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I am submitting herewith a dissertation written by Andrew Price Woolley III entitled "God of Law, God of Grace: The Concept of God in Edmund Spenser's The Faerie Queene." I recommend that it be accepted in partial fulfillment of the requirements for the degree of Doctor of Philosophy, with a major in English.

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GOD OF LAW, GOD OF GRACE: THE CONCEPT OF GOD IN EDMUND SPENSER'S THE FAERIE QUEENE

A Dissertation

Presented for the

Doctor of Philosophy

Degree

The University of Tennessee, Knoxville

Andrew Price Woolley III

August 1978

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ABSTRACT

Like the concept held by many Reformation theologians, Spenser's concept of God involves law and grace. To present this dual concept in The Faerie Queene, Spenser consistently uses references to a New Testament God which associate him with grace and providence; the God of the Old Testament is often presented under a different guise, that of Jove read syncretistically. A pattern emphasizing these two aspects of one God emerges throughout the poem. Theologically, Spenser agrees with the Protestant reformers that though the law is powerless to bring salvation, once the sinner through faith accepts the saving power of grace, the law is essential to reveal sin, to be a spiritual guide, and to direct in ethical and social situations. Both law and grace are in effect. In society, the law must at times operate without the mollifying effects of grace. Grace, through example, reveals a kinder way to change the hearts of men. The pattern of the God of law and grace provides a thematic structure to the poem which does not replace other patterns; it is, instead, an augmentation to a number of ways the poem may be read.

The pattern of the God of law and grace provides further coherence and clarification to many studies of the poem. Books I and II elucidate the individual's relationship to the theological concepts of law and grace in a spiritual realm. With the enemy forces of Duessa, Orgoglio, and Despair representing dependence on works and a God of law alone, the Red Cross Knight learns through conquering these forces that the individual cannot live by the law alone; faith must proceed works, and grace must balance the demands of the law for fulfillment. After Red Cross achieves

his knowledge of faith, Guyon is enabled to use the law, through faith, to crucify the flesh by ordering his life after the divine laws and the law of reason. Books III and IV present Britomart as an individual who is patterning herself after the image of a God of law and grace, seeking to bring about God's will in the world and to reveal the nature of God to others. With their emphasis on society, Books V and VI can be taken as a unit showing God's two ways of dealing with men, an Old Testament way and a New Testament way. Artegall, Jove's representative, metes out justice to those who seek to destroy the hierarchy of society. Calidore, through kindness, seeks to rescue the lost from the evil which has enthralled them and restore them to their rightful places. Finally, in The Mutability Cantos, the pattern of law and grace is portrayed on a cosmic level. Jove, the God of the law, can control but not remove Mutability, the force of sin in the world. The bounteous gifts of Nature can prevent the total destruction of life, but only a God of grace, a God who can bring eternal rest, can finally erase the traces of sin.

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CHAPTER I

THE PATTERN OF THE GOD OF LAW AND GRACE IN THE FAERIE QUEENE

A continuing examination of the nature of Spenser's God and his thematic function in The Faerie Queene offers great rewards in that the many meanings in the allegory of the poem are extended and deepened. At the same time, such a study entails problems which are never wholly resolvable. Though we know that Spenser was a Christian theist, difficulties quickly arise after establishing this point. Penetrating the clouds of sixteenth-century religious and philosophical thought to define this deity is the first major problem. Then, the reader must study The Faerie Queene to see how this God is represented therein and to what extent this God enters into the narrative, either as an active participant or as a director of the actions of the characters who choose to follow him.

In considering a role for the deity in a poem, the reader should be wary about any systematic exposition of theological material in a piece of creative literature. To turn a poem like The Faerie Queene into a piece of religious propaganda is a perversion of scholarship, no matter how good the intentions. Spenser is not seeking to write a polemic to convince his readers of a certain belief about God that they should accept. If these references to God are present, however, they must have some purpose. The poem differs from its predecessors, such as The Aeneid and Jerusalem Delivered, and its great successor Paradise Lost

in that it has no scenes in heaven where gods directly determine the best way to participate in human affairs. In The Faerie Queene, no omnipotent being changes the course of a battle; God the Father does not discuss man's plight with his Son. But references to God abound in the poem.

The inclusion of the Christian deity in a poem would suggest some moral purpose, some desire, on the part of the author, to direct his reader to the choice between good and evil. The importance to The Faerie Queene of Spenser's moral purpose is emphasized in the Letter to Raleigh. As Spenser tells Raleigh, "the generall end therefore of all the booke is to fashion a gentleman or noble person in vertuous and gentle discipline."[1] This purpose, of course, places The Faerie Queene in the courtesy book tradition where, in describing the traits of a true gentleman, exempla of varied circumstances were used to show the gentleman how to act in courtly society. As a means of showing his aristocratic readers the virtues they must strive for, Spenser decided to use poetry for an analysis of these intangibles, an epic romance to make the abstract concrete. Rosamond Tuve explains Spenser's technique:

> Spenser in The Faerie Queene, insofar as it is a work examining virtues, wrote something comparable to many lesser preceding pieces: a work that exposes the nature of these great abstractions which interested him. He exposes them by opening to us through fictional adventures or great speaking pictures

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[1]"Letter of the Authors," in The Works of Edmund Spenser: A Variorum Edition, ed. Edwin Greenlaw et al., 10 vols. (Baltimore: Johns Hopkins University Press, 1932-49), I, p. 167. All references to The Faerie Queene are taken from this edition and are cited parenthetically by book, canto, and stanza number.

facet after facet, manifestation after manifestation.[2]

Tuve also emphasizes that an integral part of the didactic theory as the Renaissance understood it was a moving of the will toward good or evil.[3] In The Faerie Queene the good and evil presented for the choice of the hero and the reader is good and evil in a Christian context. The virtues are Christian virtues. If Spenser intends Christian virtue, this virtue must be defined in relationship to God. Clearly God is introduced in the poem for didactic reasons, with Spenser teaching the reader that true "vertuous and gentle discipline" can be attained only by allegiance to God.

To make this spiritual instruction more palatable as well as understandable, Spenser creates a concrete world where exemplary knights discover moral and spiritual virtues, and the lesson each titular hero learns is the relationship of his life, and the virtue he most needs, to the universe, particularly to God. As Paul Alpers points out, the reader is drawn by the verbal texture of the poem to relate to the hero of each book, and to identify with him in his shortcomings, not to act as his moral judge.[4] This identification allows Spenser to direct the reader in situations involving virtue and vice. As the Red Cross Knight learns to shun pride and seek to emulate the holiness of God, the reader also realizes the need to accept the will of God and emulate him. Certainly

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[2]Rosamond Tuve, Allegorical Imagery (Princeton: Princeton University Press, 1966), p. 126.

[3]Rosamond Tuve, Elizabethan and Metaphysical Imagery (Chicago: University of Chicago Press, 1947), p. 400.

[4]Paul J. Alpers, The Poetry of The Faerie Queene (Princeton: Princeton University Press, 1967).

Holiness involves a recognition of the holiness of the character of God just as those other virtues presented have counterparts in God's nature. Tuve believes Spenser "knew that the virtue of the First Beatitude, complete contrary to Pride, is the virtue Holiness begins with--recognition of the Truth of the Godhead and a perfect Troth kept in that awed allegiance."[5] In this recognition of his fallen nature and the need for allegiance to God, the Renaissance reader of the poem looked to be guided through ethics toward the final redemption.

As well as showing the abstract moral virtues in concrete actions for a better illustration of the virtue, Spenser uses the dramatic story to capture the reader's interest in the moral teaching. The purpose of the poem does not end in teaching, as the letter to Raleigh confirms. The work "shoulde be most plausible and pleasing, the which the most part of men delight to read, rather for variety, then for profite of the ensample."[6] Though The Faerie Queene, as a poem, is concerned with morality, this morality is presented through the actions of the characters, not by argumentation. Spenser is engaged in creating a poetic world where virtues can be understood from the actions of the characters who believe in them. Thus, if Spenser wishes to teach the reader something about God, then He must be present in the narrative, if not as an active character, then at least as a controlling and helping force to those characters who ask for his assistance. Howard Felperin goes so

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[5]Tuve, Allegorical Imagery, p. 125.

[6]"Letter of the Authors," p. 168.

far as to say that "all romance moves toward poetic justice; some earlier examples of romance, classical and Christian, move toward theodicy as well; and some of these examples move toward outright theophany."[7]

Several critics, particularly Paul Alpers, believe that Spenser has written a rhetorical poem to persuade the reader to right thinking. Alpers, quite rightly, returns the reader to the literal level of the poem, the level of specific action and images. These actions and images are not part of a coherent narrative, Alpers says; instead, "Spenser's attention is focused on the reader's mind and feelings and not on what is happening within his fiction. His poetic motive in any given stanza is to elicit a response--to evoke, modify, or complicate feelings and attitudes."[8] He goes on to say: "An episode in The Faerie Queene, then, is best described as a developing psychological experience within the reader, rather than as an action to be observed by him."[9] Alpers would wish the reader to remain on the literal level, canto by canto, sympathizing with each character because of his human plight. Alpers calls this "moral understanding." But Spenser wishes his readers to go beyond understanding to choosing between good and evil, and once the choice has been made, to apply the knowledge to good actions. For example, the reader may fully understand the sexual degeneracy of the

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[7]Howard Felperin, Shakespearean Romance (Princeton: Princeton University Press, 1972), p. 27.

[8]Alpers, p. 5.

[9]Alpers, p. 14.

Bower of Bliss, yet be drawn toward its ecstatic sensuality; even Guyon falls into this trap when he notices the two nymphs frolicking in the fountain. But action against evil must be taken, and to aid the reader's choice, Spenser presents the reader with clues, other levels of meaning in the poem, as suggested in the Letter by Spenser's term "continued allegorie." To present these levels, Spenser often uses images to show the reader the different kinds of choices he must make--moral, political, religious. These connotations, whether iconographic, symbolic, or typological, placed Spenser's contemporary reader, and place the modern reader as he becomes familiar with Renaissance poetry, in a position of knowledge that requires choices.

With Spenser directing the reader toward the right choice between good and evil in order to educate him for God-likeness, it follows that God should be an important element in Spenser's romantic epic. But the question of the nature of this God remains. Turning first to Spenser's other poetry, we see that Spenser develops an exposition of God most fully in the Fowre Hymnes. The Hymne to Heavenly Love, for example, is a philosophical rhapsody based on Christian theology, praising Christ for his love to man; Spenser is enthralled by the glory of God and the wonder of the Incarnation in which infinite light and goodness would put on flesh corruptible and live and die on earth. That this act provides sinful man with free and abundant grace so that he can be saved from the corruptible flesh is almost impossible for Spenser to comprehend:

> O blessed well of loue, O floure of grace,
> O glorious Morning starre, O lampe of light,

> Most liuely image of thy fathers face,
> Eternall King of glorie, Lord of might,
> Meeke lambe of God before all worlds behight,
> How can we thee requite for all this good?
> Or what can prize that thy most precious blood?[10]

Considering this paean to grace in the Hymne to Heavenly Love, we might ask whether or not Spenser views God primarily as a God of grace. Certainly a new emphasis on grace is one of the main tenets of the Reformation; and Luther, Calvin, Zwingli, as well as their English counterparts, sounded the doctrine of justification by faith alone through the grace and merits of the blood of Jesus Christ. God's grace and love are limitless to the fallen one, they proclaimed, awakening his need for Christ, assuring him of salvation. These theological ideas had reached Spenser, for grace and the God who gives it are present in The Faerie Queene. Grace, in the figure of Arthur, saves Red Cross from the dungeon of Orgoglio, and Una rejoices in the gift of grace which abounds even more than the requirements of justice, a thought which saves the weak Red Cross Knight from the clutches of Despair. When Guyon faints from exhaustion after his rigorous journey through the Cave of Mammon, the caring God of Heaven sends an angel to protect the sleeping hero from foul destruction by Pyrochles and Cymocles, and to this God of grace Spenser prays at the end of The Mutability Cantos for a completion of the order Nature has begun:

> But thence-forth all shall rest eternally
> With Him that is the God of Sabbaoth hight:

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[10]Hymne to Heauenly Loue, in Works, VIII, ll. 169-175.

> O! that great Sabbaoth God, grant me that Sabaoths sight (VII.viii.2).[11]

But, with this emphasis on grace, what about the Old Testament Jehovah, the God of the law, the God of justice? With the advent of Christ and the bringing of grace, a new facet of the essential nature of God had been revealed, the reformers believed.[12] Turning on the Roman Catholics, they accused them of retaining only a tradition of a fierce law-giving God who demanded merits on the part of each human being. If those merits were not produced, then this wrathful God was ready to visit these people with vengeance, affliction, and everlasting torments of hell fire. In some reformed groups, this new emphasis on grace led to a belief in complete freedom from the law. But some theologians such as Luther and Calvin, though emphasizing the importance of grace, rejected this antinomianism, seeing a necessity for the law, and feeling that Old Testament law and New Testament grace were two aspects of one God. The law was not necessary in the provision of salvation. No mortal could obey this rigorous divine law on his own; only Christ had proved capable of doing so. Through his obedience to

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[11]Several editors and critics contend that Sabbaoth can mean both "Lord of hosts" and "Sabbath," meaning day of rest and eternal rest. Because Mutability has come to the world because of the fall of the golden world or the entrance of sin into the Edenic world, Spenser's prayer is to a God who can remove this force of evil, and the Christian God of grace is the only one capable of bringing about eternal rest and changelessness. See Works, VI, pp. 315-316.

[12]The theological generalizations in the following pages are by no means a complete study but merely a guide for the reader for his application of the theological ideas to The Faerie Queene. For support and substantial primary augmentation of these statements, the reader is directed to the Appendix.

the law, Christ made it possible for man to obtain mercy, thereby removing the death-giving threats of the law and providing grace to save man from being condemned because of his own feeble attempts to follow the law. But even with the coming of grace, the law, though no longer an enforcer of goodness, was essential to reveal sin, to be a spiritual guide, and to direct in ethical and social situations. Both were in effect--law and grace, the Old and the New Testament, the God of justice and the God of grace.

With the Reformation came a new emphasis on Pauline doctrine, the forefront of the movement being Luther's cry of salvation by faith alone. Rejecting a God who gives grace on a condition of works and the fulfillment of the law, Luther presented a God whose attitude toward man was changed from wrath to forgiveness and grace by Christ's sacrifice on the cross. Before the dispensation of grace, the law, with its harsh and demanding nature, commanded men toward righteousness with threats of punishment at the hands of a fierce Jehovah. Luther taught that a continuation of this belief by the Papists had led to a reliance on the merits of works. Instead, the Christian had to believe that with the coming of Christ, works of the law were no longer efficacious for salvation, could avail man nothing, for God's perfection was unreachable by man's hardest efforts. As a result of this disparity, when the law was not fulfilled, the wrath of God was revealed to those who had fallen below the standard of perfection, driving them into deep despair.

Luther opposed vehemently a view of salvation, by works, for though God had wrathful aspects, these were revealed only to those

who chose to remain in sin. For those who rejected sin and grasped, in faith, the merits of Christ, Christ had fulfilled the law and removed its curse. This faith was the sole means of salvation, for belief brought Christ's grace to cover the sinner's guilt, transforming him into a new being justified before the law and the justice-demanding God. To this theme, Luther returned again and again, reiterating that no works, whether done before or after the coming of faith and the acceptance of grace, could ever justify or please God.

In emphasizing the Christian's freedom from the works of the law, Luther was accused of being an antinomian, of completely removing the law; one of his followers, Johannes Agricola, preached that the law, including the Ten Commandments, was abolished, replaced by grace and the restraint of love alone. But to counter this thinking, even before this antinomian controversy in 1537, Luther classified certain functions of the Law to show that it continued in effect, though not efficacious for salvation. The function treated most fully in Luther's writings was a negative one, a work by the God of wrath called the "alien work of God." To break down the barriers of pride and sinfulness, God brings the law with its rigorous demands to the sinner to show him his evil traits and to turn him, in fear, toward the mercies of Christ. When the law as a mirror reveals hidden evils, makes demands of perfection on the viewer, the sinner then turns to the promises of the Gospel to cover his sins and make him righteous before God's wrath. Luther suggests that law continually fulfills this role, even after a sinner accepts Christ, for the way of salvation is a continual battle against the flesh; each time the sinner falls, the law reveals the wrath of God and the

hideousness of sin and sends the sinner back to the grace of Christ. Another function of the law presented in Luther's work is a use of the Law as a guide for the righteous man in his daily living. After faith brings the sinner to a belief in Christ's love, he sees that the threat of the law and the wrath of God have been removed, and the Christian learns to love the law and see it as a disciplinary force and a help in controlling the flesh. At this time, the Christian understands the wrath of God as the help of a loving father in chastening his child.

In the realm of spiritual life, the law is an aid but not the final answer. In the realm of society, Luther insists on a non-spiritual use of the law, the law being used as a standard of life for general morals in public and private affairs, including even economic and political ethics. In these areas, the law was to be enforced with no knowledge of grace and forgiveness so that the practice of external morality would result in harmony for society. To differentiate between the social and the spiritual, law would be the rule on earth and for control of the body and its members; the gospel would be the rule in heaven and for the spiritual life of the heart and conscience.

Melancthon and Zwingli agree with Luther on the need of faith alone for salvation and the subordinate necessity of the law. Melancthon justifies God's wrath by showing the abhorrence of God's nature to sin as reflected in the law; if the sinner will not accept the bountiful grace of God through a believing faith in Christ, then God and the justice of the law demand the sinner's destruction. Though faith is always foremost in the spiritual life, Melancthon concurs with Luther

that the law has the negative value of making the sinner aware of sin and preparing him for grace. Once faith is present and grace is accepted, the law can then regulate the life of the believer. Melancthon also affirms Luther's view on the role of the law in society by stressing the need for external morality in society, as wrought by outward obedience to the law. This obedience, however, brings no spiritual merits. Zwingli emphasizes the reality of salvation in Christ by faith, extolling Christ as the reconciler of justice and love. Faith proceeds from the Spirit who brings man a knowledge of saving grace. Once Christ's grace and forgiveness are accepted through faith, the sinner realizes the condemnation of the law toward his sin is removed, and the righteous man, seeking to perfect his salvation, looks to the will of God, the law, now written in his heart. This will cannot be fulfilled without faith, for the attempt without faith is evil. But even with the acceptance of the will of God and the sustaining of the law, the Christian comes into constant conflict with the will of the flesh, a conflict in which law and grace must participate, the law revealing sin, grace removing it. This conflict reveals a continuing dual nature in God, for the nature of the God whose will is the law is goodness, and goodness is, Zwingli says, mercy and justice in equal balance. God is loving and gracious but also holy, just, and impassible.

In The Institutes of the Christian Religion, Calvin stresses that the whole purpose of man is to strive for knowledge of God and knowledge of himself. Knowledge of the Creator can come from the world of nature; knowledge of God the Redeemer comes from the Scriptures. When the

individual sees the majesty and justice of God and realizes his own total depravity because of Adam's sin, he feels God's wrath toward his sinfulness. Calvin portrays God as a righteous judge who does not allow sin to go unpunished, presenting the law to the sinner with just demands, which, when not met, reveal the punishment meted by wrathful holiness. This wrath sends men fleeing to the mercy and grace of God. To those without faith, the law is a curse and powerless, but Calvin emphasizes that for the justified sinner, God's law holds an equal role with grace in the process of salvation. True religion, Calvin says, "consists in faith, joined with a serious fear of God, comprehending a voluntary reverence, and producing legitimate worship agreeable to the Law."[13] Though pointing out that the law is far above the reaches of human weakness and that without grace it produces death, Calvin also praises the law, calling it the image of the character of God to which man must conform, the pattern for the conduct of life, and the model for outward honesty and inward spiritual righteousness effected by looking to the Lawgiver. Calvin by no means sees works of the Law as the way to salvation; only God's great mercy can lift man from his degradation. But once the individual's election is sure, the Christian gives God his due reverence and observes righteousness. To reach righteousness, a goal always striven for but never achieved in this life, the Christian must run a race of repentance. God's wrath may be wielded against him to discipline him, but because he knows that

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[13]John Calvin, The Institutes of the Christian Religion, ed. John T. MacNeil (Philadelphia: The Westminster Press, 1960), I, p. 43.

God is also loving, he will understand that the punishment is given for his spiritual benefit. The law commands him to do certain things, but also provides him with the promise of God's grace to help fulfill the demands of the law.

The English reformers, influenced by the Continental reformers, by Luther and Melancthon during Henry's reign and Zwingli and Calvin during the Marian exile, express the lawful character of God as well as the gracious one. Most teach that faith in Christ fulfills the death-giving demands of the law, works being of no avail. But once acceptance of Christ has come, the fear of the wrath of God and his law changes to love, and the law becomes a guide and works are done from gratitude. Tyndale says that "the love of God's law is the fruit of faith and justification."[14] Colet portrays the Law as a mirror which does not justify but reveals sins so that men will flee to God's remedy, His grace, and then, once justified, the individual observes the law. George Joye sees the law as "God's strange work," bringing remorse; in the context of the forgiveness portrayed in the gospel, however, this remorse gives way to faith. The law and gospel work as a single entity to bring remorse, faith, love, repentance and then good works. Henry VIII's Bishops Book of 1537 teaches that though justification is due entirely to the merits of Christ, it involves an obligation to the good works of the law afterwards. A characteristic of true faith, Edward's 1547 Homilies declare, is that the works which spring from it are the works

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[14]William Tyndale, An Answer to More, quoted in David B. Knox, The Doctrine of Faith in the Reign of Henry VIII (London: James Clarke & Co., 1961), p. 16.

of God's commandments. Latimer reinforces this idea by urging that Christ has fulfilled the law, removing its curse and condemnation. The result of belief in Christ is righteous living which involves following the commandments of God and doing good works. Though calling faith and God's grace man's only succor, Bishop Jewel believes the Christian will want to work out his salvation and be a doer of the law. The Revised Articles of 1563 contain, in Article seven, a statement reaffirming the value of the Old Testament which declares that Christians are still bound by its moral commandments.

With Richard Hooker, a re-affirmation of Aristotle and Aquinas mingles with a theology thoroughly Protestant. Man's goal is happiness, a happiness, Hooker believes, which comes from union with God. In his creation, God has created and instituted a hierarchy of beings, each controlled by a law given to its nature. In his position between the angels and the animals, man's law is the law of reason; because of sin, man can abrogate his law and do acts contrary to his nature, seeking through pride to rise above or through sensuality to sink below. The role of God's grace, therefore, is to bring man back to his nature. The supernatural also helps man perform duties which his nature cannot do, for grace gives, as pointed out in the other Protestant theologians' thought, the desire to fulfill and follow the law. For Hooker, once faith brings this restorative grace, both the divine law and the law of God-given nature are in man. As a result, he can perform the supernatural duties not as arbitrary commands, but as duties given to raise him toward God and restore him to perfection. This perfection is an abiding by natural and supernatural law.

The rigid positioning of Spenser in one or another theological tradition is troublesome, for these realms of thought mingled with ease, making a pure strain imperceptible or impossible. While representative beliefs about the God of Spenser's contemporaries can be examined, a definitive statement of Spenser's beliefs eludes the grasp. Given the widespread Protestant interest in law and grace, Spenser, being a vigorous defender of Protestantism, was surely well versed in these theological concepts. That Spenser's God does involve both law and grace, Jehovah and Christ, would not be surprising. Once the belief is established, however, the question of his dramatic use of these two aspects arises. If he does consider these two aspects, does he see them as antithetical or as two necessary components of one God? And viewing law and grace as two necessary components, how would Spenser confront the problem of portraying this dual-faceted deity in a narrative? Milton solves this difficulty some seventy years later by emphasizing God the Father as a speaker for justice and God the Son as an offerer of grace. Spenser seems to use no such division. The majority of references to God in The Faerie Queene associate him with grace and providence, emphasizing his love for man. The God of the Old Testament is presented under a different guise.

It is highly possible that the Old Testament God is presented as a classical deity in The Faerie Queene, for the fusion of classical and Christian myth was commonplace in the Renaissance and prevalent in Spenser's work, as Douglas Bush has shown so admirably in his Mythology

and the Renaissance Tradition.[15] The Fowre Hymnes are among the strongest evidence for such fusion of classical and Christian materials in the Renaissance. The Hymne to Love praises love for its creative power--a power explained in terms assimilating the opening chapters of Genesis and the classical myth of Cupid. This fusion had been made possible through allegorical interpretation of pagan myth, a tradition which began in the early church, particularly the Greek branch. As Jean Seznec observes, the Church Fathers could hardly object to the method, for they were using it themselves for scriptural interpretation. This practice of mythological exegesis grew to astonishing proportions in the twelfth century. For instance, William of Conches, "in his commentary on Boethius' Consolation of Philosophy, interpreted Eurydice as the innate concupiscence of the human heart and the giants as our bodies, formed of primeval slime, which are in constant rebellion against the soul, Jupiter."[16] During this period Ovid's Metamorphoses became a text for moral lessons when interpreted allegorically. The use of this work continued into the Renaissance when pagan myth became a vehicle for philosophical thought. Seznec says: "When Lorenzo Valla treats of free will, he symbolizes divine prescience by Apollo, omnipotence by Jupiter."[17] This movement culminated in Erasmus' suggestion that fable read with an allegorical gloss could be more profitable

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[15]Douglas Bush, Mythology and the Renaissance Tradition in English Poetry (Minneapolis: University of Minnesota Press, 1932).

[16]Jean Seznec, The Survival of the Pagan Gods (New York: Pantheon Books, 1953), p. 90.

[17]Seznec, p. 97.

than a literal reading of the Scriptures. Seznec gives us his comment: "Immo fortasse plusculo fructu legetur poetica cum allegoria, quam narratio sacorum librorum, si consistas in cortice."[18]

With this syncretistic philosophy current and considering the immense number of references to Greek mythological gods which appear in The Faerie Queene, it is possible that Spenser used one character throughout the epic to represent the God of law. Of course, the Greek mythological figure most comparable to a God of law and justice is Jove. Moreover, the possibility is not remote, for Seznec quotes Mutianius, who says, "Tu, Jove, hoc est Optimo Maximo Deo propitio, contemne tacitus deos minutos. Quum Jovem nomino, Christum intellige et verum Deum."[19] There are references to Jove in The Faerie Queene, of course, that would never fit any conceivable description of Jehovah: references to Jove's lecherousness, as in the mural at the House of Busyrane, to cite only one example. Nevertheless, as Alice Sawtelle has pointed out, many of the references to Jove emphasize his role as God of justice and law.[20] Herbert Lotspeich has even conjectured that at times Jove may represent Jehovah.[21] According to C. S. Lewis, Jove is often Jehovah incognito,[22]

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[18]Seznec, pp. 98-99.

[19]Seznec, p. 99n.

[20]Alice E. Sawtelle, The Sources of Spenser's Classical Mythology (Boston: Silver, Burdett, and Company, 1896), pp. 74-75.

[21]Herbert Lotspeich, Classical Mythology in the Poetry of Edmund Spenser (Princeton: Princeton University Press, 1932), p. 76.

[22]Clive Staples Lewis, Studies in Medieval and Renaissance Literature, collected by Walter Hooper (Cambridge: The University Press, 1966), p. 160.

and Robert Ellrodt believes Jove is a symbol for the Christian God.[23] Jane Aptekar reinforces this surmise with support from iconographic representations of Jove which can be interpreted as Christian allegory.[24] And where would this syncretism be more likely to continue for allegorical purposes than in Spenser's allegory?

If these two Gods (or one God with two personalities) are present in Renaissance theological thought and in Spenser's poetry, a pattern may be present in The Faerie Queene, and the two Gods juxtaposed for didactic purposes. Spenser can use Jove/God in various episodes to relate a concept of God to the actions of the titular hero and the selected virtues and their opposing vices. From these relationships, the reader can choose between a partial concept of God and a complete one. This pattern of the God of law and grace is not a rigid form that will place all episodes in a fixed structure. Instead, it is one strand that helps tie the poem together, one more theme that does not displace, but works with, many other themes. Thus, in many instances, a Christian meaning parallels the classical one. Jove may be read for Jehovah, the Old Testament God of law and wrath, because both are similar in aspects of creation, judgment, and supernatural manifestations. "But," as Rosamond Tuve says, "these are not the wrenching of classical contents to Christian significances, but uses

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[23]Robert Ellrodt, Neoplatonism in the Poetry of Spenser (Geneva: Droz, 1960), p. 155.

[24]Jane Aptekar, Icons of Justice: Iconography and Thematic Imagery in Book V of The Faerie Queene (New York: Columbia University Press, 1969).

of inherited parallels originally made on grounds of analogical relations between elements originally in both stories."[25] Jove is given an Old Testament nature by parallels to actions performed in the biblical narrative. Just as Jehovah is a creator and sustainer of life, Jove is also portrayed in the poem as the god who holds the world and lights the lamps in the sky. Jehovah's fierce wrath and judgments are portrayed analogically in the poem in Jove's actions of similar nature. It should be remembered that even though Jove appears unappealing, this unattractiveness does not label the image of Jove itself as erroneous as far as the nature of God is concerned. It is probable that, with many Reformation theologians, Spenser saw this God of wrath and law as quite a necessary part of the concept of God. Though grace and its justifying power were emphasized in the Protestant theology as well as in The Faerie Queene, the writers declare that the efficacy of grace by no means does away with the law. The law is indeed hateful and burdensome to those who regard it through eyes tainted with sin. But once grace has been received by the sinner, the law loses its curse and can function as guide and model for righteousness.

It is the context in the poem that determines how the concept of Jove is being used. In Spenser's allegory, levels other than the literal one answer questions about character and structure. This may be a personal interpretation, but I think not. Spenser clothes Duessa in garments that are immediately suggestive of the scarlet whore of

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[25]Tuve, Allegorical Imagery, p. 228.

Babylon in Revelation 17. The contemporary Protestant reader would recognize, through his background of anti-papal sermons and reading, that Duessa was to represent the papacy and those associated with her would take on a new villainous character which is not gathered merely from the fact that they are opposed to Red Cross Knight and Una and therefore evil. This religio-political level makes the characters cohere even more tightly than they would on just the literal level. Therefore, if Jove is associated with these characters who in turn are related to the Papacy, then Spenser asks us to question the concept of Jove. When Jove is associated with the "good" characters, Spenser gives us a cohering image of the deity, a Jove/God combination. One more point should also be considered: occasionally Spenser will refer to the Jove/Jehovah god as the Almighty. This reference to God the Father as the Almighty is often seen in Reformation theology whereas the God of grace and love is referred to as Christ. In The Faerie Queene, when this New Testament god is emphasized, Spenser will usually refer to him as God and then quickly make a reference to love or grace. Providence is associated with this god. Though not dealing with the gods behind the concepts of law and grace, several scholars have called attention to the theme, most particularly Maurice Evans, who declares that the relationship of law and grace is the basic theme of the whole poem. Toward the end of his chapter on the fifth book, he points out that the harshness of Artegall giving way to the grace of the world of Calidore presents

> the underlying theme of the poem, that of the Law preparing for the Gospels. It is a progress symbolised by the development of the action within each book of the poem, but it is

> dominant in the relationship of the last two books to each other more explicitly than in any other sequence of the poem. Hitherto it has been there only in allusion, but now the theme rises to the surface in a great theological assertion about divine justice and redemptive love.[26]

Though citing random allusions to law and grace throughout the poem, Evans does not develop the theme in each book. When he does cite some allusion to the law, it is a negative aspect of the law he shows, never a positive one. In a clear and impressive chapter of her book Spenser's World of Glass, Kathleen Williams discerns the theme of law and grace in the first book.[27] As a knight seeking holiness, the Red Cross Knight eventually comes to a correct view of law and grace; his journey, however, has been beset by trials leading him to a degrading fall to pride through excessive self-confidence. After being rescued by Arthur, a symbol of grace, the Red Cross Knight falls into despair because he is confronted with the immensity of his sins in relation to the righteousness of the law. Williams shows how these questions of pride, the law, and Catholicism are related to the moral and allegorical levels of the allegory. The Red Cross Knight is revealed as morally weak because he trusts in his own powers, thus being condemned by the law. On a religio-historical level, the allegory accuses the Roman Catholics of trying to gain heaven through self-righteousness, a fulfillment of the law through personal piety and works. Though excellent, Williams' analysis can be furthered by a consideration of

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[26]Maurice Evans, Spenser's Anatomy of Heroism: A Commentary on The Faerie Queene (Cambridge: The University Press, 1970), p. 227.

[27]Kathleen Williams, Spenser's World of Glass (Berkeley: University of California Press, 1966), pp. 23-28.

the concepts of God behind these ideas of law and grace. The inclusion of the Jove/God dichotomy in the first book and throughout the poem results in a fuller understanding of the moral and theological levels. Because of the addition of the Jove/God dichotomy and the discerning of a more extensive study of law and grace throughout the poem, this thematic pattern suggests more coherent structures both within the books and between the books, and reveals new functions for characters, particularly some minor ones that have been hard to understand before. Working with many of the traditional interpretations of the poem, the pattern can deepen these criticisms by adding another meaning Spenser may have included for his contemporary Renaissance readers.

Traditional interpretation of the allegory has attempted to understand the poem according to the levels of allegory used in medieval Biblical interpretation: the literal, the tropological, the allegorical, and the anagogical. Most modern critics, however, have seen this method as too artificial and restricting, and they are correct in this view if they feel that every part of the sequence must mean something on each level simultaneously. This feat is superhuman; Spenser does not consciously keep four levels clear in his mind. Instead, he concentrates on several levels at one time and in the next sequence may emphasize several different ones. As a result, the allegory is interpreted with a sliding scale. Because of the linear structure as well as the great number of Biblical images and parallel situations used, the four-fold Biblical method has worked most effectively in Book I. The pattern of the God of law and God of grace contributes

most effectively on the tropological and allegorical levels. On the tropological level, the pattern reveals the Red Cross Knight coming to a right concept of God after falling to a wrong concept which has led him to pride. Archimago, Duessa, Orgoglio, and Despair would have the Red Cross Knight believe that God is a God of law only, demanding rigorous fulfillment of his commands and severely punishing those who do not comply. After his fall and total degradation, Red Cross is saved from sin and guilt by grace; once grace has been received, the knight can come to a right understanding of God and his law. The pattern also adds a theological dimension to the allegorical level where religious and political questions are considered. Pitted against the Protestant characters are those characters who are Catholic-associated through physical images. These Papists are shown to maintain a wrong concept of God, believing God a Jove figure only, full of wrath and demands for individual purity. The ultimate victory comes to the Protestant characters who see God as a god of law and grace; these characters see man in a correct relation to law, faith, and grace. The anagogical level, though not treated in this study, portrays the victory of Christ over the forces of Satan and his marriage with the church at the final judgment.

The remaining books of the poem, because of differing structural principles and the lessening use of Biblical references and images, do not seem to justify a four-level interpretation as well as the first book. The remainder of The Faerie Queene seems to function principally on a tropological level where each situation suggests a moral exemplum which shows how the individual, in his quest for that particular

virtue, would react. The pattern of the God of law and grace shows the patron of that virtue in his relation to the deity. In reiteration, I would emphasize that this pattern is by no means exclusive of any other pattern and does not tie every sequence in the poem together. It is, instead, a pattern which adds coherence when it is found throughout the poem. In Book II, for example, the pattern does not exclude the classical references to temperance; the virtue of temperance can be defined as Aristotelian continence; the episode at Medina's castle is still an exposition of the Aristotelian mean. But next to these references to classical control are references illustrating how the Christian can control self by faith and the law. Books III and IV, through Britomart, reveal love as an attribute of God, this attribute coming from Britomart's being a representative of this dual-natured God. Dealing with people as God would, Britomart chastens the sinful and lawless with the force of Jove; yet she gives of herself, as God did, so that grace could be provided, to rescue those who are captured by sin. Books V and VI may be viewed as a unit which demonstrates the dealings of God with the social realm. Book V shows the God of law meting out justice through his representative Artegall; this book reveals an almost Old Testament world where a king-prophet figure works out the will of Jove. But just as the law is not complete without grace, so Book V gives way to Book VI. Here Calidore shows the way that the God of grace deals with the world, forgiving the penitent and rescuing the captives from their captors. Finally, in The Mutability Cantos, Spenser portrays the challenging of Jove, the God of the law, by Mutability, a character who represents the effect of sin on the physical world.

The law cannot remove sin as Jove cannot control Mutability; therefore, it is to the God who provides efficacious grace that Spenser prays at the end of the poem. Thus, throughout the poem the God of law and the God of grace are seen directing the affairs of man as well as the cosmos.

CHAPTER II

"ALL THE GOOD IS GOD'S": BOOKS I AND II OF THE FAERIE QUEENE

The first two books of The Faerie Queene deal with virtues directed by goals outside oneself, virtues intended to recreate fallen man. Holiness is an attribute of the true God, raising man toward divinity; temperance is an attribute of the true human being, raising man above bestiality. In striving for the perfection of these virtues, the Red Cross Knight and Guyon are faced with evil perversions of the true virtue they are striving for. The Red Cross Knight is shown a false concept of God to lead him to a false holiness; Guyon confronts false representatives of life without temperance. In the experience of both knights a partial view of God, a Jove view, is shown as false, and in the first quest the full and coherent view of God achieved by the Red Cross Knight is essential to Guyon's efforts to follow the law as a guide in the second.

In the first book, Jove is associated with the villains, both by their verbal exposition of their belief in Jove and by Spenser's association of them with Jove through physical descriptions. They believe in Jove only, fearing and believing in this God because of his ferocity and because he demands righteousness from them on their own initiative. If they can achieve this righteousness through works, then they feel that they are better than others. This seeking after self-righteousness leads to pride, the quality Spenser shows most clearly in Lucifera.

Though the daughter of Pluto and Proserpina, Lucifera claims that Jove is her parent. The idea of being a child of God is encouraged by traditional Christian teachings, but Lucifera's choosing a wrathful God of law only is inimical to Christianity because the end result is a feeling of superiority. Lucifera thinks

> her pearelesse worth to pas
> That parentage, with pride so did she swell,
> And thundring Ioue, that high in heauen doth dwell,
> And wield the world she claymed for her syre[1] (I.iv.11).

This attitude has led Lucifera even farther. She will accept Jove as her syre unless

> if that any else did Ioue excell:
> For to the highest she did still aspyre,
> Or if ought higher were then that, did it desyre (I.iv.11).

Lucifera feels herself worthy to rule in the place of Jove. As Kathleen Williams states,

> Lucifera herself embodies the primary sin of which worldly ambition is only an aspect, the pride of Lucifer which seeks to put itself in place of God--a passionate aspiration not towards God but towards a selfhood which to her is the highest good. Heaven, to her, is her natural habitat, her rightful possession not as a child of God but as herself the highest of gods in virtue of the worth she feels.[2]

A somewhat different concept of Jove is held by Night and, in company with her, Duessa. Duessa and Night distort the character of Jove and his law to justify the evil that they seek to do in the healing

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[1]The Works of Edmund Spenser: A Variorum Edition, ed. Edwin Greenlaw et al. (Baltimore: Johns Hopkins University Press, 1932-1949), I. All references to The Faerie Queene are taken from this edition and will be cited parenthetically by book, canto, and stanza number.

