot.

Stanza 28

This moment repeats the Red Cross Knight's deception at I ii. 4 when *Archimago* led him to believe that *Una* is copulating with a squire. 3 proper: own. 7 assayd: assailed. 8 priefe: proof, experience. 9 gealous worme: the serpent of jealousy. repriefe: disgrace.

Stanza 29

1 His mood reveals him to be a victim of *Occasion*, 'the roote of all . . . despight' (10.9). 2 chawing: meditating, a fig. sense that is secondary to the physical sense of chewing, as jealousy in *Enuie* (I iv 30.2-3), *Malbecco* (III x 18.1), and *Britomart* (V vi 19.2). 5 That: i.e. that action. 6-9 i.e., when I made it clear, on being asked, why I killed *Claribell*, *Pryene* confessed etc. faultie: guilty of wrong-doing.

31
Thus heaping crime on crime, and griefe on griefe,
To losse of loue adioyning losse of frend,
I meant to purge both with a third mischiefe,
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 murderous blade did bend,
She fled away with ghastly dreriment,
And I poursewing my fell purpose, after went.

32
Feare gaue her winges, and rage enforst 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,
As I her, so he me poursewd apace,
And shortly ouertooke: I breathing yre,
Sore chauffed at my stay 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 haue me doen to dye,
Through wounds, and strokes, and stubborne handling,
That death were better, then such agony,
As griefe and fury vnto me did bring;
Of which in me yet stickes the mortall sting,
That during life will neuer be appeasd.
When he thus ended had his sorrowing,
Said *Guyon*, Squire, sore haue ye bene 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;
In their beginning they are weake and wan,
But soone through suff'rance growe to fearefull end;
Whiles they are weake betimes with them contend:
For when they onee to perfect strength do grow,
Strong warres they make, and cruell battry bend
Gainst fort of Reason, it to ouerthrow:
Wrath, gealosy, griefe, loue this Squire haue laide thus low.

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

36
Vnlucky Squire (said *Guyon*) sith thou hast
Falne into mischiefe through intemperance,
Henceforth take heede of that thou now hast past,
And guyde thy waies with warie gouernaunce,
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 aduaunce
Mine auncestry from famous *Coradin*,
Who first to rayse our house to honour did begin.

Stanza 30
1 **affright**: terror. 3 **vengeable despight**: cruel outrage, as 46.2. 6 **faytour**: impostor. 9 The potion becomes **guilty** by washing away Philemon's **guilt**. Berger 1991:27 finds a 'nasty little pun on absolution'. It extends to 'purge' (31.3).

Stanza 31
2 **adioyning**: adding. 8 **ghastly dreriment**: fearful horror.

Stanza 32
1 **enforst**: gave fresh vigour to; compelled. 4 **in middle space**: where the temperate mean may be asserted on meeting *Guyon*; see ii 20.3*n*. 7 **stay**: hindrance. 9 **inspyre**: blow into.

Stanza 33
1 **doen to dye**: i.e. he is about to take his own life, as he had planned at 30.2-4. 2 **stubborne**: fierce. 4 **griefe and fury**: see vi 1.6-7*n*. 5 **mortall**: deadly, belonging to man. 8 **diseasd**: tormented. 9 As Amavia failed to cure Mordant's concupiscence by 'faire gouernaunce' (i 54.6), *Guyon* may dress *Phaon*'s wounds (see 16.6) but not cure them.

Stanza 34
2 **affections**: passions, violent emotions. **bridle**: a common emblem of temperance; cf. xii 53.5. 4 **suff'rance**: toleration, indulgence. 5 **betimes**: speedily. **contend**: struggle with the

affections in order to 'expel' or 'purge' them, as he counsels in the next stanza. 7-8 Cf. xi 1.1-4.

Stanza 35
Quoted by book and canto by Fraunce in 1588 (1950:60) to illustrate 'conceited kindes of verses'. Specifically, it is correlative verse with the four passions and their sources forming interlocked pairs that culminate in love. The mischiefs that follow Wrath in *Lucifera*'s pageant of sins culminate in 'griefe the enemy of life' (I iv 35.5). The four correspond to the four humours: choler, phlegm, melancholy, and blood respectively. 3 On love as a monster, see III xi 51.7-9. 5 Cf. the 'monstrous shapes' bred from the mud of the Nile (I i 21.6-9); cf. also the dragon (I vii 17.3). 6 **do thus delay**: i.e. allay or remove the sparks by quenching them, etc.

Stanza 36
2 **mischiefe**: misfortune; evil plight, as 17.8. 4 **gouernaunce**: self-control; wise behaviour, as i 29.8. 5 *Guyon* takes his lesson from John 5.14: 'Sintie no more, lest a worse thing come vnto thee'. **chaunce**: i.e. Occasion. 6 **read**: tell. 7 **Phaon**: 'the name of a fayre yonge man' (T. Cooper 1565) who was the boatman of Mitylene loved by Sappho. Aphrodite gave him youth and beauty; hence he is 'A handsome stripling' (3.7). *Phedon* 1596 may be taken from the handsome youth whom Socrates saved from prostitution; see the *SEnc* 516. **aduaunce**: claim; boast. 8 **Coradin**: Lat. *cor*, heart + Gk *ἀδυναμία*, lack of power; hence his son's weakness.

37

Thus as he spake, lo far away they spyde
 A varlet ranning towards 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 soyl'd, that none could him descry;
 His countenance was bold, and bashed not
 For *Guyon's* lookes; but scornfull eyglaunce 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,
 And round about the wreath this word was writ,
Burnt I doe burne. Right well beseemed it,
 To be the shield of some redoubted knight;
 And in his hand two darts exceeding flit,
 And deadly sharp he held, whose heads were dight
 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,
 For feare of further harme, I counsell thee.

Or bide the chaunce at thine owne iepardee.
 The knight at his great boldnesse wondered,
 And though he scorn'd his ydle vanitee,
 Yet mildly him to purpose answered;
 For not to grow of nought he it coniectured.

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 'abeye?
 Perdy (sayd he) here comes, and is hard by
 A knight of wondrous powre, and great assay,
 That neuer 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 is his name, renowned farre
 For his bold feates and hardy confidence,
 Full oft approud in many a cruell warre,
 The brother of *Cymochles*, both which arre
 The sonnes of old *Acrates* and *Despight*,
Acrates sonne of *Phlegeton* and *Iarre*;
 But *Phlegeton* is sonne of *Herebus* and *Night*;
 But *Herebus*' sonne of *Aeternitie* is hight.

Stanza 37

2 *varlet*: an attendant upon a knight; a squire. 5 *his eye*: his countenance; or one's sight of him, as 7. 7 *soyl'd*: see i 41.1-3*n*. 8 *bashed*: daunted; literally, he did not lower his eyes.

Stanza 38

1 *brasen*: noting the shield's indestructibility. Fear bears such a shield in the masque of Cupid at III. xii 12.8. 2-4. The terms are heraldic: the shield's device, *A flaming fire*, alludes to the name of its owner, *Pyrochles* (see 41*n*); *colours fit*: proper heraldic tinctures; *field*: the shield's surface; *wreath*: an ornamental band along its edge bearing its motto (*word*), *Burnt I do burne*, which is literally fulfilled at vi 44 when the fire that burns others burns him. See 'heraldry' in the *SEnc*. 7-9 The *dartes* serve to identify him, as at 46 and v 36.1, each being double-pronged; cf. 'forkhead' (46.8). *flit*: swift. The heads were *dight*, i.e. prepared, by being dipped in poisoned or polluted blood, as the blood on Ruddymane's hands are 'with secret filth infected' (ii 4.7).

Stanza 39

3 *forestalled*: taken beforehand, i.e. the 'middle space' (32.4) earlier claimed by *Furor* and now by *Pyrochles* but which *Guyon* must claim for temperance; cf. 'this fearfull stead' (42.8). at erst: at once. 7 *ydle*: empty, from the etymology of *vanitee* (Lat. *vanus*). 8 *mildly*: demonstrating his control over *Furor*. to purpose: to the point at issue.

Stanza 40

4... who intends to 'bide the chaunce' (39.5). 6 *assay*: proven worth. 8 *deadly daunt*: vanquish by death. 9 *stay*: await.

Stanza 41

The nature of each character is revealed by name and genealogy. *Pyrochles*, as corrected *F.E.* from 'Pyrrochles' (1590, 1596), derives from πῦρ, fire + ὀχλέω, to disturb, cause annoyance, i.e. the fiery temper troubling to himself and others; or πῦρ + κλέος, fame, glory, i.e. the fiery temper that seeks fame. In this latter rôle he parodies 'Praydesire' in Arthur at ix 39.8. First described in terms of light 'Upon the trembling wauē' (v 2.5), he is linked to *Cymochles* whose name derives from κύμα, wave, which also indicates his unstable nature in canto vi, changing from lust to wrath and then back again, illustrating the pun in *Jas*. I.6: 'he that wauereth is like a wauē of the sea'. Or from κοῦμα, burning, glow, as Gilbert 1933:230 suggests in noting that *Cymochles* is often associated with 'burning, glow'. See 'Pyrochles, Cymochles' in the *SEnc*. Their relation to temperance is indicated in *S.*'s poem to Harvey: the safe middle road is found between the two extremes where 'here the wave would overwhelm, there the fire consume you' (tr. *Var* 10.257). In Ripa 1603:482, Temperance holds a burning iron in her right hand to be tempered by a vase of water in her left; noted Brooks-Davies 1977:138. Yet *S.*'s allusions are as popular as they are learned: the same figure appears in a window of Canterbury Cathedral, as Rossi 1985:45 notes. The two elements, fire and water, which are linked in the proverb 'as false as water, as rash as fire' (Tilley W86), here represent the irascible and concupiscent parts of the irrational soul warring against the rational soul, as suggested by *Jas*. 4.1: 'From whence are warres and contentions among you? are they not hence, euen of your lustes, that fight in your members?' Their lack of control is inherited from *Acrates*, Gk ἀκράτης, 'without control', the adjectival form of ἀκρασία, intemperance; see xii 69.8*n*. The elements themselves are derived from

42
So from immörtall race he does proceede,
That mortall hands may not withstand his might,
Drad for his derring doe, and bloody deed;
For all in blood and spoile is his delight.
His am I *Atin*, his in wrong and right,
That matter make for him to worke vpon,
And stirre him vp to strife and cruell fight.
Fly therefore, fly this fearfull stead anon,
Least thy foolhardize worke thy sad confusion.