[2]Kathleen Williams, Spenser's World of Glass (Berkeley: University of California Press, 1966), p. 12.

of Sansjoy. When Duessa descends to the underworld and encounters Night, Night is frightened by the gold and jewels and the light shining from them. Duessa calms her with heretical flattery: "O thou most auncient Grandmother of all,/More old then Ioue, whom thou at first didst breede" (I.v.22). When Duessa accuses her of allowing Sansfoy and Sansjoy, two of her three nephews, to fall, Night reveals her concept of God. To Night, Jove is a whimsical god of spite and favoritism, one who has forged fate and will damn those not to his liking. Night excuses herself by protesting:

> But who can turne the streame of destinee,
> Or breake the chayne of strong necessitee,
> Which fast is tyde to Ioues eternall seat?
> The sonnes of Day he fauoureth, I see,
> And by my ruines thinkes to make them great:
> To make one great by others losse, is bad excheat (I.v.25).

Phillip Watson calls this concept of God the Occamist theology which Luther feared:

> God's will was unconditioned and His power absolute. By an act of sheer "arbitrary" might He had brought this world into being rather than another; He had arbitrarily determined what should be counted good or evil and had given His law; He had arbitrarily decreed certain means of salvation and just as arbitrarily predestined some to be saved and others not. This God, this irresponsible almighty Will, whose mere whim, as it seemed, had elected one section of mankind to salvation and the other to damnation--for He could have willed both that and all things else quite differently--raised a new question, the most terrifying of all, for Luther.[3]

Duessa and Night view Jove as a god of punishment, wrath, and torment, a god without mercy even to those he favors. Though Jove may favor some for a time, eventually all will be damned because of sin. Since the

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[3]Phillip Watson, Let God Be God: An Interpretation of the Theology of Martin Luther (Philadelphia: Fortress Press, 1947), p. 18.

only way to earn righteousness is through one's own efforts, those who fall short must pay the penalty of death; and all will fall short. Night says:

> Yet shall they not escape so freely all;
> For some shall pay the price of others guilt:
> And he the man that made Sansfoy to fall,
> Shall with his owne bloud price that he hath spilt (I.v.26).

The falsity of this concept is that it is only the partial truth, for, as the reformers teach, though no one, without the righteousness of Christ, will escape this penalty of sin, Christ's merits are free to all who will accept them. As Night and Duessa proceed through hell to Aesculapius, they hear and see the results of sin, the sinners whom Jove is punishing because they did not accept the grace of Christ and obey the law. The sinners' blame Jove who sent them to this torment, not themselves, the sinners who committed the sins and deserve the punishment:

> The damned ghosts in torments fry,
> And with sharpe shrilling shriekes doe bootlesse cry,
> Cursing high Ioue, the which them thither sent (I.v.33).

When Night and Duessa seek healing for Sansjoy, Aesculapius' concept of Jove is described. Aesculapius is a physician hell-bound by Jove for his experiments at creating life. To him, Jove is a wrathful tyrant who has punished him for one small sin:

> Such wondrous science in mans wit to raine
> When Ioue auizd, that could the dead reuiue,
> And fates expired could renew againe,
> Of endlesse life he might him not depriue,
> But vnto hell did thrust him downe aliue,
> With flashing thunderbolt ywounded sore:
> Where long remaining, he did alwaies striue
> Himselfe with salues to health for to restore,
> And slake the heauenly fire, that raged euermore (I.v.40).

Aesculapius has tried, like Lucifera, to put himself in the place of God and create life. For this ultimate sin, in trying to put himself above God, Aesculapius is sent to hell followed by the thunderbolts of Jove. As in the description of Lucifera, the parallel between Lucifer and the villain under consideration is suggested by Spenser in that Jove's sending of Aesculapius to hell with flashing thunderbolts is like Jehovah's expulsion of Lucifer from heaven with thunderbolts. When Night asks Aesculapius to heal Sansjoy, he replies, in fear:

> Is not enough, that thrust from heauen dew
> Here endless penance for one fault I pay,
> But that redoubled crime with vengeance new
> Thou biddest me to eeke? Can Night defray
> The wrath of thundring Ioue, that rules both night and day?
> (I.v.42).

In reply to this, Night's answer foreshadows the solution Moloch has in Paradise Lost. As he says, if we are divine, why fear we anything worse: we will either be obliterated or else continue like this; nothing worse can be done to us. Night urges him to the task by saying:

> Not so, but sith that heauens king
> From hope of heauen hath thee excluded quight,
> Why fearest thou, that canst not hope for thing,
> And fearest not, that more thee hurten might (I.v.43).

As the reader knows, both Night and Moloch are wrong to question the essential power of God, a power vindicated by the whole of the narrative.

Later in the narrative, the Red Cross Knight's removal of his armor and his relaxation with Duessa result in a spiritual pride, a reliance on a concept of God as law, as illustrated in his fall to Orgoglio. Orgoglio, it is believed by S. K. Heninger, represents the wrath of God, God's scourge to bring the sinner to repentance, for he punishes Red Cross for his sins, and, in this degrading punishment,

brings him to the point of weakness so total that only grace can save him.[4] Orgoglio may represent this wrath; he can also represent a false concept of God as law because of his comparison to Jove as the time of his battle with Arthur, who, as will be suggested, represents a right concept of God. Orgoglio, like Lucifera and Night, is proud of his ancestry; his parents, however, are rather lowly elements, his mother being Earth, his father Aeolus, the wind. Nevertheless, Orgoglio has

> So growen great through arrogant delight
> Of th' high descent, whereof he was yborne,
> And through presumption of his matchlesse might,
> All other powres and knighthood he did scorne (I.vii.10).

The blow of Orgoglio does not, at this point, emanate from Jove, even if directed by him for Red Cross' punishment, as Heninger contends. The epic simile which compares his blow with the thunderbolts of Jove occurs not in his conquest of the Red Cross Knight but in the fight with Arthur. Like the falseness of the religion he practices, Orgoglio's conquering blow is seen to come from the nether world:

> As when that diuelish yron Engin wrought
> In deepest Hell, and framd by Furies skill,
> With windy Nitre and quick Sulphur fraught,
> And ramd with bullet round, ordained to kill,
> Conceiueth fire, the heauens it doth fill
> With thundring noyse, and all the ayre doth choke,

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[4]S. K. Heninger, Jr., "The Orgoglio Episode in The Faerie Queene," ELH, 26 (1959), 171-87. Heninger says that because of his likeness to natural disasters which were interpreted as exhibitions of God's wrath in Spenser's day, Orgoglio represents this wrath. This interpretation is sound, except for the fact that Heninger uses the epic simile (I.viii.9) comparing Orgoglio to Jove to prove that God's wrath is being used against the Red Cross Knight. The simile occurs when Spenser is describing Orgoglio's battle with Arthur.

> That none can breath, nor see, nor heare at will,
> Through smouldry cloud of duskish stincking smoke,
> That th'onely breath him daunts, who hath escapt the stroke
> (I.vii.13).

Under the force of this blow, the Red Cross Knight falls senseless; he is carried off and thrown into the dungeon of Orgoglio from which only Arthur representing the true concept of God can save him.

Later at the attack of Arthur upon Orgoglio's castle, Orgoglio's blow is compared to the thunderbolts of Jove. In seeking to destroy Arthur, Orgoglio's blow comes

> As when almightie Ioue in wrathfull mood,
> To wreake the guilt of mortall sins is bent,
> Hurles forth his thundring dart with deadly food,
> Enrold in flames, and smouldring dreriment,
> Through riuen cloudes and molten firmament;
> The fierce threeforked engin making way,
> Both loftie towres and highest trees hath rent,
> And all that might his angrie passage stay,
> And shooting in the earth, casts vp a mount of clay (I.viii.9).

Again, for clarification, it should be said that the Jove/Old Testament concept of God is not erroneous. The theologians and Spenser did believe that these just and wrathful attributes are indeed part of the character of God but not a full image of his character. Until that concept is taken as a full image of God and not as just a partial view, the problem with the Jove concept is no problem.

After being rescued from Orgoglio's vile dungeon, the Red Cross Knight has been saved from spiritual pride, but his faith is not firmly established, for he immediately and presumptuously decides to fight with Despair, the purveyor of the fullest exposition of the Jove character in the book. Despair is a brilliant logician and rhetorician. Like the other villains in this book, he has a concept of God which is

true but incomplete. Curiously enough, except for one reference near the end of his speech, Despair never refers to God by name of God, Jove, or even the epithet the Almighty. Instead, all references to God are made in the third person pronoun, adding to the vague and partial view that Despair hopes the knight will accept. Like Night, Despair presents a concept of a god who destines all to die because of sin (I.ix.47); there is no way to escape the fated destruction, no way to alter the course of destiny:

> Is not his deed, what euer thing is donne,
> In heauen and earth? did not he all create
> To die againe? all ends that was begonne.
> Their times in his eternall booke of fate
> Are written sure, and haue their certaine date.
> Who then can striue with strong necessitie,
> That holds the world in his still chaunging state,
> Or shunne the death ordayned by destinie?
> When houre of death is come, let none aske whence, nor why
> (I.ix.42).

To prepare the knight for the next part of his exposition on the character of God, Despair postulates the idea that the more one sins, the more he is punished. And if life only gives one more time to accumulate more sins, why not end life now, avoiding the unpleasantness of "Feare, sicknesse, age, losse, labour, sorrow, strife,/Paine, hunger, cold, that makes the hart to quake" (I.ix.44). Despair urges him to consider the immensity of the sins he has already committed. In the face of all these sins, the nature of God can only be repulsed and turned to vengeance:

> Is not he just, that all this doth behold
> From highest heauen, and beares an equall eye?
> Shall he thy sins vp in his knowledge fold,
> And guiltie be of thine impietie?
> Is not his law, Let euery sinner die:
> Die shall all flesh? what then must needs be donne,

> Is it not better to doe willinglie,
> Then linger, till the glasse be all out ronne?
> Death is the end of woes: die soone, O faeries sonne
> (I.ix.47).

The recognition of his sinfulness and the justice of God's punishment convince Red Cross that he is doomed. To provoke him to suicide, Despair shows him in pictorial representation what Duessa and Night have seen:

> He shew'd him painted in a table plaine,
> The damned ghosts, that doe in torments waile,
> And thousand feends that doe them endless paine
> With fire and brimstone, which for euer shall remaine (I.ix.49).

Finally, he presses on the knight a weapon and urges him to choose a death; only here does Despair mention God by name, but even here, it is Jove he presents, a God of anger: "For death was due to him, that he prouokt Gods ire" (I.ix.50).

Opposed to this partial view of the nature of God which Duessa, Night, Orgoglio, and Despair represent is the true concept that Una and Arthur hold, a belief in a God loving as well as just, who sends grace to cover the sins which the law reveals. Through the efficacy of Christ's sacrifice, and through faith in the power of the sacrifice, the believer can obtain the grace and righteousness of God to hide all his defects. To this concept of God Una and Arthur strive to bring the Red Cross Knight. Una and Arthur, like the villains, explain the true character of God as well as represent it through their dress and physical appearance. Throughout the book, in opposition to the incomplete belief in Jove, Una is shown espousing the God of faith and grace. When grappling with the serpent Error and bound tightly by her train, the knight is revived by Una's cry of encouragement:

> Now now Sir knight, shew what ye bee,
> Add faith vnto your force, and be not faint:
> Strangle her, else she sure will strangle thee (I.i.19).

Una's stance of faith is reinforced by descriptive passages associating her with the sun or bright light. We see that

> Her angels face
> As the great eye of heauen shyned bright,
> And made a sunshine in the shadie place;
> Did neuer mortall eye behold such heauenly grace (I.iii.4).

This reflection of the grace of God in Una's angel face shows her likeness to Christ, Alistair Fowler says, basing his interpretation on this comparison of Una to the sun:

> Underlying this solar imagery is an exegetical tradition in which the sun of the Revelation passage [Revelation 12] is interpreted as an image of Christ, "clothed with the sun" being taken to refer to the incorporation of the Church in the body of Christ. The sun, in fact, is specifically the Sol iustitiae. Thus Van der Noodt's Theatre (a book which Spenser helped to translate) explains that in "I saw an angel standing in the sun" (Rev. xix. 17) the sun intended is "the bright and cleare sunne of righteousnesse, which is Christ Jesu, that amiable and shining morning starre."[5]

Heaven is guiding this maiden, for though Una falls into dire situations, providence wins out:

> Ah heauens, that do this hideous act behold,
> And heauenly virgin thus outraged see,
> How can ye vengeance iust so long withhold,
> And hurle not flashing flames vpon that Paynim bold? (I.vi.5).

But the heavens are watching, and Una's cries bring the fauns and satyrs. Though it appeared to Una that she would be raped by Sansloy, "Eternall prouidence exceeding thought/Where none appeares can make her selfe a way" (I.vi.7). Later when Arthur has defeated Orgoglio, Una praises him

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[5]Alistair Fowler, Spenser and the Numbers of Time (New York: Barnes & Noble, 1964), pp. 66-67.

for his deeds, and then points to heaven, to God the giver of all good gifts to those who obey him:

> Accept therefore
> My simple selfe, and seruice euermore;
> And he that high does sit, and all things see
> With equall eyes, their merites to restore,
> Behold what ye this day haue done for mee,
> And what I cannot quite, requite with vsuree (I.viii.27).

In addition to bringing Arthur to rescue the Red Cross Knight from Orgoglio's dungeon, Una saves the Red Cross Knight from the false concept of God which Despair presents in trying to persuade him to suicide. Una does not dispute Despair's argument so much as she shows that it is incomplete and therefore erroneous. Just as Red Cross prepares to plunge the knife into his heart, Una chides him, revealing that for those who have accepted the blood of Christ, the law has been fulfilled and the terror of God's judgment has been eradicated:

> Come, come away, fraile, feeble, fleshly wight,
> Ne let vaine words bewitch thy manly hart,
> Ne diuelish dismay thy constant spright.
> In heauenly mercies hast thou not a part?
> Why shouldst thou then despeire, that chosen art?
> Where iustice growes, there grows eke greater grace,
> The which doth quench the brond of hellish smart,
> And that accurst hand-writing doth deface (I.ix.53).

The concluding cantos of the book reaffirm Una's association with heaven and grace.[6] After the battle with Despair, Una leads the Red Cross Knight to the House of Holiness for spiritual purgation and education. Dame Caelia greets Una, calling her a virgin of heavenly birth,

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[6]Una is clearly equated with Truth in the epigraph to Book I, Canto ii. For further iconographic references which show Una's physical descriptions supporting this interpretation, see James Nohnberg, The Analogy of The Faerie Queene (Princeton: Princeton University Press, 1976), pp. 209-210.

reaffirming for the reader God's guidance of Una because of her allegiance to him. Her heavenly beauties are the last thing we see of Una after Red Cross has defeated the dragon. The wimple has been thrown away, and standing there in her garment all lily white is Una, overwhelming the knight by the celestial loveliness of "the blazing brightness of her beauties beame,/And glorious light of her sunshyny face" (I.xii.23). The spiritual victory of Red Cross, symbolizing the final victory of Christ over the dragon, brings forth Una as a symbol of the bride of the Lamb as portrayed in Revelation 19, glowing in her pure white adornment.

The other representative of the true concept of God in the first book is Arthur. Though Arthur has been traditionally interpreted as grace which rescues the forlorn knight from the pit of sin, this interpretation is, while correct, incomplete. In the act itself of rescuing Red Cross, Arthur is the agent of grace. But upon closer consideration of the description of Gloriana's hero, we find that he represents both attributes of God, law and grace. Though gracious and merciful to the fallen believer, Arthur is fierce and wrathful toward the perpetrators of and seducers into sin. Arthur represents the God who, as Hugh Latimer points out, is "not only a judge, but a justifier; a giver of salvation, and a taker away of sin; for he purchased our salvation through his painful death, and we receive the same through believing in him."[7] As well as portraying the effects of the law, Arthur urges the

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[7]Hugh Latimer, Sermons and Remains of Hugh Latimer, ed. George Corrie, The Parker Society Publications, Vol. 28 (Cambridge: The University Press, 1845), p. 147.

power of faith on Una who has become distraught over the fall of Red Cross. In one of the few instances of dramatic stichomythy in the poem, the two discuss the role of faith and reason in the fight against despair, Arthur ever upholding the power of God which works through faith and reason:

> O but (quoth she) great griefe will not be tould,
> And can more easily be thought, then said.
> Right so; (quote he) but he, that neuer would,
> Could neuer; will to might giues greatest aid.
> But griefe (quoth she) does greater grow displaid,
> If then it find not helpe, and breedes despaire.
> Despaire breedes not (quoth he) where faith is staid.
> No faith so fast (quoth she) but flesh does paire.
> Flesh may empaire (quoth he) but reason can repaire (I.vii.41).

Though one may fall into sin and despair, the strength of faith can regain for that person a sure standing. Una questions the power of faith when the flesh is weak. But Arthur maintains that though the flesh is impaired, reason can uphold, guiding the hand of faith.

The physical descriptions of Arthur represent the dual concept of God. Though there are no direct references to Jove, attributes and physical properties commonly ascribed to Jove/Jehovah are used in picturing Arthur.[8] Arthur is also described in terms of the sun, stars, jewels, and bright colors. When Arthur first appears, he is dazzling: "His glitterand armour shined farre away,/Like glauncing light of Phoebus brightest ray" (I.vii.29). Like Una, Arthur is clothed with the sun, suggesting Christ, "the bright and cleare sunne of

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[8]Jane Aptekar develops the idea that because of common physical attributes used in iconography, Jove and Jehovah are often equated, Jove being used for Christian allegorical purposes. The common analogies between the two gods are their use of thunder and lightning as instruments of wrath, and their likeness to the sun in their glory and majesty.

righteousnesse." Here again is the concept of Sol iustitiae, the sun being used for justice as well as for grace. This concept comes from Malachi 4: 1-2 where Christ appears as coming to burn up the wicked. To explain the use of the imagery from this biblical passage, Fowler cites a Durer engraving as discussed by Panofsky, who explains that the portrayal of Christ as a stern judge with flames coming from his eyes, holding a sword and scales, and riding on a lion

> draws its iconography from an allegorization of Malachi by the medieval commentator and encyclopaedist Pierre Bersuire. Bersuire's influential exegesis, which applies the prophecy to Christ's coming in judgment, develops its first verse in an astronomical sense: as the sun, when in the centre of his orbit, that is to say, at the midday point, is hottest, so shall Christ be when He shall appear in the centre of heaven and earth, that is to say, in Judgment. . . . In summer, when he is in the Lion, the sun withers the herbs, which have blossomed in the spring, by his heat. So shall Christ, in that heat of the Judgment, appear as a man fierce and leonine; He shall wither the sinners and shall destroy the prosperity of men which they had enjoyed in the world.[9]

Spenser builds this iconographic imagery of the God of law and justice throughout his description of Arthur. Arthur's sword is described in terms of brightness:

> Thereby his mortall blade full comely hong
> In yuory sheath, ycaru'd with curious slights;
> Whose hilts were burnisht gold, and handle strong
> Of mother pearle, and buckled with a golden tong (I.vii.30).

The portrait of fierceness and wrath is completed in the next stanza where his helmet, "horrid all with gold," gives off "both glorious brightnesse, and great terror." Then, instead of a lion, Arthur has a dragon, this one on his crest, breathing fire like the flames issuing

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[9]Fowler, Spenser and the Numbers of Time, p. 67.

from the eyes of Christ in the Durer engraving:

> For all the crest a Dragon did enfold
> With greedie pawes, and ouer all did spred
> His golden wings: his dreadfull hideous hed
> Close couched on the beuer, seem'd to throw
> From flaming mouth bright sparkles fierie red,
> That suddeine horror to faint harts did show (I.vii.31).

Arthur is also described in terms of grace. On the top of his crest are multi-colored hairs sprinkled with pearl, moving with great joy,

> Like to an Almond tree ymounted hye
> On top of greene Selinis all alone,
> With blossomes braue bedecked daintily;
> Whose tender locks do tremble euery one
> At euery little breath, that vnder heauen is blowne (I.vii.32).

Kathleen Williams relates Arthur to God's grace because the hairs on his helmet are compared to an almond tree, and

> The almond is a symbol of divine approval, because of Aaron's budding rod which yielded almonds and so marked him as the chosen priest of the Lord; but far more important than the traditional symbolism is the effect inherent in the image, the lightness and life and untroubled joy, the responsiveness to each breath of wind under heaven, each motion of the spirit: the sense of something high, remote, and untouchable which is at the same time sensitive and alive and delightfully aware.[10]

This heavenly approval of Arthur enables him to rescue the knight. The act is representative, Spenser suggests, of the grace which God sends to sinful man to rescue him from the thralls of pride and weakness, implying the prison of Orgoglio:

> Ay me, how many perils doe enfold
> The righteous man, to make him daily fall?
> Were not, that heauenly grace doth him vphold,
> And stedfast truth acquite him out of all.

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[10]Williams, p. 27.

> Her loue is firme, her care continuall,
> So oft as he through his owne foolish pride,
> Or weaknesse is to sinfull bands made thrall:
> Else should this Redcrosse knight in bonds haue dyde,
> For whose deliuerance she this Prince doth thither guide
> (I.viii.1).

With these conflicting forces of good and evil at war in the first book, each side urging its varying views of the nature of God on him, the battlefield is the mind and allegiance of the Red Cross Knight. Until he is able to conquer the evil forces that have enthralled him by forcing their incomplete concepts of the nature of God upon him, he is not ready to fight his major battle and defeat the great Dragon which has enslaved Una's parents and the country all around. The knight's progression through trial, fall, and triumph suggests two allegorical levels: one, the tropological, with the Red Cross Knight falling to the sins of Pride and Despair and rising to the right concept of God; second, the religio-historical, with England falling to Papal falsity, but eventually conquering it so that true religion can once more be established.

Critics such as Alpers have seen the problem of the tropological interpretation as its practice of turning the poem and its literal images into abstract moral lessons. But the Red Cross Knight can be taken as an Everyman who is dealing with these moral questions in a literal way. For Spenser, the definition of the different virtues grows from the actions of the characters, and though the characters represent a particular virtue, they are not relegated to being that virtue only. The literal image is most important, but when Spenser calls the Red Cross Knight Holiness, then another level of meaning has

been exposed. Even with abstract labels, however, the characters do not have to be considered merely a single abstract characteristic, such as Holiness, for instance, throughout the story. There is also on the tropological level a theological battle, the concern of this study, for the control of the moral life of the striving Christian as represented by the Red Cross Knight.

In a tropological interpretation, as the book begins, we see that the Red Cross Knight has given his allegiance to God. In seeking to fight against sin, he is clad in mighty arms, wearing the armor of God Paul writes about in Ephesians 6: 13-17. Latimer points out the necessity of this armor:

> We cannot be strong unless we be armed of God. We have no power of ourselves to stand against the assaults of the devil. Our one hope of victory, therefore, is to follow the counsel of Paul, who teaches wherewith we must be armed and how we must fight.[11]

As well as the armor of God, the knight's clothing and shield display his faith with an emblematic red cross, symbolic of the faith and hope he has in the true sacrifice and its power. At this point, the Red Cross Knight acknowledges his relationship with God and his reliance on the help of his Savior:

> But on his brest a bloudie Crosse he bore,
> The deare remembrance of his dying Lord,
> For whose sweete sake that glorious badge he wore,
> And dead as liuing euer him ador'd:
> Vpon his shield the like was also scor'd,
> For soueraine hope, which in his helpe he had:
> Right faithfull true he was in deede and word (I.i.2).

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[11]Hugh Latimer, Sermons of Hugh Latimer, ed. George Corrie, The Parker Society Publications, Vol. 27 (Cambridge: The University Press, 1844), p. 26.

This armor the Red Cross Knight wears has been in many battles; however, the knight within it has not. Therefore, he must be tested to develop from a novice into a true and faithful knight so that when he meets his ultimate test, the fight with the "Dragon horrible and stearne," he will be victorious. God may plan certain tests to try the mettle of his servants; thus we see that as the knight and Una travel, suddenly

> Angry Ioue an hideous storme of raine
> Did poure into his Lemans lap so fast
> That euery wight to shrowd it did constrain,
> And this faire couple eke to shroud themselues were fain
> (I.i.6).

The Jove aspect of God's nature, though appearing fierce, is necessary to bring the believer to God's providence. If the believer has accepted, through faith, the grace of God, then Jove's punishments will be viewed as chastenings of a loving father in order to purify his followers. Andrew Weiner cites the 1560 Geneva Bible and its marginal gloss to Isaiah 45: 7-9 to illustrate the fact that what appears as a wrathful punishment may eventually prove to be a providential leading. In addition to being a natural occurrence sent on the earth by the God of creation, the rain can also have spiritual significance, as a sign both of wrath and justice and of grace and comfort. These two distinctive spiritual signs can be seen in these verses, suggesting both salvation and justice proceeding from one source:

> I forme the light and creat darkenes: I make peace & creat evil: I the Lord do all these things.
> Ye heauens, send the dewe from aboue, & let y^{e} cloudes drop downe righteousness: let the earth open, and let saluacion and iustice growe forthe. . . .

> Wo be vnto him that striueth with his maker . . . shal the claie saie to him that facioneth it, what makest yu (Isaiah 45: 7-9).[12]

The marginal gloss to the word "righteousness" reveals how the human being has trouble interpreting God's signs:

> He comforteth the Iewes as if he wolde say, thogh when ye loke to the heauens and earth for succour, ye see nothing now but signes of Gods wrath, yet I wil cause them to bring forth moste certaine tokens of your deliuerance, & of the performance of my promes, which is ment by righteousness.[13]

The Red Cross Knight and Una as well as the reader may have trouble reading the direction of the heavens, taking for a sign of wrath what may indeed be a trial resulting in eventual victory. But, in this way, the God of justice chastens, leading his warriors into perilous times to purify the dross by their experiences.

With the battle at the cave of Error, the Red Cross Knight begins his downward spiritual journey. Though beginning with allegiance to God, he soon turns to reliance upon himself as his mainstay. As he approaches a place where the danger might be hidden, the knight scoffs at fear of darkness; he will rely on innate purity: "Vertue giues her selfe light, through darkenesse for to wade" (I.i.12). Una reveals that this dark cave is Error's den, where lives a monster, "whom God and man does hate" (I.i.13). Rather than avoiding the monster, impetuously, Red Cross enters, the glimmer of his armor arouses the fearful creature, and soon she has enwrapped him in her train, calling forth Spenser's

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[12]Geneva Bible, 1560, quoted by Andrew D. Weiner, "'Fierce warres and faithful loues': Pattern as Structure in Book I of The Faerie Queene," Huntington Library Quarterly, 37 (1973), 38.

[13]Weiner, pp. 38-39.

comment, "God helpe the man so wrapt in Errours endless traine" (I.i. 18). With Una's cry of faith and God's help, the knight does kill the monster, but self has begun to gain dominance.

Though the Red Cross Knight proceeds, after this victory, "with God to frend," he and Una fall into the company of Archimago, and with his deceptions, Red Cross turns from allegiance to God to a reliance on self and the Jove concept of Duessa and Orgoglio. The reader is not long mistaken about the true character of Archimago and his false concept of God. In calling up evil spirits from hell's depths, he "cursed heauen, and spake reprochfull shame/Of highest God, the Lord of life and light" (I.i.37). Archimago is the Lord of the flies, the devil who seeks to separate the struggling Christian from his source of truth, which, for the reformers, was the scriptures and the pure practices of the early church. To separate the two, Archimago presents a false view of Truth to the knight, insinuating, Iago-like, that purity is only a hypocritical cover Truth adopts during the day. In the dark, Truth is as soiled and sensual as every other worldly quality. Archimago knows that if the senses can blur the reason, then the knight will fall into wrath or lust. When through Archimago's powers, Una appears to the knight as a sensual Venus, her words should reveal to him that she is not the Una he knows, if his trust in her innate purity has failed him. Instead of her life being controlled by God and her allegiance to him only, her life, she says, is controlled by either a blind fate or a blind Cupid, and all her allegiance is to the Red Cross Knight alone, not to her sacred mission:

Shall I accuse the hidden cruell fate,
And mightie causes wrought in heauen aboue,
Or the blind God, that doth me thus amate,
For hoped loue to winne me certaine hate?
Yet thus perforce he bids me do, or die.
Die is my dew: yet rew my wretched state
You, whom my hard auenging destinie
Hath made iudge of my life or death indifferently (I.i.51).

Archimago seeks to discredit Truth further, and with his evil powers, fashions a young knight and places him in a bed with the image of Una. When the Red Cross Knight sees this vision,

he burnt with gealous fire,
The eye of reason was with rage yblent,
And would haue slaine them in his furious ire (I.ii.5).

The vision of purity which the knight once had has been blemished. Othello's angel from heaven has turned whore. If Truth is soiled and foul, then he must fight without its support. The appearance of evil has made him doubt the reality of Truth. Instead of Truth being his guide, he has turned to self: "Still flying from his thoughts and gealous feare;/Will was his guide, and griefe led him astray" (I.ii.12).

Once the knight has rejected the standard of Truth, he turns to a moral directive which requires no faith, only a proof of allegiance by words. Red Cross now meets Sansfoy, a man who "cared not for God or man a point." Red Cross does not seem to have much faith now either; when the emblem he wears is blasphemed, however, the challenge revives in him some small remembrance of his original choice for good. His faith in the cross is his protection from harm:

Curse on that Crosse (quoth then the Sarazin)
That keepes thy body from the bitter fit;
Dead long ygoe I wote thou haddest bin,
Had not that charme from thee forwarned it (I.ii.18).

This challenge, plus a rather vicious blow, awakens "the sleeping spark/Of natiue vertue" (I.ii.19) and the knight splits the Sarazin's head. But rather than praising God, as a result of his victory, the Red Cross Knight falls into the trap of self-trust, choosing a new standard of judgment for deciding whom he will follow. Unfortunately, the woman he thinks represents faith, Fidessa, as she calls herself, is actually Duessa, the doubleness of hypocrisy. While Fidessa craves pity from him,

> He in great passion all this while did dwell,
> More busying his quicke eyes, her face to view,
> Then his dull eares, to heare what she did tell (I.ii.26).

Red Cross chooses Duessa on the evidence of her beauty, lapsing "into trusting in his own powers to get on with his quest and know what mistresses to offer his help to."[14] He accepts no evidence as to her character, choosing her even though he is warned by the wonder of a talking tree, Fradubio, who reveals the false appearance of Duessa and the menace of her wiles.

This choosing of mistresses has greater consequences than it might appear. The mistress in this case spiritually guides the love of the knight. Una had directed the knight to God through faith and truth. Duessa leads the knight to the scene of false religion; a world of self-righteousness which seeks to please Jove, the house of Pride has as its goddess the proud Lucifera, who, as we have already seen, feels herself higher than Jove. Spenser warns the reader of the consequences of a wrong choice:

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[14]Tuve, Allegorical Imagery, p. 123.

> Young knight, what euer that dost armes professe,
> And through long labours huntest after fame,
> Beware of fraud, beware of ficklenesse,
> In choice, and change of thy deare loued Dame,
> Least thou of her beleeue too lightly blame,
> And rash misweening doe thy hart remoue:
> For vnto knight there is no greater shame
> Then lightnesse and inconstancie in loue;
> That doth this Redcrosse knights ensample plainly proue
> (I.iv.1).

In his acceptance of the religion of Duessa and Lucifera, the spirit of this house has affected the knight, for he fights Sansjoy as much for the rightness of his deed as for the personal pride he has in having won Sansfoy's shield and retained it. An ambiguous moral characterization is given the knight at this point; the language suggests that virtue and great glory are the motivating forces for the Red Cross Knight in the tournament. The glory is undercut, however. The winning of the tournament becomes an obsession for the knight, a torment which drives him to devise how he can achieve honor, forgetting the glory of his quest, eager for the approbation of Duessa:

> The noble hart, that harbours vertuous thought,
> And is with child of glorious great intent,
> Can neuer rest, vntill it forth haue brought
> Th'eternall brood of glorie excellent:
> Such restlesse passion did all night torment
> The flaming corage of that Faery knight,
> Deuizing, how that doughtie turnament
> With greatest honour he atchieuen might;
> Still did he wake, and still did watch for dawning light
> (I.v.1).

This ambiguity is continued into the scene of the fight itself. Red Cross is being thoroughly beaten by Sansjoy until Duessa cries out, "Thine the shield, and I, and all" (I.v.11). The words are meant to encourage Sansjoy, but the Faery knight believes the words are his, and he renews the vigorous fight until stopped by the fog created by Duessa:

> Soone as the Faerie heard his Ladie speake,
> Out of his swowning dreame he gan awake,
> And quickning faith, that earst was woxen weake,
> The creeping deadly cold away did shake (I.v.12).

This misplaced or flickering faith in God has been almost choked out by pride in self. The tournament, as well as the procession of the Seven Deadly Sins, is a spiritual indicator of the knight's condition as Joan Blythe discerns:

> In the House of Pride Red Cross' actions and reactions indicate that pride is the dominant characteristic in his personal motivation. Thus the House of Pride is a psychic construct of the state of his soul at this point in Book I. In Canto iv, Redcross is viewing himself according to the measures of man, not according to God's judgment. He is primarily concerned with worldly honor and with being an imitation of a knight, . . . too preoccupied with the details of chivalric behavior to meditate on his own abandoned quest which involves larger issues of truth and falsehood and his personal identity with God.[15]

Considering the fall of the Red Cross Knight at the House of Pride, the question has often been asked why Red Cross seems to fall to two kinds of pride, Lucifera and Orgoglio. The progression to a more serious type of pride seems to be implied, but the differentiation is hard to make. Perhaps the difference in the two is that, as Blythe says, at the House of Pride Red Cross is concerned with worldly glorification and honor. The people around the throne of Lucifera are anxious to be noticed. Vanity is the usher who brings the knight and Duessa into the throne room where Lucifera is constantly admiring her own beauty and barely acknowledging those she feels are unimportant. Naturally, this spirit has infected the court:

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[15]Joan Heiges Blythe, "Spenser and the Seven Deadly Sins," ELH, 39 (1972), 345.

> Her Lordes and Ladies all this while deuise
> Themselues to setten forth to straungers sight:
> Some frounce their curled haire in courtly guise,
> Some prancke their ruffes, and others trimly dight
> Their gay attire: each others greater pride does spight
> (I.iv.14).

This desire for glory and recognition by others is what drives Red Cross to fight the tournament with Sansjoy; his honor as a knight is at stake. Though the vision of honor leads him to escape the House of Pride, the Red Cross Knight soon falls to a deeper pride, a spiritual pride causing one to rely on one's own goodness and not on the goodness of God. Removing his armor is Red Cross's statement of his own sufficiency, for now he feels capable of fighting evil without the power of God. Enervated by the waters of the cursed fountain, he lies "Poured out in loosenesse on the grassy ground/Both carelesse of his health, and of his fame" (I.vii.7). At this point, he falls to Orgoglio, the sin of spiritual pride. Orgoglio represents that philosophy purporting the capability of man to please a just and wrathful Jove. Though under the power of this philosophy, Red Cross is still under God's care so that the philosophy does not completely destroy him:

> The Geaunt strooke so maynly mercilesse,
> That could haue ouerthrowne a stone towre,
> And were not heauenly grace, that him did blesse,
> He had been pouldred all, as thin as flowre (I.vii.12).

The knight is thrown into the dark dungeon; in fact, through the cantos with Orgoglio and Duessa, darkness is emphasized. This darkness becomes a spiritual quality throughout the book until one sees it emphasized most pointedly in the blindness of Ignaro. This quality of blindness is a good definition of the spiritual condition of the Red Cross Knight, as Tuve states:

> The blindness is certainly being used to define the nature of "sight." Pride's special blindness is to man's true nature and limits; as a creature he must first recognize the true God to whom he owes allegiance, and secondly, maintain this allegiance with no trace of rebellion (basic humilitas) because he sees God's nature rightly.[16]

Arthur represents the true nature of God, and the Red Cross Knight must be delivered from a false concept of law which he has accepted and which is keeping him enslaved in order to be able to see again. Arthur's rescue of Red Cross is the coming of grace to the dejected sinner; yet, the right concept of God comes with law as well as grace. In the hand of Arthur is the shield of faith, making him a Christian who possesses the true knowledge of God. When a blow from Orgoglio pulls the veil off the shield,

> The light whereof, that heauens light did pas,
> Such blazing brightnesse through the aier threw,
> That eye mote not the same endure to vew (I.viii.19).

The light from this shield gives Arthur the quality of justice like God's. Orgoglio cannot fight against Arthur's use of Jove's dazzling lightning:

> for he has read his end
> In that bright shield, and all their forces spend
> Themselues in vaine: for since that glauncing sight,
> He hath no powre to hurt, nor to defend;
> As where th' Almighties lightning brond does light,
> It dimmes the dazed eyen, and daunts the senses quight
> (I.viii.21).

After the defeat of Orgoglio, Arthur portrays the redeeming power of Christ's sacrifice. The triumph over sin and death are shown in his plunging into the dungeon of indescribable filth and darkness,

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[16]Tuve, Allegorical Imagery, p. 121.

an act like the harrowing of hell. Nothing daunts Arthur in his mission of grace:

> But neither darkenesse fowle, nor filthly bands,
> Nor noyous smell his purpose could withhold,
> (Entire affection hateth nicer hands)
> But that with constant zeale, and courage bold,
> After long paines and labours manifold,
> He found the means that Prisoner vp to reare;
> Whose feeble thighes, vnhable to vphold
> His pined corse, him scarse to light could beare,
> A ruefull spectacle of death and ghastly drere (I.viii.40).

The Red Cross Knight has been put into this spiritual darkness by a false concept of God and has remained there because of his ignorance. In fact, as Evans says,

> his ignorance of the true redeeming power of faith is what keeps him down, and Arthur's next task, therefore, is to rescue him from the prison of this ignorance. He breaks down the doors, and throughout the whole episode there runs the symbolism of the Gospel redeeming man from the prison of the Law. The sight of Red Cross's wasted body, we are told, "Could make a stony hart his hap to rew" [I.viii.41]; and the reference is a common one to Moses's tablets of stone.[17]

The rescue from the sin of pride and a false concept of God now prepares the Red Cross Knight to recognize the true God to whom he must give his allegiance. But it is the maintenance of the allegiance without rebellion that is now Red Cross's problem. With the recovery of the Red Cross Knight, Arthur leaves the knight and Una to continue. But, if Arthur has saved the knight from a false concept of God, why does Red Cross immediately fall again before the onslaught of Despair's argument? The knight's rescue by Arthur may represent his outward conversion and not the inward renewal which calls for a readiness to

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[17]Evans, p. 105.

obedience. This double change is an important question in Reformation theology, theologian Gordon Rupp believes:

> The reformers had a changed background even when they used an already ancient vocabulary. Their fundamental distinction was that which divided Justification from Sanctification. That inward regeneration which Catholic theology includes under "Justification" belongs now to that Sanctification which is the work of the Holy Ghost. The doctrine of "Only Faith" depends from that distinction, guarding the gospel of free Grace, while involving no denial of that inward renewal which makes the Christian ready for the new obedience, which is to walk according to the law of love. And because the Christian is still imperfect, since sin includes not only outward transgression but inward motive, the doctrine of "imputation" reminds him that this relationship with Christ is still maintained until the Christian made perfect in love is made righteous.[18]

The knight, in being saved from outward transgression, must also maintain his allegiance to Christ so that there can be an inward renewal. This belief is not preaching a doctrine of good works but clarifies the process of sanctification, which calls for daily renewal and dependency. But the Red Cross Knight has decided to practice good works before he has this relationship with Christ. Upon hearing about Despair from Trevisan, the knight decides he is spiritually strong enough to defeat the evil one. Because he does not yet understand the relationship of the believer to Jehovah and the law, Red Cross' inward motive is one of self-sufficiency. Despair quickly dispels this notion by making Red Cross doubt and forget the power of grace and return to the concept of God as law. Only Una's words restore the knight to the balanced view of God; not only is God a Jove/Jehovah demanding fulfillment of the law, but he is also a God/Christ providing the way for the

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[18]E. Gordon Rupp, Studies in the Making of the English Protestant Tradition (Cambridge: The University Press, 1949), p. 170.

fulfillment of the law. The temptation has been for this man to place himself morally outside this mercy, to forget God, Rosamond Tuve says:

> The greatest temptation scene in the Book, with Despair, is quite fitly that temptation to a misapprehension of the nature of God, denying His mercy, which veritas-fides must save him from. This quality was exactly what Dr. Faustus did not have. That Una seizes the knife and pulls her knight back from danger with the words "Thou . . . that chosen art" is the fundamental Christian answer to man, common to all Christian churches, who all conserved the Judaic faith in God's relation to a chosen--if a faithful--people.[19]

It is at the House of Holiness that we see the Red Cross Knight experience both justification and sanctification, inward as well as outward renewal. This house is an earthly model of how man is to act and to believe in accordance with Heavenly Will. Spenser asserts that man can know the will and plan of God and act according to it. The knight meets Fidelia and Speranza at the beginning of his instruction. Faith seeks to direct him to a true concept of law and grace, a cohering relationship between the two. Fidelia's words, like the law, have the power to kill because they are so fierce, but they also, like grace, have the power to bring the knight to a new life. She

> heauenly documents thereout did prech,
> That weaker wit of man could neuer reach,
> Of God, of grace, of iustice, of free will,
> That wonder was to heare her goodly speach:
> For she was able, with her words to kill,
> And raise againe to life the hart, that she did thrill (I.x.19).

But while he grows to a perfection of all heavenly grace, at the same time, the knight is reminded of his degraded past and falls to despair over the guiltiness of his former sins. Speranza urges him to grasp

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[19]Tuve, Allegorical Imagery, p. 124.

hold of her anchor of hope, but he still disdains life. The Red Cross Knight has been influenced by his companions so that the false concept of God remains with him even as he enters the House of Holiness. When he is shown the perfection of heavenly grace and faith, he loathes his mortal life,

> Greeu'd with remembrance of his wicked wayes,
> And prickt with anguish of his sinnes so sore,
> That he desirde to end his wretched days:
> So much the dart of sinfull guilt the soule dismayes (I.x.21).

Caelia now sends for Patience, and the Knight is put through rigorous penance to bring Repentance. Once repentance has been achieved, the man can go on to Charity, Mercy and visit the hospital where the seven bead-men practice good works. After this visit, the knight is ready to visit Contemplation. The mountain from which the Red Cross Knight views the heavenly city is compared to three mountains, Sinai, the Mount of Olives, and Parnassus. With this simile, we understand that the Red Cross Knight has finally achieved a proper understanding of law and grace, for he is enabled to stand on a mountain which incorporates the justice of Sinai, the grace of Olivet, and the divine inspiration of Parnassus, the latter indicating an acceptance of the will of the deity. By Spenser's use of syncretism, he clarifies the spiritual history of the knight at this point in the narrative.[20]

With this heavenly vision, the knight is ready to fight that great Dragon, the devil, who would hold him in the sin of Pride or else despairing in the throes of guilt. In the fight with this Dragon,

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[20]James E. Phillips, "Spenser's Syncretistic Religious Imagery," ELH, 36 (1969), 121.

the Red Cross Knight is put into situations where he wishes for death, but at this point, the grace of providence arrives to succor him. When the Dragon has covered him with fire, and the steel is burning him, the knight wishes then that he could remove his armor and die. But in the fight, it happens that he falls into the well of life, a stream which

> vnto life the dead it could restore,
> And guilt of sinfull crimes cleane wash away,
> Those that with sicknesse were infected sore,
> It could recure, and aged long decay
> Renew, as one were borne that very day (I.xi.30).

After the battle of the second day, when the heat of the fire has again driven him back, the Red Cross Knight is again saved by providence:

> It chaunst (eternall God that chaunce did guide)
> As he recoyled backward, in the mire
> His nigh forwearied feeble feet did slide,
> And downe he fell, with dread of shame sore terrifide (I.ix.45).

This time he falls below the tree of life which is oozing a healing balm to restore him. With this renewed strength, he is able to achieve victory on the third day and, in doing so, wins the hand of Una.

As well as being a moral everyman, in Book I, the Red Cross Knight is identified as St. George of England, suggesting historical and political meaning in the allegory. The question of the relationship of law and grace was discussed in theological circles which grew to political forces; thus, a consideration of the pattern strengthens the traditional readings of the historical allegory. Historical allegory is often difficult to work with because once some readers find historical correspondence between a literal sequence in the poem and an actual historical event, then, they feel, the literal sequence must suggest an

historical sequence which corresponds strictly in both chronological order and historical personages at each point in the poem. But instead of a direct correspondence, the historical allegory can be interpreted as a set of references to broad movements or forces contending during a time period.[21] The location of the struggle and the general philosophies of the opponents are all that need be established. According to John Hankins, because of the Biblical symbolism used, the book's characters suggest personages and sequences in the Apocalypse. In the contest for the allegiance of the Red Cross Knight, the forces of Una and Arthur have been attacked and fought by the evil group consisting of Archimago, Duessa, Orgoglio, and Despair. The two contending forces portrayed in John's revelation were interpreted by the Protestant commentators of the day as Catholics and Protestants. Drawing from the exegesis of the symbols by the commentators, Spenser has adopted many of the characteristics given to the forces of evil in Revelation to describe Archimago, Duessa, and Orgoglio, thus making them correspond to the Catholics. Using this background, the reader can see an historical and religious level to the allegory involving the state of England falling to the Catholic forces, only to be rescued and re-educated by a Protestant triumph. The time period of this battle may stretch from the early church to the reign of Elizabeth, or it may be restricted to the time of the English Reformation. Duessa may be Mary Tudor; this identification does not, however, require the reader to try to fit all the actions of

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[21]Edwin Greenlaw, Studies in Spenser's Historical Allegory (Baltimore: Johns Hopkins University Press, 1932).

Duessa into the life events of Mary. Therefore, what is depicted is historical forces battling for the mind of England in a religio-political battle with theological problems as a major issue.[22]

While the characters suggesting the Catholic forces desire political control of the Red Cross Knight, representing England and English Protestantism, they also want theological control. In the rescue of Red Cross from the dungeon, Spenser seems to be portraying spiritual and political freedom which comes in the form of Arthur to free England from false rule and false doctrine. This historical level is closely related to the moral level, for the Protestants were accusing the Catholics of accepting only a God of law as their concept of God. This concept, as Spenser has shown on the tropological level, can lead man to pride and a feeling of spiritual superiority. On a religio-historical level, this concept had led to enforced spiritual directives given from a position of superiority achieved and maintained through political subjugation by the Papacy. In the England of the period, the religious affiliation and political allegiance of an individual were merged so that what he believed theologically indicated to others his political belief. Mother Falls says that one constant note in the anti-papal propaganda was the identification of allegiance to the Pope and to Rome with sedition and conspiracy against the crown. The 1549 Book of Common Prayer included in the Litany and Suffrages the invocation: "From all sedition and privy conspiracy, from the tyranny of the Bishop of Rome and all his detestable enormities . . . Good Lord, deliver

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[22]John Hankins, "Spenser and the Revelation of St. John," PMLA, 60 (1945), 364-81.

us."[23] One of the major points of contention (at least from the Protestant point of view) was the way Catholics and Protestants view God; whether God required fulfillment of the law or offered grace was the fundamental problem. Throughout the Reformation period, the Protestants accused the Catholics of preaching only a God of law so that they could emphasize good works, penances, and indulgences, gaining financial as well as spiritual control of men's lives. In a 1531 sermon, Luther differentiated the Protestant practices from the Catholic: "And this is the controversy: We preach the Spirit and the New Testament, you the letter and the Old Testament, that is, the law. Nobody preaches the New Testament except those whom God has qualified."[24] Luther argues that the Papists are deceiving themselves; they follow the law, thinking that they are fulfilling the law, but fulfillment is possible only through grace. In his 1519 Lectures on Galatians, Luther says:

> Hence so far as the apostle and the truth itself are concerned, it is firmly established that those who do the works of the Law do not fulfill the Law, and that when doing them they fail to do them, just as Christ said of such people that hearing they do not hear and seeing they do not see (Matt. 13: 13). For to themselves they seem to be fulfilling the Law and to be doing the works of the Law. Instead, however, they are only pretending, since without grace they are able to cleanse neither the heart nor the body.[25]

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[23]Mother Mary Falls, Spenser's Legend of Holinesse and Its Religious Milieu: A Study of Relationships, Diss. Catholic University of America, 1950 (Washington, D. C.: Catholic University of America Press, 1951), p. 31.

[24]Martin Luther, "Sermon on Twelfth Sunday after Trinity, 1531," in Luther's Works, Vol. 51, ed. and trans. John W. Doberstein (Philadelphia: Muhlenberg Press, 1959), pp. 225-26.

[25]Martin Luther, "Lectures on Galatians, 1519," in Luther's Works, Vol. 27, trans. and ed. Jaroslav Pelikan (St. Louis: Concordia Publishing House, 1964), p. 256.

And to show the connection between pride, the old law, ignorance, and Popery, Kathleen Williams quotes from William Perkins' Commentarie upon the Epistle to the Galatians:

> In this preface, first Paul meetes with the pride of mans nature, whereby the Galatians went about to establish their own righteousnes by the lawe, when he saith, ye that will be under the law, &c. With this pride were the Iewes tainted, Rom. x, 3, and the young Prince that came to Christ and said, Good master what must I doe to be saved? And the Papists of our time, who will not be subject to the iustice of God, but set up their owne iustice in the keeping of the law. The like doe the ignorant people among us, who hold that they are able to fulfill the lawe, and that they are to be saved thereby. And when they say, they look to be saved by their faith, they understand thereby their fidelities, that is, their good dealing. . . . This ignorance was to the Iewes as a vaile before their eies in the reading of the lawe, 2 Cor. iii, 14. And this ignorance has blinded the Papist as this day: for he supposeth that the Gospell is nothing els but the law of Moses, and that Christ indeed is but an instrument to make us keepers of the lawe, and consequently sauiours of selves.[26]

As shown earlier, Duessa and Orgoglio hold to this Jove concept of God as the only right one. Through their efforts, as well as those of Archimago, the Red Cross Knight is trapped, released only through the powers of Arthur and guided only by Una. As Hankins points out, the characters of Archimago, Duessa, and Orgoglio are recognized as "Catholic" by the descriptions and properties from Revelation which Spenser associates with them.[27] When Una and the knight meet Archimago,

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[26]William Perkins' Commentarie upon the Epistle to the Galatians, Cambridge, 1609, quoted by Williams, pp. 24-25.

[27]John Hankins contends that the Protestants of Spenser's day interpreted John's Apocalypse as a battle between the forces of Protestantism and the forces of Catholicism. The Great Dragon, the scarlet Harlot of Revelation 17 and other evil figures in the book were identified as Papists and the forces of the Catholic church.

he tells them that he knows nothing of adventures, for he spends all his time "bidding his beades." They should have been warned about him, for as he sits and talks,

> that old man of pleasing wordes had store,
> And well could file his tongue as smooth as glas;
> He told of Saintes and Popes, and euermore
> He strowd an Ave-Mary after and before (I.i.35).

These activities are the ones Calvin sees that the Papists have devised as ways to salvation other than the way taught in scripture; they have turned God's commandments into an order for good works which countenances penances, pilgrimages, and indulgences:

> The more inclined the playfulness of the human mind is to dream up various rites with which to deserve well of him, the more diligently ought we to mark this fact. In all ages this irreligious affectation of religion, because it is rooted in man's nature, has manifested itself and still manifests itself; for men always delight in continuing some way of acquiring righteousness apart from God's word. Hence, among what are commonly considered good works the commandments of the law are accorded too narrow a place, while that innumerable throng of human precepts occupies almost the whole space.[28]

Archimago, the purveyor of false religion, distorts the vision of truth, and separates the Red Cross Knight from the pure church and drives him into the arms of the false one, Duessa. Duessa is soon identified as the scarlet whore of Revelation 17 by the clothing she is given to wear. When the Red Cross Knight first sees her, she appears as

> A goodly Lady clad in scarlot red,
> Purfled with gold and pearle of rich assay,
> And like a Persian mitre on her hed
> She wore, with crownes and owches garnished,
> The which her lauish louers to her gaue (I.ii.13).

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[28]John Calvin, Institutes, Vol. 1, p. 371.

Red Cross takes her as his mistress, learning that she is the only daughter of an Emperor who rules all the West from a kingdom on the Tiber. The Papacy is now luring England into its fold, and though England is confronted with the truth, he follows her willingly until, at the House of Pride, he accepts the theology of the self-sufficiency of the individual. The correspondence of Duessa to the scarlet woman in Revelation 17 is even more fully shown when Orgoglio has captured the Red Cross Knight and sets Duessa up as his queen. He brings her a hideous monster on which to ride, the seven-headed beast of Revelation 17:

> For seuen great heads out of his body grew,
> An yron brest, and backe of scaly bras,
> And all embrewed in bloud, his eyes did shine as glas.
>
> His tayle was stretched out in wondrous length,
> That to the house of heauenly gods it raught,
> And with extorted powre, and borrow'd strength,
> The euer-burning lamps from thence it brought.
> And prowdly threw to ground, as things of nought,
> And vnderneath his filthy feet did tread
> The sacred things, and holy beasts foretaught.
> Vpon this dreadfull Beast with seuenfold head
> He set the false Duessa, for more aw and dread (I.vii.17-18).

Since the Red Cross Knight has already been under Duessa's spiritual power, his fall to Orgoglio may be a re-affirmation of England's fall to the political power of Rome, or it may be a fall to the political power of Rome as aided by Phillip II in his marriage to Mary Tudor. But the correspondence cannot be exact, for where, one might ask, is the Reformation under Henry and Edward before this fall back to the Papacy? Therefore, that this action represents a renewal of strength of the Papacy over England is all that needs to be discerned. The Red Cross Knight is placed in the dark dungeon of Orgoglio,

representing the spiritual darkness England was in when she was under the Church of Rome. To Hugh Latimer, this darkness was the theology of the law alone as worker of salvation:

> But all the papists think themselves to be saved by the law: and I myself have been of that dangerous, perilous, and damnable opinion, till I was thirty years of age. So long I had walked in darkness, and in the shadow of death! And, no doubt, he that departeth from this world in this opinion, he shall never come to heaven. For when we well consider the works of the law, which the law requireth, and again, how we do them, we shall find that we may not be justified by our doings: for the flesh reigneth in us; it beareth rule and letteth the Spirit, and so we never fulfil the law.[29]

As well as being a spiritual and political power, there is no doubt that Orgoglio is also the persecuting power of the Papacy. Arthur is overwhelmed by the bloodshed he sees as he enters the castle to rescue Red Cross:

> But all the floore (too filthy to be told)
> With bloud of guiltlesse babes, and innocents trew,
> Which there were slaine, as sheepe out of the fold,
> Defiled was, that dreadfull was to vew,
>
> And sacred ashes ouer it was strowed new.
> And there beside of marble stone was built
> An altare, caru'd with cunning imagery,
> On which true Christians bloud was often spilt,
> And holy Martyrs often doen to dye,
> With cruell malice and strong tyranny:
> Whose blessed sprites from vnderneath the stone
> To God for vengeance cryde continually (I.viii.35-36).

From this horrifying dungeon, Arthur rescues the Red Cross Knight, symbolizing the rescue of England from the hold of the Papacy. With his shield of faith, Arthur and the true concept of God destroy the political and theological powers of the Papacy and strip the church to show the

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[29]Latimer, Sermons and Remains, Vol. 28, p. 137.

filthiness it hides. England must grasp faith instead of the works of the Law. Luther says:

> The Word of God cannot be received and cherished by any works whatever but only by faith. Therefore it is clear that, as the soul needs only the Word of God for its life and righteousness, so it is justified by faith alone and not any works: for if it could be justified by anything else it would not need the Word, and consequently it would not need faith.[30]

Though Red Cross is brought to a right view of God by an emphasis on grace with the law being seen through the forgiving power of grace, it is only when Una reinforces this knowledge at the Cave of Despair that Red Cross escapes destruction. Despair's concept of God is the Papal concept Latimer sees the Catholics espousing, a Jove concept of God, a God of wrath and just vengeance only: "And so it appeareth, that they esteem our Sauiour not to be a Redeemer, but only a judge; which shall give sentence over the wicked to go into everlasting fire, and the good he will call to everlasting felicity."[31] Red Cross must be educated by the Reformation learning so that he knows "Of God, of grace, of justice, of free will," and he learns the relation of faith to good works. After he has learned repentance, Faith leads him to Charity and the seven beadmen. As Latimer says, "Faith is a noble duchess, she hath ever her gentleman-usher before her--the confessing of sins: she hath after her,--the fruits of good works, the walking in the commandments of God."[32] His education in righteousness complete, his vision

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[30]Martin Luther, "The Freedom of a Christian," trans. W. A. Lambert, in Luther's Works, Vol. 31, ed. Harold J. Grimm (Philadelphia: Muhlenberg Press, 1957), p. 346.

[31]Latimer, Sermons and Remains, Vol. 28, p. 146.

[32]Latimer, Sermons, Vol. 27, p. 237.

of his final goal seen, the Red Cross Knight can now go and defeat the evil which holds England captive, the devil, that dragon that would keep all in sin. Through the providence of God and his aid from the well of life and the tree of life, the Red Cross Knight defeats the evil dragon and is betrothed to the true apostolic church.

The Red Cross Knight has achieved victory through faith, but his quest must continue. With foul accusations, Duessa and Archimago draw the Red Cross Knight back into the fray. Not surprisingly, at the beginning of Book II, it is these same two villains who arouse Sir Guyon to fight the Red Cross Knight. With this battle, Books I and II have a literal connection. Just before the point of their coming together in battle, Guyon and Red Cross recognize each other by the emblems on their respective shields, the red cross on the knight's shield, the "heauenly Mayd" on Guyon's, preventing a clash between them. But the connection of the two books becomes more than just a literal one.

The second book of the poem has traditionally been interpreted as a book illustrating the control of reason in man, a natural or a classical virtue as opposed to a Christian one. The most prominent expositor of this belief is A. S. P. Woodhouse who in a series of articles formulated the difference between the two books. The major difference was that

> Book I moves (as has been generally recognized) on the religious level, or (as I should prefer to describe it) with reference to the order of grace, and the remaining books (as has not been recognized) on the natural level only: that the Redcross Knight is indeed <u>microchristus</u>, but Guyon and each

> of the other heroes of individual books, microcosmus alone.[33]

Woodhouse sees his thesis as running counter to a proposal put forth by Fredson Bowers and later used by critics such as Maurice Evans: each knight begins from the point where the last one completed his victory and together the knights form the anatomy of Christian virtues.[34]

The weight of evidence rests with the latter interpretation, for Guyon accepts the stance of the Red Cross Knight. He expresses faith in the cross and its efficacy by his allegiance to the symbol on the Red Cross Knight's shield, calling it "the sacred badge of my Redeemers death" (II.i.27). Congratulating the knight on his well-won victory of faith, the Palmer declares that he and Guyon must begin from the point of faith that Red Cross has reached:

> But wretched we, where ye haue left your marke,
> Must now anew begin, like race to runne;
> God guide thee, Guyon, well to end thy warke,
> And to the wished hauen bring thy weary barke (II.i.32).

This union of the Red Cross Knight and Guyon suggests the relationship of faith, reason, and law as considered by certain Renaissance humanists and theologians. Though endowed with reason, man has been degraded and his reason debilitated because of sin. Through the restorative power of faith in God, man begins to return to what he was before the Fall and gain recta ratio, right reason. H. S. V. Jones says, "The fellowship of the Red Cross Knight and Sir Guyon, celebrated at the beginning of

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[33]A. S. P. Woodhouse, Nature and Grace in The Faerie Queene," ELH, 16 (1949), 38.

[34]Evans, Spenser's Anatomy of Heroism, p. 5.

the second book of the Faerie Queene, symbolizes the kinship of reason and religion which is at the basis of both scholasticism and Spenser's ethical philosophy."[35] Robert Hoopes posits a reciprocal relationship of the two elements: "Reason and faith work together in the life of man in a kind of automatic association, so that on the one hand faith precedes reason, and on the other the primacy of faith is something which reason itself precedes."[36] Guyon starts his quest, therefore, strengthened by his predecessor's spiritual success through which faith in the true concept of God has been achieved. Once faith is established, then the Christian has a right perspective of the law and grace. When one accepts the efficacy of Christ's redeeming sacrifice and his fulfillment of the law, the law can become a regulating agent, a standard by which to control and measure life's actions. The law aids reason in controlling man's life in society. Guyon can now perfect, with the aid of the law, what Red Cross has begun, thus joining the books on a spiritual level. In reading the two books as companions illustrating the spiritual histories of the two knights, Alistair Fowler states that

> whereas the Red Cross Knight's struggle is for a saving belief, Guyon's is for sanctification and takes belief for granted; or if the division is regarded more subjectively, that Book I deals with regeneration in respect of belief and the intellect, Book II in respect of passions and the soul. . . . But it does mean that Book II concentrates on the texture of

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[35]H. S. V. Jones, "The Faerie Queene and the Medieval Aristotelian Tradition," Journal of English and Germanic Philology, 25 (1926), 286.

[36]Robert Hoopes, Right Reason in the Renaissance (Cambridge, Mass.: Harvard University Press, 1962), p. 147.

> psychological life in a way that keeps the theological motivation implicit.[37]

How then do we see in this book, which has traditionally been considered a book of temperance (and was so designated by Spenser), a reflection of both reason and law? Certainly, the whole of the second book concerns a struggle on the part of Guyon to understand and control his own basic nature. As represented in the actions of Guyon, temperance means control, not abstinence, according to Spenser. The problem of definition stems from the question of sources, but as will be shown below, Spenser has woven the classical and Christian sources into one fabric which is whole but with occasionally identifiable parts. Herschel Baker traces the development of Spenser's definition:

> Spenser was a good enough Protestant to construe virtue as active rather than passive, but he knew enough about pagan humanism to believe that man had within him the seeds of his own virtues. Spenser's heroes could enjoy the world, but only under the discipline of their self-mastery; and their self-mastery consisted in developing rationally and harmoniously that generic excellence that is their birthright as men.[38]

In seeking this perfection that man is capable of, the person would be controlled by the rational power; the center of control for actions and feelings would be a reason which had been sanctified, a right reason. To define this term, Hoopes states:

> The function of the human mind as a whole is to know; the function of the faculty of reason or judgment is to

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[37]Alistair Fowler, "Images of Mortality: The Faerie Queene, II, i-ii," Huntington Library Quarterly, 24 (1961), 109.

[38]Herschel Baker, The Dignity of Man: A Study of the Idea of Human Dignity in Classical Antiquity, the Middle Ages, and the Renaissance (Cambridge, Mass.: Harvard University Press, 1947), p. 257.

> discriminate between true and false things to be done, or between right and wrong. Reason thus simultaneously disposed, so that it presides with equal validity and certainty over the realms of intellect and morality, is what is meant by right reason.[39]

Hoopes later explains the position of the Christian humanist, a position Spenser most likely would have accepted:

> For the Christian humanist, where there is rational knowledge and judgment, there is reason. Where there is in addition an inclination of the will toward virtue, and the habit of trying to follow that inclination, there is right reason. The nature of God is right reason, since with God only goodness is will. . . . When Adam sinned through free choice, man lost the power to will the good by abdicating his state of freedom for a state of sin, which he now serves. In this sense man is not free. He does retain reason, judgment, and the power of choice, but not the power to exercise that choice freely. That power is returned to man only through grace, so that for Christian humanists right reason also means human reason and will, flooded, enlightened, and made strong by means of divine grace. The task of Christian living is the effort to achieve freedom, and for the Middle Ages freedom means freedom from desire as well as freedom from prohibition. To achieve it involves the effort to make reason and desire one, as they are in God.[40]

Once Guyon through faith and the cleansing power of grace has gained right reason, he next desires to know goodness. To achieve this knowledge, he must have a standard; the measurement of goodness for the Christian, and Guyon, is reflected in the nature of God, shown in his law as well as his grace. The law shows the good that the man striving for freedom from carnal desire must choose. In the process of Christian living, sins of the flesh will tempt, but it is the role of reason aided by law to show the believer the choice he must make in order to obtain the good.

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[39]Hoopes, p. 4.

[40]Hoopes, p. 95.

The recognition of a pattern of law and grace in Book II by no means diminishes the importance of the classical ideals apparent in the book. Rather, in accordance with the nature of Spenser's eclecticism, these ideas augment the classical virtue. As Herschel Baker shows, Spenser not only combines Christian with classical, but also combines several schools of classical thought:

> The Faerie Queene is, then, neither strictly Aristotelian nor strictly Platonic; it is not strictly anything, for it is at once pagan and Christian, Catholic and Protestant. Spenser is the great eclectic. The concept of continence in the second book is ostensibly Aristotelian, but there is much more to Guyon than his mere abstinence from excess: in his moral courage, his balance, and his reasonableness, he is very like Plato's ideal man of justice.[41]

In weaving ideas together to show the quality of right reason, Spenser was influenced by the mainstreams of philosophy that came to define right reason for Renaissance thinkers. In Spenser's concept of right reason, the rational mind is always directed toward something higher than itself, whether the Platonic Good, the Aristotelian divine natural law, or the Christian God which Aquinas and Hooker follow. All philosophies emphasize that there is something higher than man's reason, directing the man toward fashioning himself after the divine model. For Plato, man would achieve good and truth if he were committed to a set of eternal and absolute values apprehended through reason. In this way, the apprehension of the values through reason, the highest faculty of man, leads to the highest state possible. Plato comes quite close to the idea of the Judeo-Christian law in the Timaeus. For Plato, to be

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[41]Baker, pp. 256-57.

reasonable means to accept the distinction between good and evil. The truly rational man is also the truly virtuous man. Plato, of course, does not account for the biblical fall of man and his regeneration by grace. He does explain in the Timaeus, however, that in studying the nature of God one can become like him:

> God invented and gave us sight to the end that we might behold the courses of intelligence in the heaven, and apply them to the courses of our own intelligence which are akin to them, the unperturbed to the perturbed; and that we, learning them and partaking of the natural truth of reason, might imitate the absolutely unerring courses of God and regulate our own vagaries.[42]

A great deal more emphasis is placed on man himself in the Aristotelian view in which man may, in fact, appear to be the measure of all things. But the nature of man is part of the universal natural law; in transgressing against his nature, man abrogates the divine principles of the law. This control of his own nature puts a great pressure on the individual. Hoopes interprets Aristotle's view of law in this way:

> Aristotle's own view places man in a position at once dignified and dangerous. It is dignified because everything points to man's nobility, possessor of mind and reason which, while differing in degree, are yet of the same kind as the divine law by which the universe is controlled. (The movement from here to "creation in God's image" is little more than the movement of paraphrase). It is dangerous because as universal law is never allowed to slacken the performance of its duties, so man bears the responsibility never to allow the law by which he should govern himself to degenerate. The moral shame that a man feels after committing an evil deed thus stands no longer in a special category of human behavior, unrelated to anything beyond the impulses by which the man regulates his own acts and choices. It stands rather as a transgression of the law of his

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[42]Hoopes, p. 19.

> own nature, of the nature of Man, which is itself a part of universal natural law. Reason which chooses contrary to the end for which it was designated cannot, given these premises, be called reason at all. Reason is reason only to the extent that it becomes right reason.[43]

This delicate balance is required for man to fulfill the requirements of reason; when he does this, he will have the greatest happiness because he will be living up to his true nature. The life of reason is not a restricted, ascetic life; instead, it is a life requiring man not to suppress but

> to subordinate the appetites, passions, and desires to the specifically human ends and purposes which they were meant to serve. To act rationally, then, is in some sense to act virtuously. In acting morally, an individual actually becomes more "rational"; that is, his understanding of reason as the highest principle of human life increases as he performs right actions.[44]

Medieval Christianity taught the debilitation of the power of reason and stressed the effects of Original Sin. The extent of man's spiritual power was often measured in negatives. But thinkers like Augustine, though constantly aware of sin and its power, show the power of grace and its rehabilitating force. Grace could redirect the allegiance so that by faith, the individual could live according to God's law. What is required is not merely a balance, but a reform of nature. Tuve comments on the change grace brings:

> Like all Christian thought, Spenser's faces such an impasse with grace; the ill must be transcended, not simply remeasured. Time and again when Spenser seems to speak to us of excess, we find he is talking about a wrong allegiance.

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[43]Hoopes, pp. 27-28.

[44]Hoopes, p. 29.

> When Temperance, too, is handled with these suggestions, we realize that vast influence of Augustine's discussions of Temperance as rightly directed love. Guyon does not have to learn how to have just enough love of the world, a reasonable amount of lust. He is to love good instead.[45]

Combining the philosophy of Aristotle with the teachings of Augustine and the medieval church, Aquinas sees grace as reforming reason, the internal law of man. To Aquinas, man's highest goal is to know good. This knowledge can be achieved by faith and reason. By the reading of God's revealed word, the believer, in faith, takes hold of the divine being. But since God is also a rational Being, man can achieve a limited knowledge of God by philosophy which leads to rational truth, though not to the knowledge of God necessary for salvation. Because the proper end of both faith and reason is God, they do not contradict each other. With Aquinas, the achievement of this knowledge of God will bring knowledge as well as a following of God's precepts:

> The ultimate goal of wisdom is to know God, and the conditions upon which the achievement of the goal depends are, for Aquinas as much as for Augustine, fundamentally moral in character. "Wisdom as a gift," he says, "is not merely speculative but also practical." Because the perfection of man consists in union with God, reason is morally bound to seek divine truth; to "know God" in this sense is not the same as to know or infer about him. On the other hand, because it is natural to man not only to know, but to know that he knows, the realization of the ideal of wisdom will be marked by intellectual awareness of, as well as by conformity to, the precepts of Divine morality.[46]

Hooker's theology stands in direct line from Aquinas as far as this relationship of right reason to law is concerned. Hooker also

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[45]Tuve, Allegorical Imagery, p. 131.

[46]Hoopes, p. 80.

sees that the revealed word of God and the light of reason work together to bring man to a knowledge of the deity. Reason is not sufficient to insure proper fulfillment of God's word, however; faith in the power of the divine law is the only thing that will lead man to salvation. Hooker says:

> The law of reason doth somewhat direct men how to honour God as their Creator; but how to glorify God in such sort as is required, to the end he may be an everlasting savior, this we are taught by divine law, which both ascertaineth the truth and supplieth unto us the want to that other law. So that in moral actions, divine law helpeth exceedingly the law of reason to guide man's life; but in supernatural it alone guideth.[47]

Hooker believes that the reasonable man will see that faith directs the choices that he makes. Since true reason leads to virtue, a sanctified reason will lead to the truth of God and his divine precepts. Through faith and the law, man will be regenerated toward that Edenic perfection which was lost because of sin. The educating function of the law is possible because faith regenerates in man a confidence in moral discipline which will lead him not to future rewards, but to the fulfillment of his whole mortal potential. This striving for godliness comes full circle, for Hooker indicates that even non-Christians like Plato say that, by the knowing of truth and practicing its virtues, man could grow into God-likeness:

> Concerning perfections in this kind, that by proceeding in the knowledge to Truth and by growing in the exercise of vertue, man amongst the creatures of their inferiour world, aspireth to the greatest conformity with God, this is not only knowne

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[47]Richard Hooker, Of the Laws of Ecclesiastical Polity, Vol. 1, ed. Georges Edelen (Cambridge, Mass.: The Belknap Press of Harvard University Press, 1977), p. 139.

> unto us, whom he himselfe hath so instructed, but even they do acknowledge, who amongest men are not judged the neerest unto him. With Plato what one thing more usually, then to excite men unto the loue of wisedome, by showing how much wise men are thereby exalted aboue men; how knowledge doth rayse them up into heauen; how it maketh them, though not Gods, yet as gods, high, admirable and divine?[48]

This view of sanctified reason as a directive toward a true knowledge of God results in the man of faith being able to direct his life by law in order to grow in virtue. The Reformation Christian would understand that following the law would by no means gain salvation, but the discipline of the law would bring control into one's life so that he could be god-like in his relations with others. Phillip Melancthon equates reason and law as rules for governing the body: "Honourable morality is to move or restrain the external members of the body in accordance with right reason and God's law."[49] This use of the law in the life of the faithful Luther explains:

> Consequently, the Commandments are necessary, not in order that we may be justified by doing the works they enjoin, but in order that as persons who are already righteous we may know how our spirit should crucify the flesh and direct us in the affairs of this life, lest the flesh become haughty, break its bridle, and shake off its rider, the spirit of faith. One must have a bridle for the horse, not for the rider.[50]

Because Guyon has accepted the spirit of faith and seeks to bridle his horse of flesh, with the help of the law he can crucify the flesh,

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[48]Hooker, pp. 73-74.

[49]Phillip Melancthon, Melancthon on Christian Doctrine: Loci Communes 1555, trans. and ed. Clyde L. Manschreck (Oxford: Oxford University Press, 1965), p. 54.

[50]Luther, Works, Vol. 27, p. 232.

can prepare himself for the task of the removal of Acrasia. Guyon accepts the controls of the law, for he sees the puny attempts of man in trying to govern himself. Because he views Jove/Jehovah not according to the attitude of a sinner, but according to the attitude of a man of faith, to Guyon, the law is righteous, just, and good. Guyon's allegiance to Jove is strikingly illustrated in Guyon's meeting with Tantalus in the Garden of Proserpina. Tantalus explains who he is and how he came to be there:

> Most cursed of all creatures vnder skye,
> Lo Tantalus, I here tormented lye:
> Of whom high Ioue wont whylome feasted bee,
> Lo here I now for want of food doe dye:
> But if that thou be such, as I thee see,
> Of grace I pray thee, give to eat and drinke to mee (II.vii.59).

But Guyon understands the righteousness of the judgment of Jove in placing Tantalus there for his sin. Therefore, Guyon tells him to accept his fate as just and be an object lesson to those who would live uncontrolled lives now and see Jove as wrathful in punishing them for sins:

> Nay, nay, thou greedie Tantalus (quoth he)
> Abide the fortune of thy present fate,
> And vnto all that liue in high degree,
> Ensample be of mind intemperate,
> To teach them how to vse their present state (II.vii.60).

This advice is not much comfort to Tantalus, of course, who immediately returns to blaming Jove, accusing him of wrong in punishing him for what Tantalus considers such a small sin:

> Then gan the cursed wretch aloud to cry,
> Accusing highest Ioue and gods ingrate,
> And eke blaspheming heauen bitterly,
> As author of vniustice, there to let him dye (I.vii.60).

Guyon's view of Jove can be ascertained by his opposition to

Phaedria, who finds the rule of Jove too oppressive. Phaedria lives for the pleasures dalliance and idleness can bring; discipline would destroy her goal in life, unmitigated frivolity. To Phaedria, those who follow the law are dour; their lives are full of worry and care over right and wrong and how to control the flesh. She would rather just avoid knowledge of the law completely:

> 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 serve my tourne,
> Ne swelling Neptune, ne loud thundring Ioue
> Can chaunge my cheare, or make me euer mourne;
> My little boat can safely passe this perilous bourne (II.vi.10).

Guyon finds this uncontrolled life unattractive and wishes to return to his pursuit of action. With his eyes set on his quest, Guyon's spirit is antagonistic to Phaedria's prevailing mood of mirth:

> 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 he sweet peace and pleasures did annoy,
> Troubled with terrour and vnquiet iarre,
> That she well pleased was thence to amoue him farre (II.vi.37).

In addition to understanding the righteousness of the judgments of Jove against sin, Guyon sees the necessity of having law by which one can control oneself. Guyon discerns this early in his quest as he and the Palmer come upon the dying Amavia. Here Guyon relates the problem of Amavia's passion to lack of attendance to the control of law and reason. Guyon has been drawn by the shrieks of Amavia to a scene of horror; Mordant lies dead on the ground, Amavia has stabbed herself and lies bleeding, and the child is playing in the spurting blood. Upon

hearing Amavia's story about the weakness of the flesh and how sensuality has destroyed Mordant, Guyon understands that the problem is the fight of flesh against reason; without law the flesh controls, and man remains in his fleshly state, not moving toward godlikeness:

> Then turning to his Palmer said, Old syre
> Behold the image of mortalitie,
> And feeble nature cloth'd with fleshly tyre,
> When raging passion with fierce tyrannie
> Robs reason of her due regalitie,
> And makes it seruant to her basest part:
> The strong it weakens with infirmitie,
> And with bold furie armes the weakest hart;
> The strong through pleasure soonest falls, the weake through smart (II.i.57).

At this point Spenser also suggests the classical answer to the problem, the solution of Aristotelian temperance or continence which balances the passions. Temperance, through the controlling force of a reason directed toward natural law, can give man happiness:

> But temperance (said he) with golden squire
> Betwixt them both can measure out a meane,
> Neither to melt in pleasures whot desire,
> Nor fry in hartlesse griefe and dolefull teene.
> Thrise happie man, who fares them both atweene: (II.i.58).

But Amavia will accept neither the rule of the law nor the mean of Aristotelian temperance.

Though she admits that her husband was frail flesh, Amavia instead accuses heaven of taking delight in revenge or enjoying misery. We realize that Amavia has fallen into that trap of many who sin: seeking an excuse for it. Mordant's original problem being a lack of control of his flesh, the effects of his lust have killed him, the poisoned drink of Acrasia remaining in his body so that Acrasia has her revenge. Amavia, overcome with grief, commits suicide, a sin of passion occurring through lack of control. Amavia feels that the heavens are not

punishing the true guilty party:

> But if that carelesse heauens (quoth she) despise
> The doome of iust reuenge, and take delight
> To see sad pageants of mens miseries,
> As bound by them to liue in liues despight,
> Yet can they not warne death from wretched wight (II.i.36).

As Guyon revives her, she stretches forth her hands, as if accusing heaven of being guilty of her death.

Guyon agrees that life can be a time of woe, but the problem resides with men not learning to live by reason and, therefore, remaining in misery. Sorrow is the condition of man. Guyon comments as he observes the baby's condition:

> Ah lucklesse babe, borne vnder cruell starre,
> And in dead parents balefull ashes bred,
> Full litle weenest thou, what sorrowes are
> Left thee for portion of thy liuelihed,
> 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 wee
> Into this life with woe, and end with miseree (II.ii.2).

In order to avoid the chaotic confusion produced by sin, Guyon aligns his life with the law. Guyon's ostensible control comes from the Palmer; the Palmer can represent reason, and because of Spenser's view of reason, the controlling and educating force of the law also. In interpreting the function of the Palmer, Evans suggests that "the Palmer represents our reason in its special capacity to distinguish between right and wrong; he is the power, which God of his grace restored to Adam after the Fall, enabling him to retain a glimpse of the divine truth."[51] As the function of right reason is to distinguish

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[51]Evans, Spenser's Anatomy of Heroism, p. 216.

between right and wrong, the standard of judgment it would use to make this distinction is the law of God, both natural and supernatural.