43
His be that care, whom most it doth concerne,
(Sayd he) but whether with such hasty flight
Art thou now bownd? for well mote I discern
Great cause, that carries thee so swifte and light.
My Lord (quoth he) me sent, and streight behight
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, that first fals in his icopardee.

44
Mad man (said then the Palmer) that does seeke
Occasion to wrath, and cause of strife;
Shee comes vnsought, and shonned followes eke.
Happy, who can abstaine, when Rancor rife

Kindles Reuenge, and threats his rusty knife;
Woe neuer wants, where euery cause is caught,
And rash *Occasion* makes vnquiet 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 vpbray,
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 prou'd thy puissance here in sight;
That shall *Pyrrhocles* well requite; I wott,
And with thy blood abolish so reprochfull blott.

46
With that one of his thrillant darts he threw,
Headed with yre and vengeable despight;
The quiuering steefe his aymed end wel knew,
And to his brest it selfe intended right:
But he was wary, and ere it empight
In the meant marke, aduaunst his shield atweene,
On which it seizing, no way enter might,
But backe rebownding, left the forckhead keene;
Eftsoones he fled away, and might no where be seene.

Phlegeton, the infernal river of burning fire; see I v 33.1-6n. On *Aeternitie* and her progeny, see Lotspeich 1932:34. **3 confidence**: fearlessness; overboidness. **4 approud**: tested. **6 Despight**: cf. *Despetto* at VI v 13.6-9 and see n. **7 Iarre**: discord, dissent. **8-9 Herebus** the lowest region of hell or the god of darkness. At III iv 55.7-8, he is addressed as the husband of Night and 'the foe | Of all the Gods'. Among their offspring are the Fates; see Starnes and Talbert 1955:356. The double alexandrine emphasizes the genealogy.

Stanza 42
3 derring doe: daring deeds; 'manhoode and cheualrie' (E.K. on *SC Oct.* 65). **5 Atin**: from *Ate*, the classical goddess of discord, 'mother of debate, | And all dissention' (IV i 19.1-2), or 'Strife' (Arg.4). See 'Ate' in the *SEnc.* Hieatt 1975a:185 derives the name from OF *atine*, 'incitement to battle', which suggests that the name is linked to 'tine', trouble, 'suffering', a variant of 'teen', as at I ix 15.7, and to 'tynd', inflamed; see viii 11.4-5n. **8 stead**: place. **9 foolhardize**: foolhardiness, as ii 17.7. **confusion**: ruin.

Stanza 43
5 behight: commanded.

Stanza 44
5 rusty: rusty with blood.

Stanza 45
2-7 As Juno mocks Aeneas for subduing Dido, *Aen.* 4.93-95. Cf. *Pyrochles*'s reproach at v 5.3-7. **vpbray**: upbraid, bring reproach on. **silly**: helpless.

Stanza 46
This sudden ending may be a consequence of S.'s decision to limit cantos ii-iv to 46 stanzas. **1 thrillant**: piercing. **2** Cf. 38.8-9. **4 intended**: aimed; made its way. **5 empight**: implanted itself. **6-8** Cf. Eph. 6.16: 'Above all, take the shield of faith, wherewith ye may quench all the fyric dartes of the wicked'. The shaft rebounds while the head remains stuck on the shield. The emblem in G. Whitney 1586:138 shows that slander's arrows cannot hurt virtue.

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Cant. V.

*Pyrrhacles does with Guyon fight,
And Furors chayne vntyes,
Who him sore wounds, whiles Atin to
Cymochles for ayd flies.*

1
Who euer doth to temperaunce apply
His stedfast life, and all his actions frame,
Trust me, shal find no greater enemy,
Then stubborne perturbation, to the same;
To which right wel the wise doe giue that name,
For it the goodly peace of staid mindes
Does ouerthrow, and troublous warre proclame:
His owne woes author, who so bound it findes,
As did *Pyrrhacles*, and it wilfully vnbindes.

2
After that varlets flight, it was not long,
Ere on the plaine fast pricking *Guyon* spide
One in bright armes embatteiled full strong,
That as the Sunny beames doe glaunce and glide
Vpon the trembling waue, so shined bright,
And round about him threw forth sparkling fire,
That seemd him to enflame on euery side:
His steed was bloody red, and fomed yre,
When with the maistring spur he did him roughly stire.

3
Approching nigh, he neuer staid to greete,
Ne chaffar words, prowd corage to prouoke,
But prickt so fiers, that vnderneath his fecte
The smouldring dust did round about him smoke,
Both horse and man nigh able for to choke;
And fayrly couching his steeleheaded speare,
Him first saluted with a sturdy stroke:
It booted nought Sir *Guyon* comming neare
To thincke, such hideous puissaunce on foot to beare.

4
But lightly shunned it, and passing by,
With his bright blade did smite at him so fell,
That the sharpe steele arriuing 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 equal fight;
The truncked beast fast bleeding, did him fowly dight.

5
Sore bruized with the fall, he slow vprose,
And all enraged, thus him loudly shent;
Disceall 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;
But litle may such guile thee now auayl,
If wanted force and fortune doe me not much fayl.

6
With that he drew his flaming sword, and strooke
At him so fiercely, that the vpper marge
Of his seuenfolded shield away it tooke,
And glauncing on his helmet, made a large
And open gash therein: were not his targe,
That broke the violence of his intent,
The weary sowle from thence it would discharge,
Nathelesse so sore a buff to him it lent,
That made him reele, and to his brest his beuer bent.

Book II Canto v

Argument

2-4 1596 reads: . . . vnbinds | Of whom sore hurt, for his reuenge
| Atin G[C]ymochles finds. The 1590 reading is suggested by
19.1 and 25.8-9; the revision extends the action beyond
stanza 25 to the discovery of Cymochles in the Bower of Bliss.

Stanza 1

3 Trust me: a unique injunction by the poet asking the reader to accept his authority. 4 stubborne: fierce; implacable. 5 The wise include Cicero who, in *De Finibus* 3.10, names four kinds of perturbation, which Upton 1758 distributes as follows: sorrow in Amavia, fearfulness in Braggadocchio, lasciuiousness in Cymochles, and idle pleasure in Phædria. 6 staid: staid, steadfast.

Stanza 2

3 embatteiled: armed for battle. 4-8 This image of a raging fire in motion is an emblem of Pyrochles's nature; see iv 41*n*. 9 stire: incite.

Stanza 3

2 chaffar: exchange. On the required challenge before an encounter, which Pyrochles fails to offer, see i 29.6*n*. That a knight on foot should be saluted with a blow is esp. heinous. 4 smouldring: suffocating. The line develops iv 37.3-5 on Atin's approach, for Pyrochles follows in his steps. 5 . . . they were nearly choked. 7 sturdy: violent.

Stanza 4

9 truncked: truncated. him: Pyrochles, but possibly Guyon. dight: soil, defile.

7
Exceeding wrath was *Guyon* at that blow,
And much ashamed, 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 braced arme,
He smote so manly on his shoulder plate,
That all his left side it did quite disarmē;
Yet there the steele stayd not, but inly bate
Deepe in his flesh, and opened wide a red floodgate.

8
Deadly dismayd, with horror of that dint
Pyrrhocles was, and griued eke entyre;
Yet nathemore did it his fury stint,
But added flame vnto his former fire,
That welnigh molt his hart in raging yre;
Ne thenceforth his approued skill, to ward,
Or strike, or hurtle rownd in warlike gyre,
Remembered he, ne car'd for his saufgard,
But rudely rag'd, and like a cruel tygre far'd.

9
He hewd, and lasht, and foyn'd, and thondred blowes,
And euery way did seeke into his life,
Ne plate, ne male could ward so mighty throwes,
But yeilded passage to his cruell knife.
But *Guyon*, in the heat of all his strife,
Was wary wise, and closely did awayt
Auauntage, whilest his foe did rage most rife;
Sometimes a thwart, sometimes he strook him strayt,
And falsed off his blowes, t'illude him with such bayt.

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

11
With such faire sleight him *Guyon* often fayld,
Till at the last all breathlesse, weary, faint
Him spying, with fresh onsett he assayld,
And kindling new his corage seeming queint,
Strooke him so hugely, that through great constraint
He made him stoup perforce vnto his knee,
And doe vnwilling worship to the Saint,
That on his shield depainted he did see;
Such homage till that instant neuer learned hee.

12
Whom *Guyon* seeing stoup, poursewed fast
The present offer of faire victory,
And soone his dreadfull blade about he cast,
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,
With that he cryde, Mercy, doe me not dye;
Ne deeme thy force by fortunes doome vniust,
That hath (maugre her spight) thus low me laid in dust.

Stanza 5

2 **shent**: reproached; (verbally) defiled; cf. i 11.2. 3-7 As Galahad was shamed when accidentally he smote off the head of Palomydes's horse (Malory 10.42); cf. Atin's charge against Guyon's knighthood at iv 45. **ment**: aimed. **blent**: mingled; defiled.