Spenser characterizes the Palmer with attributes relating him to different functions of the law. First, the Palmer has powers to accomplish certain actions through a physical property which suggests an association with Moses, the giver of the law. Both Moses and the Palmer have a rod which has supernatural powers. Many miracles were performed by Moses through the use of his rod; it stirred up the plagues against the land of Egypt so that the Children of Israel could escape (Ex. 7-10). By stretching forth his rod, Moses parted the Red Sea (Ex. 14). The Israelites were able to defeat the Amalekites as long as Moses held his rod aloft (Ex. 17: 8-13). Moses' rod is a visible sign of divine approval, for it was the instrument involved in many wondrous events. Likewise, the Palmer's rod has supernatural powers. On the voyage to the Bower of Bliss, the boat of Guyon and the Palmer is almost capsized by thousands of monsters who, stirring up waves and winds, seek to terrify them. The Palmer explains that these apparitions are formed by Acrasia to frighten them; he smites the sea with his rod, calming it instantly and sending all the monsters back into the bosom of Tethys. Later, when Guyon and the Palmer land at the Bower of Bliss, the power in the Palmer's rod quells the fury of the ravenous beasts who are eager to devour them:

> But soone as they approcht with deadly threat,
> The Palmer ouer them his staffe vpheld,
> His mighty staffe, that could all charmes defeat:
> Eftsoones their stubborne courages were queld,
> And high aduaunced crests downe meekely feld,
> In stead of fraying, they them selues did feare,
> And trembled, as them passing they beheld:

> Such wondrous powre did in that staffe appeare,
> All monsters to subdew to him, that did it beare (II.xii.40).

Another possible association with Moses is the fact that the Palmer's rod has the same function as Mercury's Caduceus (being made from the same wood) and the serpent on the rod which Moses lifted up in the wilderness, both being used for restoring life. Because of the sins of the Israelites, God sent serpents into the camp to bite them. By looking at the golden serpent on the rod, the people could be healed because of their faith in God's power to work the miracle (Numbers 21: 5-9). This physical and spiritual healing of the serpent on the rod is alluded to in the Palmer's physical and spiritual healing of the men whose passion has turned them into beasts. By striking them with his rod, the Palmer returns them to the forms of men. The serpent on a rod, a type of Christ, is suggested in the analogy that through the power of Christ, passions of the flesh can be subdued.[52] Equipped with this rod, the Palmer guides Guyon, pointing out the way for him to follow, revealing to subtle evils in diverse situations:

> Still he him guided ouer dale and hill,
> And with his steedie staffe did point his way:
> His race with reason, and with words his will,
> From foule intemperance he oft did stay,
> And suffred not in wrath his hastie steps to stray (II.i.34).

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[52]The typology of the brazen serpent representing Christ is first explained by Christ himself in John 3: 14. Hugh Latimer points out the likeness between the physical healing quality of the brazen serpent and Christ's spiritual healing power: "For the brasen serpent was set up in the wilderness, to put men in remembrance of Christ's coming; that like as they which beheld the brasen serpent were healed of their bodily diseases, so they that looked spiritually upon Christ that was to come, in him should be saved spiritually from the devil." Latimer, Sermons, Vol. 27, p. 75.

The Palmer functions like the law in the life of the regenerate Christian, guiding Guyon toward ways to keep the flesh under control and live by right reason so that he can grow into the likeness of God. The Palmer is analogous to the law in its role as educator or schoolmaster, pointing out wrongs or explaining the evil in a situation. In trying to wash the blood from Amavia's child, Guyon finds that the blood will not be cleansed by the water of the Nymph's well. Guyon seeks to explain the situation by thinking that God in his wrath might have imprinted the blood on the babe's hands to show how he hates sin or that Acrasia's charm has made the blood nonremovable. But the explanation becomes clear if the well is interpreted as the law, for it is stone, cold, and pure, and will remove no blood. The Palmer, understanding the nature of the law, explains that the deaths of the parents have resulted because of the flesh and now the child is marked by their guilt, suggesting an allusion to the Adam and Eve story, the child being Mankind marked by Original Sin. The law cannot remove the blood; only grace can destroy the evil of the flesh. This original sin will encourage the child to fight for revenge on the evil perpetrator. The Palmer explains the story of the well and then says:

> From thence it comes, that this babe's bloudy hand
> May not be clensd with water of this well:
> Ne certes Sir striue you it to withstand,
> But let them still be bloudy, 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 minde reuengement
> And be for all chast Dames an endlesse moniment (II.ii.10).

There are several other situations in which the Palmer allows Guyon to become involved and then shows him the nature of sin or points

out hidden dangers or weaknesses in the flesh. Quite early in his quest, Guyon sees a hag and a mad man tormenting a young squire; enraged, he rushes into the fray and soon is being torn and battered by the mad man encouraged by the hag. The Palmer explains the nature of the sin, revealing that the mad man is Furor and the hag his mother Occasion. Furor is not a foe that can be wounded or overthrown by strength. If one would stop Furor, the astute Palmer says, one must first remove Occasion:

> With her, who so will raging Furor tame,
> Must first begin, and well her amenage:
> First her restraine from her reprochfull blame,
> And euill meanes, with which she doth enrage
> Her franticke sonne, and kindles his courage,
> Then when she is withdrawen, or strong withstood,
> It's eath his idle furie to asswage,
> And calme the tempest of his passion wood;
> The bankes are ouerflowen, when stopped is the flood (II.iv.11).

As well as understanding the nature of sin, the Palmer understands the nature of the sinner and just punishment. Occasion and Furor have contended with Pyrochles until Occasion brings a firebrand from the Stygian lake and soon Pyrochles is in flames. Begging Guyon to help him, Pyrochles almost wins Guyon's pity, but the Palmer prevents him from expressing it, teaching him that those who have willfully sought sin must taste the consequences of it and possibly be reformed by the punishment. The Palmer urges:

> Dear soone, the causelesse ruth represse,
> Ne let thy stout hart melt in pitty vayne:
> He that his sorrow sought through wilfulnesse,
> And his foe fettred would release agayne,
> Deserues to tast his follies fruit, repented payne (II.v.24).

The Palmer also, like the law, reminds Guyon of sin and the goal that he should be pursuing. The Palmer continuously reveals the false nature

of the pleasures of the Bower of Bliss, and when Guyon gazes at the two girls frollicing in the fountain, the Palmer "rebukt those wandring eyes of his,/And counseld well, him forward thence did draw" (II.xii.69).

Though the Palmer never represents the law itself, he may at times typify certain attributes of it. The Palmer may mirror the limitations of the law in certain situations, such as after Guyon's faint following his journey through the Cave of Mammon. Spenser seems to be suggesting that the law (and reason) cannot save a person from evil; only grace can accomplish salvation. After the ordeal of the Cave, Guyon faints, and the only actual example of theophany in the poem occurs: Guyon's protection by grace in the form of an angel. When the Palmer returns, Guyon is left in his care. But evil in the form of Pyrochles and Cymochles, helped by Archimago, threatens to do injury to Guyon, and the Palmer, or law and reason, cannot save Guyon from this wrong; he can only point out the wrong that Pyrochles and Cymochles would commit by stripping Guyon of his armor. Here is seen the limitations of the law and reason. Only Arthur, as an act of grace, can save Guyon from his evil.

With the law and reason to guide him, Guyon is prepared to function in a world of evil. Guyon reacts negatively at times to the vices he encounters, and for this reason, may seem priggish or dull or one who stands back and tries to be an inactive virtue. But Guyon does enter into action, and through aligning himself with the law as guide, he can resist and temporarily restrain the evil, but not necessarily destroy it. The eradication of evil remains the province of Arthur. Guyon's resistance to evil has been seen as a resistance to the Seven

Deadly Sins by John Holloway and Robert Fox. Holloway sees Pride in Canto III, Envy in Canto IV, Wrath in Canto V, Sloth in Canto VI, and Avarice and Gluttony in Canto VII, with Lust being shown in Canto XII.[53] Fox basically agrees with this pattern, though he would move Excess or Gluttony to Canto XII; he also sees the Seven Deadly Sins as an organizing pattern for the voyage to the Bower of Bliss.[54] But most important, though the deadly sins may form a structure, Guyon's struggle is against forces both internal and external; forces seeking to draw him from the likeness to the image of God that he is striving for down to a bestial level. If he can be diverted from his quest, to conquer the flesh through the law, he can be trapped into the enjoyment of the pleasures of sin, only to suffer the consequences later.

In each of the sins opposing or tempting Guyon, the sinful nature of man has been given free rein. One form of lawlessness Guyon encounters in several forms early in his quest is wrath. Because of envy and the resulting wrath, Phedon has killed both his betrothed and his best friend. The result has been his capture by Furor and Occasion. Guyon learns, through the instruction of the Palmer, how to restrain Occasion and stifle Furor: Occasion he ties to a stake and puts an iron lock on her tongue, whereas he binds Furor with chains, both hands and feet, to an iron rack, then covers him with hundreds of small iron

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[53]John Holloway, "The Seven Deadly Sins in The Faerie Queene, Book II," Review of English Studies, NS 3 (1952), 13-18.

[54]Robert C. Fox, "Temperance and the Seven Deadly Sins in The Faerie Queene, Book II," Review of English Studies, NS 12 (1961), 1-6.

chains. The restraint and control of reason and the law must be applied to the emotions or else they become tyrannical. As Luther called the flesh a horse needing restraint, the Palmer likens the affections to an uncontrolled horse and fire:

> Most wretched man,
> That to affections does the bridle lend;
> In their beginning they are weake and wan,
> But soone through suff'rance grow to fearefull end;
> Whiles they are weake betimes with them contend:
> For when they once to perfect strength do grow,
> Strong warres they make, and cruell battry bend
> Gainst fort of Reason, it to ouerthrow:
> Wrath, gelosie, griefe, loue this Squire haue layd thus low
> (II.iv.34).

Guyon also recommends to Phedon a rule by which to govern his life so that he will not fall into worse circumstances, a rule for restraint, not just a balancing of emotions:

> Vnlucky Squire (said Guyon) sith thou hast
> Falne into mischiefe through intemperaunce,
> Henceforth take heede of that thou now hast past,
> And guide thy wayes with warie gouernaunce,
> Least worse betide thee by some later chaunce (II.iv.36).

Immediately after subduing Occasion and Furor, Guyon meets another figure who burns with wrath, Pyrochles. Pyrochles' character illustrates those who seek for occasions of violence and turmoil, disregarding the restraint of the law because it hinders their fiery tempers. Unlike the Pyrochleses who seek strife, those like Guyon who have placed themselves on the side of law and try to avoid contention will find themselves tested by those wanting to make them lose control:

> Who euer doth to temperaunce apply
> His stedfast life, and all his actions frame,
> Trust me, shall find no greater enimy,
> Then stubborne perturbation, to the same;

> To which right well the wise do giue that name,
> For it the goodly peace of stayed mindes
> Does ouerthrow, and troublous warre proclame:
> His owne woes authour, who so found it findes,
> As did Pyrochles, and it wilfully vnbinds (II.v.1).

Pyrochles fights fiercely for Occasion's freedom; but after a rigorous battle, Guyon defeats him, urging him to reformation, pleading with him to let the higher law of reason control the lower elements and passions which Pyrochles enjoys having aroused:

> Fly, O Pyrochles, fly the dreadfull warre,
> That in thy selfe thy lesser parts do moue,
> Outrageous anger, and woe-working iarre,
> Direfull impatience, and hart murdring loue;
> Those, those thy foes, those warriours far remoue,
> Which thee to endlesse bale captiued lead (II.v.16).

The pleasanter emotions and pleasures of the senses must also be controlled by reason and the law so that the flesh does not overthrow the rational mind. The narrator tells us that pleasures are much harder to control than the warlike emotions because they are so sweet. Phaedria espouses pleasures without any control. If she ignores law and its boundaries, it may go away. The uncontrolled concupisence of Cymochles finds Phaedria and her land of irresponsibility enjoyable, but Guyon quickly becomes uncomfortable when she refuses passage for the strait-laced looking Palmer in her boat. Though pleasant to her for a while, when they near Phaedria's intended destination, Guyon becomes quite adamant that she has tricked him. Phaedria is another of the unrestrained in this book; her island, on the border of the Bower of Bliss, is a place of sensuality and sloth where everything competes to please the senses. We see her unrestraint in the fact that her boat is undirected by her; it knows where the rocks are and can avoid them, but otherwise, it goes

where the winds blow it until it eventually reaches her island. Guyon objects to being taken to her bower, but she excuses herself, saying:

> Faire Sir (quoth she) be not displeased at all;
> Who fares on sea, may not commaund his way,
> Ne wind and weather at his pleasure call:
> The sea is wide, and easie 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 distrest.
> Therewith she laught, and did her earnest and in iest (II.vi.23).

Since Guyon has given his will and allegiance to God and his laws, he will not allow himself to surrender his mind to the control of Phaedria and her pleasures; neither will he relinquish his restraint to the dictates of his own flesh, so that it can overcome his reason: "But he was wise, and warie of her will,/And euer held his hand vpon his hart" (II.vi.26). We see, as does Phaedria, that Guyon is too dedicated to his quest, the war against the flesh, to be distracted, no matter how pleasant the diversions. His fight with Cymochles disturbs Phaedria so much that she is glad to rid herself of him, seeing he is "A foe of folly and immodest toy" (II.vi.37).

From this island of abandonment, Guyon proceeds to the Cove of Mammon, a world where self is the only law, the world of avarice. That Mammon is evil Spenser does not leave us to guess. Mammon sits in a gloomy glade, "Couer'd with boughes and shrubs from heauens light" (II.vii.3). Mammon also, true to his name, serves himself, breaking the first commandment of having no other gods before Jehovah as well as Christ's admonition that one cannot serve God and Mammon. Here again unrestraint is the ruling passion. Mammon and his followers do all for gain of riches and selfish hoards:

God of the world and worldlings I me call,
Great Mammon, greatest god below the skye,
That of my plenty poure out vnto all,
And vnto none my graces do enuye:
Riches, renowne, and principality,
Honour, estate, and all this worldes good,
For which men swinck and sweat incessantly,
Fro me do flow into an ample flood,
And in the hollow earth haue their eternall brood (II.vii.8).

Though not yielding to the gratifying of self, Guyon's reaction or spiritual condition in this temptation encounter has raised several critical problems, particularly whether or not he falls to Mammon's sinful world. He is separated from the Palmer, which means, according to the interpretation we have been following, that he is without law and right reason. Since Guyon has achieved faith, Woodhouse's argument that Guyon is a representative of a classical world or the world of nature where grace and faith have not been heard of fails. The book is not split into the dichotomies of nature and grace or classical and Christian. Many critics feel that the coming of the angel when Guyon faints after the arduous journey through the Cave of Mammon represents forgiveness for a grave sin or the helping of one who is weaker than all others, and the coming of the angel does bring grace ostensively into the poem. But Guyon does not commit any ostensive sin. Some say he has sinned by following Mammon; perhaps he does not have to follow Mammon, but neither does he have to enter Phaedria's boat and while he is on Phaedria's island, there is no relinquishment of his will to any other. In fact, we know that Guyon does not fall to temptation within the Cave, for Mammon has a fiend following who will tear him to pieces should he yield to temptation. There is no need for a sign of repentance.

Guyon is weak because he is man; therefore, he is tainted by the

original sin inherited by man at the Fall. Without the Palmer, Guyon is without right reason and the law and must go on with only the faith in the divine guidance of his quest. Perhaps the resources Guyon has can best be explained by a discussion of Calvin's idea of the image of God by T. H. L. Parker:

> When, therefore, Calvin speaks of the imago Dei as not totally destroyed and of something of it remaining, he has in mind this distinction. That which remains of the imago Dei is the humanum, the faculties of reason and will by which man is man and differs from the brutes. He cannot lose these and remain man. But they are terribly wounded by sin, and cannot penetrate to the mystery of the knowledge of God.[55]

All that Guyon has are past experiences; these are Guyon's "owne vertues, and prayse-worthy deedes," the trials of faith that he knows he has succeeded in. This contemplation need not be an act of pride or a feeling that Guyon has that he must show how strong his nature is by putting himself to the most rigorous test. Guyon is too curious, for he has enough evidence to see that Mammon's gain is ill-gotten and that the only law Mammon lives by is one of self-aggrandizement and more wealth. Guyon here, though his temptations within the Cave may be like Christ's, allows himself to be motivated by curiosity, Patrick Cullen says:

> Guyon's acceptance of the offer is not the same thing as Christ's permitting Himself to be tempted: Christ was led by the Spirit into the wilderness, Guyon by Mammon. Christ was not motivated by curiosity, Guyon clearly is. At the same time, however, to stress Guyon's personal guilt, to say that he falls or sins at this point, makes the episode repetitive not purposefully but absurdly: if Guyon has actually

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[55]Thomas H. L. Parker, The Doctrine of the Knowledge of God: A Study in the Theology of John Calvin (Edinburgh: Oliver and Boyd, 1952), p. 28.

> sinned, there is no reason for Mammon to continue the temptation; there is no reason to eat two apples when one will suffice. Guyon does not fall in allowing Mammon to guide him any more than he fell by allowing Phaedria to guide him earlier: instead, both episodes demonstrate Guyon's penchant to sin, the corrupt affections he and all men have inherited through the Fall.[56]

Like all of Spenser's titular heroes, Guyon is struggling to achieve a virtue, and in this struggle, certain tendencies toward the opposite of the virtue are revealed. In any man seeking to control his life by law and right reason, times will occur when the man needs to bring himself back to these points of control. Guyon has been educated in right and wrong by reason and the law and can use these educational experiences to guide himself for a while. But though he has faith and believes, he is basically weak because of the flesh and may faint after a vigorous temptation.

Guyon restrains his mind by giving his will and allegiance to the God who guides his quest. As in the episode with Phaedria, Guyon will not allow his mind to be controlled by another. When offered the wealth of the world by Mammon, Guyon politely refuses:

> Certes (said he) I n'ill thine offred grace,
> Ne to be made so happy do intend:
> Another blis before mine eyes I place,
> Another happinesse, another end.
> To them, that list, these base regardes I lend:
> But I in armes, and in atchieuements braue,
> Do rather choose my flitting houres to spend,
> And to be Lord of those, that riches haue,
> Then them to haue my selfe, and be their seruile sclaue
> (II.vii.33).

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[56]Patrick Cullen, Infernal Triad: The Flesh, the World, and the Devil in Spenser and Milton (Princeton: Princeton University Press, 1974), p. 73.

Guyon rejects several more offers by referring to his allegiance to his quest and the lady he has sworn to defend. Refusing to join the unrestrained fighting to climb the chain of Ambition, he also declines Mammon's bequest of his daughter Philotime. He then meets two of the most uncontrolled of all people, one from the classical world, one from the Christian. Tantalus has fallen because his appetite has controlled him, over-ruling his rational mind. Pilate has fallen because he allowed the Jews to control his decision and let the envious crowd make the decisions about Christ's life rather than lose his position. Showing that his trust is still in the righteousness of the God of law, Guyon chides Tantalus for his intemperance and lack of control. Resisting Mammon's invitation to take some fruit or sit on the silver stool, Guyon withstands the final temptation of Mammon. Guyon through his natural capabilities has resisted all the temptations:

> But he was warie wise in all his way,
> And well perceiued his deceiptfull sleight,
> Ne suffred lust his safetie to betray (II.vii.64).

Guyon faints when he returns to the light and the pure air because nature does have its limitations. The temperate man may triumph, but his own limitations make grace and the continuing guidance of the law necessary for survival in this world. The triumph here is only partial, for only the grace of Christ can triumph completely over sin. Christ's triumph over sin is imitated by Guyon's trial, Cullen points out; however, he cannot defeat the evil without grace:

> Guyon as homo can, though imperfectly, imitate Christ's resistance of evil in the wilderness through the powers of his reason; but without the Palmer, without the direct assistance of grace, Guyon cannot as homo imitate the total

> triumph of the deus homo over the original taint of the flesh and over the devil.[57]

At the end of the Cave of Mammon sequence, an angel comes to aid Guyon. In a two-stanza rhapsody on the goodness of God in aiding men even though they are sinful, Spenser explains the grace of God, showing thereby Guyon's relation to heaven:

> And is there care in heauen? and is there loue
> In heauenly spirits to these creatures bace,
> That may compassion of their euils moue?
> There is: else much more wretched were the cace
> Of men, then beasts. But O th'exceeding grace
> Of highest God, that loues his creatures so,
> And all his workes with mercy doth embrace,
> That blessed Angels, he sends to and fro,
> To serue to wicked man, to serue his wicked foe.
>
> How oft do they, their siluer bowers leaue,
> To come to succour vs, that succour want?
> How oft do they with golden pineons, cleaue
> The flitting skyes, like flying Pursuiuant,
> Against foule feends to aide vs millitant?
> They for vs fight, they watch and dewly ward,
> And their bright Squadrons round about vs plant,
> And all for loue, and nothing for reward:
> O why should heauenly God to men haue such regard? (II.viii.1-2).

Here, perhaps, is the answer to the question of Guyon's innocence or guilt. Guyon has committed no grave ostensible sin; why, therefore, should he be referred to as wicked? The answer to this question is the difference between God and man. To God, no matter what men have done to try to achieve righteousness, they are still evil in his sight. This was the ridiculousness of works to the Reformation Protestant theologians. Man could never make himself righteous by following the law. But to those who have chosen to follow God through faith and have accepted the law as a guide, God sends power and care in their warfare against the evil foes. Guyon, being a man, is wicked, but he has

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[57]Cullen, p. 90.

chosen to follow the will of God and the laws of reason; therefore, his attempts are covered by grace and the watch-care of a loving God.

The angel calls the Palmer back to the side of the sleeping Guyon. Through the following sequence, Spenser shows that the law and right reason are relegated to a lower position than grace, for the grace and watch-care of God are the only forces strong enough to protect him; reason and the law can guard him against evil, though they cannot remove it. As the angel departs, he leaves Guyon in the Palmer's care:

> The charge, which God doth vnto me arret,
> Of his deare safetie, I to thee commend;
> Yet will I not forgoe, ne yet forget
> The care thereof my selfe vnto the end,
> But euermore him succour, and defend
> Against his foe and mine: watch thou I pray;
> For euill is at hand him to offend (II.viii.8).

As Guyon lies in his exhausted stupor, the evil Pyrochles and Cymochles appear, urged on by Archimago; these villains wish to strip Guyon of his armor and kill him. The Palmer is powerless to prevent them from their evil spoliation. Only Arthur, again acting as sufficient grace, can remove sin from man, both from Guyon and the body of man as represented in the allegorical House of Alma. By his union with the power of the divine, Arthur is the continued grace promised to the Palmer by the angel, but he is also the leonine fierceness of Jove/Jehovah in his right with the paynims. When he has defeated them, Arthur offers grace to the remaining Pyrochles:

> But full of Princely bounty and great mind
> The Conquerour nought cared him to slay,
> But casting wrongs and all reuenge behind,
> More glory thought to giue life, then decay,

> And said, Paynim, this is thy dismall day;
> Yet if thou wilt renounce thy miscreaunce,
> And my trew liegeman yield thy selfe for ay,
> Life will I graunt thee for thy valiaunce,
> And all thy wrongs will wipe out of my souenaunce (II.viii.51).

But Pyrochles refuses the proffered grace, and Arthur must kill him.

Grace has saved Guyon, who now returns to the care of the Palmer:

> Deare sir, whom wandring to and fro
> I long haue lackt, I ioy thy face to vew;
> Firme is thy faith, whom daunger neuer fro me drew (II.viii.53).

Arthur also represents grace in his destruction of the tormenting Maleger, the captain of the vices besieging Alma's Castle. In this struggle of Maleger to conquer Alma's Castle, Cullen contends that

> The House of Alma functions as a gloss to Guyon's condition. Although it embodies perfect temperance, its powers are limited to resistance; and its own virtue must be supplemented by grace, which requires that Arthur, imitating Christ, defeat Maleger, "our old man," the inherited corruption of the flesh.[58]

This corrupted flesh, or as some have called him, the symbol of Original Sin, is outfitted to suggest death and the decay caused by sin:

> As pale and wan as ashes was his looke
> His bodie leane and meagre as a rake,
> And skin all withered like a dryed rooke,
> Thereto as cold and drery as a Snake,
> That seem'd to tremble euermore and quake:
> All in a canuas thin he was bedight,
> And girded with a belt of twisted brake,
> Vpon his head he wore an Helmet light,
> Made of a dead mans skull, that seem'd a ghastly sight (II.xi.22).

The combined forces of Maleger and the two hags Impotence and Impatience almost conquer Arthur at one point, but with the help of his squire, Arthur throws them off and goes on to grapple with Maleger. Because Arthur is man, even he at times requires the help of grace:

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[58]Cullen, p. 90.

> So greatest and most glorious thing on ground
> May often need the helpe of weaker hand;
> So feeble is mans state, and life vnsound,
> That in assurance it may neuer stand,
> Till it dissolued be from earthly band.
> Proofe be thou Prince, the prowest man aliue,
> And noblest borne of all in Britayne land;
> Yet thee fierce Fortune did so nearely drive,
> That had not grace thee blest, thou shouldest not suruiue
> (II.xi.30).

The earthly band, the flesh made of earth gives Maleger his power. Each time Arthur believes Maleger destroyed, he falls to the earth and is revived again because the earth was his mother and, by contact with it, he is renewed. Arthur finally realizes the secret of Maleger's strength and throws him in a lake where he is soon joined by the two hags, who commit suicide. If the drowning by water is indeed baptism, as some critics have posited, then the baptism symbolizes the cleansing of the flesh and the dying of the "old man" of sin. The changes come not, of course, in Maleger, but the change can be efficacious in a general sense for the body, the House of Alma, and if the House of Alma functions as a gloss to Guyon's condition, to Guyon. With this death the flesh has been crucified, and now, Guyon, with the help of the law, can triumph over the senses and return a rational mind to those transformed into beasts in the Bower of Bliss.

This image of the rightly educated mind pervades the book, its most powerful exposition being in the House of Alma sequence. Here Spenser reinforces the idea that after one is controlled by the choice of faith and the right allegiance of the will, then one must follow divine law and reason. The allegory of this house has been seen as naive and strained by some, yet it is the key to defining one of the

metaphors for the book. The body is God's greatest work if controlled by a law which will point it toward the image of God. If not, it becomes a chaotic wreck:

> Of all Gods workes, which do this world adorne,
> There is no one more faire and excellent,
> Then is mans body both for powre and forme,
> Whiles it is kept in sober gouernment;
> But none then it, more fowle and indecent,
> Distempred through misrule and passions bace:
> It growes a Monster, and incontinent
> Doth loose his dignitie and natiue grace (II.ix.1).

The body is kept from falling prey to the destroying passions by the rule of the mind and the allegiance of the soul to a higher power. Alma is this soul and reason which all the parts of the body acknowledge as their ruler. In this obeisance, God is given the glory, for man rises toward that image of what he once was before the Fall. All parts of the body work together for happiness, and order is produced:

> But in a body, which doth freely yeeld
> His partes to reasons rule obedient,
> And letteth her that ought the scepter weeld,
> All happy peace and goodly gouernment
> Is settled there in sure establishment;
> There Alma like a virgin Queene most bright,
> Doth florish in all beautie excellent:
> And to her guestes doth bounteous banket dight,
> Attempred goodly well for health and for delight (II.xi.2).

The good health of the body is God-ordained, for when the body is kept in good government, the soul and body flourish, and a bounty of things for health and delight are produced. But when the affections overthrow reason and wrest the soul from its allegiance to higher powers and place it under passion's captivity, then evil is produced and the end result is chaos, which we see destroying fruitfulness throughout the book. The image of chaos begins immediately with the scene of Amavia

and Mordant. Lack of control of passion brings Mordant to Acrasia; not only does this adultery bring destruction to the marriage, but it also brings destruction to life: to Mordant, through defect; to Amavia, through suicide. Marriage, which is to be a producer of fruitfulness, ends in death. Lack of control of passion also destroys the fruitfulness that might have been possible in the marriage of Phedon. Envy and jealousy bring the death of two people and the rule of Furor and Occasion over Phedon. The fruitfulness of life ends in chaos.

Phaedria is also adverse to the God-given plan of fruitfulness with her life dedicated to indolence. Her world seeks to present a false image of the role of man in the world. Phaedria's garden, like Phaedria herself, will admit no law to show that it is sinful or should be controlled. But man has sinned, and with the coming of sin comes toil and labor in order for man to fight wrongs and control his passions. Phaedria urges passivity and the willful ignorance of sin and the Fall of man. She would have man abrogate his sinful nature in ways other than the way God has pointed out. Phaedria wishes man would accept the world of nature as his standard:

> Why then dost thou, O man, that of them all
> Art Lord, and eke of nature Soueraine,
> Wilfully make thy selfe a wretched thrall,
> And wast thy ioyous houres in needlesse paine,
> Seeking for daunger and aduentures vaine?
> What bootes it all 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
> (II.vi.17).

Man cannot live with no apparent discipline but must follow his God-given nature and seek the pure and uplifting life. Phaedria praises fruitfulness but a fruitfulness that man can have no part in. If man allows

things to be, the passions will overrun his reason and chaos will result. There is a sense of the divine in each human, and this is what Phaedria has attempted to destroy in herself and seeks to destroy in all others. Parker explains Calvin's idea of the sensus deitatis, that part of man's nature which makes him aware of God's demands, the part of her nature which Phaedria has destroyed:

> Or the sensus deitatis may be stifled by wickedness. When men desire to follow their own will, whether moderately or into any excess whither it may lead them, they do so in opposition to a constituent part of their own nature. They smother the doubt or the shame that their innate knowledge of God provokes in them; and the more they oppose it, and with the more flagrant wickedness, so much the easier do they overcome it. But they can never utterly eradicate it. They are never quite safe from this God-engendered feeling of God, which may leap upon them unexpectedly. In the normal course of their lives, however, they manage to stifle the sensus divinitatis and so to forget God. Their life is a denial of the existence of God, for they act as if God did not see their actions and condemn them.[59]

Mammon's lack of control leads to a selfish hoarding of wealth. Guyon believes that materials being hid from right use cannot be productive; they will decay and corrupt the one who keeps them; the selfish man becomes like a stream which, though pure at one point, becomes clogged with debris and stagnant filth:

> Indeede (quoth he) through fowle intemperaunce,
> Frayle men are oft captiu'd to couetise:
> But would they thinke, with how small allowaunce
> Vntroubled Nature doth her selfe suffise,
> Such superfluities they would despise,
> Which with sad cares empeach our natiue ioyes:
> At the well head the purest streames arise:
> But mucky filth his braunching armes annoyes,
> And with vncomely weedes the gentle waue accloyes (II.vii.15).

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[59]Parker, p. 32.

Guyon praises the antique world for its thankfulness in the receipt of all its goods. Men lived like angels, each being happy with what he had. But pride came, and soon men were swollen with lust for the treasures of the earth, and avarice began its destructive work with its life-devouring fire. Mammon scoffs at what he considers the crudeness of the ancient times, insisting that modern life requires man to live for gold. Mammon's temptations are all based on the principle of acquisition, not Guyon's principle of mutual benefit. Guyon rejects the offer of Philotime, for he sees that this marriage would be made for eminence on the chain of ambition, not for productiveness. The Garden of Proserpina has fruit, but it is not fruit fit for consumption; even the golden apples which grow on the tree in the center of the garden have been the cause of wars and bloodshed. Mammon leads Guyon

> Into a gardin goodly garnished
> With hearbs and fruits, whose kind mote not be red:
> Not such, as earth out of her fruitfull woomb
> Throwes forth to men, sweet and well sauoured,
> But direfull deadly blacke both leafe and bloom,
> Fit to adorne the dead, and decke the drery toombe (II.vii.51).

The Bower of Bliss is the culmination of the fruitfulness image; Phaedria's garden is only a tithe as ravishing and pleasureful as Acrasia's. Acrasia has chosen to ignore reason and the law, which would condemn her unmitigated search for sensate pleasure for herself and for those who enter the garden. The plants of the Garden are not praised for their fruitfulness or productivity; instead, everything grows or is imitative just to please the sense of sight:

> One would haue thought, (so cunningly, the rude
> And scorned parts were mingled with the fine,)

> That nature had for wantonesse ensude
> Art, and that Art at nature did repine;
> So striuing each th'other to vndermine,
> Each did the others worke more beautifie;
> So diff'ring both in willes, agreed in fine:
> So all agreed through sweete diuersitie,
> This Gardin to adorne with all varietie (II.xii.59).

The lack of fruitfulness, of course, is part of C. S. Lewis' criteria for condemnation of the inertia of the Bower, for, as he points out, all that grows there grows for sensuous pleasure, not for usefulness. The imitation delights the eye, yet gives no true health.[60] This sensate life does not mean, however, that there is no work in the Garden. When Guyon and the Palmer come upon Acrasia and Verdant, they are lightly dewed with sweat from intercourse. But though there is action, there is no productivity, and this unrestrained copulation leads only to bestiality.

Guyon's final test in his relationship to the law comes in the Bower of Bliss as well as during the voyage to it. In these sequences, the Palmer exposes the hidden nature of the alluring sights and points out fallacies in things appearing quite innocent to Guyon. The virtue of Temperance, or the right relationship of the individual to reason and the laws behind it, is something that the individual must continually re-affirm in his life. The senses, passions, and affections may try to gain dominance over the rational mind and may even fool the mind for a short while. But if one allows reason and the law to guide, then these moral standards will keep the individual moving toward the moral good. The Palmer guides the boat between the whirlpool and the Rock

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[60]C. S. Lewis, The Anatomy of Love (Oxford: Oxford University Press, 1936), pp. 332-33.

of vile Reproach by keeping an even course. The whirlpool is the Gulf of Greediness, and those who escape it usually flounder on the Rock of Reproach. The Palmer says:

> Behold th'ensamples in our sights,
> Of lustfull luxurie and thriftlesse wast;
> What now is left of miserable wights,
> Which spent their looser daies in lewd delights,
> But shame and sad reproch, here to be red,
> By these rent reliques, speaking their ill plights?
> Let all that liue, hereby be counselled,
> To shunne Rocke of Reproch, and it as death to dred (II.xii.9).

The Palmer points them on their way, rebuking Phaedria when she comes to tempt them, guiding them again on the narrow way between the quicksand of "Vnthriftyhed" and the whirlpool of Decay. Then a tremendous storm threatens them, caused not by wind but by hundreds of swirling sea monsters, deformed into horrifying shapes. But the law can point out that these monsters are simply apparitions sent by the witch to frighten them away from their mission. And with a touch of his rod, the Palmer calms the sea so that all the monsters dissolve. Guyon's senses are assaulted from all sides. They pass an island where a maiden appears to be in great agony, pleading to them for help. Guyon would go to her; the Palmer sees through her pleas:

> For ill it were to hearken to her cry;
> For she is inly nothing ill apayd,
> But onely womanish fine forgery,
> Your stubborne hart t'affect with fraile infirmity (II.xii.28).

Guyon also wishes to row toward the mermaids on the rocks, the traditional sirens who are singing of safe port and sweet rest. The Palmer dissuades him, and they press on. Nearing the shore of the Bower, they are met by dense fog and every kind of noisome bird. The Palmer quells them with a sweep of his rod.

The Bower itself has caused many problems for readers because of its loveliness and the rigorous manner in which Guyon and the Palmer deal with it and its inhabitants. But the Bower is not dedicated to the fruitfulness that order and control bring. Its makers have chosen to ignore the facts of sin in the lives of men and believe that they can bypass the result, making a paradise on earth. Without control, a paradise to sinful man is a place where the senses are gratified continually:

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

But the reasonable man sees the deceptiveness of a place on earth which strives for perfection. The natural world is beautiful, but when artificiality is used to help nature deceive the viewer, then reason and the law must resist its falsity:

> Much wondred Guyon at the faire aspect
> Of that sweet place, yet suffred no delight
> To sincke into his sence, nor mind affect,
> But passed forth, and lookt still forward right,
> Bridling his will, and maistering his might (II.xii.53).

The law must also control sensuality for pleasure's sake only. Though Guyon restrains himself well in his walk through the Bower and can fend off the offering of Excess, his eyes wander when he sees the two girls ducking each other in the fountain. The Palmer rebukes him for his wandering eyes, for this temptation is exactly the type that Acrasia would present. When Acrasia finally appears, the reader understands her attractiveness. But the poet is also certain that we see the

results to which this sensate pleasure is bringing Verdant:

> His warlike armes, the idle instruments
> Of sleeping praise, were hong vpon a tree,
> And his braue shield, full of old moniments,
> Was fowly ra'st, that none the signes might see;
> Ne for them, ne for honour cared hee,
> Ne ought, that did to his aduauncement tend,
> But in lewd loues, and wastfull luxuree,
> His dayes, his goods, his bodie he did spend;
> O horrible enchantment, that him so did blend (II.xii.80).

The flesh must be subdued and restrained by the law and reason, and the Palmer has formed a suitable restraint for Acrasia, a "subtile net" which he and Guyon throw over her. They bind both her and Verdant and put her in adamantine chains.

The necessity of the subduing of the flesh and the destruction of the garden is given a final justification in the reinforcement of the fruitfulness and control metaphor. The men who have fallen into the lusts of Acrasia have been transformed into hideous monsters, their bodies reflecting the passionate thoughts of their minds. Distortion is the end of the intemperate life. The Palmer strikes them, returning them back to their human shapes. But spiritual and physical healing does not appeal to all; some would rather remain in their animal lusts, especially one named Gryll, who illustrates how far man sinks from the original image of God when he does not let the law which governs the universe govern him. He delights in filth and cannot be changed:

> Said Guyon, See the mind of beastly man,
> That hath so soone forgot the excellence
> Of his creation, when he life began,
> That now he chooseth, with vile difference,
> To be a beast, and lacke intelligence (II.xii.87).

Without the control of the law to make man more godlike, he remains on the fleshly animal level and becomes completely non-human. With law,

man grows toward the excellence of his creation and the image of God.

With this final illustration of man without the saving and educating function of grace and the law, the pattern draws together the first two books of The Faerie Queene to reveal to the reader the spiritual and moral life possible through God. Book I clarifies man's relationship to God; no one can draw the deity down to his level by works of righteousness. The believer must grasp in faith the essential grace as well as the essential power of God. Rather than replacing other historical, moral, or theological interpretations of the first book, the concepts of Jove/God and law and grace augment them, deepening the contest between good and evil as well as Catholic and Protestant by making these struggles more cosmic. In the Red Cross Knight's triumph of faith, Guyon can proceed, moving from the justifying power of faith into the educative and sanctifying course of love for the law. In Book II, the Aristotelian mean and the Platonic good are not removed but supplemented; the Palmer is reason, classical and Christian, seeking to direct the believer through the lusts of the flesh and the pride of life toward that godlike purity and potential which was his before the fall. With this structural pattern, the two books mirror the life of the Christian in his spiritual struggle. Once the believer has chosen to be like God, both law and grace, he can proceed to show the love of God to all the world.

CHAPTER III

MIRRORING JUSTICE AND LOVE: BOOKS III AND IV OF THE FAERIE QUEENE

It has long been recognized in Spenser criticism that Books III and IV can be read as a unit. To understand how the pattern of the God of law and grace further extends the traditional interpretations of the two books, it will be helpful to review these interpretations and the reasons for seeing the books as a unit. The most obvious reason is the continuation of the narrative line. Due to the structural principle of entrelacement, several characters and situations introduced in Book III continue in Book IV wherein some situations are resolved. Britomart and Artegall's relationship is begun early in Book III in the story of Britomart's mirror vision and her donning of knightly armor. In Book IV, she and Artegall meet, first in animosity, later in amity. The separation of Florimell and Marinell is explained in Book III; their final union is the culmination of Book IV. Furthermore, so that the story of Amoret and Scudamour could be more extensively developed, the ending of the third book was changed in the 1596 edition by a separation of the lovers after Amoret's rescue from the House of Busyrane. Though these major romances dominate the plot of the two books, in addition to these stories, minor characters, such as Braggadochio, the false Florimell, Paridell, and Sir Satyrane also appear in both books. With Spenser's use of the interwoven structure, the reader is compelled to go on to a completion of Book III in Book IV. Some situations in Book IV

precede in chronology the stories in Book III, giving further coherence by sending the reader back to Book III.

Thematically both books deal with the same virtue. Though Book III portrays chastity and Book IV concord, both books analyze love as an active principle. All the subject-matter involves romantic pairings, the lovers being either cemented together with love or torn apart by its opposite, hatred. Book III describes love in a personal sense: the individual learning to regulate the urges love brings upon him, allowing neither expression nor repression of the emotion to control completely. Book IV defines love in a social sense: the ability of the individual to relate to his lover and to society. The awakenings and problems of love in Book III are resolved in Book IV as the partners begin to live in amicability.

With love as the common virtue, the two books reciprocally clarify each other in explicating this virtue. For Spenser, love consists of personal chastity and social concord. In Book III, personal chastity, purity, and absence of lust are prerequisites before a person can function in a social world where concord is the highest good. But this prerequisite to true love, the virtue of chastity, cannot function by itself, for it is not a rigid refraining from sexual relationships, but a caring, active attitude of response to both sexes. Book IV proposes that the social world is the only place where love can operate. Love cannot survive in a single person--he cannot practice it. The revealed virtue appears only in relationships with other people.

One final reason for considering the two books as a unit is Britomart's representation of the highest good in both books.

Britomart as the knight of chastity seeks purity in her quest for love: a love both sexual and platonic. She also espouses concord, seeking peace for those who wish for peace, repressing those disrupting the social world. Because she has achieved the virtue of chastity in the third book, she can be a model of concord for those characters in the fourth, as Kathleen Williams contends. By her balance of law and grace and her mirroring of love, Britomart can work to achieve balance and harmony in Book IV, the book of concord:

> Britomart is the one person in the third book who has solved the problems of duality in herself, and consequently, in her relations with others. Being, so to say, both masculine and feminine, with the blended power of strength and love, she can act as a point of reference for all those knights and ladies who, singly and jointly, fail to achieve concord.[1]

Britomart's resolution of this duality, this combination of strength and love or masculinity and feminity, also suggests a combining of law and grace. Britomart is the highest good in these two books because she has God-like attributes through a patterning of herself after a dual-natured God. Though Spenser does not make direct statements which compare Britomart to Jove or God, he reveals her emulation of Jove/God through her actions and physical characteristics. She becomes, in the sense that she mirrors traits of God's nature, particularly justice and grace, an image of God, a representative in the flesh of the God-likeness that the individual can reflect through total allegiance. Britomart is the most fully realized character in the whole of The Faerie Queene because the seeming opposites warring in her character have

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[1]Kathleen Williams, Spenser's World of Glass (Berkeley: University of California Press, 1966), p. 93.

been balanced. Only in the resolution of them does she achieve the perfection of love, growing toward a likeness of God.

In the poem, Britomart allows the deity to control her life, reflecting its glory to those around her. The direction and purpose of her life have been worked out for her by providence, and by submitting to this providence, she will effect God's glorious plan for England through her progeny. Once looking into a charmed mirror at her father's house, Britomart has seen a splendid knight pictured and has fallen in love with him. To her, the looking is chance. But Merlin assures her of Providence's direction in that look; now she must acquiesce in its will:

> It was not, Britomart, thy wandring eye,
> Glauncing vnwares in charmed looking glas,
> But the streight course of heauenly destiny,
> Led with eternall prouidence, that has
> Guided thy glaunce, to bring his will to pas:
> Ne is thy fate, ne is thy fortune ill,
> To loue the prowest knight, that euer was.
> Therefore submit thy wayes vnto his will,
> And do by all dew meanes thy destiny fulfill[2] (III.iii.24).

Merlin reveals that "the man who heauens haue ordaynd to bee/The spouse of Britomart, is Arthegall" (III.iii.26). In union with Artegall, Britomart will produce a line of mighty warriors to rule the island with power through fierce warfare. The son of the union will be like a lion, spreading his might over a united kingdom. To Merlin, providence in human history is not merely the intervention of God, but man's

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[2]The Works of Edmund Spenser: A Variorum Edition, ed. Edwin Greenlaw et al. (Baltimore: Johns Hopkins University Press, 1932-49), III. All references to The Faerie Queene are taken from this edition and are cited parenthetically by book, canto, and stanza number.

endeavors working in conjunction with God's will. Therefore, man can help fulfill God's will most particularly by cooperating with it. But there are many hardships even for those directed by providence. Hence Merlin attempts to teach Britomart that providence sends discipline to men to educate them in God's plan. Merlin discloses the providential discipline of the Britons:

> For th' heauens haue decreed, to displace
> The Britons, for their sinnes dew punishment,
> And to the Saxons ouer-giue their gouernment (III.iii.41).

The revelation of this period of extreme hardship upsets Britomart, and she questions the harshness of the punishment:

> Ah but will heauens fury neuer slake,
> Nor vengeaunce huge relent it selfe at last?
> Will not long misery late mercy make,
> But shall their name for euer be defast,
> And quite from of the earth their memory be rast? (III.iii.43).

Merlin explains that the term of this disciplinary judgment is limited and that even during the darkest of this time, lights will glimmer in the darkness. Though the discipline seems hard, the kingdom will profit, rising again stronger and more able to conquer because purified. This new kingdom will bring great glory throughout the world, particularly through a virgin queen who will smite all her enemies, seen as a fire which purifies the dross from the kingdom:

> Tho when the terme is full accomplishid,
> There shall a sparke of fire, which hath long-while
> Bene in his ashes raked vp, and hid,
> Be freshly kindled in the fruitfull Ile
> Of Mona, where it lurked in exile;
> Which shall breake forth into bright burning flame,
> And reach into the house, that beares the stile
> Of royall maiesty and soueraigne name;
> So shall the Briton bloud their crowne againe reclame (III.iii.48).

Because she realizes that providence will lead her progeny to a glorious reign in the kingdom, Britomart accepts the role it assigns her. She has learned Merlin's lesson about the profitable hardship providence might bring, understanding the difficulty to be eventually beneficial. After the trial, providence effects a more glorious result; life's difficulties bring a vision of grace and good relief. She explains this to Scudamour:

> Ah gentle knight, whose deepe conceiued griefe,
> Well seemes t'exceede the powre of patience,
> Yet if that heauenly grace some good reliefe
> You send, submit you to high prouidence,
> And euer in your noble hart prepense,
> That all the sorrow in the world is lesse,
> Then vertues might, and values confidence,
> For who nill bide the burden of distresse,
> Must not here thinke to liue: for life is wretchednesse
> (III.xi.14).

As well as being directed by providence, Britomart mirrors the image of God in that she is described throughout these two books in light images suggesting the glory of the deity as well as Britomart's identity with the godhead. In one simile, Britomart is seen as the sky when it is filled with lines of fiery light:

> With that her glistring helmet she vnlaced;
> Which doft, her golden lockes, that were vp bound
> Still in a knot, vnto her heeles downe traced,
> And like a silken veile in compasse round
> About her backe and all her bodie wound:
> Like as the shining skie in summers night,
> What time the dayes with scorching heat abound,
> Is creasted all with lines of firie light,
> That it prodigious seemes in common peoples sight (IV.i.13).

At another point, when she removes her helmet,

> Her golden locks, that were in tramels gay
> Vpbounden, did them selues adowne display
> And raught vnto her heeles; like sunny beames,
> That in a cloud their light did long time stay,

> Their vapour vaded, shew their golden gleames,
> And through the persant aire shoote forth their azure streames
> (III.ix.20).

In the fight with Artegall when Britomart's helmet is sheared off, her face appears as a red morning:

> With that her angels face, vnseene afore,
> Like to the ruddie morne appeard in sight,
> Deawed with siluer drops, through sweating sore,
> But somewhat redder, then beseem'd aright,
> Through toylesome heate and labour of her weary fight (IV.vi.19).

In discussing this series of similes using light, Thomas Roche describes Britomart as being an imago Dei. Though not specifying in what sense Britomart exemplifies the image of God, he refers to her as a representative or a mirror vision of the deity: "Spenser is not advocating a theory of immanent deity in describing Britomart, but he does not let us forget that the image of God, if it is to shine at all, must shine through the flesh."[3] Roche believes that since Britomart represents this image of God, she has reached perfection in several areas or levels of life, as Spenser portrays her: "The perfection he sees in Britomart is both moral and physical, and his mingling of art and nature, of human and divine, at the moment of her recognition is meant to convey this two-fold meaning."[4] References to her as an image of divine perfection reinforce this idea of Britomart as an imago Dei. In the scene mentioned above, when her helmet has been cut off, Scudamour is amazed at her beauty:

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[3]Thomas P. Roche, The Kindly Flame: A Study of the Third and Fourth Books of Spenser's Faerie Queene (Princeton: Princeton University Press, 1964), p. 93.

[4]Roche, p. 94.

> He was therewith right wondrously dismayd,
> And drawing nigh, when as he plaine descride
> That peerelesse paterne of Dame natures pride,
> And heauenly image of perfection,
> He blest himselfe, as one sore terrifide,
> And turning his feare to faint deuotion,
> Did worship her as some celestiall vision (IV.vi.24).

In addition, Britomart is an imago Dei because she represents both attributes of God, both law and grace, in her character. This mixture in the character of God Luther describes in a 1516 sermon, calling the two parts the alien and proper work of God. God's proper work is to create the fruits of the Spirit in men, "inasmuch as the righteous, truthful, kind, joyful, healthy, patient, merciful cannot do otherwise than act according to his nature."[5] Before God can perform this proper work, however, this creating of beauty in the hearts of men, he must perform an alien work, the making of men sinners. Because he can justify only those who do not think themselves just, God must bring a great "disturbance" into their lives to show them their sinfulness:

> God's alien work, therefore, is the suffering of Christ and sufferings in Christ, the crucifixion of the old man and the mortification of Adam. God's proper work, however, is the resurrection of Christ, justification in the Spirit, and the vivification of the new man.[6]

Luther then says: "Conformity with the image of the Son of God includes both these works."[7] The giving of the Gospel is the bringing of the

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[5]Martin Luther, Sermons, in Luther's Works, Vol. 51, trans. and ed. John W. Doberstein (Philadelphia: Muhlenberg Press, 1959), p. 18.

[6]Luther, Works, Vol. 51, p. 19.

[7]Luther, Works, Vol. 51, p. 19.

good news of grace to one's fellow men. On the other hand, the Gospel also brings news of sin in that it pronounces all men guilty and sinners and devoid of the grace of God. Men who believe that they are fulfilling the law through their own works will be found to be lacking in the spirit of the law. The relationship of the two brings men to salvation:

> Therefore the law is an excellent thing, in so far as it points out sins and makes us realize our own misfortune, and thus moves us to seek the good. For the first step to health is to admit that one is sick, and the beginning of wisdom is the fear of the Lord. But the law excites fear, so that a man is humbled when he sees that he does not keep the commandments and thus is incurring the judgment of God. But grace infuses love, by which he is made more confident, because, while he sees that he wants to keep the commandments and yet is not able to keep them at all, the fulness of Christ is accepted instead until he too is finally made perfect.[8]

The law quells evil desires and restrains passions, both in oneself and others, exciting fear by revealing perfection. At the same time, the beauty of grace attracts others to the one who possesses it.

Britomart is often described as having a coherent mixture of the two qualities. In the way Luther has delineated these two qualities in the nature of God, Britomart reveals them in her characteristic actions:

> For she was full of amiable grace,
> And manly terrour mixed therewithall,
> That as the one stird vp affections bace,
> So th' other did mens rash desires apall,
> And hold them backe, that would in errour fall;
> As he, that hath espide a vermeill Rose,
> To which sharpe thornes and breres the way forstall,
> Dare not for dread his hardy hand expose,
> But wishing it far off, his idle wish doth lose (III.i.46).

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[8]Luther, Works, Vol. 51, p. 23.

When fighting evil, Britomart is quite rigorous in destroying it. Glauce urges her, after one battle, to quench the rigor of her wrath and to show the quality of grace that she can exhibit:

> And you faire Ladie knight, my dearest Dame,
> Relent the rigour of your wrathfull will,
> Whose fire were better turn'd to other flame;
> And wiping out remembrance of all ill,
> Graunt him your grace, which ye shall to him empart:
> For louers heauen must passe by sorrowes hell (IV.vi.32).

As Artegall looks at her, he understands the two qualities that Britomart possesses: the winsomeness of grace and the restraint of the law:

> Yet durst he not make loue so suddenly
> Ne thinke th' affection of her hart to draw
> From one to other so quite contrary;
> Besides her modest countenance he saw
> So goodly graue, and full of princely aw,
> That it his ranging fancie did refraine,
> And looser thoughts the lawfull bounds withdraw;
> Whereby the passion grew more fierce and faine,
> Like to a stubborne steede whom strong hand would restraine
> (IV.vi.33).

Though this mixture of characteristics has been praised by some critics, Richard Lanham finds the feminine and masculine characteristics causing discrepancies in the literal characterization. He believes Spenser's characterization has resulted in an unnatural person:

> Spenser, following Ariosto, tried to preserve both emotion and physique of both male and female. As a literal characterization, then, Britomart begins life as a combination of two deeply contradictcry identities. Spenser's problem was this: the more realistically he characterized her, the more contradictory would her two identities appear. She would be demure maiden one minute, bossy woman the next. Such an intrinsic difficulty of presentation makes the critical emphasis on the literal Britomart's realism and consistency doubly remarkable. For if the general opinion of the poem is correct, then Spenser succeeded both in plausible characterization of a bisexual figure and in making this figure body forth married love.[9]

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[9]Richard Lanham, "The Literal Britomart," Modern Language Quarterly, 28 (1967), 429.

The problem of Britomart's characterization may stem from a problem that has troubled humanity for centuries: trying to make a consistent and coherent figure of God. The recognition that Spenser modeled Britomart, at least to some extent, on this dual-natured God helps to explain the mixture of characteristics in her. Perhaps another solution to the problem is the cessation of a demand for literal consistency. The critic demanding literal consistency either sees the poem as an ultimate failure because of its apparent inconsistency, or he regards the poem as loosely connected stanzas, each stanza a rhetorical address, as does Alpers. Britomart is not literally consistent in the sense of a James's Isabel, Zola's Nana, or Drieser's Carrie. Instead Britomart is dramatically realized, changing from an innocent, love-fraught girl to a heroic, active champion of love. The reader must remember, as stated earlier, that Spenser moves his reader to different levels by verbal indicators; therefore, the seeking of literal consistency throughout the poem is fruitless. Spenser has moral concerns which move the reader to different levels of meaning. Spenser is writing a poem to illustrate the characteristics of a god-like individual, an individual not just masculine and feminine but partaking of the nature of a God who may require force to remove evil as well as graciousness in acts of rescue of those trapped in evil's snares. Britomart is literally consistent within this moral framework. Rather than giving one characteristic to one member of the Godhead as Milton did, Spenser shows that these divine characteristics may operate in one God, and consequently, in one individual, the duality being integrated into a whole. Britomart's characteristics are antithetical,

yet both attributes are necessary in chaste love, the goal Britomart strives for as well as the quality she often bodies forth.

The qualities are most comprehensible when they are seen in action. The quality of the law functions as a curb to lust and as a guide to punishment of evildoers. In seeking the establishment of chaste love, Britomart opposes licentious pleasure, debasing sensuality, and false concepts of love. Britomart is, in fact, placed in the role of Minerva, fighting against those who would rebel against her father Jove, Evans suggests: "In Book III, Britomart's heroic task is to subdue another rebellion against Jove, that of Cupid in his triumphs, and she is drawn, therefore, into the role of Minerva, helmeted and golden-haired, emulating her mortal half-brother Hercules in her conquest of another Busyrane."[10] In her trials and labors, Britomart seeks to destroy the vilest lusts; her role is thematically suggested by the battle of Argante with Sir Pallidine, a female knight. Argante is lust at its most carnal, even to the extent of committing incest with her twin brother Ollyphant while in the womb. Now she roams the world, seeking victims to appease her libertine desires. Calling her a maiden refers only to sexual gender:

> But greatest shame was to that maiden twin,
> Who not content so fowly to deuoure
> Her natiue flesh, and staine her brothers bowre,
> Did wallow in all other fleshly myre,
> And suffred beasts her body to deflowre:
> So whot she burned in that lustfull fyre,
> Yet all that might not slake her sensuall desyre (III.vii.49).

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[10]Maurice Evans, Spenser's Anatomy of Heroism (Cambridge: The University Press, 1970), p. 16.

Jove and the law are Argante's most hated enemies. When Satyrane seeks to fight her, Argante "with furious sparkes did stare/And with blasphemous bannes high God in peeces tare" (III.vii.39). The Squire who had been captured by Argante explains who she is:

> That Geauntesse Argante is behight,
> A daughter of the Titans which did make
> Warre against heauen, and heaped hils on hight,
> To scale the skyes, and put Ioue from his right (III.vii.47).

The only knight able to fight and conquer Argante is one living by law, pure and chaste. Though the knight pursuing Argante appears to be a man, the Squire reveals that it is Pallidine, a female warrior:

> But that bold knight whom ye pursuing saw
> That Geauntesse, is not such, as she seemed,
> But a faire virgin, that in martiall law,
> And deedes of armes aboue all Dames is deemed
> And aboue many knights is eke esteemed,
> For her great worth; She Pallidine is hight:
> She you from death, you me from dread redeemed.
> Ne any may that Monster match in fight,
> But she, or such as she, that is so chaste a wight (III.vii.52).

Like this legendary female, Britomart fights to preserve chastity in herself and in others. A guest in Malecasta's palace, Britomart has unknowingly provoked her hostess's lusts. Malecasta, becoming enflamed with desire, stealthily creeps to Britomart's bed. The scene has comic overtones because of the mistaken gender of Malecasta's object; however, when Britomart awakens to find Malecasta beside her, it is no laughing matter. Britomart runs from the bed and raises her sword, ready "to gride/The loathed lechour." Malecasta's screams bring the knights gathering around the bed, and when, in retribution, one of them, Gardante, grazes Britomart with an arrow, Britomart reveals the just wrath of Jove by wielding her flaming sword to punish defenders of lust:

> Wherewith enrag'd she fiercely at them flew,
> And with her flaming sword about her layd,
> That none of them foule mischiefe could eschew,
> But with her dreadfull strokes were all dismayd:
> Here, there, and euery where about her swayd
> Her wrathfull steele, that none mote it abide (III.i.66).

The Squire of Dames has said that his rescue by Pallidine from Argante has "redeemed" him from death; and like that other female warrior, Britomart often finds herself in the role of punisher of evildoers in order to bring mercy and redemption to those captured by them, an action portraying her dual nature. Earlier, before her encounter with Malecasta, Britomart meets six warriors who guard the entrance to Malecasta's castle; they attempt to force anyone passing by to give allegiance to Malecasta as the fairest. When Britomart arrives, the six are dealing blows to one cornered knight. Quickly learning the requirements of the castle and finding them unfair, she metes out her own justice to the evildoers:

> Ne did she stay, till three on ground she layd
> That none of them himselfe could reare againe;
> That fourth was by that other knight dismayd,
> All were he wearie of his former paine,
> That now there do but two of six remaine;
> Which two did yield, before she did them smight.
> Ah (said she then) now may ye all see plaine,
> That truth is strong, and trew loue most of might,
> That for his trusty seruaunts doth so strongly fight (III.i.29).

As Guyon began with the faith the Red Cross Knight had achieved, Britomart embodies the lawful restraint of the flesh that Guyon strove for in his conquest of Acrasia. Because of the rational control in her life, her chastity enables her to rescue Amoret where Scudamour cannot. The law has curbed lust in Britomart's life, and this preparation capacitates her to punish the evil Busyrane, the purveyor of a tortured

and painful view of love whose hand Britomart must force to relinquish his victim. Her actions here show that she reflects Jove as well as God, for the rationality assures her against fears, the law restrains her emotions. She assumes a Jovian role, properly armed, proceeding like a thunderbolt toward her mission of grace:

> Therewith resolu'd to proue her vtmost might,
> Her ample shield she threw before her face,
> And her swords point directing forward right,
> Assayld the flame, the which eftsoones gaue place,
> And did it selfe diuide with equall space,
> That through she passed; as a thunder bolt
> Perceth the yielding ayre, and doth displace
> The soring clouds into sad showres ymolt;
> So to her yold the flames, and did their force reuolt (III.xi.25).

Upon entering this house of Busyrane, Britomart finds herself in a room filled with gorgeous tapestries of gold and silks, each delicately woven to depict the triumphs of Cupid over all men and gods. The stories of Jove's transformations here seem to have no application in the pattern of law and grace, though perhaps they reinforce the non-rational aspect of Cupid. The lusts Cupid can inspire in men are so strong that even the gods cannot resist and will go to all lengths to consummate them. In this sense, the portraits of Jove might be false images to destroy the confidence of men in the god of law and force them to place all their trust in the sensual lusts engendered by Cupid. Illustrating this transfer of allegiance is an idol in Busyrane's house to Cupid which declares him victor over the gods and to which everyone in the house commits all kinds of foul idolatry. Britomart is fascinated by the house, but her fortitude preserves her, helping her resist both fear and delight at the masque of Cupid. Horrified at the spectacle of Despight and Cruelty torturing Amoret, she watches all the wrongs associated

with love parade by. But she cannot follow them and must wait for the second day to enter into the room and find the suffering Amoret. Once there, Britomart crushes Busyrane to the ground with a blow and prepares to kill him until Amoret stops her; only Busyrane can mend what he has done. Britomart holds control over him until he restores Amoret to her former health. Standing with her sword drawn over Busyrane as he reverses the charm, her rational courage and lawful restraint keep her from the fear of sensuality which captured Amoret at first:

> Anon she gan perceiue the house to quake,
> And all the dores to rattel round about;
> Yet all that did not her dismaied make,
> Nor slacke her threatfull hand for daungers dout,
> But still with stedfast eye and courage stout
> Abode, to weet what end would come of all (III.xii.37).

The quality of grace also plays an important part in Britomart's character as the motivating force behind all her actions and rescues. She uses law and wrath to restrain the evil people who are persecuting the weak; the graciousness of her character urges her to rescue them. She fights off the six knights who have surrounded the Red Cross Knight; she saves innocent men from the debauched lusts of Ollyphant. But the greatest act of grace comes in her rescue of Amoret from the hands of Busyrane. Britomart redeems Amoret from a natural world or a sinful view of love and brings to her the possibility of a chaste union which will mirror God's intention for man. Eric Laguardia believes Britomart's rescue of Amoret to be a salvation from bestiality, an act which

> redeems Amoret from the sexual dimension of nature and allows her to establish a chaste love with Scudamour. The emergence of this chaste love, however, is more than a solution to a personal problem of love; the destruction of the level of nature represented by the House of Busirane separates the passion of love from corruption and allows it to combine with the virtue of chastity, a process which symbolizes the redemption of nature or the realignment of the natural world with the divine law.[11]

After her rescue, Amoret asks Britomart what reward she can give her for her gracious deed, promising to spread her praise all through the world. But because Britomart has given herself to the will of God, grace has become part of her nature so that her good deeds are amply rewarded by the freedom of the victim from the evil which had enthralled him:

> Gentle Dame, reward enough I weene
> For many labours more, then I haue found,
> This, that in safety now I haue you seene,
> And meane of your deliuerance haue beene:
> Henceforth faire lady comfort to you take,
> And put away remembrance of late teene (III.xii.40).

The rational law of chastity has overcome the powers of sensuality; with grace, Britomart has removed these evils, her deeds placing her in the role of a redeemer and restorer. When she and Amoret leave the House of Busyrane, they find the house changed: the rich furnishings vanish, the glorious decorations decay, and the flames guarding the entrance disperse. Once the perpetrator of this view of sensual love has been restrained, its allure and attractiveness and the falsity of its exploits disappear; the house of Busyrane crumbles into the dust, the fire extinguished.

Britomart as this god-like individual reveals the most perfect

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[11]Eric Laguardia, Nature Redeemed: The Imitation of Order in Three Renaissance Poems (The Hague: Mouton, 1966), p. 112.

character possible in this sinful world. Against her other characters are measured, reflecting aspects of Britomart's character or showing defects in their own characters when compared to her. Many of the minor characters are shown to be evil or reveal the extent to which evil has corroded their character when they come in contact with Britomart. The vile and grotesque lusts of Malecasta and Argante, the treachery of Paridell and Malbecco, and the hatefulness of Ate and Duessa are all more despicable when revealed in the company of Britomart. The major characters also reflect aspects of Britomart's character, though none comes to a resolution of all dualities as she does. Belphoebe is one who lives by the letter of the law. Belphoebe has been introduced in Book II as residing in the fields instead of in courts because of the languid and corrupt nature of the society at the courts. In her encounter with Braggadochio, her disciplined and chaste character is revealed. Braggadochio compares her to Diana, calling her a goddess, and if a mortal, too beautiful for the strenuous life of the hunt, but Belphoebe disagrees:

> Where ease abounds, yt's eath to doe amis;
> But who his limbs with labours, and his mind
> Behaves with cares, cannot so easie mis.
> Abroad in armes, at home in studious kind
> Who seekes with painfull toile, shall honor soonest find
> (II.iii.40).

God ordained labor to keep men from the decay and rot that wanton ease can bring. Pleasure always beckons men, urging them to waste their days and be buried in oblivion, she explains. When Braggadochio, enflamed with his lust, attacks her in an attempted rape, Belphoebe shows her righteous wrath, and menacing him with her javelin, turns

and rides away, portraying the vigorous restraint of the law against the sins of the flesh.

Belphoebe's characterization is curious; Spenser presents her as beautiful, charitable, and even gracious, yet, in spite of this, there is a coldness and reserve to her that keeps her at a distance from those who would love her. Belphoebe is not a warm loving creature, for her intense dedication to chastity makes her too law-abiding to be loving. On the other hand, Spenser, particularly in Book III, has made some overt parallels between Belphoebe and Elizabeth; he is careful, therefore, to show Belphoebe as an instrument of grace. Though there is an undertone of criticism in Spenser's attitude toward Belphoebe's regard for Timias, he would not dare criticize her overtly, for he has told Raleigh in the Letter that Belphoebe represents aspects of Elizabeth. Though gracious in her duty to her fellow men, Belphoebe lives by the letter of the law but without the spirit of the law, love. She saves Timias when he lies wounded in the woods:

> Prouidence heauenly passeth liuing thought,
> And doth for wretched mens reliefe make way;
> For loe great grace or fortune thither brought
> Comfort to him, that comfortlesse now lay (III.v.27).

When she has attended to Timias' wounds, he awakens and sees beside him "The goodly Mayd full of diuinities/And gifts of heauenly grace" (III.v.34). Timias believes that he has seen an angel:

> Mercy deare Lord (said he) what grace is this,
> That thou hast shewed to me sinful wight,
> To send thine Angell from her bowre of blis,
> To comfort me in my distressed plight? (III.v.35).

Belphoebe assures him she is no angel; her only wish is for his safety and aid. Concern for others is part of her human duty:

> We mortall wights, whose liues and fortunes bee
> To commun accidents still open layd,
> Are bound with commun bond of frailtee,
> To succour wretched wights, whom we captiued see (III.v.36).

In doing deeds from duty rather than love, though she is beautiful, gracious, and kind, Belphoebe is dedicated to an idea of chastity which keeps her from loving Timias or giving herself to him. Spenser praises chastity as a virtue that God gave to women as an example of his heavenly grace; mortal men see this virtue and admire the glory of chastity and purity. But this chastity keeps her from union because she really does not love. Spenser's definition of chastity has been purity, but a purity in married love, the gracious bestowal of oneself as seen in Britomart's relations to Artegall. Though Belphoebe gives Timias all kinds of restorative medicines, she will not give him her love:

> But that sweet Cordiall, which can restore
> A loue-sick hart, she did to him enuy;
> To him, and to all th'vnworthy world forlore
> She did enuy that soueraigne salue, in secret store
> (III.v.50).

Though Belphoebe seems to be beyond physical love, Chastity is praiseworthy; virginity does have its place. Chastity is the only virtue strong enough to kill Lust, as shown in Book IV. Amoret has been captured by Lust and though Timias can fight him for a while, Lust uses Amoret as a shield so that he cannot be wounded without wounding her as well. But when the chaste Belphoebe arrives, Lust

> by his former combate would not bide,
> But fled away with ghastly dreriment,
> Well knowing her to be his deaths sole instrument (IV.vii.29).

Though lawful restraint conquers lust, this chaste woman will not

allow partial allegiances. When she finds Timias comforting Amoret with kisses and gentle words, she immediately becomes wrathful:

> Which when she saw, with sodaine glauncing eye,
> Her noble heart with sight thereof was fild
> With deepe disdaine, and great indignity
> That in her wrath she thought them both haue thrild,
> With that selfe arrow, which the Carle had kild:
> Yet held her wrathfull hand from vengeance sore,
> But drawing nigh, ere he her well beheld;
> Is this the faith, she said, and said no more,
> But turned her face, and fled away for euermore (IV.vii.36).

The squire is left to languish and become wild until his reconciliation comes through the help of a jewel and a dove. The jewel is a ruby shaped like a heart which is bleeding of a wound. He places this jewel around the neck of the bird, who immediately flies away as he follows. This jewel and the bird bring Belphoebe back. The likeness of strict virginity to the law can be made tentatively here, for certainly the point can be argued that the blood of the jewel suggests the blood of grace which appeases the wrath of the law. Likewise, the dove which brings Belphoebe back to the squire in his wretched condition may represent the spirit of peace. In asking about the cause of his troubles, Belphoebe condemns herself when she asks him if a cruel person has caused him to become distraught: "If wrothful might, then fowle rebuke and shame/Be theirs, that haue so cruell thee forlorne" (IV.vii.15). Timias says that it was she who wreaked on him her sore displeasure. When Timias replies, her heart begins to melt and her wrath is abated through gracious forgiveness as the wrath of the law-abiding person is turned to pity toward the wretched sinner.

If Belphoebe's life occasionally suggests the law, then her twin sister Amoret's might be expected to suggest grace. But there does not

seem to be any allusion or correspondence to grace in Amoret as there is in Belphoebe to law. The correspondence has been suggested because they are twins and because Diana (who raised Belphoebe) seems to be like the law and Venus (who raised Amoret) like grace. In studying the differing characteristics of these two goddesses, Evans suggests that

> the sweat and labour of Diana is opposed to the ease and pleasures of Venus, the virginity of the one to the sexual pleasures of the other. In Books III and IV, their opposition is that between the Platonic Venuses, Urania and Dione, and between the spiritual and physical loves associated with them; and we shall see that from time to time Spenser equates Diana's toil with the harsh justice of the Mosaic Law, and Venus's love with the kindliness and fruitfulness of the Gospels.[12]

But if Amoret is to follow in her guardian's footsteps, we certainly are not shown it in these books. Amoret's main function in the two books is allowing others to rescue her from evil. Amoret fears union, the highest virtue shown in these two books. Britomart must rescue her from the tormenting fear of a wrong concept of love. As the captive of Busyrane, who has riven her heart and kept her chained, Amoret has allowed fear of the physical and its function within marriage to overpower her. The chastity of Britomart can restrain the physical passions; therefore, she can enter through the flames and order Busyrane fearlessly. Amoret is not strong enough to fight off Lust when he captures her. Only the disciplined chastity of Belphoebe can conquer him. Living in constant fear for her honor, Amoret must be continually protected until she can be reunited with Scudamour. First Britomart,

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[12]Evans, Spenser's Anatomy of Heroism, p. 44.

then Belphoebe, then Arthur all travel with her in order to keep her from harm.

Another major pair of characters in the poem, Florimell and Marinell, mirror through their severe trials another aspect of Britomart, her belief in the providential guidance of Jove/God. Though they do not always believe in the control of providence or hold steadfastly through trials, the reader does see Britomart's belief vindicated through their guidance by providence. The guidance of providence does not mean the absence of problems. The lesson they must learn, that one must place his trust in providence by the power of grace, Britomart has shown to Scudamour. In his failure to understand the ways of providence, Scudamour believes the good should be rewarded, the evil punished. If the good are not receiving grace, then justice must be asleep:

> If good find grace, and righteousnesse reward,
> Why then is Amoret in caytiue band,
> Sith that more bounteous creature neuer far'd
> On foot, vpon the face of liuing land?
> Or if that heauenly iustice may withstand
> The wrongfull outrage of vnrighteous men,
> Why then is Busirane with wicked hand
> Suffred, these seuen monethes day in secret den
> My lady and my loue so cruelly to pen? (III.xi.10).

But this idea is erroneous. Suffering is hard to understand, but Britomart has been shown that through suffering, the good are purified and led to greater glory. Discipline and rescue are the instruments of Jove and God to effect harmony.

Marinell is taught through suffering the ways of providence. When he challenges Britomart, calling her rash for traveling on his land, striking the first blow, Britomart overpowers him, sending her sword

through his left side, making him tumble onto the beach. Because Proteus has prophesied that Marinell would be hurt by a woman, his mother Cymoent has tried to change his nature, seeking to avert the fulfillment of the prophecy by teaching him to avoid the love of women. But destiny, a force Spenser sees as an instrument of or as equal with providence (III.iii.24), cannot be outwitted and through Britomart's giving of the injury, eventually he and Florimell are united:

> But ah, who can deceiue his destiny,
> Or weene by warning to auoyd his fate?
> That when he sleepes in most security,
> And safest seemes, him soonest doth amate,
> And findeth dew effect or soone or late.
> So feeble is the powre of fleshly arme.
> He mother bad him womens loue to hate,
> For she of womans force did feare no harme;
> So weening to haue arm'd him, she did quite disarme (III.iv.27).

Florimell is finally brought to a union with Marinell through the direction of providence. Although difficulties often beset her, she escapes each time, even though the refuge to which she escapes sometimes seems more frightening than the former dilemma. After remaining at the house of the witch a short time, she escapes for fear of the vile attentions of the witch's son. The witch sends a loathsome beast after her to destroy her. In trying to elude the beast, Florimell comes to the shore, and there she finds a boat:

> It fortuned (high God did so ordaine)
> As she arriued on the roring shore,
> In minde to leape into the mighty maine,
> A little boat lay houing her before,
> In which there slept a fisher old and pore,
> The whiles his nets were drying on the sand (III.vii.27).

Once they are out to sea, the old man awakens, his lust is aroused by Florimell's beauty, and he attempts to rape her, throwing her into the

bottom of the boat. The narrator says that if any brave knight were near, he could help her. But since none are, then providence must lead:

> See how the heauens of voluntary grace,
> And soueraine fauour towards chastity,
> Doe succour send to her distressed cace:
> So much high God doth innocence embrace.
> It fortuned, whilest thus she stifly stroue,
> And the wide sea importuned long space
> With shrilling shriekes, Proteus abroad did roue,
> Along the fomy waues driuing his finny droue (III.viii.29).

The rescue by Proteus does not appear to be too providential, for Proteus now tries to force his affections on Florimell, and she is in a worse situation than she was before. But providence eventually creates good from evil. Because of her resistance, she is put into prison. Here, when she is crying, she is heard by Marinell; he grieves so that Cymoent learns the cause and goes to Neptune. Because Neptune rules the seas, Florimell is his property, and he grants her to Marinell, thus bringing about the union.

By the characters of these four women and their relationships to men, Spenser reveals union or Concord as the highest good. Each couple faces trials, but by the end of the fourth book, three of the four are united, if not joined in union. Belphoebe and Timias have been reconciled, Florimell and Marinell are brought together, the union of Amoret and Scudamour is implied, and Britomart and Artegall have recognized each other. Throughout Book IV, union and concord are shown to be godlike virtues. The opposite of concord is a trait from hell:

> Firebrand of hell first tynd in Phlegeton,
> By thousand furies, and from thence out throwen
> Into this world, to worke confusion,
> And set it all on fire by force vnkwowen,

> Is wicked discord, whose small sparkes once blowen
> None but a God or godlike man can slake (IV.ii.1).

Concord is shown as a force quelling fire or chaos, another aspect of hell. Britomart is the godlike person who quenched the fires of discord, most forcefully at the House of Busyrane. Through her balance of the dualities of her nature, she effects peace among the knights of Book IV. This does not mean that she has made everyone happy. Ate and Duessa are always present to stir up strife again through false accusations. Britomart (and Arthur) are the only ones who can remove the discordant elements or quell the evil forces. In the last three cantos of Book IV, Spenser praises the concord which comes from union by showing the joining of different levels of society. In the tenth canto, he shows that love is the philosophical concept which is the result of concord. At the temple of Venus, Scudamour meets Concord at the door, Concord sitting between her two sons, Love and Hate, and keeping them apart. Concord has been ordained by God to maintain equality and balance in the world, preventing the chaos of hell:

> By her the heauen is in his course contained,
> And all the world in state vnmoued stands,
> As their Almightie maker first ordained,
> And bound them with inuiolable bands;
> Else would the waters ouerflow the lands,
> And fire deuoure the ayre, and hell them quight
> But that she holds them with her blessed hands.
> She is the nourse of pleasure and delight,
> And vnto Venus grace the gate doth open right (IV.x.35).

This balance, like Britomart's balance of dualities, or her balance of law and grace, prevents the fire of chaos from disrupting and restrains the water from overflowing the lands. This balance of dualities is mirrored in the queen of the temple, the hermaphroditic Venus. Like Britomart,

she has balanced the masculine and feminine to produce a whole and perfect being:

> But for, they say, she hath both kinds in one,
> Both male and female, both vnder one name:
> She syre and mother is her selfe alone,
> Begets and eke conceiues, ne needeth other none (IV.x.44).

Venus can inspire men and beasts to passion, but, unlike Acrasia, who raises passion for the sake of sensuality, Venus quenches passion in generation. Her balance of dualities controls the threat of chaos, bringing felicity to all the world:

> Great Venus, Queene of beautie and of grace,
> The ioy of Gods and men, that vnder skie
> Doest fayrest shine, and most adorne thy place,
> That with thy smyling looke doest pacifie
> The raging seas, and makst the stormes to flie;
> Thee goddesse, thee the winds, the clouds doe feare,
> And when thou spredst thy mantle forth on hie,
> The waters play and pleasant lands appeare,
> And heauens laugh, and al the world shews ioyous cheare
> (IX.x.44).

Like the balance of law and grace which brings concord to the individual, the balance imposed by Concord and Venus brings harmony to the physical world, and this physical world is shown in union in the last two cantos. Florimell and Marinell, in Canto XII, are the union of the world of flora and the world of water. Because of the relation of her relation of her name to the world of flora and the "underwater" experience she undergoes, Northrop Frye has suggested that Florimell may represent the vegetable world which undergoes a burial and resurrection.[13] The pagan Proserpina myth can reinforce the Christian resurrection myth

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[13]Northrop Frye, "The Structure of Imagery in The Faerie Queene," in Fables of Identity: Studies of Poetic Mythology (New York: Harcourt, Brace, and World, 1963), p. 74.

to show the goodness of the resulting union. Florimell is separated from Marinell by a world of chaos which only Concord could quell, a world of raging water:

> For wall'd it was with waues, which rag'd and ror'd
> As they the cliffe in peeces would haue cleft;
> Besides ten thousand monsters foule abhor'd
> Did waite about it, gaping griesly all begor'd (IV.xi.3).