Stanza 6

1-2 He is acting out the device on his shield: 'A flaming fire in midst of bloody field' (iv 38.3). 3 **seuenfolded shield**: the standard classical shield of Ajax (Homer, *Iliad* 7.220) and Turnus (Virgil, *Aen.* 12.925) though for the knight of temperance the number suggests the protection given by the four cardinal and three theological virtues (see 'virtues' in the *SEnc*) against the seven deadly sins. Cf. Artegall's shield at III ii 25.7 and the fashioning of Arthur's sword at II viii 20.7-9. 5 **targe**: shield. 9 **beuer**: visor of the helmet.

Stanza 7

5 **hurling**: the term renders the violence of whirling and hurtling as the blow begins to descend. 7-8 **left** has its customary associations with the sinister. **inly bate**: cut inward.

Stanza 8

1 **Deadly dismayd**: going beyond Guyon's state at 7.3. **dint**: blow. 2 **entyre**: entirely; inwardly; exceedingly, as the context suggests. 7 **gyre**: the action of closely wheeling around a

foe (Lat. *gyrus*) in an effort to strike. 8 **saufgard**: safeguard, the guard in fencing. 9 **far'd**: acted.

Stanza 9

1 **foynd**: lunged. 3 **throwes**: thrusts; blows; attacks. 6 **closely**: secretly. 8-9 As the intemperate battle at ii 25.6-9. **falsed**: fainted. **illude**: deceive.

Stanza 10

The **Vnicorne** is cited in Job 39.12-15 as a beast that may not be tamed but could be defeated by its traditional enemy, the lion. Traditional lore, as in Topsell 1967:1.557, records that a unicorn attacking a treed lion would impale its horn in the tree. Its self-destructive fury is noted in Shakespeare, *Timon of Athens* 4.3.336-37. 3 **stowre**: encounter. 4 **applies**: makes his way. 7 **precious**: being full of marvellous medicinal virtues.

Stanza 11

1 **fayld**: deceived; caused to fail. 4 **queint**: quenched; referring to Pyrochles's fiery nature. 7 **Saint**: 'ymage of that heauenly Mayd' (i 28.7), i.e. the Faerie Queene, who is addressed as 'that sacred Saint' at IV proem 4.2. 8 **depainted**: depicted.

Stanza 12

4-5 **so hye**: with such extreme force, so the context suggests; or the phrase may modify the **haughty** (high) crest in order to

13

Eftsoones his cruel hand Sir *Guyon* stayd,
 Tempring the passion with aduizement slow,
 And maistring might on enemy dismayd:
 For th'equall die of warre he well did know;
 Then to him said, Liue and alleagaunce owe,
 To him, that giues thee life and liberty,
 And henceforth by this daies ensample trow,
 That hasty wroth, and heedlesse hazardry
 Doe breede repentaunce late, and lasting infamy.

14

So vp he let him rise, who with grim looke
 And count'naunce sterne vpstanding, gan to grind
 His grated teeth for great disdeigne, and shooke
 His sandy lockes, long hanging downe behind,
 Knotted in blood and dust, for grieffe of mind,
 That he in ods of armes was conquered;
 Yet in himselfe some comfort he did find,
 That him so noble knight had maystered,
 ose bounty more then might, yet both he wondered.

Guyon marking said, Be nought agrieu'd,
 knight, that thus ye now subdewed arre:
 neuer man, who most conquestes atchieu'd
 sometimes had the worse, and lost by warre,
 mortly gaynd, that losse exceeded farre:
 is no shame, nor to bee lesse then foe,
 bee lesser, then himselfe, doth marre
 osers lott, and victours prayse alsoe.
 s ouerthrowes, who selfe doth ouerthrow.

16

Fly, O *Pyrrhocles*, fly the dreadfull warre,
 That in thy selfe thy lesser partes doe moue,
 Outrageous anger, and woe working iarre,
 Direfull impatience, and hartmurdring loue;
 Those, those thy foes, those wariours far remoue,
 Which thee to endlesse bale captiued lead,
 But sith in might thou didst my mercy proue,
 Of courtesie to mee the cause aread,
 That thee against me drew with so impetuous dread.

17

Dreadlesse (said he) that shall I soone declare:
 It was complaind, that thou hadst done great tort
 Vnto an aged woman, poore and bare,
 And thralld her in chaines with strong effort,
 Voide of all succour and needfull comfort:
 That ill besemes 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 captiue sonne yield his first libertee.

18

Thereat Sir *Guyon* smylde, And is that all
 (Said he) that thee so sore displeas'd hath?
 Great mercy sure, for to enlarge a thrall,
 Whose freedom shall thee turne to greatest scath.
 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 captiuitee.

stress Pyrochles's fall **full low** – line 5 measures his length upon the ground. 8–9 While Pyrochles's general point that fortune, not Guyon's force, has defeated him is clear, the word-play, **deeme . . . doome** and the apparent meaning of **maugre**, which is unique, according to *OED*, confuse the syntax. The simplest reading is: 'Do not judge your force according to the unjust judgement of fortune, for it is she – a curse upon her spite! – who has defeated me'.

Stanza 13

2 **aduizement**: deliberation. 3 Guyon masters his might by knowing when not to use it; cf. xii 53.5. **dismayd**: defeated. 4 **equall dye**: equal hazard or chance; a gaming metaphor; cf. 'ods of armes' (14.6). **die** is used here with a scarcely repressed pun. 8 **hazardry**: risk; the same gaming metaphor: playing at hazard or dicing. 9 **late**: i.e. too late.

Stanza 14

3 **grated**: clenched, as a grate; or gnashing, as Furor's teeth at iv 15.3–4. 4 As Furor's 'long lockes, colourd like copper-wyre' (iv 15.8). 9 I.e., Guyon's generosity in granting Pyrochles life is greater than his force, as (in a repeat of this battle) Arthur is said to be 'full of princely bounty' (viii 51.1) in also granting him life. **wondered**: wondered at.

Stanza 15

3 **most**: also greatest. 6–8 There is no shame in losing a battle against a foe, but to lose a battle against oneself mars not only oneself but, in being unworthy, also the victor. 9 He who overthrows himself, overthrows others in vain.

Stanza 16

2 **lesser partes**: the body's inner parts that produce the passions. 3–4 Guyon's moralizing extends Medina's exhortation to fly from 'rage, and . . . iarre' (ii 30.9) and parallels the Palmer's exhortation to Phaon to expel 'Wrath, gealousie, grieffe, loue' (iv 35.1). **iarre**: discord; named an ancestor of Pyrochles at iv 41.7. **impatience**: inability to bear grief or suffering; personified as Maleger's hag at xi 23.9. **hartmurdring loue**: as seen in Amavia. 8 **aread**: declare. 9 **dread**: dreadfulness. Guyon refers to Pyrochles's failure to challenge him to battle at 3.1–2.

Stanza 17

1 **Dreadlesse**: fearless one, picking up Guyon's closing word. 2 **tort**: wrong; a legal term used here for a major breach of knightly code. 3 **bare**: defenceless. **with strong effort**: with excessive use of force. **comfort**: aid. 9 **first**: i.e. as he was at first.

19

Soone as *Occasion* felt her seife vntyde,
 Before her sonne could well assoyled bee,
 She to her vse returnd, and streight defyde
 Both *Guyon* and *Pyrrhocles*: th'one (said shee)
 Bycause he wonne; the other because hee
 Was wonne: So matter did she make of nought,
 To stirre vp strife, and garre them disagree:
 But soone as *Furor* was enlargd, she sought
 To kindle his quencht fyre, and thousand causes wrought.

20

It was not long, ere she inflam'd him so,
 That he would algates with *Pyrrhocles* fight,
 And his redeemer chalengd for his foe,
 Because he had not well mainteind his right,
 But yielded had to that same straunger knight:
 Now gan *Pyrrhocles* wex as wood, as hee,
 And him affronted with impatient might:
 So both together fiers engrasped bee,
 Whyles *Guyon* standing by, their vncouth strife does see.

21

Him all that while *Occasion* did prouoke
 Against *Pyrrhocles*, and new matter fram'd
 Vpon the old, him stirring to bee wroke
 Of his late wronges, in which she oft him blam'd
 For suffering such abuse, as knighthood sham'd,
 And him disabled quyte. But he was wise,
 Ne would with vaine occasions be inflam'd;
 Yet others she more vrgent did deuise:
 Yet nothing could him to impatience entise.

Stanza 18

3-4 **Great mercy**: great favour it is! *Guyon's* irony proves double-edged: freeing *Pyrochles* turns to **greatest scath** (harm) against himself. 7 **out of the path**: i.e. from the path of temperance.

Stanza 19

2 **assoyled**: set free. 3 **vse**: customary behaviour. 6 **wonne**: defeated. 7 **garre**: cause (as E.K. on *SC Apr.* 1); do 1596.

Stanza 20

2 **algates**: at all costs. 3 On this motif in Bk II, see viii 22.5-9n. 6 **wood**: frantic. 7 **affronted**: attacked. **impatient**: unable to be contained. 9 **vncouth**: strange; marvelous; unseemly.

Stanza 21

3 **wroke**: wreaked; i.e. revenged. 6-7 **disabled**: dishonoured. That *Guyon* is no longer **with vaine occasions** . . . **inflam'd** resolves the theme of the opening episode. He was 'inflam'd with wrathfulnesse' at i 25.8 when *Archimago*, 'In hope to win occasion to his will' (i 5.2), tells him a false tale; now he proves that he is no longer an errant knight and may 'his voyage to poursew' (25.3). 9 **entise**: provoke.

22

Their fell contention still increased more,
 And more thereby increased *Furors* might,
 That he his foe has hurt, and wounded sore,
 And him in blood and durt deformed quight.
 His mother eke, more to augment his spight,
 Now brought to him a flaming fyre brond,
 Which she in *Stygian* lake, ay burning bright
 Had kindled: that she gaue 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 sustaine 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;
 That *Guyon* much disdeignd 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 moued at his playnt,
 And gan him dight to succour his distresse,
 Till that the Palmer, by his graue restraynt,
 Him stayd from yielding pitifull redresse;
 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 fetred would release agayne,
 Deserues to taste his follies fruit, repented payne.