Florimell's prison is described as the darkest hell which never sees any light of day. While Florimell is in this pit of total darkness, Marinell hears her and begins to die because of grief. Discord or disunity is the destructive power destroying both of them. But when they are restored to each other, the balance and union creates the harmony necessary for growth in the physical world, as law and grace fosters spiritual growth. Curiously, Marinell is seen as the dying plant and Florimell as the vital sun:

> Who soone as he beheld that angels face,
> Adorn'd with all diuine perfection,
> His cheared heart eftsoones away gan chace
> Sad death, reuiued with her sweet inspection,
> And feeble spirit inly felt refection;
> As withered weed through cruell winters tine,
> That feeles the warmth of sunny beames reflection,
> Liftes vp his head, that did before decline
> And gins to spread his leafe before the faire sunshine
> (IV.xii.34).

The union of the physical world has been brought about by the joining of waters in an endless cycle. In another natural image, Spenser has shown the symbol of concord for the entire world in the procession of the rivers, drawing the reader's attention to the peace possible for a world following God. Here all the bodies of water are joined in harmony to celebrate the wedding of the Thames and the Medway. Though they appear to be separate bodies, all the rivers of the world

are indeed one, entering into the natural circle of eternal return, the rivers returning to the sea, the sea returning to the rivers through rain. This oneness Spenser wishes for all, as he has shown in Britomart, Concord, Venus, and the joining of lovers. Britomart's resolution of the dualities of Jove and God results in an individual harmony. As each individual effects this balance in himself, the world of society will achieve harmony. The natural world portrays this philosophical union by its quelling of the chaotic in balance of forces. In all levels of life, Spenser says, all should strive for oneness as God is one.

In the process of analyzing the virtues of chastity and friendship, Books III and IV deal with the individual and his apprehension and reflection of the godhead. Britomart reveals the balance of law and grace necessary to bring one to correct restraint as well as sufficient sacrifice. Chastity involves restraint and giving. Those who lose sight of the spirit of the law, like Belphoebe, become too restrained and unable to love. On the other hand, giving without restraint can lead to overindulgence. As Britomart illustrates this balance of self-control and self-negation, she reveals the concord which can control society. If each one strives for god-likeness, the world will be in harmony, as metaphorically portrayed in the marriage of the Thames and the Medway. All will be without beginning or end, one in spirit and love, like unto God.

CHAPTER IV

THE OLD AND THE NEW: BOOKS V AND VI OF THE FAERIE QUEENE

Before considering the pattern of law and grace in Books V and VI, let us recall the earlier pairing of law and grace in the poem. Books I and II have elucidated the individual's relationship to the theological concepts of law and grace in a spiritual realm. The individual cannot accept the law alone; faith must precede works, and grace must balance the demands of the law for fulfillment. After Red Cross has achieved this knowledge, Guyon is enabled to use the law, through faith, to control the flesh by ordering his life after the divine laws and the law of reason. Books III and IV present Britomart as an individual who is patterning herself after the image of this God of law and grace, seeking to bring about God's will in the world and to reveal the nature of God to others.

Books V and VI of The Faerie Queene, it has been suggested by Maurice Evans, can be taken as a unit with Book V showing the law through its analysis of justice and Book VI illustrating grace in its study of courtesy. Evans sees law and grace as contrasting values; he suggests that the shortcomings of Sir Artegall are justified by Spenser through his connection of Artegall with the law. Just as the world of the Old Testament was superseded by the world of the New, the harshness of Artegall's rule will be eclipsed by the gentleness of Calidore's.[1]

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[1]Maurice Evans, Spenser's Anatomy of Heroism (Cambridge: The University Press, 1970), p. 227.

An added dimension to Evans' study is the way Books V and VI show God's dealing with society. Book V is Jove's world, a world where justice is meted out through Jove's representative, Artegall, a realm of society, not the realm of the individual's relation to theology. Along with many Reformation theologians, Spenser believed that God must occasionally deal harshly with the sinful world to chasten it for its rebellion. In the Elizabethan world where men were advocating ideas such as a return to a theocracy or a belief in the divine appointment of the ruler, the Old Testament Jehovah was seen as restoring righteousness by forcibly removing evildoers. On the other hand, though justice is one way of dealing with men, God has provided an alternate method, grace. Justice is a virtue imposed from above; courtesy, like grace, is a virtue which, once accepted into the life of a single individual, grows humbly until others are influenced by it and accept it into their own lives. Book VI manifests this better way, the way of grace. Rather than removing evil forcibly, Calidore and others teach forgiveness; their primary motivation is rescue of the lost from evil. In addition to analyzing justice and courtesy, Books V and VI can be taken as a unit to show God's ways of dealing with men, an Old Testament way and a New Testament way, a way of law and a way of grace.

Book V has certainly been the most negatively received of all the books, primarily because of the harshness, coldness, and heartlessness of Artegall in meting out punishment. Though the book has been interpreted as inhuman or in some way implying Spenser's disapproval of Jove's representative, no textual evidence for any negative attitudes

appears.[2] Artegall does indeed fall, not because he has been too harsh or unfair, but because beauty in the face of the tyrannous Radigund has caused him to pity his foe and not punish her as she deserves. This unmerited pity causes the death of Terpine and a near failure as far as Artegall's quest for the freeing of Irena is concerned. At the palace of Mercilla, it is not mercy alone that Artegall and Arthur learn; they learn that even mercy has its limits and that it must sometimes yield to justice no matter how beautiful or popular the wrongdoer. The pattern of law and grace shows Book V as incomplete and, perhaps, therefore, as proposing a virtue which may appear negative rather than positive in its patron's dealing with humanity; but because of his attitude toward the sinful world, Spenser portrays the occasional necessity of Jehovah's rule through the law, knowing justice must at times establish an Old Testament world to correct the prevalent evil. Spenser's world of the law is similar to Luther's, as interpreted by B. A. Gerrish:

> The law is a "Hercules" sent by God to destroy the savage monster of human pride; it is the "hammer" of God, shattering all human righteousness; it is the "thunder" and "lightning" of God's wrath against the obstinate; it is the dazzling light that reveals God's judgment upon the works of men.[3]

At the beginning of Book V, Spenser indicates that sin has caused the necessity of ostensive law and forcible justice. In the golden

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[2]Jane Aptekar, Icons of Justice: Iconography and Thematic Imagery in Book V of The Faerie Queene (New York: Columbia University Press, 1969), pp. 19-20; Judith H. Anderson, "'Nor Man It Is': The Knight of Justice in Book V of Spenser's Faerie Queene," PMLA, 85 (1970), 65-77.

[3]B. A. Gerrish, Grace and Reason: A Study in the Theology of Luther (Oxford: Oxford University Press, 1962), pp. 108-09.

world, the world of the reign of Saturn or the life in Eden, justice was honored because all men lived in harmony:

> For during Saturnes ancient raigne its sayd,
> That all the world with goodnesse did abound:
> All loued vertue, no man was affrayd
> Of force, ne fraud in wight was to be found:
> No warre was knowne, no dreadfull trompets sound,
> Peace vniuersall rayn'd mongst men and beasts,
> And all things freely grew out of the ground:
> Iustice sate high ador'd with solemne feasts,
> And to all people did diuide her dred beheasts[4] (V.Proem.9).

In spite of the universal peace and freedom in this world, sin arose and began to deface the divine justice. Heroes such as Hercules and Bacchus had to be raised up to defend the innocent and repress the evildoers. Like the Hercules sent to destroy human pride, Artegall is one of these heroes, trained by Astraea in the ways of justice until she, repulsed by sin, could not remain on earth teaching men of justice:

> Now when the world with sinne gan to abound,
> Astraea loathing lenger here to space
> Mongst wicked men, in whom no truth she found,
> Return'd to heauen, whence she deriu'd her race (V.i.11).

With the oral training of Astraea removed from the realm of man, the need for an ostensive law on earth arose. Equipped with the sword from the house of Jove, and Talus, the iron force of the law, who is "immoueable, resistlesse, without end" (V.i.12), Artegall proceeds as ostensive law on earth. Artegall's coming into the world after Astraea's departure may suggest Luther's statement that there was a need for a written code at the time of Israel's sojourn at Sinai. Before this

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[4]The Works of Edmund Spenser: A Variorum Edition, ed. Edwin Greenlaw et al. (Baltimore: Johns Hopkins University Press, 1932-49), V. All references to The Faerie Queene are taken from this edition and are cited parenthetically by book, canto, and stanza number.

time, the law had existed, but it was not recognized.[5] Melancthon explains the need for an ostensive law:

> With this government was the special gift of the law, the Ten Commandments, or legem moralem, which God openly renewed with testimonies because the blindness of the raging world was so great that the doctrine of the law had become extinct. Therefore, God in his special counsel set before the entire world his law, that we might know it, and know that it is God's eternal unchangeable wisdom.[6]

In order to bring justice into the world through the enforcement of the ostensive law, a divinely appointed figure for the task had to rule. Artegall is Jove's representative and wielder of justice in this world. To effect this role, and to maintain peace and order, Artegall is given the sword or thunderbolt with which Jove defeated the rebelling Titans. Even in Book IV, Artegall is compared to Jove, the blow from his sword being compared to Jove's lightning bolt (IV. vi.14). Jane Aptekar believes that the reader is to understand that these iconographic accoutrements of the hero represent his divine mission:

> The maintenance of justice is entrusted to heroic knights because it is they who have the power to enforce it. Artegall clearly executes the judgments of Jove and God with the power of his knightly sword. It is notable, too, that the monarch Mercilla has at her disposal both a sword and a lion which represent her power[7] (IX.30.33).

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[5]Martin Luther, Lectures on Romans, trans. Jacob A. O. Preus, in Luther's Works, Vol. 25, ed. Hilton C. Oswald (St. Louis: Concordia Publishing House, 1972), p. 46.

[6]Phillip Melancthon, Melancthon on Christian Doctrine: Loci Communes 1555, trans. and ed. Clyde L. Manschreck (New York: Oxford University Press, 1965), p. 192.

[7]Aptekar, p. 41.

Artegall's, and Spenser's, world of justice is philosophically based on the doctrine of a right hierarchy; those who seek to invert the order of society or who denigrate others for their own advancement are wrongdoers. Since God no longer rules directly on the earth, He has relegated the dispensing of justice to the kings and princes, earthly rulers standing in His stead for the bringing about of order. Justice is a virtue resembling Jove, or God in his imperial might:

> Whose soueraine powre is herein most exprest,
> That both to good and bad he dealeth right,
> And all his workes with Iustice hath bedight.
> That powre he also doth to Princes lend,
> And makes them like himselfe in glorious sight,
> To sit in his owne seat, his cause to end,
> And rule his people right, as he doth recommend (V.Proem.10).

Artegall, the instrument of justice, serves Elizabeth, the ruler to whom the imperial Jove has given his authority. Elizabeth, Spenser tells us, is that

> Dread Souerayne Goddesse, that doest highest sit
> In seate of iudgement, in th' Almighties stead,
> And with magnificke might and wondrous wit
> Doest to thy people righteous doome aread,
> That furthest Nations filles with awfull dread (V.Proem.11).

In his role as divinely-appointed ruler and instrument of justice, Artegall's mission is similar to the role of an Old Testament prophet or king; these messengers of God led battles and campaigns to establish the name of Jehovah among the heathen and the apostate. An interest of Spenser's contemporaries was the Old Testament or the biblical heroic epic, a form especially appealing to the Protestant writers of the late sixteenth and early seventeenth centuries, the reason for which Burton Kurth explains:

> The Hebraic morality, with its well-defined sense of sin, the sense of being called or chosen of God, and the sense of direct inspiration of God, had a special appeal for the Protestants of that age. Since the heroic poem's primary purpose was conceived to be moral instruction, setting forth historical examples of valor and virtue, the Old Testament, read in the light of the New, seemed to offer the best source of historical examples of Christian heroic morality.[8]

Another reason for the adoption of these Old Testament stories was the particular appropriateness to Protestant doctrine of the direct relationship between God and man and the clear-cut morality determined by the will of God which the Old Testament figure exemplified.[9] Though aware of the theme of divine Mercy, the Protestant poet would treat it in either devotional or doctrinal form; the theme of divine Justice would be portrayed by moral action. In clarifying the choice of subject matter in this religious poetry, Kurth specifies that when the writer

> turned to the Old Testament for subject matter, he naturally found few examples of mercy in the Christian sense, but he did find an abundance of examples of right or wrong moral choice. As a result, the majority of Old Testament subjects in the heroic narrative poetry of the first half of the century exemplify trial, temptation, suffering as a consequence of sin, and the heroism of virtue or faith triumphant.[10]

The consideration of Artegall as an Old Testament hero is clearly possible, particularly when we remember that Jove/Jehovah is the god of Book V. Artegall, as shown earlier, is Jove's appointed warrior,

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[8]Burton O. Kurth, Milton and Christian Heroism: Biblical Epic Themes and Forms in Seventeenth-Century England (Berkeley: University of California Press, 1959), p. 54.

[9]Kurth, p. 55.

[10]Kurth, pp. 56-57.

the designation one would expect for a patron of justice. In her iconographic studies, Aptekar reinforces the idea that Jove is analogous to God in his imperial justice-wielding role. The idea of Artegall as representative of Jehovah and Jove is reinforced by iconographic and emblematic attributes given to the hero. Alistair Fowler finds Artegall like Jove because both perform similar activities: fighting giants, delivering judgments, and apportioning the goods of the earth. Furthermore, he identifies Artegall as the sun.[11] Aptekar develops this symbol of the sun further, saying that all the true representatives of justice are sunlike in the book. The sun image appears at times to reinforce the Jove references, developing a strain of unifying thematic imagery. Aptekar explains the equivalency of the Jove and sun images:

> We have only to open Quarles' famous book of Emblems Divine and Moral to see that the sun is as much the standard emblem of God and the heavens as Jove's thunderbolt is the emblem of God's wrath. Indeed, in popular mythology and iconography the sun was often associated, if not identified, with Jove. The sun was a standard symbol for God; the intermeshing of Christian and classical analogies inevitably resulted in Jove being associated with the sun. In the writings of Renaissance mythologists not only are Jove and the sun identified with one another, but detailed, esoteric grounds for the identification are given. Jove even appears in Renaissance iconography with a sun-like head, such as that with which Apollo was usually endowed; he holds in his hand his usual thunderbolt.[12]

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[11]Alistair Fowler, Spenser and the Numbers of Time (New York: Barnes and Noble, 1964), pp. 210-211. Fowler points out that the comparison of Artegall to Osiris (V.vii.22) is significant because Osiris signifies the sun, is at once Jove and the planetary Sol. Artegall's further association with the sun is shown in V.iii.14.

[12]Aptekar, pp. 75-76.

In addition to being described as the sun, Artegall also possesses the sword of Jove, the emblem of Jove's power over his enemies of justice, the gigantic Titans. This quelling of the rebellious giants is "a pervasive image," as Aptekar says, "for Artegall's chief task of putting down gigantic, presumptuous rebels, usurpers, and tyrants. Most of these are, as rebels against God's duly appointed monarch, automatically also enemies of God. And Artegall has the sword of Jove to do it with."[13] Artegall is also given the force to uphold the law in the iron-man Talus, who "thresht out falshood, and did truth vnfould" (V.i.12). Talus is like the God-given might provided for the children of Israel when God commanded them to accomplish a mission. Like Israel, Artegall loses Talus, his power and force, when he falls to sin because of false alliances into which he has entered.

Artegall functions as an Old Testament figure or even as the nation of Israel in many of his justice-bringing deeds. In seeking to quell rebellions against the divine hierarchy or the earthly monarch, Artegall, though appearing harsh, attempts to bring about peace. This goal of Artegall's quest is explained by T. K. Dunseath:

> The course of Artegall's quest plainly follows lines sanctioned by Biblical, philosophical, legal, and popular traditions. If we defer a consideration of the historical allegory and think of Irena's name in its etymological sense, we will be better able to understand the implications of Artegall's arduous journey. Irena means peace, and Artegall's mission is to restore her to her rightful place. When the goddess Astrea, Artegall's teacher, lived among men in the Golden Age, "Peace vniuersall rayn'd mongst men and beasts" (V.Proem.ix.6). From Isaiah we learn of a similar function of justice: "And the work of justice shall be peace, even the work of justice and quietnesse, and assurance for euer" (xxxii.17; Geneva version).

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[13]Aptekar, p. 33.

> Calvin and the Fathers read this passage as prophetic of the great justiciar Christ, who will establish peace, both internal and external, which surpasses all understanding.[14]

In his quest for the accomplishment of peace, Artegall functions as an Old Testament figure in many of the situations that he meets. Though this book seems episodic, particularly in the first few cantos, a thematic unity is achieved by the analysis of the workings of justice as well as a unity in the character of Artegall and his relation to Jove. Much of the thematic unity is achieved by parallels between the sequences in the poem and Old Testament episodes. In writing these sequences which parallel Old Testament stories, Spenser seeks to give the authority of the literal interpretation of the Bible to the poem. In opposing the four-level interpretation of Scripture propounded by the medieval Catholic church, the reforming Protestants turned to the literal or historical method of interpretation; the Bible was seen as the very word and expression of the will of God. Horton Davies says that

> Bishop Jewel, the first Elizabethan apologist, placed great stress on the primacy of God's Word in Scripture as the basic criterion for doctrine and life. The Scriptures of the Old and New Testaments were for him, "the heavenly voices whereby God hath opened unto us his will"; they alone quieted the otherwise restless heart of man, and they contained all that was necessary for salvation.[15]

In taking the entire Bible as the will of God, the Protestants turned

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[14]T. K. Dunseath, Spenser's Allegory of Justice in Book Five of The Faerie Queene (Princeton: Princeton University Press, 1968), pp. 62-63.

[15]Horton Davies, Worship and Theology in England: From Cranmer to Hooker 1534-1603 (Princeton: Princeton University Press, 1970), p. 14.

new attention to the Old Testament. Unlike the Catholic expositors who preferred the poetic and prophetic books of the Old Testament for allegorical purposes, the Protestants were fond of the historical books.[16] Spenser's use of the Old Testament narratives as illustrations of present-day problems was a method well grounded in Protestant preaching, a method, Davies explains, as used by Latimer:

> Latimer was a master at retelling the narrative portions of the Old Testament and applying them to current situations. He expounds the first two chapters of the first book of the Kings in order to apply the usurpation of Adonijah to the overweening ambition of Lord Seymour, at the time imprisoned in the Tower of London. Equally, Latimer was glad to preach one of his "nipping, rough, and hard biting" sermons against bribery and unpreaching prelates as he related the story of the sons of Eli from the second and third chapters of the first book of Samuel.[17]

Spenser follows this practice in Book V, for the world of Artegall and Elizabeth's England is equated with an Old Testament world to show the need of strong leadership and direction by God in the former in much the same way as these traits were effected by Jehovah in theocratic Israel. Though the earlier sequences in the fifth book, the episodes through the Radigund encounter, do not represent specific historical events during the reign of Elizabeth, they are suggestive of current political and social problems faced during her reign, particularly the need for order in society and a restraint of rebellious forces. Spenser connects general Old Testament situations to more specific historical events in the later cantos. In Cantos IX-XII, the affairs of

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[16]Davies, pp. 234-35.

[17]Davies, p. 303.

Belgium, France, and Spain, as well as Ireland, in relation to England, have been portrayed.

Artegall's first task is a work of judgment--deciding whether a squire or a knight is the rightful lover of a lady. The knight, Sir Sangliere, has forcibly taken the squire's lady; when Sangliere's lady remonstrates with him and begs not to be rejected, he cuts off her head. For judgment, Talus brings Sir Sangliere back from his escape; arrogantly, Sangliere challenges the squire to a trial by combat, knowing his superior power. Artegall uses wise judgment, suggesting that the living and the dead both be divided in half. Sangliere eagerly agrees; the squire objects. In this way, Artegall realizes that the squire loves the lady and awards her to him. Artegall's judgment is a direct re-enactment of Solomon's judgment of the two harlots and the rightful ownership of a child by proposing to divide the child in half (1 Kings 3: 16-27). In relating this story to Artegall's action, Dunseath indicates that

> Artegall's reenacting the judgment of Solomon is in keeping with Spenser's theme that justice is divinely inspired, since the marginal gloss of the Geneva Bible reminds us that "by this example it appeareth that God kept promes with Solomon in granting him wisdome."[18]

Artegall continues his enforcing of the justice of the law by destroying those who have continually destroyed those weaker than themselves for selfish gains. After punishing Sangliere by making him wear the head of the dead lady, Artegall proceeds to the castle of Munera, a woman who hoards great wealth, aided by her father-extortioner, Pollente.

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[18]Dunseath, p. 82.

Pollente's distortion of fairness is seen in his treachery in combat: his bridge has a trap door which opens so that the opponent can be drowned. Like a good courtier, Artegall is adept at swimming and beheads the treacherous Pollente while the two are struggling in the water. Pollente's head is placed on a pole as an object lesson for all rulers who would abuse the hierarchy of power:

> Where many years it afterwards remaynd,
> To be a mirrour to all mighty men,
> In whose right hands great power is contayned,
> That none of them the feeble ouerren,
> But alwaies doe their powre within iust compasse pen (V.ii.19).

At Munera's castle, Artegall cannot enter the fortress alone; he must send Talus, the force of the law, to break down the door and then search out the evil Munera who is hiding under a pile of gold. Talus' punishment is remorseless; even Artegall is pained with the administration of it; but those who have caused the destruction of others cannot be pitied:

> Yet for no pitty would he change the course
> Of Iustice, which in Talus hand did lye;
> Who rudely hayld her forth without remorse,
> Still holding vp her suppliant hands on hye,
> And kneeling at his feete submissively.
> And he her suppliant hands, those hands of gold,
> And eke her feete, those feet of siluer trye,
> Which sought vnrighteousnesse, and iustice sold,
> Chopt off, and nayld on high, that all might them behold
> (V.ii.26).

Talus then throws her over the wall and into mud to drown her and removes all of her ill-gotten wealth, and "burning all to ashes, powr'd it downe the brooke" (V.ii.27). The actions in the first half of Canto II suggest two Old Testament stories where Jehovah ordered the destruction of the evil which had entrapped Israel. In his destruction of Munera through

Talus, Artegall is like Jehu, whom God appointed to destroy Jezebel, the wicked queen of Ahab who had turned the children of Israel to Baal and had stolen Naboth's vineyard by murdering him (1 Kings 21: 1-16). When Jezebel heard that Jehu approached Jezreel, she painted her eyes and adorned herself to greet him. But when he saw her, Jehu called to those in the house to throw her down, much as Talus did to Munera. When they returned to bury her, all that the dogs had not eaten was her skull and her palms and her feet (2 Kings 9: 30-36). Though reminiscent of the Jezebel story, the Munera story is not, of course, an exact parallel. To Talus' treatment of the wealth, the parallel story in the Old Testament is Moses' reaction to the golden calf. In destroying it because it had turned the children of Israel from the true God, he burned it and powdered it on the brook and made the people drink the gold-filled water (Ex. 32: 19-20). In making her destroy others for her own gain and pleasure, Munera's wealth has turned her from a knowledge of Jehovah's hierarchy. Therefore, the wealth must be destroyed.

In order to avoid the lusts of Munera, the defender of the law must believe in the divinely-appointed hierarchy of Jehovah. Artegall's next encounter is with the giant who urges the powerlessness of God and the ineffectuality of the hierarchy. In Old Testament times, giants were enemies of the God of righteousness. The giants of the Canaanites frightened ten of the twelve spies when they went to search out the land of Canaan for the children of Israel (Numbers 13: 25-33). The most familiar giant is Goliath, who defied the God of Israel until destroyed by the boy David (1 Samuel 17). This giant which Artegall

meets is representative of any apostasy, for he seeks to change the hierarchy of the world which Jehovah has imposed; like the worshipers of Baal in Israel, the giant seeks another God. The giant has decided to balance the elements, which appear to be encroaching on one another. In his attempt to establish a new hierarchy, the giant's way appeals to the people as a new way of freedom and license:

> Therefore the vulgar did about him flocke,
> And cluster thicke vnto his leasings vaine,
> Like foolish flies about an hony crocke,
> In hope by him great benefite to gaine,
> And vncontrolled freedome to obtaine (V.ii.33).

Artegall tries to persuade the giant that he does not have the power to reorder the hierarchy and order of the universe. God originally balanced all elements and placed man in a certain position in this order:

> Such heauenly iustice doth among them raine,
> That euery one doe know their certaine bound,
> In which they doe these many years remaine,
> And mongst them al no change hath yet beene found.
> But if thou now shouldst weigh them new in pound,
> We are not sure they would so long remaine:
> All change is perillous, and all chaunce vnsound.
> Therefore leaue off to weigh them all againe,
> Till we may be assurid they shall their course retaine
> (V.ii.36).

In opposition to this hierarchy, the giant proposes to be a great leveler, throwing down mountains to be even with the plains; in a true communism, he will have all equal:

> Tyrants that make men subiect to their law,
> I will suppresse, that they no more may raine;
> And Lordings curbe, that commons ouer-aw;
> And all the wealth of rich men to the poore will draw
> (V.ii.38).

Artegall, espousing a monarchy instituted by a divine hierarchy,

explains that what appears to be inequitable will eventually be resolved. Even though the sea takes earth from one place, it builds the earth up in another. All is under the Maker's control; all creatures must obey his voice. Only those foolish and vain question the will of the Creator who has ordained all things in a divine plan in which God balances the elements as well as society:

> They liue, they die, like as he doth ordaine,
> Ne euer any asketh reason why.
> The hils doe not the lowly dales disdaine;
> The dales doe not the lofty hils enuy.
> He maketh Kings to sit in souerainty;
> He maketh subiects to their powre obay;
> He pulleth downe, he setteth vp on hy;
> He giues to this, from that he takes away.
> For all we haue is his: what he list doe, he may (V.ii.41).

To Artegall's explanations of God's balancing cycles, the giant refuses to listen; he strives for the wrong and tries to balance elements in his own way. Because he refuses to change, Talus must destroy him like the hammer of God against human self-righteousness, pushing him over a cliff into the sea where he is drowned. The people, seeing their champion destroyed, rise in revolt. Like Shakespeare, Spenser has the Elizabethan's horror of chaotic revolt against order and fear of civil war. In their uprising against the order ordained by God, Artegall sees that the people do not wish for a true equality; they want an inversion of wealth where the poor will be rich and the rich poor:

> They gan to gather in tumultuous rout,
> And mutining, to stirre vp ciuill faction,
> For certaine losse of so great expectation.
> For well they hoped to haue got great good,
> And wondrous riches by his innouation (V.ii.51).

When the rebels will not disperse, Talus with his flail, like Samson with the jawbone of an ass, "like a swarme of flyes them ouerthrew" (V.ii.53). Perhaps Talus' destruction seems harsh. Yet throughout the Old Testament Jehovah instructed the children of Israel to destroy the heathen completely. When Jericho fell, all the inhabitants were to be annihilated (Joshua 6: 16-19). Jehovah, through Samuel, condemned Saul for sparing Agag the king of the Amalekites and their flocks and sheep (1 Samuel 15: 8-23). Jehovah demands complete removal of the evildoers from the midst of Israel; when Israel fell into idolatry with the Moabites and followed Baal, Jehovah sent a plague. In order to stay this plague, all sin had to be removed from the camp. When one of the men of Israel brought one of the Moabite women into the camp in flagrant display before Moses and the Elders, Phinehas took a spear and thrust it through both of them, pinning them together. Through this display of righteous indignation, the plague was stayed (Numbers 25: 1-12). In the nation of England, as in Israel, the forces who would overthrow the monarch or the divine order had to be quelled; therefore, Talus must remove the rebels.

In the next two cantos Artegall leaves this destruction of evil and turns to another work of Jehovah/Jove, judgment, the exposing of hypocrisy and inequity. Artegall has used the shield of Braggadochio to win the tournament of Florimell and free Marinell from captivity. Because of the character of Braggadochio, this exchange causes a series of mishaps which Artegall must correct. First, Braggadochio proclaims that he has won the contest, presenting his shield as evidence. Artegall, knowing the truth, unmasks this hypocrisy. Like Gehazi with

the gifts of Naaman which he attained for himself with a lie, Braggadochio must be exposed by Artegall, much as Elisha exposed the deceit of his servant (2 Kings 5: 19-27). Braggadochio next presents the false Florimell whose likeness to the real Florimell is so true that even Marinell is amazed. But the wielder of justice, like a prophet of God, can discern the false way from the true or the false object from the true. In fact, the false Florimell is described as an idol, a false object of worship, while Florimell is described like the heat of the sun, the image used often for Jehovah or Jove. Artegall decides to place the true Florimell beside the false one:

> Then did he set her by that snowy one,
> Like the true saint beside the image set,
> Of both their beauties to make paragone,
> And triall, whether should the honor get.
> Streight way so soone as both together met,
> Th' enchaunted Damzell vanisht into nought;
> Her snowy substance melted as with heat,
> Ne of that goodly hew remayned ought,
> But th'emptie girdle, which about her wast was wrought (V.iii.24).

The true has conquered the false; the imitation is not able to survive in the presence of the real. As in many Old Testament stories, the strength of God conquers the false and idolatrous worshipers.

In seeking to protect the innocent from the evil, Artegall makes judgment much in the same way Daniel did in the apocryphal book of Susannah and the Elders. At the tournament in honor of Florimell, Guyon claims the horse Brigadore which Braggadochio has in his possession. To determine whose horse Brigadore is, Artegall asks Braggadochio and Guyon to make some identification. Guyon has said that the horse has a black spot on its mouth shaped like a horse-shoe. Since no one but Guyon can even approach the horse, he proceeds to calm the horse, open

his mouth, and show the mark. When the elders accused Susannah of trying to seduce them, Daniel separated them and asked them what kind of tree they were under when Susannah approached them. One said a yew, the other a clove, thereby condemning themselves. Because of his deceit, Braggadochio is shaven and beaten by Talus from the tournament. Artegall also allows Amidas and Bracidas to judge themselves by the words of their own mouths. The sea has taken away the greater share of Bracidas' island and given it to Amidas'. Upon seeing this, Philtera has deserted Bracidas' and gone to Amidas' island where she has persuaded Amidas to take her as his love. Lucy, Amidas' former love, seeing herself rejected, has thrown herself into the sea, being saved only by clinging to an old sea-beaten chest which Philtera had lost in a sea wreck. Bracidas and Amidas want the chest, but Artegall allows them both to solve the problem themselves. Both say that the sea has brought them what they now possess. Artegall, ever the knight justifying the balance and equity of nature, agrees that they are equal, each being rewarded by the sea.

Spenser's world-view has a hierarchy of the sexes, and Artegall is shown as the espouser of this just hierarchy. When he finds a group of women proceeding to hang a man, he asks them the cause of this punishment. Instead of answering, they attempt to capture him, until Talus disperses them with a few swings of his iron flail. Artegall finds that Sir Terpine has fallen to this group of women warriors, being overcome by their champion, Radigund. Terpine accuses fate or heaven for putting him in this position: "But who can scape, what his owne fate hath wrought?/The worke of heauens will surpasseth humaine

thought" (V.iv.27). Artegall agrees but questions whether Terpine may not have been somewhat presumptuous:

> Right true: but faulty men vse oftentimes
> To attribute their folly vnto fate,
> And lay on heauen the guilt of their owne crimes (V.iv.28).

Artegall goes to see this woman inverting the right order of society and once he, Talus, and Terpine step into the city of Radegone, they are surrounded by these fierce women warriors, with Radigund pouncing on Sir Terpine, ready to kill him if Artegall had not interposed. Radigund then challenges Artegall to a fight; the fight is fierce, but Artegall appears to win until Radigund's helmet is removed, and he begins to pity her:

> At sight thereof his cruell minded hart
> Empierced was with pittifull regard,
> That his sharpe sword he threw from him apart,
> Cursing his hand that had that visage mard:
> No hand so cruell, nor no hart so hard,
> But ruth of beautie will it mollifie (V.v.13).

While leaving himself unarmed while pitying Radigund, Artegall is captured by her when she awakes and realizes the situation. Artegall's pity causes the death of Terpine and subjects Artegall to an inversion of the God-ordained hierarchy. Radigund's subjection of Artegall, Spenser says, shows that women who seek to rule over men are perverting nature:

> Such is the crueltie of womenkynd,
> When they haue shaken off the shamefast band,
> With which wise Nature did them strongly bynd,
> T'obay the heasts of mans well ruling hand,
> That then all rule and reason they withstand,
> To purchase a licentious libertie.
> But vertuous women wisely vnderstand,
> That they were borne to base humilitie,
> Vnlesse the heauens them lift to lawfull soueraintie (V.v.25).

Artegall has fallen like Samson to the beauty of a woman, Spenser tells us later. This fall makes Artegall forget the true way of justice.

To show Artegall's fault in having mercy on the evil Radigund, Dunseath quotes Bodin to show that pity was inimical to the law:

> Now nothing is more contrarie unto true justice, than pitie; neither anything more repugnant unto the office and dutie of an upright judge, than mercie; he not only by the ciuill law, but euen by the law of God also being forbidden to haue pitie (euen of the poore) in judgment: which we said to be so proper unto majestie, as that it cannot be therefrom diuided or separated. So that a prince sitting in judgment must take upon him two contrarie persons, that is to say of a merciful father, and of an upright magistrat; of a most gentle prince, and of an inflexible judge. And if the prince be mild and pitiful, there shall be none so euil or wicked, who by force of teares and prayers shall not escape the punishment by the law appointed, euen the most cruell man being oftentimes by them ouercome.[19]

With Artegall's failure to accomplish the role of justice, only one who can mete out justice unemotionally as well as perform the act of graciousness in rescuing Artegall from his sin of folly can return him to his rightful position as a man in a hierarchy. The one most capable of achieving this is Britomart, the female warrior, a knight of a dual-nature, law and grace, as established in Chapter III. As a female, she can defeat the evil female Radigund and return the degraded men to superior positions. Her belief in the law and grace is illustrated for the reader even before she arrives at the castle of Radigund. As she journeys to Artegall's rescue, she stops at the house of Dolon to spend the night; here she is mistaken for Artegall who killed Dolon's son, Guizor. Through all the treachery of Dolon, "by God's grace, and

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[19]Dunseath, pp. 92-93.

her good heedinesse/She was preserued from their traytrous traine" (V.vi.34). After being protected by grace, on the morrow, when she is waylaid by two of Dolon's followers at a bridge, her righteous wrath appears with the imagery of fire and burning coals:

> But she thereat was wroth, that for despight
> The glauncing sparkles through her beuer glared,
> And from her eies did flash out fiery light,
> Like coles, that through a siluer Censer sparkle bright
> (V.vi.38).

Along with these two attributes which relate her to the godhead, there is a specific allusion to Christ's admonition to the disciples in the Garden of Gethsemane: Britomart's request for her eyes to stay open so that she will be constantly alert:

> Ye guilty eyes (sayd she) the which with guyle
> My heart at first betrayd, will ye betray
> My life now to, for which a little whyle
> Ye will not watch? false watches, wellaway,
> I wote when ye did watch both night and day
> Vnto your losse: and now needes will ye sleepe?
> Now ye haue made my heart to wake alway,
> Now will ye sleepe? ah wake, and rather weepe,
> To thinke of your nights want, that should yee waking keepe
> (V.vi.25).

Elizabeth Bieman clarifies what this allusion means in the context of the action:

> Here is the one place in the epic where Britomart's role is linked in explicit imagery with Christ's. The initial surprise, of course, is not that it happens only once but that it happens at all, to this brisk down-to-earth warrior girl. Yet agape, the motion of love which belongs in the Godhead to the second person, fits the feminine very well. Paradoxically, Britomart's clear-eyed, luminous reason--in tradition a masculine function--overcomes the dangers of fluid irrationality here. This fits in the total narrative. She is not playing Artegall's male part as Justice; she is subject to dangers meant for him, for Dolon is the vengeful

father of that Guizor whom Artegall slew on Pollente's bridge.[20]

In assuming Artegall's role as Justice, Britomart must be careful to keep a balance between the dualities of her nature. Because she espouses a divine mission, a divine vision is given her to instruct her as to her role. At the temple of Isis, Britomart sees a vision which assures her that she will be Isis' counterpart in her relationship with Artegall, Osyris' counterpart. In Canto VII, Spenser specifies the relationship by showing that the ancient world regarded justice as a god called Osyris. The justice directly related to Jove, Osyris, is signified by the sun, just as Jove was in iconography. If Artegall is related to Jove, then the association of Artegall and Osyris is easily made. Spenser confirms the role of Artegall and hierarchy of society in the first stanza of the canto:

> Nought is on earth more sacred or diuine,
> That Gods and men doe equally adore,
> Then this same vertue, that doth right define:
> For th'heuens themselues, whence mortal men implore
> Right in their wrongs, are ruled by righteous lore
> Of highest Ioue, who doth true iustice deale
> To his inferiour Gods, and euermore
> Therewith containes his heauenly Common-weale:
> The skill whereof to Princes hearts he doth reueale (V.vii.1).

The antique world divided justice into two parts: Osyris, the force of justice, and Isis, his wife, who was

> A Goddesse of great powre and souerainty,
> And in her person cunningly did shade
> That part of Iustice, which is Equity (V.vii.3).

The relationship of Isis and Osyris is soon revealed to Britomart. In a

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[20]Elizabeth Bieman, "Britomart in Book V of The Faerie Queene," University of Toronto Quarterly, 37 (1968), 165.

dream, she sees herself adorned with jewels, doing homage to an image of Isis standing on a crocodile. Suddenly a tempest of winds and flames threatens to engulf and destroy the temple. The crocodile awakens, and gaping wide, swallows the fire and tempest. But growing proud with his power, he threatens to swallow the goddess, who, to protect herself, beats him back with a rod. The crocodile becomes meek, and suing for love, he impregnates her, and she grows great and brings forth a lion.

A priest at the temple, in interpreting the dream for the troubled Britomart, says that Artegall is represented by the crocodile who is like Osyris in his just endeavors. Osyris is the crocodile that sleeps at Isis' feet "To shew that clemence oft in things amis/ Restraines those sterne behests, and cruell doomes of his" (V.vii.22). He goes on to explain that what Britomart saw in the symbolic vision here at the temple is the same as the prophecy Merlin explained to her. Artegall, with his justice and firm hand, will clear the enemies from her heritage so that together they can produce an heir, the lion who will show great power:

> That Knight shall all the troublous stormes asswage,
> And raging flames, that many foes shall reare,
> To hinder thee from the iust heritage
> Of thy sires Crowne, and from thy countrey deare.
> Then shalt thou take him to thy loued fere,
> And ioyne in equall portion of thy realme:
> And afterwards a sonne to him shalt beare,
> That Lion-like shall shew his powre extreame (V.vii.23).

Because Artegall's ways seem harsh and cruel, critics have used this vision of the crocodile and its relationship to Artegall as justification to condemn all his previous works in the book. Jane

Aptekar says that "as Spenser just as clearly states, it is an emblem which suggests the essentially evil character of the justice which the first portion of Book V presents as so nobly Jovial."[21] Spenser certainly shows that justice must be tempered with equity; he reveals, through Book VI, that the way of grace is a better way than the way of the law. The world of Artegall is not the world of Britomart, for she cringes at the ruthlessness of Talus, and would suppress, like Isis, both "forged guile,/And open force" (V.vii.7). Artegall must use these at times, however, to remove the evil, to swallow the flames, so that the kingdom of Britomart may be established. In a society where sin is rampant and hierarchy is threatened, force must sometimes be used. Artegall's previous acts have been brought about in the face of larger evils which were leading to suppression and civil war. Gerrish explains Luther's view of the law in which the aspects of the law explained by Luther are similar to the force of the law which Artegall must use to prepare the way for Britomart's kingdom:

> Another illustration given by Luther stresses the positive--albeit indirect--value of the law, which is perhaps too much in the background in the illustrations already referred to. Luther finds a parable of the law in the Old Testament story of Elijah's watch upon Mount Horeb. The wind, the earthquake, and the fire symbolize the law; and Elijah covers his face. Yet after the tempest came the gentle wind and whisper of God: "The tempest of fire, of wind, and the shaking of the earth had to go first (aportebat . . . procedere), before the Lord Himself followed in the whispering of a gentle breeze."[22]

The greater evils of the chaotic forces which use fire and tempest

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[21]Aptekar, p. 96.

[22]Gerrish, p. 109.

call for an equal use of force to clear the way for grace, to enable a kingdom to have peace. The fire and tempest of the law must be used to combat the chaotic fire and tempest of evil. Artegall, like the crocodile, must have the ferocity to conquer the evil forces. But equity will, after this period, control the law at the time when Britomart wins the love of Artegall. In this way, Spenser does foreshadow that a better way will come.

Having seen this vision of the relation of law and grace, Britomart can now free Artegall from the female tyrant and restore the imprisoned men to their rightful position, Artegall to his righteous quest. Some critics do not seem to understand Artegall's mission, but Britomart does. Though she wishes union with Artegall, she realizes that his quest must be completed to remove the foes from her heritage:

> Full sad and sorrowfull was Britomart
> For his departure, her new cause of griefe,
> Yet wisely moderated her owne smart,
> Seeing his honor, which she tendred chiefe,
> Consisted much in that aduentures priefe (V.vii.44).

Once restored to his rightful position in the hierarchy of the sexes, Artegall can return to his quest to re-establish the hierarchy of justice. Spenser returns to his application of Old Testament narratives to current political situations, these later episodes being much more specific than the earlier ones. Using names such as Belge, Bourbon, and Irena, Spenser portrays the current political situation, if not in accurate historical detail, at least in the way he might wish to see it.

At Mercilla's palace, before proceeding on their quests to the

various countries, Arthur and Artegall see the use of Jove's justice, even by one who is mercy itself. Critics have praised Mercilla for her great mercy and the opposition of her way to those of Artegall. Though she may restrain wrath and rule with clemency, the harsh hand of justice is never totally absent. As the two knights enter Mercilla's palace, there at the entrance they see Malfont, once Bonfont,

> whose tongue was for his trespasse vyle
> Nayld to a post, adiudged so by law:
> For that therewith he falsely did reuvle,
> And foule blaspheme that Queene for forged guyle,
> Both with bold speaches, which he blazed had,
> And with lewd poems, which he did compile (V.ix.25).

In her role as divinely-appointed monarch, Mercilla sits on a gold throne, covered with a cloth of state which is like a cloud with beams of gold and silver streams all through it. Angels seem to uphold the cloth of state, singing hymns to God and praising the angel-like queen. Herein is the heavenly order mirrored. Dunseath says that

> justice not only derives from heaven, but insofar as justice entails order it imitates the order that is in heaven, symbolized by the harmony of the spheres. In the Prologue to Book Five, Spenser tells us that the celestial spheres fell out of harmony after man fell out of harmony with himself by sinning. The cloth of state suggests that when justice is dealt heavenly harmony is restored. Spenser was well aware that heavenly harmony is a natural symbol for the harmony that results from justice.[23]

Throughout the description of Mercilla, Spenser reveals the symbolic power of justice that is always present, though curbed by different symbols of mercy. Mercilla has two implements of authority which she wields, a scepter and a sword. One symbolizes her grace,

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[23]Dunseath, p. 209.

the other her force of law:

> Thus she did sit in souerayne Maiestie,
> Holding a Scepter in her royall hand,
> The sacred pledge of peace and clemencie,
> With which high God had blest her happie land,
> Maugre so many foes, which did withstand.
> But at her feet her sword was likewise layde,
> Whose long rest rusted the bright steely brand;
> Yet when as foes enforst, or friends sought ayde,
> She could it sternely draw, that all the world dismayde
> (V.ix.30).

Another restraining mercy on the hand of justice are the daughters of Jove, the Litae, who wait upon Jove's judgment seat each day and night, "And when in wrath he threats the worlds decay/They doe his anger calme, and cruell vengeance stay" (V.ix.21). As here in Mercilla's place, these daughters wait on prince's thrones, pleading for those who have offended through frailty. Jane Aptekar believes:

> The function of the Litae is to restrain the anger and the cruel vengeance of Jove. The function of all four of the daughters of God, as Spenser shifts the tradition to his purpose, seems to be to avert the wrath of angry Jehovah, of the terrible God of the Old Testament of whom it is written: "Vengeance is mine, saith the Lord." It seems clear indeed that, as previous readers have suggested, the intervention of the Litae is an image of the mitigating of God's vengeance by Christ's love, of the difference between the Old Law and the New. In the Four Daughters of God tradition Justice and Truth are in effect the representatives of the Old Law, Mercy and Peace the representatives of the New.[24]

In her analysis of the iconography, Aptekar interprets Mercilla as one of the daughters of Jove, and since Mercy is the queen and Peace (Irena) the quest, the good virtues outweigh the harsh ones, condemning those virtues of justice and truth throughout the book. Though this pairing certainly balances law and grace, the queen encompassed by the

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[24]Aptekar, pp. 19-20.

three daughters restraining her would seem to fit in better with the images in this section where justice is checked by a force of mercy. Mercilla is a mortal prince, and just because her name is Mercy, it does not mean that she might not need restraint, for justice and wrath are parts of her character, latent though they may be.

In conjunction with this idea, the restraint images continue; under Mercilla's chair is a lion, suggesting the child of Britomart and Artegall, Elizabeth's forebear. Though charmed, this lion's fierce roar is sufficient to deter many from crime:

> Whylest vnderneath her feete, there as she sate,
> An huge great Lyon lay, that mote appall
> An hardie courage, like captiued thrall.
> With a strong yron chaine and coller bound,
> That once he could not moue, nor quich at all;
> Yet did he murmure with rebellions sound,
> And softly royne, when saluage choler gan redound (V.ix.33).

Even Mercilla's appearance and manner must be restrained to greet those she favors. Like Jove, Mercilla is compared to the sun; when she seeks to temper her imperial majesty to greet Arthur and Artegall, she is like the sun at sunset:

> As the bright sunne, what time his fierie teme
> Towards the westerne brim begins to draw,
> Gins to abate the brightnesse of his beme,
> And feruour of his flames somewhat adaw:
> So did this mightie Ladie, when she saw
> Those two strange knights such homage to her make,
> Bate somewhat of that Maiestie and awe,
> That whylome wont to do so many quake,
> And with more myld aspect those two to entertake (V.ix.35).

In the placing of the restraint of mercy upon justice at the trial of Duessa, Mercilla reveals the supremacy of mercy in her character, foreshadowing the future role of Britomart, as revealed in the vision at the temple of Isis, as well as the role of grace as

revealed in Calidore. Zeal brings in charges from Authority, Nations, Religion, and Justice to show the crimes of Duessa. The advocate for Duessa brings in Pity, Regard, Danger, Nobility, and Grief. Zeal wins the case by bringing in Ate (Strife), Murder, Sedition, Incontinence, Adultery, and Impiety. Mercilla realizes that Duessa is guilty but cannot pronounce the sentence; eventually, however, even Mercilla cannot stay justice. In her pronouncements, however, Spenser reveals that her manner is kindly and is praised by the two knights:

> When they had seene and heard her doome a rights
> Against Duessa, damned by them all;
> But by her tempered without griefe or gall,
> Till strong constraint did her thereto enforce
> And yet euen then ruing her wilful fall,
> With more then needfull naturall remorse,
> And yeelding the last honour to her wretched corse (V.x.4).

Spenser here explains that Mercy is indeed part of justice, for it also was bred in the Almighty's seat and poured out on men by the influence of grace. Though Justice is a mighty virtue, mercy is the more powerful, seeking to preserve rather than to spill:

> For if that Vertue be of so great might,
> Which from iust verdict will for nothing start,
> But to preserue inuiolated right,
> Oft spilles the principall, to saue the part;
> So much more then is that of powre and art,
> That seekes to save the subiect of her skill,
> Yet neuer doth from doome of right depart:
> As it is greater prayse to saue, then spill,
> And better to reforme, then to cut off the ill (V.x.2).

It is this greater power that will be revealed in Book VI. Before Calidore's kingdom can be effected, however, more evil tyrants must be removed by the tempest of the law; the Old Testament world must remain for a short while. With Mercilla's blessing, Arthur goes to help Belge, a widow whose children are being killed by a tyrant, Geryoneo. Geryoneo

is of a race of giants, and like the leaders of apostate religions of the Old Testament, he has taken over the country by treachery, offering to help Belge in her distress. But as soon as he has gotten her consent, Geryoneo substitutes the worship of a false God for the true one, setting up an idol in the image of his father:

> So now he hath new lawes and orders new
> Imposed on it, with many a hard condition,
> And forced it, the honour that is dew
> To God, to doe vnto his Idol most vntrew (V.x.27).

Like the gods Baal and Astaroth which Israel sometimes followed, Geryoneo's idol worship demands human sacrifices. Geryoneo has built up a costly temple and altar on which these barbarous rites are performed:

> On which that cursed Idole farre proclamed,
> He hath set vp, and him his God hath named,
> Offring to him in sinfull sacrifice
> The flesh of men, to Gods owne likenesse framed,
> And pouring forth their bloud in brutishe wize,
> That any yron eyes, to see it would agrize (V.x.28).

Arthur now comes to Belge as a prophet would come to Israel to destroy idol worship: the champion of Justice directed by God to remove the evil that has triumphed because of apostasy imposed by the power and deceit of Geryoneo:

> It often fals in course of common life,
> That right long time is ouerborne of wrong,
> Through auarice, or powre, or guile, or strife,
> That weakens her, and makes her party strong:
> But Iustice, though her dome she long prolong,
> Yet at the last she will her owne cause right (V.xi.1).

Arthur destroys the giant and then goes to destroy the monster under the altar, frightening it with the light dazzling from his shield. This monster is like the beast in Daniel 7 who speaks blasphemies against the most High, having the voice of a man. This monster under the altar

feedes on all the carkasses, that die
In sacrifize vnto that cursed feend:
Whose vgly shape none euer saw, nor kend,
That euer scap'd; for of a man they say
It has the voice, that speaches forth doth send,
Euen blasphemous words, which she doth bray
Out of her pousnous entrails, fraught with dire decay (V.xi.20).

Arthur kills this monster, and like many Old Testament prophets and kings, to bring about complete reform, he destroys the idol, breaking it all to pieces and leaving it in the dirt.

To bring a just hierarchy and peace to the kingdom of Irena, Artegall must also fight a giant, the evil Grandtorto who has imprisoned Irena and threatens her with death. Artegall's imprisonment at the hands of Radigund has delayed him and placed Irena in this dire situation. Grandtorto fears nothing--neither God, the laws of men, nor the bands of nature. Though the rebels try to stop Artegall both before he lands and when he is trying to march toward Irena, he quickly routs them, mostly through the forces of Talus. On the appointed day for Irena's death, Grantorto appears for the fight, and Artegall, like David, goes to fight a giant who is described in terms befitting Goliath:

Of stature huge and hideous he was,
Like to a Giant for his monstrous hight,
And did in strength most sorts of men surpas,
Ne euer any found his match in might;
Thereto he had great skill in single fight:
His face was vgly, and his countenance sterne,
That could haue frayd one with the very sight,
And gaped like a gulfe, when he did gerne,
That whether man or monster one could scarse discerne
(V.xii.15).

Artegall defeats him, freeing the people and Irena from the tyrant's power. Then he proceeds to set up a true government, reforming all who would rebel against lawful rule:

> During which time, that he did there remaine,
> His studie was true Iustice how to deale,
> And day and night employ'd his busie paine
> How to reforme that ragged common-weale:
> And that same yron man which could reueale
> All hidden crimes, through all that realme he sent,
> To search out those, that vsd to rob and steale,
> Or did rebell gainst lawfull gouernment;
> On whom he did inflict most grieuous punishment (V.xii.26).

But justice, in its necessary harshness to effect the removal of evil, is never understood. Artegall is recalled to the Faerie Court, and on his return to England, he is met by Envy, Detraction, and the Blatant Beast who falsely accuse him and rail about his unfairness and treachery. Artegall has succeeded; Spenser does not ask us to place ourselves with Envy and Detraction. Though Detraction scolds him,

> yet he for nought would swerue
> From his right course, but still the way did hold
> To Faery Court (V.xii.43).

Dunseath sums up the quest of Artegall by saying,

> The place to assess the final development of Artegall's character is at the end of Book Five after he has completed his quest, and Artegall here seems to need no apologist. He is serene and unmoved by the attack of Envy and Detraction, the two sure signs that he has achieved success in public undertaking, the two things Pindar never tired of cautioning his jubilant victors to expect when they went to receive the laurel.[25]

Though the character of Artegall can be vindicated, the ending of Book V leaves the reader feeling uncomfortable. No sense of completion or union as in books such as I, II, or IV resolves the quest. The ending of Book V is much like the ending of Book III in that though the quest is completed successfully, the triumph is hollow--Scudamour is

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[25]Dunseath, p. 12.

no longer outside the House of Busyrane to meet Amoret; Artegall is called back to the Faerie Court before instituting peace in Irena's kingdom. With the endings of these two books, Spenser is suggesting that the reader go on, complete the action or the theme with the reading of the following book. Only in reading Book IV does the reader learn that chastity and restraint of self lead to union and harmony in society. As implied in Book V in the vision at the Temple of Isis and the visit to Mercilla's palace, the justice and wrath of the law are incomplete without the tempering power of mercy and grace. Though justice is necessary to remove many discordant elements, grace or courtesy shows a better way, a way of completion in society.

Spenser's courtesy can be seen as a gift which flows from the holder to all around. Unlike justice which in Book V is seen as a virtue coming down from a higher level to a lower one, courtesy is a virtue of example which generates within an individual and, because of his kindliness, causes others to seek to be courteous until the world is reformed to kindness. The true courtesy results in seeing others as better, in taking their burdens upon oneself. The ultimate gift of courtesy is the gift of God's Son to the world, the act of making grace available. Though stern and disciplinary at times with those who are evil, Calidore gives of himself in forgiveness and rescue, humbly raising those trodden down by wrong. Throughout Book VI, a New Testament world is presented by terms describing compassion, humility, kindness, and grace; the majority of actions in the book suggest a metaphoric as well as a literal rescue.

In the proem to Book VI, Spenser explains the operation of the

virtue of courtesy, defining the virtue for his own usage. As Kathleen Williams posits,

> each of the virtues can be defined only by its legend, and one need not read far to realize that Spenser's courtesy has little enough to do with the courtesy books but much to do with nature, providence, love, death, and the generous exchanges of compassion and mutual respect among men.[26]

The virtue of courtesy was planted on this earth by the gods, yet hidden from men because of their wickedness and disdain. In this way, the virtue of Courtesy is much like the gift of Christ, in that Christ, as portrayed in John 1, came to the world and the world received him not: He was like a light in darkness, and the darkness perceived him not. In words echoing these descriptions of Christ, Spenser asks the Muses to tell of the lowly flower of courtesy:

> Reuele to me the sacred noursery
> Of vertue, which with you doth there remaine,
> Where it in siluer bowre does hidden ly
> From view of men, and wicked worlds disdaine.
> Since it at first was by the Gods with paine
> Planted in earth, being deriu'd at furst
> From heauenly seeds of bounty soueraine,
> And by them long with careful labour nurst,
> Till it to ripeness grew, and forth to honour burst (VI.Proem.3).

In support of the idea that the flower represents a heavenly rather than an earthly virtue, Humphrey Tonkin analyzes Spenser's language describing the flower:

> The flower of virtue, Spenser tells us, is derived "from heauenly seeds of bounty soueraine." This line is ambiguous since it suggests both the flower originates from the heavenly stock of sovereign virtue, and also that it is so derived because of God's sovereign bounty. The careful ambiguity simultaneously suggests a continuity between the

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[26]Kathleen Williams, Spenser's World of Glass (Berkeley: University of California Press, 1966), pp. 201-02.

> supreme virtue of God himself and the individual virtue of the good man, and also a sense of the free working of God's love towards mankind.[27]

In the garden of heavenly virtues given to man because of God's great love, there is not a fairer flower than courtesy. This beautiful flower grows on a lowly stem. The flower of courtesy, this flower on a lowly stalk, suggests the grace of God in that it is like Christ who, through grace, made possible a connection between God and man. Though great in spiritual beauty and power, Christ was meek and lowly of heart (Matthew 11: 28-30). Through this meekness, however, the influence of Christ spread to all men. The flower of courtesy, though coming from humble beginnings, has grown to fill the world:

> Amongst them all growes not a fayrer flowre,
> Then is the bloosme of comely courtesie,
> Which though it only a lowly stalke doe bowre,
> Yet brancheth forth in braue nobilitie,
> And spreds it selfe through all ciuilitie (VI.Proem.4).

The cirtue of courtesy in action is also pictured as residing in Elizabeth. While Elizabeth was shown to be the repository of justice on earth in Book V, she is also visualized as courtesy in action in Book VI. The virtue is shown metaphorically as a circle: the giving of water to the rivers and the return of the water to the ocean where the cycle is begun again. Courtesy gives to others, and eventually the gift returns to the giver:

> Then pardon me, most dreaded Soueraine,
> That from your selfe I doe this vertue bring,
> And to your selfe doe it returne againe:
> So from the Ocean all riuers spring,
> And tribute backe repay as to their King (VI.Proem.7).

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[27]Humphrey Tonkin, Spenser's Courteous Pastoral: Book VI of The Faerie Queene (Oxford: Clarendon Press, 1972), pp. 20-21.

Courtesy is also seen as completing what Artegall and the law have left undone. The law is ineffectual against the destruction of men's characters. Only courtesy lifts men up, an action seen both literally and figuratively all through the book. According to Evans, "courtesy is the most steeped in the symbolism of redemption."[28] Evans reiterates this point by explaining the Edenic quality of true courtesy, comparing its practice to Christ's life: "As a virtue to be practised in the fallen world, however, it still has the same function--by love to restore what has fallen, and to repair the breach made by sin and death. The Knights of Courtesy in Book VI have a Christ-like mission to lift up and bring back to life."[29] This completion of what the law has begun by grace is illustrated in the encounter of Artegall and Calidore. Calidore is to remove the deprecation from Artegall by destroying the Blatant Beast. Calidore says, "But where ye ended haue, now I begin" (VI.i.6), and we see mercy and grace, with its kinder ethic, taking the place of law. Mercy and humility are the fundamental ingredients in Spenser's concept of courtesy. Courtesy is shown to man to encourage him to rise above himself and by remaining true to the values of courtesy to find his rightful place once again in the harmony of the divine order. Spenser's courtesy can be explained by looking at Melancthon's definition of humility:

> To be humble is to fear God and to acknowledge one's own weakness; not to esteem one's own wisdom, strength, or might as

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[28]Evans, Spenser's Anatomy of Heroism, p. 218.

[29]Maurice Evans, "Courtesy and the Fall of Man," English Studies, 46 (1965), 214.

> great; not to rely thereon, and not to step outside one's vocation, but to serve God in one's vocation, loving and honoring others as God's instruments, and knowing that all good government is God's work, and that God also can make use of others.[30]

Calidore, though active and violent at times, is not the strict enforcer of justice but instead, the seeker of ways of educational punishment which may lead to repentance. Spenser characterizes Calidore in terms suggestive of Christ. For example, Calidore is a knight whom all the men and women at court adore. He has not won this popularity through flattery but by loving simple truth and steadfast honesty. Calidore seems to have had "gentleness of spright/And manners mylde" planted naturally in himself, for he wins all by his gracious speech and gentle ways. Though appearing little different from Artegall at first, Calidore later reveals his courtesy to fallen man. In the first episode in the book, he comes upon a knight tied to a tree. Releasing him, he hears the story of Briana, the cruel woman who commands her Seneschall, Maleffort, to shave the beard of every man and the head of every woman in order to make a mantle for Crudor, the knight she loves. When Maleffort proceeds to rob the squire's lady of her hair, Calidore arrives to stop him. Calidore chases Maleffort up to the castle door where he cleaves his head, choking the entrance with a "lumpe of sin." When Briana accuses Calidore of being no knight at all, of murdering men and spoiling innocent women, Calidore replies that removing evil is preventing those who would destroy from degrading mankind completely:

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[30]Melancthon, pp. 133-34.

> Not vnto me the shame,
> But to the shamefull doer it afford.
> Bloud is no blemish; for it is no blame
> To punish those, that doe deserue the same;
> But they that breake bands of ciuilitie,
> And wicked customes make, those doe defame
> Both noble armes and gentle curtesie
> No greater shame to man then inhumanitie (VI.i.26).

In his destruction of Maleffort, Calidore justifies Artegall's actions in punishing and removing evil elements. Grace must remove evil before it can establish forgiveness. Calidore also fights with Crudor, defeating him and preparing to kill him. Crudor calls for mercy. Calidore in his actions here shows the effect upon his life of grace, the doctrine of Christ who pardons. Seeing Crudor's repentance, Calidore teaches him the way to live, making him swear by his sword and the cross thereon:

> Who will not mercie vnto others shew,
> How can he mercy euer hope to haue?
> To pay each with his owne is right and dew.
> Yet since ye mercie now doe need to craue,
> I will it graunt, your hopelesse life to saue (VI.i.42).

Because of Calidore's actions, Evans contends that he is a Christ-figure: "In Books I and II, Arthur plays the role of Christ and rescues the fallen heroes, but in Book VI, the hero himself is the figure of Christ."[31] Though Calidore is possibly a Christ-figure, Evans' remark as to his nature must be extended. In their haste to condemn the harsh justice of Artegall, some critics portray Calidore as courteous and gracious with no anger or force in his nature. But even grace must be stern at times. Like Christ in his indignation at

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[31]Evans, "Courtesy and the Fall of Man," p. 220.

the moneychangers, Calidore can be firecely zealous in destroying those steeped in sin and perverting and destroying the simple and ignorant. When the sinner is repentant and seeks forgiveness, however, Calidore assumes the Christ-like role of pardoning and reforming through love.

The central metaphor for Book VI is an act of rescue of one fallen into the depths of sin and darkness. Calidore continues to raise up fallen humanity in his act of raising Tristram to knighthood, a metaphor for the return of humanity to its right by birth. Tristram has killed a knight, a deed which horrifies Calidore because it repudiates the order of society. But Calidore soon learns that this now dead knight was causing his lady to walk while he rode and thumping her with his spear when she would stop. Tristram has challenged the knight, received several blows, and then hurled a dart into the knight's heart. When Calidore hears the story, seconded by the lady's account, he removes the charge of guilt, saying that sin has changed this knight's nature:

> Neither will I
> Him charge with guilt, but rather doe quite clame:
> For what he spake, for you he spake it, Dame;
> And what he did, he did him selfe to saue:
> Against both which that knight wrought knightlesse shame.
> For knights and all men this by nature haue,
> Towards all womenkind them kindly to behaue (VI.ii.14).

Calidore believes that good must be on Tristram's side because he has fought unarmed and on foot against an armed knight on horseback. Calidore reveals his belief in a divine providence because he points out that often those who are oppressive of the weaker come to a bad end through their own acts:

> Now sure (then said Sir Calidore) and right
> Me seemes, that him befell by his owne fault:
> Who euer thinkes through confidence of might,
> Or through support of count'nance proud and hault
> To wrong the weaker, oft falles in his owne assault (VI.ii.23).

Calidore believes Tristram of noble birth and after Tristram confirms his belief, Calidore agrees to knight him. When Tristram is knighted, we see a return to the flower image. The raising of Tristram to his rightful position as a son of a king is like the bestowal of grace on humanity, returning it to its true beauty:

> Full glad and ioyous then young Tristram grew,
> Like as a flowre, whose silken leaues small,
> Long shut vp in the bud from heauens vew,
> At length breakes forth, and brode displayes his smyling hew
> (VI.ii.35).

In the exposition of the major metaphor of the book, Calidore shows his connection to grace by rescuing people from evil. In fact, the majority of adventures in this book are rescues of one kind or another. Grace fills Calidore's heart, for as Spenser says, "The gentle minde by gentle deeds is knowne" (VI.iii.1). When Calidore finds Aladine wounded, he does not think himself too great to help carry him to safety. He escorts Priscilla to her castle and develops a story to remove all appearances of evil from the situation in which she has fallen. When he has interrupted the love-making of Serena and Calepine, he begs their forgiveness. When the Blatant Beast captures Serena, his fear of Calidore's swift pursuit causes the Beast to drop Serena and race away. In his humility and desire to save others from degradation, Calidore's mission is always to rescue.

Though the narrative of Book VI digresses from the story of Calidore, the emphasis on courtesy in the other episodes creates a

thematic unity with all characters showing some aspect of courtesy or its opposite trait. As soon as Calidore has left the wounded Serena to pursue the Blatant Beast, the opposite of grace and courtesy, the destroying Turpine, enters. Calepine has revived Serena and is trying to ford a stream. In this difficult task, he asks help of Turpine and Blandina, but all he receives from Turpine is oppressive and discourteous actions. Turpine is Calidore's opposite, for whereas Calidore carried Aladine, thinking it not too low an act, when asked to help with Serena, Turpine sneers:

> Perdy thou peasant Knight, mightst rightly reed
> Me then to be full base and euil borne,
> If I would beare behinde a burden of such scorne (VI.iii.31).

Turpine is not content with just this reply. When Calepine calls him an unknightly knight and verbally abuses him for refusing entrance to him and Serena, Turpine attacks Calepine while Calepine is on foot, not content until he has seriously wounded him.

But the sight of suffering of others can bring forth sympathy and love, both virtues springing from grace. Courtesy even can be found in some who are not educated or civilized. When Turpine is chasing Calepine and trying to kill him, a savage man comes upon the scene. Though previously without feeling, upon seeing the plight of Calepine, he suddenly comes to an understanding of the pity and gentleness associated with grace:

> The saluage man, that neuer till this haue
> Did taste of pittie, neither gentlesse knew,
> Seeing his sharpe assault and cruell stoure
> Was much emmoued at his perils vew,
> That euen his ruder hart began to rew,
> And feele compassion of his euill plight,
> Against his foe that did him so pursew (VI.iv.3).

After chasing Turpine away, the savage brings herbs from the woods and heals the wounds of Calepine. He brings Calepine and Serena to his humble home and allows them to rest.

Calepine's action in giving the baby to the forlorn Matilde, the wife of Sir Bruin, also reveals the gracious act of rescue and mental healing. As Calepine's health has improved, he has begun to wander in the woods. One day he sees a bear running with a baby in its jaws, whereupon Calepine chases the bear and forces it to lay down its prey. When the bear turns on Calepine, Calepine rams a jagged stone into its throat and then chokes it. Calepine has rescued the babe from death at the hands of nature and brings it to the civilized world of Sir Bruin. The scene with Matilde is full of echoes of biblical stories. Sir Bruin has defeated an evil giant, Cormoraunt, who has been terrorizing his kingdom. The kingdom is at peace at present, yet will not remain so unless Bruin can get a male heir to follow him. His wife Matilde feels shamed since she has not produced one. But the manner of the child's coming has been prophesied:

> Yet was it sayd, there should to him a sonne
> Be gotten, not begotten, which should drinke
> And dry vp all the water, which doth ronne
> In the next brooke, by whom that feend shold be fordonne
> (VI.iv.32).

The child will not come by natural process but will come through some outside force. The child will also be a saviour to the land, removing the water and killing the fiendish giant. Calepine then fulfills the prophecy for Matilde by giving her the baby and explaining the working of providence in situations like hers:

> And certes it hath oftentimes bene seene,
> That of the like, whose linage was vnknowne,

> More braue and noble knights haue raysed beene,
> As their victorious deedes haue often showen,
> Being with fame through many Nations blowen,
> Then those, which haue bene dandled in the lap.
> Therefore some thought, that those braue imps were sowen
> Here by the Gods, and fed with heauenly sap,
> That made them grow so high t'all honorable hap (VI.iv.36).

The use of rescue and providence in this episode ties it to the concept of grace. Here a society is saved from the domination of evil by one who comes from the outside and grows to be a mighty warrior.

The theme of grace is suggested a number of times in the book by literal, and metaphoric, rescues. The major rescue before the plot returns to Calidore is Calepine's rescue of Serena from the cannibals. This rescue foreshadows Calidore's act of salvation in his saving of Pastorella. The group who capture Serena live by theft and destruction, but this group has removed itself even farther from the realm of nature, being degraded into the lowest crime among humans, cannibalism. Among these vile and bestial men, Serena is called a lost sheep, echoing the metaphor used by Christ for fallen mankind:

> Thereto they vsde one most accursed order,
> To eate the flesh of men, whom they mote fynde,
> And straungers to deuoure, which on their border
> Were brought by errour, or by wreckfull wynde.
> A monstrous cruelty gainst course of kynde.
> They towards evening wandring euery way,
> To seeke for booty, came by fortune blynde,
> Whereas this Lady, like a sheepe astray,
> Now drowned in the depth of sleepe all fearelesse lay
> (VI,viii.36).

In their repulsive ceremony, the cannibals strip Serena and gaze admiringly at her. Being led by providence Calepine comes, drawn by the loud noises in time to see the knife raised for the sacrifice. Those who deserve punishment now receive it at the hand of Calepine's righteous indignation. Serena is rescued from the forces of evil.

Like the rescuing Christ-figure, Calepine has saved the lost lamb and will return with her to the ordered society.

With the return of Calidore, we are directed to the world of nature, a pastoral world which shows people who live in accord with the grace of God. Here each person serves each other person and accepts the lot he is given without striving for more exalted positions. The contrast of the pastoral life with the life at court is made most strongly by Meliboe. Calidore envies the happy state of the shepherds, whose lives are free from the wars and enmity that is in the world. Meliboe has learned, like the truly humble man Melancthon speaks of, to accept what he is given because it fulfills his needs:

> If happie, then it is in this intent,
> That hauing small, yet doe I not complaine
> Of want, ne wish for more it to augment,
> But doe my selfe, with that I haue, content;
> So taught of nature, which doth litle need
> Of forreine helpes to lifes due nourishment:
> The fields my food, my flocke my rayment breed;
> No better doe I weare, no better doe I feed (VI.ix.20).

Meliboe lives by the ethic of Christ in his Sermon on the Mount, in which he instructed his disciples to consider how God took care of the plants and birds and how they were not to worry because of his care for them. In explaining Meliboe's philosophy of life, Kathleen Williams states that

> Meliboe expounds the pastoral ethic of the contentment of those "taught by nature, which doth litle need." Content with simplicity leads to independence of all but God; lack of envy and ambition leads to a willingness to grant others a freedom like one's own. This state of freedom in virtue, the state truly natural to man, is contrasted with the perturbations which result from selling one's freedom

> for money, as Meliboe had sold himself for yearly hire in the court gardens.[32]

Meliboe has found that hiring himself out has been torment, for he has never been free. Calidore wishes to join the shepherd's life, giving up the pursuit of society's vain shadows. But Meliboe explains to Calidore that heaven has directed each man to his fortune. It is not so much the position one has as it is the attitude he takes toward it. The mind and the acceptance of the will of God make one happy:

> In vaine (said then old Meliboe) doe men
> The heauens of their fortunes fault accuse,
> Sith they know best, what is the best for them:
> For they to each such fortune doe diffuse,
> As they doe know each can most aptly vse.
> For not that, which men couet most, is best,
> Nor that thing worse, which men do most refuse;
> But fittest is, that all contented rest
> With that they hold: each hath his fortune in his brest
> (VI.ix.29).

The order of grace in the pastoral world is re-affirmed by the vision of the Graces which Colin Clout has created and to which Calidore is a witness. Here on Mount Acidale the hundred naked maidens are dancing in a ring around the three Graces. Spenser tells us that these daughters of Jove give all grace to the world:

> Those were the Graces, daughters of delight,
> Handmaides of Venus, which are wont to haunt
> Vppon this hill, and daunce there day and night:
> Those three to men all gifts of grace do graunt,
> And all, that Venus in her selfe doth vaunt,
> Is borrowed of them (VI.x.15).

These Graces are the daughters of Jove portrayed in the scene at Mercilla's palace in Book V. Their role was to soften the wrath of Jove and the wrath of the earthly ruler to keep man from destruction, in

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[32]Williams, p. 207.

effect, to be like the mollifying effect of grace on the law. At Mount Acidale they dance in harmony, content in the union which is the blessing of Venus given to men. This dance involves more than just a celebration into which Calidore has wandered, Tonkin maintains; he feels it is a vision which informs and reinforces Calidore's world-view:

> The experience which Calidore undergoes on Mount Acidale is neither a theocentric vision pure and simple, nor a mystical vision of "knowledge and understanding," but it involves elements of both of these things. Calidore is vouchsafed a glimpse of the harmony of the created universe and an awareness of the spirit which moves it, the grace of God. In the coming together of the heavens and the created world, of art and nature, there come together also nature and grace, the one operating upon the other to order and control and create.[33]

The harmony of the universe is portrayed in the dance of the Graces, most particularly in the circular nature of their dance:

> All they without were raunged in a ring,
> And danced round; but in the midst of them
> Three other Ladies did both daunce and sing,
> The whilest the rest them round about did hemme,
> And like a girlond did in compasse stemme:
> And in the middest of those same three, was placed
> Another Damzell, as a precious gemme,
> Amidst a ring most richly well enchaced,
> That with her goodly presence all the rest much graced (VI.x.12).

As suggested by the dance of the Graces, Kathleen Williams sees the circle as the organizing symbol of the book, portraying symbolically the gifts of grace which are continuous in that as one receives one gives again:

> Courtesy is like love in that it can scarcely be well expressed as attainment of a virtue, a moral life journey in which one

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[33]Tonkin, p. 247.

> temptation resisted or accepted leads to another. Instead, the narrative draws together images of courtesy into a circular movement which is an image itself. One could enter the circle at any point, at nature, poetry, grace, delight, and still return upon one's self.[34]

To connect the circular symbolism of the dance of grace with the religious idea of grace, Williams quotes Ficino:

> This divine quality of beauty stirs desire for itself in all things: and that is love. The world that was originally drawn out of God is thus drawn back to God; there is a continual attraction between them--from God to the world and from the world to God--moving as it were in a circle. This circle may be said to display three qualities: beginning in God, it is beauty; passing into the world, it is love; and returning to unite the creation with the Creator, it is pure delight.[35]

From this vision, Calidore returns to find Pastorella and all the shepherds gone, the pastoral world changed into a world in which all order of grace has been destroyed by darkest evil. The only person he finds is Coridon, who reports that all the shepherds have been taken by brigands and are to be sold into slavery. The scriptural echoes are strong, for as mankind has been sold into slavery by sin, so are the shepherds sold into literal slavery. They are kept in a place where there is no light except for occasional candlelight, a far cry from the heavenly land of sunshine they are used to:

> Hither those Brigants brought their present pray,
> And kept them with continuall watch and ward,
> Meaning as soone, as they conuenient may,
> For slaues to sell them, for no small reward,
> To merchants, which them kept in bondage hard,
> Or sold againe. Now when faire Pastorell
> Into this place was brought, and kept with gard

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[34]Williams, p. 196.

[35]Williams, p. 213.

> Of griesly theeues, she thought her self in hell,
> Where with such damned fiends she should in darknesse dwell
> (VI.x.43).

Pastorella is taken to this dark cave, suggestive of death or hell with its dense blackness and the fiendish guards. In order to rescue Pastorella, Calidore and Coridon disguise themselves as shepherds and are taken in by the thieves in order to take care of the flocks, a job the pirates are ill suited for. In the dead of night, when all the brigands are sleeping, Calidore comes to rescue Pastorella, an act, like Christ's harrowing of hell, which requires breaking open the locked doors of the cave:

> When to the Cave they came, they found it fast:
> But Calidore with huge resistlesse might,
> The dores assayled, and the locks vpbrast (VI.xi.43).

When he enters he calls Pastorella by name, and this call revives her, rescuing her from the dead:

> But when as Calidore was comen in,
> And gan aloud for Pastorell to call,
> Knowing his voice although not heard long sin,
> She sudden was reuiued therewithall,
> And wondrous ioy felt in her spirits thrall:
> Like him that being long in tempest tost,
> Looking each houre into deathes mouth to fall,
> At length espyes at hand the happie cost,
> On which he safety hopes, that earst feard to be lost
> (VI.xi.44).

In seeking through gracious rescue the restoration of the human being, Calidore fights his way from the cave and proceeds to restore Pastorella to her rightful place. Her rightful place, however, comes as a surprise to Pastorella and reader alike. Calidore has brought Pastorella to the castle of Bellamour and Claribell. A child had been born to Claribell out of wedlock sired by Bellamour. Fearing death,

she had given the child to her maid to leave in the woods. When leaving her, the maid noticed a small purple mole which looked like a rose. The maid sees the providence working throughout the life of Pastorella. When she left her in the woods, she sat "to weet what mortall hand, or heauens grace/Would for the wretched infants helpe prouyde" (VI.xii.8). When she discovers the rose mark on Pastorella's breast, she rushes to Claribell "to tell her, how the heauens had her graste,/To saue her chylde, which in misfortunes mouth was plaste" (VI.xii.16). Mellissa, the maid, insists that "the same is yonder Lady, whom high God did saue" (VI.xii.17). The order of grace has indeed returned Pastorella to her rightful position. Calidore has brought her to the light from the darkness, and in doing this, "her vneath at last he did reuiue/That long had lyen dead and made againe aliue" (VI.xi.50). This is a verbal echo of the Prodigal Son story in Luke 15 where the father greets his sinful son and orders servants for the son which was dead and is alive again. It is these words that Claribell speaks to Pastorella: "And liuest thou my daughter now againe?/And art thou yet aliue, whom dead I long did faine?" (VI.xii.19).

In seeking to bring the harmony of grace to the world, Calidore must now fight the Blatant Beast. The historical or religious implications of the Beast's destruction of monasteries will not be discussed here. Grace would effect different religious changes than those attempted by this beast. The Blatant Beast's practices are diametrically opposed to those of Christ, as Melancthon points out:

> Against these devilish passions Christ sets two virtues, humility and gentleness, which we are to contemplate in him, and even in a small way, to learn and practice; we are not

> to destroy the Church and orderly government out of pride and desire for vengeance, as Cain and Saul did.[36]

The Beast is from hell, his purpose being to remove the purity from the character of men. His bite nearly destroys Timias and Serena, and the only way to cure his bite is by adopting a new frame of mind. The evil of the Beast is envy and jealousy, part of the reason Lucifer fell from heaven. With the restraining of this evil, one practices true love as envisioned by Paul in 1 Corinthians 13. Love seeks for others something better than one has for one's self. But if one allows the bite of the Beast to remain, then it festers and soon controls the individual:

> For from those outward sences ill affected,
> The seede of all this euill first doth spring,
> Which at the first before it had infected,
> Mote easie be suppresst with little thing:
> But being growen strong, it forth doth bring
> Sorrow, and anguish, and impatient paine
> In th'inner parts, and lastly scattering
> Contagious poyson close through euery vaine,
> It neuer rests, till it haue wrought his finall bane (VI.vi.8).