Stanza 22

4 *Pyrochles* is increasingly defiled: he enters in a cloud of dust (3.4), becomes soiled with blood (4.9), falls to the ground to rise with his hair 'Knotted in blood and dust' (14.5), and now is deformed **in blood and durt**. See vi 41.6-8n. 5-9 Illustrating Jas. 3.6: 'And the tongue is fyre, yea, a worlde of wickednes; so is the tongue set among our members, that it defileth the whole bodie, and setteth on fyre the course of nature, and it is set on fyre of hel'. Cf. the effect of her tongue at iv 5.1-4. **Stygian lake**: usually the fiery river *Phlegeton* is named, as at IV ii 1.1, but S. associates wrath with hatred and therefore with the 'blacke *Stygian* lake' (I v 10.6): Στόξ, hateful. **hardly**: hardily; vigorously.

Stanza 23

4 **remorse**: pity. 6 **disdeignd**: was indignant at.

Stanza 24

4 The occasion to anger is succeeded by an occasion to pity. Both were illustrated in the opening episode when *Guyon* was moved to anger by pity for the 'violated' *Duessa*, his opening words to her being 'Great pity is to see you thus dismayd' (i 14.3). He had intervened when he saw *Phaon* suffering under *Furor* (iv 3.5-9), as here *Pyrochles* suffers, but now he is restrained by the Palmer whose motto is 'Let *Gryll* be *Gryll*' (xii 87.8). **pitifull redresse**: aid given out of pity. 9 **repented payne**: i.e. pain which he repents.

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25
Guyon obeyd; So him away he drew
 From needlesse trouble of renewing fight
 Already fought, his voyage to poursew.
 But rash *Pyrrhocles* varlett, *Atin* hight,
 When late he saw his Lord in heauie plight,
 Vnder Sir *Guyons* puissaunt stroke to fall,
 Him deeming dead, as then he seemd in sight,
 Fledd fast away, to tell his funerall
 Vnto his brother, whom *Cymochles* men did call.

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

27.
 His dearest Dame is that Enchaunteresse,
 The vyle *Acrasia*, that with vaine delightes,
 And ydle pleasures in her *Bowre of Blisse*,
 Does charme her louers, and the feeble sprightes
 Can call out of the bodies of fraile wightes:
 Whom then she does transforme to monstrous hewes,
 And horribly misshapes with vgly sightes,
 Captiu'd eternally in yron mewes,
 And darksom dens, where *Titan* his face neuer shewes.

Stanza 25
 8 funerall: death.

Stanza 26
 1-5 Cf. the description of Pyrochles at iv 41.2-4. glorious spoiles: conquests that bring him glory. purchast: got by conquest in war. 6-7 On despoiling the dead body, see vi 28.7-9 and n. 8-9 defame: disgrace. On gallow trees: in mockery of the tree of chivalry; see I v 5.3-8n.

Stanza 27
 Enchaunteresse and vyle are Acrasia's name and epithet at i 51.2-3 and 55.1. On her name, see xii 69.8n. She is worse than Homer's Circe who transforms her lovers' bodies but not their minds; see xii 85.5n. monstrous hewes: the shapes of monsters. sightes: appearances. mewes: prisons, as Lucifera's victims are confined to a 'Dongeon mercilesse' (I v 46.8).

Stanza 28
 The same 'c' rhyme is used at xii 60 to describe the pleasures of the Bower of Bliss. 2 by kynd: by his nature. 6 delices: delights, sensual pleasures; cf. xii 85.7. 7 cast behynd: i.e. 'hong vp' (35.7), as Verdant has done at xii 80.1-2. 8-9 flowes . . . | Mingled: indicating his watery nature; see iv 41n. Cf. the Red Cross Knight with Duessa 'Poured out in loosnesse on the grassy grownd' (I vii 7.2). toyes: amorous dallyings;

28
 There *Atin* fownd *Cymochles* sojourning,
 To serue his Lemans loue: for he by kynd,
 Was giuen all to lust and loose liuing,
 When euer his fiers handes he free more fynd:
 And now he has pourd out his ydle mynd
 In daintie delices, and lauish ioyes,
 Hauing his warlike weapons cast behynd,
 And flowes in pleasures, and vaine pleasing toyes,
 Mingled emongst loose Ladies and lasciuious boyes.

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

30
 And fast beside, there trickled softly downe
 A gentle streame, whose murmuring waue did play
 Emongst the pumy stones, and made a sowne,
 To lull him soft a sleepe, that by it lay;
 The wearie *Frauciler*, wandring that way,
 Therein did often quench his thirsty heat,
 And then by it his wearie limbes display,
 Whiles creeping slomber made him to forget
 His former payne, and wypt away his tousom-sweat.

cf. xii 72.9. In a preview to the Bower of Bliss, the next six stanzas show *Cymochles* enjoying a banquet of all the senses; see 'senses, five' in the *SEnc*. lasciuious boyes: as xii 72.8, an overt reference to paederasty.

Stanza 29
 1-2 On the rivalry between art and nature in the Bower, see xii 59 and n. compayre: vie. 3-5 wanton: as ivy is luxuriant in growth, wanders and clings, and is sacred to Bacchus; cf. xii 61.2. flouring: flourishing. Yuie and Eglantine (sweet-briar) also flourish on Venus's mount in the garden of Adonis at III vi 44.5-6. For the roses, see xii 77.1. prickling: from the etymology of Eglantine, Lat. *aculeus*, prickle. entrayld: entwined. 8 *Zephyrus*: the west wind, which also blows at xii 33.5 (see n).

Stanza 30
 3 pumy stones: pumice, chosen because being porous it softens the sound of flowing water. As a feature of the *locus amoenus*, see Nohrnberg 1976:502-07; as a feature of Italianate gardens in England, see the *SEnc* 324. sowne: the obs. spelling avoids the harsh dental of 'sound'. 7 display: extend.

Stanza 31
 1-5 the stately tree: either the oak, which is dedicated to Jove (as Homer, *Od.* 19.296-97), or the poplar, which is linked to

31
 And on the other syde a pleasaunt groue
 Was shott vp high, full of the stately tree,
 That dedicated is t' *Olympick Ioue*,
 And to his sonne *Alcides*, whenas hee
 In *Nemus* gayned goodly victoree;
 Therein the mery birdes of euery sorte
 Chaunted alowd their chearefull harmonce:
 And made emongst them selues a sweete consort,
 That quickned the dull spright with muscical comfort.

32
 There he him found all carelesly displaid,
 In secrete 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;
 Euery of which did loosely disaray
 Her vpper partes of meet habiliments,
 And shewed them naked, deckt with many ornaments.

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

34
 He, like an Adder, lurking in the weedes,
 His wandring thought in deepe desire does steepe,
 And his frayle eye with spoyle of beauty feedes;
 Sometimes he falsly faines himselfe to sleepe,
 Whiles through their lids his wanton eies do peepe,
 To steale a snatch of amorous conceipt,
 Whereby close fire into his heart does creepe:
 So, he them deceiues, deceiud in his conceipt,
 Made dronke with drugs of deare volũptuous receipt.

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

36
 Then pricking him with his sharp-pointed dart,
 He saide; Vp; vp, thou womanish weake knight,
 That here in Ladies lap entombed art,
 Vnmindfull of thy praise and prowest might,
 And weetlesse eke of lately wrought despight,
 Whiles sad *Pyrrhocles* lies on sencelesse ground,
 And groneth out his vtmost grudging spright,
 Through many a stroke, and many a streaming wound,
 Calling thy help in vaine, that here in ioyes art dround.

Alcides, i.e. Hercules (as Virgil, *Ecl.* 7.61). Here associated first with victories at the Olympic games and then with Hercules's victories, the first over the Nemean lion and (by inference) the last over hell, which is symbolized by the crown of poplar leaves he wore on his return, as in Alciati 1985:emblem 212. These references emphasize Cymochles's rejection of the active, heroic life, as the tree *shott vp high* contrasts with his prone state. *Olympick Ioue* points to the free state of the gods on Olympus in contrast to the knight's bound state in the Bower. Hence the grove is *on the other syde*, set apart from the slothful knight. 6-9 On the association of the song of birds with sensuality, see I vii 3.4-5*n*. *consort*: company; accord. *comfort*: the term cancels the effect of *quickned*. Instead of the awakening call that hurries Chaucer's pilgrims on their way, the birds, like the waters, lull the traveller.

Stanza 32

2 As at vi 14.1-4, led there by Acrasia in anticipation of the 'darksom dens' (27.9) in which she finally places her lovers. 3 *bed of lillies*: a deliberately perverse use of this flower of chastity. 6 *follies*: lewd actions. 9 *ornaments*: jewellery, such as Duessa wears, in contrast to Amoret's naked breast 'Without adorne of gold or siluer bright' (III xii 20.2).

Stanza 33

1-2 *most*: greatest. *delights*: sensual pleasures, as 'delices' (28.6). *aggrate*: please, gratify. *shew*: cf. xii 68.9. 4 Cf. Prov. 5.3: 'For the lippes of a strange woman drop as an honie

combe'. 5 *embrew*: thrust; in kissing. 7-9 Repeated with embellishments at xii 66. *tryall*: examination; and challenging him to 'try all'.

Stanza 34

2 *wandring*: wanton. 3 *spoyle of beauty*: referring to the damsels stripping themselves but also despoiling their beauty through their wantonness. 6 *snatch*: quick grab, hasty glimpse; which leads to his 'entanglement' (*OED* 2). *conceipt*: thought, image. 7 *close*: secret. 8-9 As Acrasia's lovers become 'dronken mad' by her 'drugs of fowle intempérance' (i 52.2, 54.8). *deare*: dire, grievous; possibly 'precious'. *receipt*: recipe (*OED* 1.1), as the fatal potion Acrasia gives Mordant at i 55, but referring primarily to the sight he receives (*OED* 3.4.b).

Stanza 35

2 Alluding to the etymology of his name; see iv 41*n*. 4-9 Atin's reproof parallels admonitions to warriors who yielded to sensuality, as Mercury to Aeneas subject to Dido in Libya (Virgil, *Aen.* 4.265-76), Melissa to Ruggiero on Alcina's island (Ariosto, *Orl. Fur.* 7.57-64), and Ubaldo to Rinaldo in Armida's bower (Tasso, *Ger. Lib.* 16.32-33). *shade*: image or ghost. *fade*: vanish. *forlorne*: lost.

Stanza 36

3 *lap*: with the erotic implications of its use at xii 76.9. 7: his last complaining (or tormented) breath.

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37

Suddenly out of his delightfull dreame
 The man awoke, and would haue questiond more;
 But he would not endure that wofull theame
 For to dilate at large; but vrged sore
 With percing wordes; and pittifull implore,
 Him hasty to arise. As one affright
 With hellish feends, or *Furies* mad vprore,
 He then vprose, inflamd with fell despight,
 And called for his armes; for he would algates fight.

38

They bene ybrought; he quickly does him dight,
 And lightly mounted, passeth on his way,
 Ne Ladies loues, ne sweete entreaties might
 Appease his heat, or hastie passage stay,
 For he has vowd, to beene auengd 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.

Stanza 37

4 dilate at large: relate at length. 5 pittifull implore: appeal for pity. 6 The caesura marks his hasty rising. 8 The dart (36.1) is poisoned by 'despight' (iv 38.9).

Stanza 38

2 lightly: quickly. 7 deare dismay: grievously vanquish. 8-9 A fresh rendering of the stock figure of the rider ridden.

Cant. VI.

*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 Continence
In ioyous pleasure, then in grieuous paine:
For sweetnesse doth allure the weaker sence
So strongly, that vneathes it can refraine
From that, which feeble nature couets faine;
But griefe and wrath, that be her enemies,
And foes of life, she better can abstaine;
Yet vertue vauntes in both her victories,
And *Guyon* in them all shewes goodly maysteries.

2
Whom bold *Cymochles* traueiling to finde,
With cruell purpose bent to wreake on him
The wrath, which *Atin* kindled in his mind,
Came to a riuer, by whose vtmost brim
Wayting to passe, he saw whereas did swim
A long the shore, as swift as glauce of eye,
A litle Gondelay, bedecked trim
With boughes and arbours wouen cunningly,
That like a litle forrest seemed outwardly.

3
And therein sate a Lady fresh and fayre,
Making sweete solace to her seife alone;
Sometimes she song, as lowd as larke in ayre,
Sometimes she laught, as merry as Pope Ione,
Yet was there not with her else any one,
That to her might moue cause of meriment:
Matter of merth enough, though there were none
She could deuise, and thousand waies inuent,
To feede her foolish humour, and vaine iolliment.

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

Book II Canto vi

Argument

1 **immodest**: improper, lewd; also the sense of Lat. *immodestus*, intemperate, excessive; cf. 37.4, its only other use in the poem.

Stanza 1

1-2 Adapting Aristotle's comment, in *Ethics* 2.3, on Heraclitus's claim that it is harder to fight pleasure than anger. The **irascible passions** are treated chiefly in the first half of Bk II, the **concupiscent** in the second half. **Continence**: 'a vertue whiche kepeth the pleasaunt appetite of man under the yoke of reason' (Elyot 1907:3.17), as shown in Arthur 'who goodly learned had of yore | The course of loose affection to forstall' (IV ix 19.2-3). The term 'continence of life' - its only other use in the poem - is linked with 'stedfast chastity' at V vii 9.8, 9; cf. 'continent and chast' at V iii 28.8. On S.'s choice of the term 'temperance' for the virtue in Bk II, see Weatherby 1996b. 3 **weaker**: too weak. 4 **vneathes**: hardly. 5 **faine**: willingly. 6-7 **griefe and wrath**: a traditional pair as **foes of life**, esp. in Bk II, as the grief and anger which Guyon restrains at the loss of his horse at iii 3.4. See also i 57-58, iv 33.4, and viii 33.1-2. **abstaine**: 'hold back', an obs. sense that relates temperance to self-control, restraine 1596.

Stanza 2

4 **vtmost brim**: extreme edge; perhaps the mouth of the river where it debouches into the Idle Lake; or the shore of the

lake itself. Cf. 'that deepe ford' (4.4) and 'wide strond' (19.2). 7 **Gondelay**: its suggestion of sexual licence is noted by Crossley and Edwards 1973:315-16. Phædría's humour depends on the obscene significance of her boat with its pin, and the use to which she is very willing to put it. 8-9 Cf. the description of the Bower of Bliss at v 29.1-3. **arbours**: vines or trailing shrubs. **forrest**: in this context, the spelling suggests 'for-rest'.

Stanza 3

2 **sweete solace**: narcissistic amusement. 3 Phædría's connection with birds is made again at 5.2 and 25.1. The common expression, **lowd as larke**, is used at *SC Nov.* 71. 4 **as merry as Pope Ione**: alluding to the legendary female Pope - see Patrides 1982:152-81 - who became proverbial (Smith 529). 'that nigh her breth was gone' 1596 befits this airhead. 7-9 As Occasion 'matter [of anger] did . . . make of nought' (v 19.6; cf. 21.2). As Phædría's title, 'immodest Merth' (Arg.), would suggest, loud laughter characterizes her, and therefore her island (24.6); hence her laughter at xii 15.4. Her self-indulgent frivolity distinguishes her from Acrasia's heavy-breathing, soul-destroying sex. Cf. Perissa 'still [i.e. always] laughing' (ii 36.2). **foolish humour**: her self-regarding disposition of wanton idleness or obsessive frivolity.

Stanza 4

6 **painted**: i.e. with 'painted blossomes' (12.7), as she is at 7.4; cf. 2.7-9.

boat

5
Eftsoones her shallow ship away did slide,
More swift, then swallow sheres the liquid skye,
Withouten bare or Pilot it to guide,
Or winged canuas with the wind to fly,
Onely she turnd a pin, and by and by
It cut away vpon the yielding waue,
Ne cared she her course for to apply:
For it was taught the way, which she would haue,
And both from rocks and flats it selfe could wisely saue.

6
And all the way, the wanton Damsell found
New merth, her passenger to entertaine:
For she in pleasaunt purpose did abound,
And greatly ioyed merry tales to faine,
Of which a store-house did with her remaine,
Yet seemed, nothing well they her became;
For all her wordes she drownd with laughter vaine,
And wanted grace in vtt'ring of the same,
That turned all her pleasaunce to a scoffing game.

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

Stanza 5

2 The swallow's swiftness is proverbial (Smith 748) and is cited here because swiftness characterizes Phædria's boat, as 2.6, 20.3 and 38.1, etc. **liquid**: clear, bright; a Virgilian phrase (cf. *Aen.* 5.217) used here to note the mingling of water and sky. 5 **pin**: like the throttle on the brass steed in Chaucer, *Squire's Tale* 127. In Homer, *Od.* 8.557–63, the Phaeacian ships need not be steered for they know men's thoughts, as Phædria's ship moves 'obaying to her mind' (20.3). For similar magical boats, see Ariosto, *Orl. Fur.* 30.11; and Tasso, *Ger. Lib.* 14.57–65, 15.6–9. **by and by**: immediately. 6 **waue**: water, as 18.7, 47.1, for there are no waves on this lake. 7 **apply**: steer. 9 **wisely**: skilfully.

Stanza 6

1 **wanton**: undisciplined, frivolous, gay, carefree, in addition to 'lascivious'. It is her usual appellation, e.g. 40.8, viii 3.3, xii 17.1, as Acrasia whom she serves is 'That wanton Lady' (xii 76.8). 3 **purpose**: speech, punning on her own lack of purpose. 4 **merry tales**: possibly alluding to a jestbook, such as the *Merie tales by Skelton*, which S. loaned Harvey (see Chronology 1578 20 Dec.), though the tales she feigns would be more amorous. 6–9 She tells off-colour stories, like one of Aristotle's buffoons, in *Ethics* 4.8, who seek to raise a laugh rather than to say what is becoming. **the same**: i.e. her words. **pleasaunce**: pleasing behaviour.

8
Her light behauiour, and loose dalliaunce
Gaued wondrous great contentment to the knight,
That of his way he had no souenaunce,
Nor care of vow'd reuenge, and cruell fight,
But to weake wench did yield his martiall might.
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
Diuerse discourses in their way they spent,
Mongst which *Cymochles* of her questioned,
Both what she was, and what that vsage ment,
Which in her cott she daily practized.
Vaine man (saide she) that wouldest be reckoned
A straunger in thy home, and ignoraunt
Of *Phædria* (for so my name is red)
Of *Phædria*, thine owne fellow seruauant;
For thou to serue *Acrasia* thy selfe doest vaunt.

10
In this wide Inland sea, that hight by name
The Idle lake, my wandring ship I row,
That knowes her port, and thether sayles by ayme,
Ne care, ne feare I, how the wind do blow,
Or whether swift I wend, or whether slow:
Both slow and swift a like do serue my tourne,
Ne swelling *Neprune*, ne lowd thundring *Ioue*
Can chaunge my cheare, or make me euer mourne;
My little boat can safely passe this perilous bourne.

Stanza 7

1 **other whiles**: at times. **toyes**: amorous sports, tricks. 2 **fantasticke wit**: extravagant fantasy. 3 **fondly**: foolishly. **aguize**: array. 4 **gaudy**: showy. **flowrets**: young blossomes' (E.K. on *SC Feb.* 182). 5 **plight**: pleated, woven.

Stanza 8

3 **souenaunce**: memory. 6–7 These lines prepare for Pyrochles's failure to quench his inner fire in the Idle Lake at 49–50.

Stanza 9

1 **Diuerse**: various; distracting; hence diverting him from his way. 4 **cott**: a small Irish boat; 'shelter' (*OED sb.* 2) is preferable. Deeked 'like a litle Forrest' (2.9), it is like Cymochles's home, the Bower of Bliss. 5 **Vaine**: foolish. 7 **Phædria**: glittering, cheerful (Gk φαειρός), referring to her superficial pleasure and superfluous frivolity. See 'Phædria' in the *SEnc.* In her lightness and variability, she is linked to the element of air, in opposition to Mammon who is linked to Earth. **red**: called. 8–9 Implying that 'since you serve Acrasia, I serve you', a preferable reading to 'I am a servant of Acrasia even as you are'.

Stanza 10

1–2 **Inland sea**: i.e. the Mediterranean, an appropriate reference in the classical scheme of Bk II. For the association

11
Whiles thus she talked, and whiles thus she toyd,
They were far past the passage, which he spake,
And come vnto an Island, waste and voyd,
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 chosen plott of fertile land,
Emongst wide waues 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 arboret 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 brauely spring;
No braunch, whereon a fine bird did not sitt:
No bird, but did her shrill notes sweetely sing;
No song but did containe a louely ditt:

Trees, braunches, birds, and songs were framed fitt,
For to allure fraile mind to carelesse ease.
Carelesse the man soone woxe, and his weake witt
Was ouercome of thing, that did him please;
So pleased, did his wrathfull purpose faire appease.

14
Thus when shee had his eyes and sences fed
With false delights, and filld with pleasures vayn,
Into a shady dale she soft him led,
And laid him downe vpon 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 sustayn,
Where soone he slumbred, fearing not be harmd,
The whils with a loue 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 selues doe thine ensample make,
Whiles nothing enuious 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 pompous showes;
Yet no man for them taketh paines or care,
Yet no man to them can his carefull paines compare.

with the Dead Sea, or what Wybarne 1609 calls Phædría's 'dead sea of pleasure' (*Sp All* 120), see 46.6-9n. See 'Idle Lake' in the *SEnc*. The spelling 'Ydle' at vii 2.2 suggests the Pythagorean letter Υ (Gk *upsilon*), its two shafts representing the diverging paths of virtue and vice open to Guyon. S. Miller 1998:41 notes that Phædría seeks to contain Guyon within the known European world. 9 **perilous bourne**: referring to the 'riuer' (2.4) or 'that deepe ford' (4.4), though the term suggests 'boundary' or 'limit', particularly of life itself. Cf. 'perulous foord' (19.9) and 'perulous shard' (38.9). See 38.9n.

Stanza 11
3-4 As Acrasia's 'wandring Island . . . in perilous gulfe' (i 51.5-6). **waste and voyd**: both words signify 'uninhabited' in contrast to the 'fertile land' (12.1) which has **plentiful great store**, as Webster 1994:89 notes. In this feature, it suggests the New World. 9 **pleasaunce**: pleasantness (as 6.9, 21.6), or with reference to a secluded garden.

Stanza 12
3-5 As the Bower of Bliss is said at xii 42.3-4 to be the best choice of Nature that art could imitate; but here only **As if** because art only mocks nature. 6-9 As an earthly Paradise, it contains all plant life; cf. Gen. 2.5 and see IV x 22.1-5n. **arboret**: shrub; evidently coined by S.

Stanza 13
This finely crafted stanza was included in Robert Allott, *England's Parnassus* (1600) to illustrate 'the choyscest Flowers of our Moderne Poes'ts'. In 1593, Thomás Watson appropriated its first six lines in *The Tears of Fancie* 51. 4 **ditt**: ditty,

as subject matter, theme. 6 **carelesse**: free from care. At v 31.6-9, the song of birds provides 'musically comfort' but now its danger is manifest; see I vii 3.4-5n.

Stanza 14

2 **filld**: also defiled (from 'file'); cf. vii 24.4. 7 He is seen in this posture at v 36.3. 9 **loue lay**: cf. 'louely lay' (xii 74.1), i.e. a song of love; loud lay 1596 is supported by her singing 'as lowd as larke' (3.3). **charmd**: from Lat. *carmen*, song.

Stanzas 15-17

Phædría's song replicates the Siren's song to Rinaldo on Armida's enchanted island, which urges him to follow nature (Tasso, *Ger. Lib.* 14.62-64) by mocking Christ's sermon on the mount (Matt. 6.25-34), esp. vv. 28-29: 'Learne; how the lilies of the field do growe: they labour not, nether spinne: yet I say vnto you, that euen Solomon in all his glorie was not arayed like one of these'. It is echoed in the song heard in Acrasia's Bower at xii 74-75: In urging Cymochles not to care, she assigns God's role to nature, as Stambler 1977:64 notes; in rejecting 'toile' (17.9), she seeks to escape God's penalty that 'In the sweat of thy face shalt thou eat bread, til thou returne to the earth' (Gen. 3.19); and in urging idleness, the first of the sins in the house of Pride, she opposes the best use of time through temperance, as its connection with Lat. *tempus* suggests. As a parody of Reformation sermons, see Imbrie 1987:150-51 and Maillette 1997:66-67.

Stanza 15

4 **nothing enuious**: in no way grudging; a Latinism for 'all-bountiful'.

16

The lilly, Lady of the flowering field,
The flowre deluce, her louely Paramoure,
Bid thee to them thy fruitlesse labors yield,
And soone leaue off this toylsome weary stoure;
Loe loe how braue she decks her bounteous boure,
With silkin curtens and gold couerletts,
Therein to shrowd her sumptuous Belamoure,
Yet nether spinnes nor cards, ne cares nor fretts,
But to her mother Nature all her care she letts.

17

Why then doest thou, O man, that of them all
Art Lord, and eke of nature Soueraigne,
Wilfully make thy selfe a wretched thrall,
And waste thy ioyous howres in needelesse paine,
Seeking for daunger and aduentures vaine?
What bootes it al to haue, and nothing vse?
Who shall him rew, that swimming in the maine,
Will die for thirst, 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 wordly thing he care did take;
Then she with liquors strong his eyes did steepe,
That nothing should him hastily awake:
So she him left, and did herselfe betake
Vnto her boat again, with which she cleft
The slouthfull waue of that great griesy lake;
Soone shee that Island far behind her left,
And now is come to that same place, where first she wette.

19

By this time was the worthy Guyon brought
Vnto the other side of that wide strond,
Where she was rowing, and for passage sought:
Him needed not long call, shee soone to hond

Stanza 16

1-2 The lilly is called the 'mistress of the field' in Shakespeare, *Henry VIII* 3.1.152. By its etymology, *flowre deluce* was taken to be the *flos deliciae*, the iris, a flower of chastity, which E.K. glosses as 'Flowre delice, that which they use to misterme, Flowre de luce, being in Latine called Flos delitiarum' (*SC Apr.* 144). The parodic mating of the 'virgin Lillie' (*Proth* 32) with the phallic-like fleur-de-lis is noted by Heiart 1975b:102-06. *louely*: loving. *3 to them*: i.e. before them; in the face of their case. *4 stoure*: time of turmoil, struggle. *7 Belamoure*: a Spenserian nonce-word meaning 'fair lover'; from Fr. *bel + amour*: A flower at *Am* 64.7. *9 letts*: leaves.

Stanza 17

1-2 Cf. Ps. 8.6-8. *6* In urging *vse*, she omits the key term 'right', opposing Guyon's concern with 'right vsaunce' (vii 7.4).

Stanza 18

2 wordly: worldly 1596, of which it is an obs. form. *7 griesy*: horrible; also 'sluggish'; for the waters are 'thicke as troubled mire' (20.7) and 'Engrost with mud' (46.7). Cf. the description at 20.7, 38:3, 46.6. *griesly 1596*: arousing horror, as

Her ferry brought, where him she byding fond,
With his sad guide; him selfe she tooke a boord,
But the *Blacke Palmer* suffred still to stond,
Ne would for price, or prayers once affoord,
To ferry that old man ouer the perlous foord.

20

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

21

And by the way, as was her wonted guize,
Her mery fitt shee freshly gan to reare;
And did of ioy and iollity deuize,
Her selfe to cherish, and her guest to cheare:
The knight was courteous, and did not forbear
Her honest merth and pleasaunce to partake;
But when he saw her toy, and gibe, and gear,
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 arriued in that pleasaunt Ile,
Where sleeping late she left her other knight.
But whenas Guyon of that land had sight,
He wist him selfe amisse, and angry said;
Ah Dame, perdy ye haue not doen me right,
Thus to mistead mee, whiles I you obaid:
Me litle needed from my right way to haue straid.

its waters are said to 'foule agrise' Pyrochles and Atin at 46.7. *9 wette*: sailed; its association with 'wette', as at III x 36.3, suggests 'wandering'.

Stanza 19

2 the other side: Cymochles travels from the Bower, Guyon to it. *strond*: sea, lake; or 'shore' as at 27.9, 38.2. *6 sad*: grave; in contrast to 'immodest Merth' (Arg.1) who now guides Guyon. *tooke a boord*: a flirtatious use of the bawdy sense; cf. III x 6.4 and 38.1 below. *8-9* As she treats Atin at 4.8-9. *affoord*: grant.

Stanza 20

3 fitt: swift. *9 timely*: i.e. obedient to time; see 26.9n.

Stanza 21

1 wonted guize: customary manner. *2 reare*: commence. *3 iollity*: pleasure, esp. sexual pleasure. *4* I.e., to make herself cherished; or to cheer herself. *7 gibe, and gear*: jest and joke (or jcer); cf. V iii 39.4. *8 bonds*: bounds. *modest*: as she is 'immodest Merth' (Arg.). *9 follies*: lewd desires or actions. *forsake*: decline, shun.

23
 Faire Sir (quoth she) be not displeas'd 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 vnstable, and doth neuer stay.
 But here a while ye may in safety rest,
 Till season serue new passage to assay;
 Better safe port, then be in seas distress.
 Therewith she laught, and did her earnest end in iest.

24
 But he halfe discontent, mote nathesle
 Himselfe appease, and issewd forth on shore:
 The ioyes whereof, and happy fruitfulnesse,
 Such as he saw, she gan him lay before,
 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,
 And striue to passe (as she could well enough)
 Their natiue 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 reuiue desire of knightly exercize.

Stanza 22
 8 **whiles I you obaid**: as her boat 'obaying to her mind' does 'as she did desire' (20.3, 4).

Stanza 23
 8-9 If her jest is about the frustrated sailor ready to enter any port in a storm (of passion), it was still circulating among those at sea in the early 1940s.

Stanza 24
 1-2 He exercises the same restraint at ii 12.2. 4-5 **gan him lay before**: bring to his sight, or describe to him, adding to nature by her art. 6 Ultimately a biblical expression: in Ps. 65.13, the pastures 'showte for ioye'.

Stanza 25
 1-4 The same blending of sounds is heard in the Bower at xii 71 (and see *n*). 8 **martiall guize**: knightly armour.

Stanza 26
 1-2 Against the passion of anger at v 21.6-9, he was 'wise'; now against desire's corrupt **will**, he is also **wary**. His posture declares his control over the fountain of affections in contrast to his state at i 42.2, 56.6, ii 1.8-9, iv 9.6, etc. 3-5 As he was courteous towards her at 21.5-6. **thewed ill**: ill-mannered. **part**: referring to her treatment of him, or to the feigning

26
 But he was wise, and wary of her will,
 And euer held his hand vpon his hart:
 Yet would not seeme so rude, and thewed ill,
 As to despise so courteous seeming part,
 That gentle Lady did to him impart,
 But fairly tempring fond desire subdewd,
 And euer her desired to depart.
 She list not heare, but her disports poursewd,
 And euer 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,
 Gan him auize, howe ill did him beseme,
 In slouthfull sleepe his molten hart to steme,
 And quench the brond of his conceiued yre.
 Tho vp he started, stird with shame extreme,
 Ne staid for his Damsell to inquire,
 But marched to the Strond, there passage to require.

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

role she plays. 6 I.e., properly governing himself, he subdued foolish desire. 7 to **depart**: i.e. to let him depart, as 36.8. 8 **disports**: merriment, sports; suggesting its etymological sense, 'to carry away', for her diversions have led him from the 'right way' (22.9). 9 **tide**: i.e. 'the right moment' (so she would have him believe), but in fact 'never' for her world is tideless (20.9) and therefore timeless.

Stanza 27
 1 **howre**: appointed time, signalled by Guyon's desire to leave. 3 **dreriment**: heaviness, replacing his earlier merriment. 5 **steme**: 'steep', or 'dissolve in steam' (so the context suggests).

Stanza 28
 2 **Accompanyde with**: inferring 'cohabiting with' (*OED* 2. 4), so *Cymochles*'s outrage suggests and *Phædria*'s claim that the two knights fight for her love (33.4). 4 **debonaire**: of pleasing disposition. 5 **recreaunt**: cowardly, a term of the greatest opprobrium. **soone**: immediately. 7-9 **Loe, loe**: Look! look! He invokes God's curse on those who disobey his laws: 'thy carkeis shal be meat vnto all foules of the ayre' (*Deut.* 28.26). Since the body's wholeness is the goal of temperance, corresponding to its holiness in Bk I, its despoiling is a central theme in Bk II and provides the climax to Guyon's adventures in the first half; see viii 12-13, 16, etc.

29

And therewith all he fiersly at him flew,
 And with importune outrage him assayld;
 Who soone prepard to field, his sword forth drew,
 And him with equall valem counteruayld:
 Their mightie strokes their haberieons dismayld,
 And naked made each others manly spalles;
 The mortall steele despiteously entayld
 Deepe in their flesh, quite through the yron walles,
 That a large purple stream adown their giambeux fallles.

30

Cymochles, that had neuer mett before,
 So puissant foe, with enuious despight
 His prowde presumed force increased more;
 Disdeigning to bee held so long in fight;
 Sir *Guyon* grudging not so much his might,
 As those vnknighly raylinges, which he spoke,
 With wrathfull fire his corage kindled bright,
 Thereof deuising shortly to be wroke,
 And doubling all his powres, redoubled euery stroke.

31

Both of them high attonce their hands enhaunst,
 And both attonce their huge blowes down did sway;
Cymochles sword on *Guyons* shield yglauunst,
 And there of nigh one quarter sheard away;
 But *Guyons* angry blade so fiers did play
 On th'others helmet, which as *Titan* shone,
 That quite it cloue his plumed crest in tway,
 And bared all his head vnto the bone;
 Wherewith astonisht, 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,
 Crying with pitteous voyce, and count'nance wan;

Ah well away, most noble Lords, how can
 Your cruell eyes endure so pitteous sight,
 To shed your liues on ground? wo worth the man,
 That first did teach the cursed steele to bight
 In his owne flesh, and make way to the liuing sight.

33

If euer loue 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.
 They stayd a while: and forth she gan proceed:
 Most wretched woman, and of wicked race,
 That am the authour of this hainous deed,
 And cause of death betweene two doughtie knights do breed.

34

But if for me ye fight, or me will serue,
 Not this rude kynd of battaill, nor these armes
 Are meet, the which doe men in bate to sterue,
 And doolefull sorrow heape with deadly harmes:
 Such cruell game my scarmoges disarmes:
 Another warre, and other weapons I
 Doe loue, where loue does giue his sweet Alarmes,
 Without bloodshed, and where the enemy
 Does yield vnto his foe a pleasaunt victory.

35

Debatefull strife, and cruell enmity
 The famous name of knighthood fowly shend;
 But louely peace, and gentle amity,
 And in Amours the passing howres to spend,
 The mightie martiall handes doe most commend;
 Of loue they euer greater glory bore,
 Then of their armes: *Mars* is *Cupidoes* frend,
 And is for *Venus* lones renowned more,
 Then all his wars and spoiles, the which he did of yore.

Stanza 29

1 therewith all: that being said. 2 importune outrage: violent fury. 3 to field: to fight. 4 valem: valour. counteruayld: resisted; counter-attacked. 5 haberieons: a sleeveless coat of mail. dismayld: stripped the mail off. 6 spalles: shoulders. 7 entayld: cut into, carved. 9 giambeux: S.'s spelling of 'jambeux', leg-armour, perhaps from Chaucer, *Sir Thopas* 875.

Stanza 30

2 enuious despight: malicious anger. 3 presumed force: i.e. force upon which he relies presumptuously. 5-6 grudging: being vexed at. Force may be countered with force but against slander temperance may only exercise patience, as at v 21.

Stanza 31

1 enhaunst: raised. 2 sway: swing. 6 which as Titan shone: as does Pyrochles's armour at v 2.4-5. 9 astonisht: stunned; turned to stone.

Stanza 32

Phaedria's intercession contrasts Medina's at ii 27; see ii 31.1-2n, and 36.2n-below. For a close analysis, see Heatt 1975b:114-17. 7-9 wo worth: may evil befall. In his owne flesh: i.e. in human flesh, emphasizing the internal battle. See 'psychomachia' in the *SEnc*.

Stanza 33

4 grace: favour.

Stanza 34

3...which cause men to die in grief. 5 Either 'your scarmoges (skirmishes) prevent my warre (of love)', or, as she goes on to claim, 'my war stops yours'. 7 Alarmes: assaults.

Stanza 35

1 Debatefull: contentious. 2 shend: disgrace. 3 louely: loving. 4 Amours: love-making, playing on 'armours'. 7-9 Phaedria echoes I proem in which S. addresses triumphant Mars 'In louses and gentle iollities arraid' (3.8).

36
Therewith she sweetly smyld. They though full bent,
To proue extremities of bloody fight,
Yet at her speach their rages gan relent,
And calme the sea of their tempestuous spight,
Such powre haue 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.

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

38
Tho him she brought aboard, and her swift bote
Forthwith directed to that further strand;
The which on the dull waues did lightly flote
And soone arriued on the shallow sand,
Where gladsome *Guyon* salied forth to land,
And to that Damsell thanks gaue for reward.
Vpon that shore he spied *Atin* stand,
There by his maister left, when late he far'd
In *Phædras* flitt barck ouer that perlious shard.

39
Well could he him remember, sith of late
He with *Pyrrhocles* sharp debatement made;
Streight gan he him reuyle, and bitter rate,
As Shepheards curre, that in darke euenings shade
Hath tracted forth some saluage beastes trade;
Vile *Miscreaut* (said he) whether dost thou flye
The shame and death, which will thee soone inuade?
What coward hand shall doe thee next to dye,
That art thus fowly fledd from famous enimy?

40
With that he stifly shooke his steelhead dart:
But sober *Guyon*, hearing him so rayle,
Though somewhat moued in his mightie hart,
Yet with strong reason maistred passion fraile,
And passed fayrely 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 auowd reuenge 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 forlorne steed from him the victour wan;
He seemed breathlesse, hartlesse, 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 neuer stood,
But bent his hastie course towards the ydle flood.

Stanza 36

2 i.e., to fight to the death. **extremities**: the extreme degree, in contrast to the mean. While Medina 'did moderate | the strong extremities of their outrage' (ii 38.3-4) to include the warring states in the temperate mean, Phædras seeks to reduce them to the **calme** of her Idle Lake. **3 relent**: cool (*OED* 2c); give way (*OED* 2b). **5** The biblical proverb (Prov. 15.1) is important to any poet, but esp. to S. who uses it six times, as Smith 23 notes. **9 to that other part**: 'that further strand' (38.2), across from the side at which he arrived at 19.2. The way to the Bower of Bliss lies through and beyond the Idle Lake.

Stanza 37

3 light did pas: easily disregarded; made light of. **4 folly**: wantonness. **immodest**: see Arg. 1n. **5 Still**: ever. **solemne sad**: grave, serious, applied to the Red Cross Knight at I i 2.8 (see n) and to Arthur at II ix 36.8. **coy**: distant, being **disdainfull**. **8 iarre**: discord.

Stanza 38

5 gladsome: gladly. **salied**: leaped (from Lat. *salio*) rather than 'issued forth'; cf. xii 38.4, and see i 29.6n. **9 shard**: its usual sense, 'cleft' or 'gap', applies to the channel of water across which *Guyon* must be ferried to the Bower of Bliss; cf.

'ford' (4.4, 19.9, 47.8). Other possible senses are 'dividing water' (sugg. *OED*), as 'perilous bourne' (10.9); 'dung', which refers to the water's filth: cf. 46.6-7; and 'boundary' or 'division', which refers to temperance as a voyage between boundaries or extremities.

Stanza 39

2 debatement: strife. **5 trade**: track, tread that he has **tracted**, i.e. pursued. **6 Miscreaut**: wretch. **7 inuade**: attack.

Stanza 40

The stanza, fittingly by its number (see vii 26.5n) and at its middle line, indicates that the patron of temperance has mastered the irascible passions while *Cymochles* remains unchanged. **4 passion fraile**: i.e. passions that make human nature frail. **5 fayrely**: peaceably. **9 delayd**: allayed, quenched, 'relented' (36.3); 'postponed' may be implied for his anger is allayed only for the moment.

Stanza 41

4 forlorne: lost. **6-8** A climax to his staining in contrast to his brilliant first appearance at v 2; see v 22.4n. While 'blood and filth' may be washed away at 42.8, inwardly he remains unchanged until Archimago restores him to health at 51.9. **stood**: stopped.

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42
The varlett saw, when to the flood he came,
How without stop or stay he fiersly lept,
And deepe him selfe beducked in the same,
That in the lake his loftie crest was stept,
Ne of his safetie seemed care he kept,
But with his raging armes he rudely flasht,
The waues about, and all his armour swept,
That all the blood and filth away was washt,
Yet still he bet the water, and the billowes dasht.

43
Atin drew nigh, to weet, what it mote bee;
For much he wondred at that vncouth sight;
Whom should he, but his own deare Lord, there see,
His owne deare Lord *Pyrrhocles*, in sad plight,
Ready to drowne him selfe for fell despight.
Harrow now out, and well away, he cryde,
What dismall day hath lent but this his cursed light,
To see my Lord so deadly damnifyde?
Pyrrhocles, O *Pyrrhocles*, what is thee betyde?

44
I burne, I burne, I burne, then lowd he cryde,
O how I burne with implacable fyre,
Yet nought can quenche mine inly flaming syde,
Nor sea of licour cold, nor lake of myre,
Nothing but death can doe me to respyre.
Ah be it (said he) from *Pyrrhocles* farre
After pursewing death once to requyre,
Or think, that ought those puissant hands may marre:
Death is for wretches borne vnder vnhappy starre.

45
Perdye, then is it fitt for me (said he)
That am, I weene, most wretched man aliue,
Burning in flames, yet no flames can I see,
And dying dayly, dayly yet reuiue:

O *Atin*, helpe to me last death to giue.
The varlet at his plaint was grieued so sore,
That his deepe wounded hart in two did riue,
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 Loue the dread of daunger doth despise)
And of him catching hold him strongly stayd
From drowning. But more happy he, then wise
Of that seas nature did him not auise,
The waues thereof so slow and sluggish were,
Engrost with mud, which did them fowle agrise,
That euery weighty thing they did vpbear,
Ne ought mote euer sinck downe to the bottom there.

47
Whiles thus they strugled in that ydle waue,
And stroue in vaine, the one him selfe to drowne,
The other both from drowning for to saue,
Lo, to that shore one in an auncient gowne,
Whose hoary locks great grauitie did crowne,
Holding in hand a goodly arming sword,
By fortune came, ledd with the troublous sowne:
Where drenched deepe he fownd in that dull ford
The carefull seruaunt, strying with his raging Lord.

48
Him *Atin* spying, knew right well of yore,
And lowdly cald, Help helpe, O *Archimago*,
To saue 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,
To see *Pyrrhocles* there so rudely rage:
Yet sithens helpe, he saw, he needed more
Then pittie, he in hast approached to the shore.

Stanza 42
6 *flasht*: splashed; also referring to his burning.

Stanza 43
6 *Pyrochles*'s cry of alarm is followed by a cry of grief. 7 *dissmall day*: one of the evil or cursed days, a play on *dies mali*; hence often the day of death, as vii 26.7, viii 51.5. 8 *damni- fyde*: injured; suggesting also 'damned'. 9 . . . what has hap- pened to you?

Stanza 44
1-3 The motto on his shield, '*Burnt I doe burne*' (iv 38.5), is now confirmed: outer fire manifests his inner burning. *implacable*: that cannot be assuaged. 5 The paradox is indicated by *respyre*: only through death may he breathe again, i.e. have new life as promised in Rom. 6. Cf. Phaon's lament at iv 33.5-6. 7 *requyre*: call upon; seek after. 9 *vnhappy*: inauspicious.

Stanza 45
8 *health*: safety.

Stanza 46
4-5 i.e., in leaping into the sea, not knowing that it would not drown *Pyrochles*, *Atin* was more lucky than wise. 6-9 Analogues to *Phædria*'s 'lake of myre' (44.4) are *Cocytus*'s muddy waters that confine the damned souls in hell, in Virgil, *Aen.* 6.323-30; the asphalt lake around *Armida*'s castle in which nothing sinks, in Tasso, *Ger. Lib.* 10.61-62; the black mire of the Stygian marsh that covers those overcome by anger, in Dante, *Inf.* 7.108-30; and the Salt or Dead Sea, 'the Sea of the wildernes' in Josh. 3.16: its 'heavie waters [are] hardly to be moved by the winds' (Sandys 1615:142). *Engrost*: made thick. *which* . . . *agrise*: which rendered them foully horrible; or 'which terrified them', taking *fowle* as an adj. *them*: referring to the waves, *Pyrochles*, and *Atin*.

Stanza 47
6 *arming*: a technical term for a sword as part of knightly arms. The sword is Arthur's, which *Archimago* promised to procure for *Braggadocchio* at iii 18; see viii 19.3-4. 8 *drenched*: sub- merged. 9 *carefull*: full of care.

49

And cald; *Pyrrhocles*, what is this, I see?
 What hellish fury hath at earst thee hent?
 Furious euer I thee knew to bee,
 Yet neuer in this straunge astonishment.
 These flames, these flames (he cryde) do me torment.
 What flames (quoth he) when I thee present see,
 In daunger rather to be drent, then brent?
 Harrow, the flames, which me consume (said hee)
 Ne can be quencht, within my secret bowelles bee.

50

That cursed man, that cruel feend of hell,
Furor, oh *Furor* hath me thus bedight:
 His deadly woundes within my liuers swell,
 And his whott fyre burnes in mine entralles bright,

Kindled through his infernall brond of spight,
 Sith late with him I batteill vaine would boste,
 That now I weene *Ioues* dreaded thunder light
 Does scorch not halfe so sore, nor damned ghoste
 In flaming *Phlegeton* does not so felly roste.

51

Which when as *Archimago* heard, his grieffe
 He knew right well, and him attonce disarmd:
 Then searcht his secret woundes, and made a priefe
 Of euery place, that was with bruizing harmd,
 Or with the hidden fier inly warmd.
 Which doen, he balmes and herbes thereto applyde,
 And euermore with mightie spels them charmd,
 That in short space he has them qualifyde,
 And him restor'd to helth, that would haue algates dyde.

Stanza 48

3 *forlore*: ruined. 5 *Weake handes*: i.e. hands are weak.

Stanza 49

2 at *earst*: now. *hent*: seized. 4 *straunge astonishment*: extreme dismay or loss of wits. 7-9 *drent*: drowned, drowned. Fire that cannot be quenched by water was a popular motif. It is found, e.g. in Shakespeare, *Venus and Adonis* 94: Venus 'bathes in water, yet her fire must burn'; and in Gascoigne's entertainment for Elizabeth at Kenilworth: fireballs burning in water signify Leicester's unquenchable desire for her (1907-10:2.95, 99). It is hell-fire, 'the fyre that neuer shal be quenched' (Mark 9.43).

Stanza 50

2 *bedight*: treated; i.e. maltreated. 3 *liuers*: liuer 1609, the traditional seat of violent passion; see Hoeniger 1992:166. Plural because of its five lobes or because the rhyme so requires. 4 Refined by fire, his body becomes translucent, like a clay pot heated in a kiln. 5 *As v* 22.6-9. 7 *thunder light*: lightning. 8-9 *Phlegeton*: the infernal river of fire - see I y 33.1-6n - from which Pyrochles derives, iv 41.7. *felly*: fiercely.

Stanza 51

3 *searcht*: probed. *priefe*: examination. 8 *qualifyde*: moderated; assuaged. 9 *algates*: otherwise.

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