Calidore sees that the way grace can restrain the Blatant Beast is by suppressing the spreading of wrong about people. The muzzling of the Blatant Beast goes beyond merely stopping gossip, however. With his associations with hell, the Beast is a product of that spirit that would destroy the good of others for self-aggrandizement, the root sin of Pride which grace must remove to keep the evil ones from accusing those striving for the right. Through the victory of self-sacrifice, grace can restrain evil for extended times:

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[36]Melancthon, p. 133.

> At last when as he found his force to shrincke,
> And rage to quaile, he tooke a muzzell strong
> Of surest yron, made with many a lincke;
> Therewith he mured vp his mouth along,
> And therein shut vp his blasphemous tong,
> For neuer more defaming gentle knight,
> Or vnto louely Lady doing wrong:
> And thereunto a great long chaine he tight,
> With which he drew him forth, euen in his own despight
> (VI.xii.34).

Though restrained for a while, the Blatant Beast will escape to harm others. Spenser realizes grace can effect a change in this world for a while, but only in the final victory of grace will rest be entire. The workings of grace in society must wait for the cosmic triumph of Christ.

Because of the sinful nature of the world, God must deal in different ways with humanity. The worlds of justice and courtesy, though different, are conjuncted by mutual necessity. Artegall and the law must first quell the evil forces, must use the hammer of Jove's wrath to break the stubborn pride of rebellious sinful man. These rebels would denigrate the law, calling it unfair, whimsical, and harsh. The world of Artegall, however, must be viewed through the following world of Calidore to see its justification. Though the law comes to effect Jehovah's rule, it falls short of its goal. The practice of grace, the giving of one's self to others, the rescue of the weak from evil win the hearts of men. The Blatant Beast escapes repeatedly, but grace will triumph. The law must prepare the way through the wilderness after which grace will establish its kingdom of love.

CHAPTER V

COSMIC CONTROL: THE MUTABILITY CANTOS

The Mutability Cantos were called the seventh book of The Faerie Queene on the original title page of the 1609 edition, and numerous editors, including the editors of the Variorum edition, have continued to do so since that time. The connection of these two cantos to the rest of the poem is difficult to explain, however, for though each previous book involves what might be termed an allegorical center outside the everyday world of the hero, only one of these centers, The Garden of Adonis in the third book, is not visited by the titular hero during the course of his quest. Furthermore, the characters of the Cantos are not only outside the realm of romance but also outside the realm of the mortal world. The Mutability Cantos, though not definitely recognizable as part of The Faerie Queene, are, however, thematically connected to it by the pattern of the God of law and grace. As in other epics, Spenser includes his scene in heaven to explain the action of The Faerie Queene. Though certainly fragmentary, The Mutability Cantos are a fitting conclusion to the poem, for they portray the pattern of the God of law and grace on the cosmic level. The action clarifies why the law must be followed as a controller of evil deeds. On the other hand, the ineffectuality of the law against the removal of sin is also shown, for though grace in this world helps law to turn the distortions of evil into a benefit for the world, only a final grace, the grace of the God of Sabbaoth, can eradicate the power of evil.

Jove as Jehovah must fight against an assault by Mutability, who is actually a universal product of evil. Jove in the Cantos has a dual role, as Robert Ellrodt explains:

> For the sake of the myth and cosmic allegory, he is the planetary god. But for the sake of the moral allegory, he has to speak at times like the Christian God. The contemporary reader was too well trained in the complexities of allegory to mistake the poet's meaning. "High Jove" is a symbol of the true Godhead in all the Books of the Faerie Queene.[1]

The reading of Jove as Jehovah or the God of the Old Testament clarifies the slight ambiguity between the use of Jove throughout the poem and the poet's final re-assertion of the Christian God at the end of the poem. Though Jove may function as a Christian God in the poem, readers have been reluctant to grant him this role because of his difference from the God at the end of the poem, a problem which Thomas Greene voices:

> We have already encountered an analogous sort of blurring in the ambiguity of the Mutability Cantos conclusion. But in other respects it operates from their opening--for example in the associations we are led to attach to the major figures. Jove is partly the god of Homer and Hesiod, partly the planet, partly the principle of order in the celestial universe, and perhaps a little bit the Christian God. But then that God also appears as a separate power--the God of Sabbaoth--in the final stanza.[2]

But if Jove is seen as the Old Testament God of law as well as these other forces, then both Jove and the God at the end of the poem can represent the Christian deity.

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[1]Robert Ellrodt, Neoplatonism in the Poetry of Spenser (Geneva: Droz, 1960), p. 68.

[2]Thomas Greene, The Descent from Heaven: A Study in Epic Continuity (New Haven: Yale University Press, 1963), pp. 329-30.

As in his characterization of Archimago and Lucifera, Spenser's characterization of Mutability involves several parallels to the character of Lucifer/Satan. Mutability is the satanic force seeking to pervert the ways of heaven. The analogies between Mutability and Satan are numerous. Associated with rebels by lineage, Mutability is descended from the Titans who tried to remove Jove from his throne, much as Satan and his angels tried to remove Jehovah:

> She was, to weet, a daughter by descent
> Of those old Titans, that did whylome striue
> With Saturnes soone for heauens regiment.
> Whom, though high Ioue of kingdom did depriue,
> Yet many of their stemme long after did suruiue[3] (VII.vi.2).

Though cast from heaven like her ancestors, Mutability seeks power on earth, working, like Satan, to control the world through the power of sin. She has altered all creation by the introduction of sin; her forces invert all the goodness of the first creatures of Nature and God:

> For, she the face of earthly thing so changed,
> That all which Nature had establisht first
> In good estate, and in meet order ranged,
> She did pervert, and all their statutes burst:
> And all the worlds faire frame (which none yet durst
> Of Gods or men to alter or misguide)
> She alter'd quite, and made them all accurst
> That God had blest; and did at first prouide
> In that still happy state for euer to abide (VII.vi.5).

The result of this perversion of values has been the new nature of fallen man, mortality. The coming of sin and decay of nature has

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[3]The Works of Edmund Spenser: A Variorum Edition, ed. Edwin Greenlaw et al. (Baltimore: Johns Hopkins University Press, 1932-49), VI. All references to The Faerie Queene are taken from this edition and are cited parenthetically by book, canto, and stanza number.

established the reign of death:

> Ne shee the lawes of Nature onely brake,
> But eke of Iustice, and of Policie;
> And wrong of right, and bad of good did make,
> And death for life exchanged foolishlie:
> Since which, all liuing wights haue learn'd to die,
> And all this world is woxen daily worse.
> O pittious worke of MVTABILITIE!
> By which, we all are subject to that curse,
> And death in stead of life haue sucked from our Nurse (VII.vi.6).

With all the earth under her dominion, Mutability seeks to control the universe. Because her triumph on earth, to her, seems complete, she feels she is entitled to heaven:

> And now, when all the earth she thus had brought
> To her behest, and thralled to her might,
> She gan to cast in her ambitious thought,
> T'attempt th' empire of the heauens hight,
> And Ioue himselfe to shoulder from his right (VII.vi.7).

Force is the only method of accomplishment known to Mutability. She comes to the realm of Cynthia, the moon, and thrusting her from her seat, threatens to strike her. When the lower worlds are darkened by this act, Jove sends Mercury to summon Mutability to the heavenly court. To the other gods assembled in council, Jove explains that Mutability is a descendant of the bad seed which fell from heaven when evil was cast out. Mutability seeks to pervert the nature of Jehovah, like the villains all through The Faerie Queene, to show that he is a god who has gained his throne only by superior cunning and force. Ironically, when confronting him, Mutability accuses Jove of ruling by force, not by right, saying the causes for his casting some out of heaven were fear of his origin being known or recognition of the fact that some knew the reason he ruled:

> Since which, thou Ioue, iniuriously hast held
> The Heauens rule from Titans sonnes by might;

> And them to hellish dungeons downe hast feld:
> Witnesse ye Heauens the truth of all that I haue told
> (VII.vi.27).

To show that his rule is righteous, the God of law reacts with wrath and vengeance, at first. Jove wonders at sinful creatures seeking to question the power of the deity. Man does not learn, though disciplined, his position in relation to God:

> Will neuer mortall thoughts ceasse to aspire,
> In this bold sort, to Heauen claime to make,
> And touch celestiall seates with earthly mire?
> I would haue thought, that bold Procrustes hire,
> Or Typhons fall, or proud Ixions paine,
> Or great Prometheus, tasting of our ire,
> Would haue suffiz'd, the rest for to restraine;
> And warn'd all men by their example to refraine (VII.vi.29).

In answer to Jove's righteous justification, Mutability calls for the judgment of a higher God. Herein is shown the ineffectuality of Jove in dealing with sin. Jove can, to a certain extent, control sin, mainly by power, which is his right. But Jove cannot destroy the evil Mutability. In doing so, he would destroy the entire race of man. A beauty remains in his creation though tarnished by sin and this love of his creation restrains his powerful hand:

> With that, he shooke
> His Nectar-deawed locks, with which the skyes
> And all the world beneath for terror quooke,
> And eft his burning levin-brond in hand he tooke.
>
> But, when he looked on her louely face,
> In which, faire beames of beauty did appeare,
> That could the greatest wrath soone turne to grace
> (Such sway doth beauty euen in Heauen beare)
> He staide his hand: and hauing chaung'd his cheare,
> He thus againe in milder wise began:
> But ah! if God should striue with flesh yfere,
> Then shortly should the progeny of Man
> Be rooted out, if Ioue should doe still what he can (VII.vi.
> 30-31).

Mutability refuses to be restrained by Jove and continues to pursue what she feels is her right. Therefore, Nature is called in to judge her. Spenser's Nature is a curious figure. Dame Nature's face is covered by a wimple so that none can tell whether the figure is man or woman. Spenser gives qualities to Nature definitely associated with the Godhead, particularly Christ. Some have said that she wears the wimple because she would cause terror like the face of a lion; others say that her face is hidden because of a light too splendorous to be endured. Spenser describes this dazzling light, comparing it to the bright light surrounding Christ at His transfiguration:

> Her garment was so bright and wondrous sheene,
> That my fraile wit cannot deuize to what
> It to compare, nor finde like stuffe to that,
> As those three sacred Saints, though else most wise,
> Yet on mount Thabor quite their wits forgat,
> When they their glorious Lord in strange disguise
> Tranfigur'd sawe; his garments so did daze their eyes
> (VII.vii.7).

With this overtly Christian imagery being used here, one wonders what the role or function of Nature is. Because of the imagery, James Phillips theorizes that Spenser is equating Nature syncretically with Christ:

> The emphasis in this image on the transforming raiment of both Nature and Christ is as significant as it is brilliant. When we recall that Richard Hooker, among other theologians of the time, identified Nature as the way in which God reveals Himself through His works, in contrast to the way in which He reveals Himself directly to man through His Word; and when we recall that the Transfiguration revealed Christ to be God made incarnate in this world--His "beloved Son," the "Word made Flesh," the Logos or Second Person of the Trinity--then Spenser's association in the imagery become not only appropriate, but truly syncretic. The celestial Jove and the terrestial titaness Mutability alike are subject

> to a larger order presided over by a God who has revealed Himself in different ways to different groups at different times.[4]

Robert Ellrodt sees the position of Nature as analogous to the fruitfulness of God. In referring to the sun images used, he concludes:

> The last image, with its distinct New Testament ring, implies the Christian character of Nature, not only as the vice-regent of God, but as the manifestation of the Deity. This is more clearly pointed out in the next stanza, when Nature's garment is compared to the garments of the transfigured Christ. There is nothing odd in the comparison, for Nature in mediaeval Platonism is the fecundity of God himself, and especially of God the Son, the "Noys" of Bernardus, who called her "tu, natura, uteri mei beata fecunditas." The charge of pantheism has been brought against Spenser, as against Bernardus, and may be as decisively refuted. Spenser's philosophy is the "Christian naturalism" of the Middle Ages, not the pantheism of Renaissance thinkers like Bruno.[5]

The best explanation of Spenser's use of the figure of Nature is found in the works of Richard Hooker. To Hooker, nature is the voice of God, the instrument of God which directs and preserves the life of man. Nature is by no means a force outside of God but is controlled by God himself:

> Who the guide of nature but only the God of nature? In him wee liue, moue, and are [Acts 17: 28]. Those things which nature is said to do, are by diuine arte performed, using nature as an instrument. Nor is there any such arte or knowledge diuine in nature her self working, but in the guide of natures worke.[6]

Hooker says that God directs the laws of the earth to work his will,

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[4]James Phillips, "Spenser's Syncretistic Religious Imagery," ELH, 36 (1969), 123-24.

[5]Ellrodt, p. 67.

[6]Richard Hooker, Of the Laws of Ecclesiastical Polity, Vol. 1, ed. Georges Edelen (Cambridge, Mass.: The Belknap Press of Harvard University Press, 1977), p. 67.

Nature being but the instrument:

> That lawe the performance whereof we behold in things naturall, is as it were an authenticall, or an original draught written in the bosome of God himselfe; whose spirite being to execute the same; useth euerie nature, euerie meere naturall agent only as an instrument created at the beginning, and euer since the beginning used to worke his owne will and pleasure withall. Nature therefore is nothing else but Gods instrument.[7]

Nature, then, if not God or the God of grace, but the vice-regent of the God of grace, is a manifestation of that particular part of the deity. The coming of grace throughout The Faerie Queene is described in terms of fruitfulness, from Arthur's almond-like plumes to Calidore's flower-like love, Pastorella. The cycles of death and rebirth and the bounteous variety are the gifts of Nature which the God of grace has bestowed on a sinful world to try to counter some of the effects of sin. Though Nature is, of course, no permanent or sufficient answer, she has power over Mutability, speaking for the God of grace. Nature has brought forth a cycle; if total change were in effect, all life would be destroyed. Mutability parades all things under her power before the throne of Nature. She argues that the elements are under her power. Then the seasons appear, followed by the months, night and day, the hours, and Life and Death. Mutability next argues that the gods are subject to her, mortal, yet praised as deities. But though Nature affirms the rule of change, she judges that Jove, with the help of Nature, is still the ruler; the world of grace seeks to stay temporarily the power of sin. All things, though changing, are

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[7]Hooker, p. 68.

subject to the higher laws of heaven. The cyclical nature of life in its perpetuation of life performs a fight against the destruction of sin. This process must continue until the final rest that the God of grace, by his final removal of sin, can effect:

> I well consider all that ye haue sayd,
> And find that all things stedfastnes doe hate
> And changed be: yet being rightly wayd
> They are not changed from their first estate;
> But by their change their being doe dilate:
> And turning to themselues at length againe,
> Doe worke their owne perfection so by fate:
> Then ouer them change doth not rule and raigne;
> But they raigne ouer change, and doe their states maintaine
> (VII.vii.58).

To the God of grace, the God who can effect the removal of change and bring final rest, Spenser prays in the two stanzas in Canto VIII. The world at present is indeed under Mutability's sway though Nature has worked out a plan beneficial for mankind. Under sin's rule, all things on the earth do pass away. To quench this change, Spenser wishes for the final rest, the world brought about by the God of grace:

> Then gin I think on that which Nature sayd,
> Of that same time when no more Change shall be,
> But stedfast rest of all things firmely stayd
> Vpon the pillours of Eternity,
> That is contrayr to Mutabilitie:
> For, all that moueth, doth in Change delight:
> But thence-forth all shall rest eternally
> With Him that is the God of Sabbaoth hight:
> O! that great Sabbaoth God, grant me that Sabaoths sight[8]
> (VIII.viii.2).

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[8]Spenser's "Sabbaoth" can be interpreted as "Lord of Hosts" and "Sabbath," day of rest as well as eternal rest. Grace is the only power sufficient to bring about changelessness and eternal rest. Therefore, this God can be read as New Testament God of grace. See Works, Commentary, VI, pp. 315-16.

Because of this cosmic explanation of the role of law and grace, The Mutability Cantos become the basis for, as well as the cosmic conclusion to, the entire poem. The action of each knight is motivated by an urge to reveal the true God to the world as well as desires to emulate virtue. In the fight against sin and its product, Mutability, the knight first personally pledges his allegiance to God and then, through the restraint of the law and the spontaneity of the gifts of grace, works to effect the most ordered life for himself and others. But even the ordered world of nature and grace in this physical world is blighted. Only in the final culmination of God's plan will the fight be finished. This battle for control and order in heaven is mirrored by the forays on earth. In Book I, the ineffectuality of Jove and the law alone in the spiritual life of the individual is shown. Jove can threaten and keep sin in boundaries for a time. The worship of only this fierce God, however, leads to despair or the pride of Mutability in her self-righteousness. Grace alone can save the individual and the world from the power of sin through its completing and perfecting work. Once the individual accepts faith in God's power, the curse of the law alone is removed. The law can point out wrong and control the evil of the universe to the extent that each individual can control himself. Guyon can control and restrain the flesh much as Jove, through laws of nature, can control the order of the world. Evil would have man destroy himself through continual change from his God-given state down to the bestial life of animals. Even in this use of the law, it is limited, and the power of grace, the coming of Prince Arthur, must remove the tormenting Malegers so

that the body can remain an image of God.

Books III and IV are at the center of the poem with Book III exhibiting a private virtue and Book IV a public virtue. The two books are joined by an interest in love in its relationship to single individuals and those in society. The individual, like Britomart, who decides to pattern himself after God, will find a tension to be resolved, a pulling between law and grace. The individual must be ready to restrain and combat evil, but as love constrained Jove to resist from destruction of Mutability, so the individual must guard himself against too much restraint. Belphoebe illustrates this lack of love because of her restrained virginity. The individual must give of one's self to others, but the spontaneity of giving must also be restrained. Britomart uses law to suppress the evil so that grace can enter to heal those injured by evil and remove the evil element.

Law alone is ineffective in the spiritual life, but it must be used in society to control the destruction of Mutability on the hierarchy of life. If society is not ruled by law, chaos results. Artegall exhibits the lightning brand of Jove in his fight to keep mortal man from attempting to denigrate his fellow man as well as attempting to upset the order of the universe given to preserve life in the face of the threat of sin. But Jove himself restrains the power of law in relation to evil or else man would be destroyed. A more effective way, though disciplinary at times, is the way of grace, the manner of Calidore in the sixth book. Grace raises all man to a position of equality and rest by example and rescue from evil. Like Britomart, Calidore must restrain evil in order to rescue one like Pastorella, much as God

rescued fallen humanity from the forces of evil. Here the Graces represent the earthly gifts of grace, the circular dance portraying the gift which Mutability believes to be hers, but which is actually God's gift of grace to preserve man through the cyclical laws of nature.

From the point of view of this study of the God of law and the God of grace, The Mutability Cantos are the philosophical basis for the poem; they are also its cosmic conclusion. The continual restriction of sin by law and the gifts of grace through nature is what each knight has striven to effect in the sinful world. Each sinful uprising must re-affirm the power of the laws of Jove and the effectiveness of grace in meeting the chaos of the sin brought into this life. Just as each quest is incomplete, as Una must still wait for the Red Cross Knight, as Britomart waits for Artegall, as the Blatant Beast still rampages through the world, so life on this earth, even with the gifts of grace, is waiting its final completion. This rest can be brought about only through the final victory and wedding of Christ the warrior and the church. Only then will the New Jerusalem seen in the vision of the Red Cross Knight come to earth. Only then will the constant change of Mutability be eradicated, and each quest be rewarded.

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APPENDIX

APPENDIX

REFORMATION THEOLOGY OF LAW AND GRACE

Before reading this Appendix, the reader should be aware of its purpose and its general organization. This document attempts to show the continuity of the Reformation theologians' position on the relationship of law and grace. Though this position has been treated generally in the text, primary and secondary material has been provided here both to substantiate the general statements and to clarify this position by further exposition. I have chosen the major continental Reformation figures to explain the early Protestant views on doctrine. A wide range of English theologians from the time of Henry VIII to that of Richard Hooker has been surveyed to show the consensus of Reformation thought in England. For each theologian considered, I first look at his view on grace, after which I consider his explanation of the uses of the law. Headings giving the theologians' names are provided to aid the reader who wishes to study a particular figure or group of figures. Treatment is chronological for the most part, though Melancthon and the English theologians are considered together to highlight their openness to a view on the law which returns in some ways to the position of the medieval sense of "natural law."

I am aware that I am dealing with an oversimplification and caricature of late medieval Catholic theology, as recent scholarship has revealed. For the Reformation writers, however, this caricature was produced to create a reaction; the importance of understanding it,

therefore, lies in the fact that it was the picture of the church which appeared countless times in the works of the reformers. What is important for Spenser scholarship is not an accurate scholarly interpretation of 16th century theological controversies, but the interpretation in the Protestant writers which informs Spenser's imagination. The poetic portrayal of an idea must be immediately appealing, readily recognizable, and essentially dramatic. In the first book of The Faerie Queene, Spenser portrays the Roman Church as grotesque and vile in order to evoke an immediate feeling of repulsion from his reader.

I. MARTIN LUTHER

The doctrine of justification by faith alone was the basis of Reformation thought. The next layer of foundation in the theological edifice was the doctrine of grace, and in relation to it, the function of the law. The reformers had accused the Papists of preaching a God who demanded obedience to the law as a means to salvation. Luther reacted against this religion which taught, as Gerrish points out, that

> man, knowing that God is a just God who punishes sinners, assumes that only the righteous man--that is, the man who keeps the law--can draw nigh to Him. More particularly, reason argues that since God is omnipotent, it will be useful to keep Him in its debt; and because God is just, the only means of keeping Him in debt will be by the performance of "good works." The determining categories in such a religion will be "merit," "reward," and "law." And so even the Deity becomes a mean to an end, an

instrument for the gratification of human desires.[1]

This religion assures people that they can fulfill the law without grace and the merits of Christ. But, Luther says, this religion and those who follow it are deluded:

> Other people work in such a way that they think they are fulfilling the Law and thus are righteous, even though they neither desire grace nor realize and hate the fact that they are sinners; because they have worked according to the outward form of the Law, they do not dispose themselves to seek righteousness but rather boast as if through these works it were already in their possession, being totally unaware in their thinking that they are observing the Law either with no will or with a will which is unwilling and hostile, or at least out of love and desire for earthly things, but not out of a love for God. And thus they stand still, content and without plans for works worth seeking in behalf of grace, by which they might have also willingness in the Law.[2]

According to Luther, the coming of grace has altered all things in the life of the believer, changing the way of salvation from works of the law to a believing faith. The Cross has transformed God's wrath into God's grace, but instead of doing away with the law, the Cross gives it a new function. As Phillip Watson says,

> Not that the reality or seriousness of Divine judgment and wrath was lessened for a moment; for the Law still stood, in all its rigour. But its significance was new. It no longer prescribed the terms and conditions of salvation, but was the hammer of God to break down man's pride and self-reliance and drive him to surrender in faith to the forgiveness and grace revealed in Christ, and supremely in His Cross.[3]

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[1]B. A. Gerrish, Grace and Reason: A Study in the Theology of Luther (Oxford: Oxford University Press, 1962), p. 101.

[2]Martin Luther, Lectures on Romans, trans. Jacob A. O. Preus, in Luther's Works, Vol. 25, ed. Hilton C. Oswald (St. Louis: Concordia Publishing House, 1972), pp. 241-42.

[3]Phillip Watson, Let God Be God: An Interpretation of the Theology of Martin Luther (Philadelphia: Fortress Press, 1947), p. 21.

Another analogy used to clarify this new role of the law equates it with a mirror which shows the sinner his sins and then sends him to the mercy given because of his faith in Christ's sacrifice. Luther describes this process of salvation from the law to faith:

> You see, then, what it means to be justified through faith in Christ. It means that after learning to know your iniquity and weakness through the Law you despair of yourself, of your own strength, of your knowledge of the Law, of works, in short, of everything, and that with trembling and confidence you humbly implore the right hand of Christ alone, namely, the hand of the Mediator, and firmly believe that you obtain grace.[4]

But though the Law is necessary to bring the sinner to salvation, by itself it can never save:

> The Law never brings the Holy Spirit; therefore it does not justify, because it only teaches what we ought to do. But the Gospel does bring the Holy Spirit, because it teaches what we ought to receive. Therefore the Law and the Gospel are two altogether contrary doctrines. Accordingly, to put righteousness into the Law is simply to conflict with the Gospel. For the Law is a taskmaster; it demands that we work and that we give. In short, it wants to have something from us. The Gospel, on the contrary, does not demand; it grants freely; it commands us to hold out our hands and to receive what is being offered.[5]

Luther's distinction between the law and the Gospel is explained by H. H. Kramm in this way:

> Now we should understand why Luther makes a definite distinction between the Law and the Gospel. He resists those who think that they can be saved by fulfilling laws and by doing good works. Even in his hymns he stresses the point that the Law cannot be fulfilled by any human being,

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[4]Martin Luther, Lectures on Galatians--1519, trans. Richard Jungkuntz, in Luther's Works, Vol. 27, ed. Jaroslav Pelikan (St. Louis: Concordia Publishing House, 1964), p. 275.

[5]Martin Luther, Lectures on Galatians--1535, trans. Jaroslav Pelikan, in Luther's Works, Vol. 26, ed. Jaroslav Pelikan (St. Louis: Concordia Publishing House, 1963), p. 208.

> but only by Christ who fulfilled it for us. But Luther also attacks his friend Agricola, and others who wished to abolish the Law and replace it by the Gospel. Both are vital. Only men terrified by the Law can grasp the Gospel; only a man saved by the Gospel is released from the tyranny of the Law. There must be no confusion between the Law and the Gospel.[6]

Without conversion, the unrighteous man sees God's wrath and the force of the law as only threatening forces directed against him to coerce him to become more righteous. But with the converting of his attitude, the righteous person realizes that even the wrath of God and the law are beneficial. Luther says: "The righteous person, however, understands that even the severity of God is good for his salvation, for it breaks him down and heals him, 'The Lord kills and brings to life' (1 Sam. 2: 6)."[7] But if the opportunity to repent has been refused by the unrighteous man, then the law does reveal the wrath of a just God:

> Thus the Law works wrath, that is, when it is not fulfilled, it shows the wrath of God to those who have failed to provide for its fulfillment. Thus the Law is not evil, but they are evil to whom it was given and to whom it works wrath, but to the others (that is, the believers) it works salvation; actually it is not the Law that works this but grace. Therefore, if the promise were through the Law, since it works wrath, it would follow that the promise is not a promise, but rather a threat. And thus the promise would be abolished and through this also faith.[8]

The fulfillment of the law never comes through personal merit or works, but only through faith in the grace of Jesus Christ. This faith

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[6]Hans H. Kramm, The Theology of Luther (London: J. Clarke, 1947), p. 66.

[7]Luther, Works, Vol. 25, p. 176.

[8]Luther, Works, Vol. 25, p. 279.

brings a love for the law, and the Holy Spirit prompts the converted believer to do the works of the law:

> But when the heart has thus been justified through the faith that is in His name, God gives them the power to become children of God (John 1: 12) by immediately pouring into their hearts His Holy Spirit (Rom. 5: 5), who fills them with His love and makes them peaceful, glad, active in all good works, victorious over all evils, contemptuous even of death and hell. Here all laws and all works of law soon cease; all things are now free and permissible, and the Law is fulfilled through faith and love.[9]

But even with faith and the love for the works of the law, the works of the law never save the sinner--faith alone is the ultimate answer. This point Luther reiterates throughout his work:

> The truth of the Gospel is this, that our righteousness comes by faith alone, without the works of the Law. The falsification or corruption of the Gospel is this, that we are justified by faith but not without the works of the Law. The false apostles preached the Gospel, but they did so with this condition attached to it. The scholastics do the same thing in our day. They say that we must believe in Christ and that faith is the foundation of salvation, but they say that this faith does not justify unless it is "formed by love." This is not the truth of the Gospel; it is falsehood and pretense. The true Gospel, however, is this: Works of love are not the ornament or perfection of faith; but faith itself is a gift of God, a work of God in our hearts, which justifies us because it takes hold of Christ as the Savior.[10]

Though righteousness never comes by the law, if the Christian believes the law fulfilled by the sacrifice of Christ, as a result of his love for the lawgiver, he produces works and keeps the law:

> This is the right understanding of the words: Keep the commandments. For what the law demands is that you be wholly good, before God as well as before men. When you have this,

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[9]Luther, Works, Vol. 27, p. 221.

[10]Luther, Works, Vol. 26, p. 88.

> then go out among men and practice love and do good works. Then you get to the point of the matter and all such commandments are fulfilled. For when a man does this he gives and does what the law requires: first, before God, though not through what he does of himself, but through Christ, without whom we can do nothing before God, and secondly, through what he himself does before men. Then he is wholly good, inwardly, through faith in Christ, and afterwards outwardly, through his works; but yet in such a way that there is also mutual forgiveness of sins.[11]

The law changes from terrifying force to spiritual guide once faith has been achieved. The law becomes good, and the sinner realizes his carnal flesh is making the law appear evil, for with conversion, the law ceases to be a requirement and becomes a guide:

> Thus when we have acquired faith, which is our true inheritance promised to Abraham and to his offspring, we realize how holy and beneficial the Law is but how foul our desire is; and we love the law, praise it, and command it exceedingly, while, on the other hand, the more pleasing the Law itself grows, the more we condemn and blame our lusts. Now we do cheerfully and readily what the beneficial Law extorted from us outwardly by force and terror when we were ignorant yet was unable to extort inwardly. This is what Paul means when he says that now, after faith has come, we are not under a custodian. But the custodian has become our friend and is honored by us more than he is feared.[12]

As spiritual director rather than moral enforcer, the law aids the sinner in his struggle with his inner temptations. The letter of the law fails to help the sinner restrain the flesh because it extorts obedience by force. But because the sinner now loves the law, all works are done willingly, though they may still be difficult:

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[11]Martin Luther, "Sermon on the Sum of the Christian Life--1532," in Luther's Works, Vol. 51, ed. and trans. John W. Doberstein (Philadelphia: Muhlenberg Press, 1959), p. 286.

[12]Luther, Works, Vol. 27, p. 278.

> For through the Law a hatred of the Law is awakened, but through faith a love for the law is infused. Consequently, the doer of the Law observes the Law with a hatred for the Law; that is, he disregards it most wickedly. Inwardly he desires one thing; outwardly he feigns something else. The spirit of faith, however, keeps the Law with love for the Law; that is, he fulfills the Law in the best way, even though by outwardly struggling with his sins he shows that he is a sinner.[13]

The fulfillment of the law comes through faith; good works are produced as a result of this fulfillment:

> It is not works that fulfill the Law, but the fulfillment of the Law produces works. One does not become righteous by doing righteous deeds. No, one does righteous deeds after becoming righteous. Righteousness and fulfillment of the Law come first, before the works are done, because the latter flow out of the former.[14]

The purpose of these spiritual works of the law is to keep the body in subjection:

> The works of a believer are like this. Through his faith he has been restored to Paradise and created anew, has no need of works that he may become or be righteous; but that he may not be idle and may provide for and keep his body, he must do such works freely only to please God. Since, however, we are not wholly recreated, and our faith and love are not yet perfect, these are to be increased, not by external works, however, but of themselves.[15]

This discipline of the law leads to purification of the body:

> In doing these works, however, we must not think that a man is justified before God by them, for faith, which alone is righteousness before God, cannot endure that erroneous opinion. We must, however, realize that these works reduce

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[13]Luther, Works, Vol. 27, p. 233.

[14]Luther, Works, Vol. 27, pp. 233-34.

[15]Martin Luther, "The Freedom of a Christian," trans. W. A. Lambert, in Luther's Works, Vol. 31, rev. and ed. Harold J. Grimm (Philadelphia: Muhlenberg Press, 1957), p. 360.

> the body to subjection and purify it of its evil lusts, and our whole purpose is to be directed only toward the driving out of lusts. Since by faith the soul is cleansed and made to love God, it desires that all things, and especially its own body, shall be purified so that all things may join with it in loving and praising God. Hence a man cannot be idle, for the need of his body drives him and he is compelled to do many good works to reduce it to subjection. Nevertheless the works themselves do not justify him before God, but he does the works out of spontaneous love in obedience to God and considers nothing except the approval of God, whom he would most scrupulously obey in all things.[16]

Besides the spiritual uses of the law--as a hammer to crush pride and as a guide to direct the believer once he has achieved faith--there is a third use of the law in Luther's works--the use of the law in society. In the governing of people, Luther feels that the law should be practiced in an Old Testament way, with no knowledge of mercy:

> In society, on the other hand, obedience to the Law must be strictly required. There let nothing be known about the Gospel, conscience, grace, the forgiveness of sin, heavenly righteousness, of Christ himself; but let there be knowledge only of Moses, of the Law and its works. When these two topics, the Law and the Gospel, are separated this way, both will remain within their limits. The Law will remain outside heaven, that is, outside the heart and the conscience; and, on the other hand, the freedom of the Gospel will remain outside the earth, that is, outside the body and its members.[17]

II. ULRICH ZWINGLI

In dealing with the question of law and grace, Zwingli points the believer to the dual nature of God:

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[16]Luther, "The Freedom of a Christian," Works, Vol. 31, p. 359.

[17]Luther, Works, Vol. 26, p. 116.

> We know that this God is good by Nature, for whatever he is he is by nature. But goodness is both mercy and justice. Deprive mercy of justice, and it is no longer mercy, but indifference or timidity. But fail to temper justice by kindness and forbearance and at once it becomes the greatest injustice and violence. Therefore when we confess that God is good by nature, we confess that he is both love, kind and gracious, and also holy, just and impassible. But if he is just and righteous, necessarily he must abhor all contact with evil.[18]

Once faith has led him to Christ, the true Christian, in seeking to know this God, will take the law seriously, using it as the principle of his life:

> Now faith comes only from the Spirit of God, as we have explained already. Therefore those who have faith look to the will of God as a standard for all their works. That means that they reject not only those works which are directed against the law of God, but also those which are done apart from the law of God. For the law is the eternal will of God. Therefore, what is done apart from the law, that is, apart from the Word and will of God, is not of faith. What is not of faith is sin; and if it is sin it is abhorrent to God.[19]

Zwingli believed the law was not removed by grace, but

> the law is intimately connected with the gospel. Divine mercy, far from annulling the law, sustains it. Written in the heart (Rom. 2: 15) in the Ten Commandments, it remains valid for the Christian who fulfills it with joy and no longer because of the curses of the Old Testament.[20]

III. JOHN CALVIN

In contrast to God's character of both justice and mercy, Calvin sees man's character as one of sin and degradation. If a man is proud,

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[18]Ulrich Zwingli, "An Exposition of the Faith," in Zwingli and Bullinger, trans. and ed. G. W. Bromley (London: SCM Press, 1953), p. 249.

[19]Zwingli, "An Exposition of the Faith," p. 270.

[20]Jean H. Rilliet, Zwingli: Third Man of the Reformation, trans. Harold Knight (Philadelphia: Westminster Press, 1964), p. 108.

it is only because he is unaware of his relationship to the glory and majesty of God. Once this man has compared himself to the Almighty, he will cease feeling righteous. Calvin says: "As a consequence, we must infer that man is never sufficiently touched and affected by the awareness of his lowly state until he has compared himself with God's majesty."[21] In comparing himself to God, man is struck with the magnitude of his sinfulness. God's wrath and the force of the law strike the sinner to bring him to a knowledge of his state; the function of the law is to aquaint the sinner with God's righteous indignation at his sin:

> No one can descend into himself and seriously consider what he is without feeling God's wrath and hostility toward him. Accordingly, he must anxiously seek ways and means to appease God--and thisdemands a satisfaction. No common assurance is required, for God's wrath and curse always lie upon sinners until they are absolved of guilt. Since he is a righteous Judge, he does not allow his law to be broken without punishment, but is equipped to avenge it.[22]

But attempting to appease the law of God through obedience to it will not appease the wrath of God, for man of himself can never fulfill the law and be righteous before God; the law continually reveals additional sin:

> There is no doubt that the more clearly the conscience is struck with awareness of its sin, the more the iniquity grows. For stubborn disobedience against the Lawgiver is then added to transgression. It remains, then, to the law to arm God's wrath for the sinner's downfall, for of itself the law can only

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[21]John Calvin, The Institutes of the Christian Religion, Vol. 1, trans. Ford Lewis Battles, ed. John T. McNeill (Philadelphia: Westminster Press, 1960), p. 39.

[22]Calvin, Institutes, Vol. 1, p. 504.

> accuse, condemn, and destroy. As Augustine writes: "If the Spirit of grace is absent, the law is present only to accuse and kill us."[23]

The only way to fulfill the law is through faith in Christ, to have justification by faith. The law cannot produce righteousness in man:

> And this is the difference between justification by law and justification by faith. For although the law shows what it is to be righteous, as Paul says, it cannot produce righteousness; and experience shows the same thing. The law is for us a mirror showing us our own unrighteousness. But the way to obtain righteousness, as taught by Christ, is simply to know him; and this is faith. In faith we lay hold on the benefit of his death and find full rest in him.[24]

Once the sinner finds this saving grace in Christ, the law itself is not removed from him, but the force of the law is:

> What Paul says of the curse unquestionably applies not to the ordinance itself but solely to its force to bind the conscience. The law not only teaches but forthrightly enforces what it commands. If it be not obeyed--indeed, if one in any respect fail in his duty--the law unleashes the thunderbolt of its curse. For this reason the apostle says: "All who are of the works of the law are under a curse; for it is written, 'Cursed be everyone who does not fulfill all things.'" He describes as "under the works of the law" those who do not ground their righteousness in remission of sin, through which we are released from the rigor of the law. He therefore teaches that we must be released from the bonds of the law, unless we wish to perish miserably under them.[25]

But even though the force of the law is removed by the faith of the elect, God's wrath and law are still used. It is the attitude of the believer which has changed toward these forces:

> From the other side we see that God, while not ceasing to love his children, is wondrously angry toward them; not because he

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[23]Calvin, Institutes, Vol. 1, pp. 355-56.

[24]John Calvin, Commentaries, selected, trans. and ed. Joseph Haroutunian (Philadelphia: Westminster Press, 1958), pp. 155-56.

[25]Calvin, Institutes, Vol. 1, p. 363.

> is disposed of himself to hate them, but because he would frighten them by the feeling of his wrath in order to humble them to repentance. Therefore, at the same time, they conceive him to be at once angry and merciful toward them, or toward their sins. For they unfeignedly pray that his wrath be averted, while with tranquil confidence they nevertheless flee to him for refuge.[26]

The law without Christ is nothing, but with Christ, the law can be understood and used as a guide:

> This much is certain: according to John, the law contained the shadowy image of the spiritual goods which we find in Christ; from which it follows that when the law is separated from Christ, nothing is left but empty forms. This is why Paul said that the law is shadows, Christ the substance (Col. 2: 17). But we must not imagine that the law gives us only falsehood; because even though the law in itself is dead, Christ himself is the soul of the law and makes it alive.[27]

The law, in directing the believer in what to do, also directs him to Christ:

> As soon as the law prescribes what we are to do, it teaches that the power to obey comes from God's goodness. It thus summons us to prayers by which we may implore that this power be given us. If there were only a command and no promise, our strength would have to be tested whether it is sufficient to respond to the command. But since with the command are at once connected promises that proclaim not only that our support, but our whole virtue as well, rests in the help of divine grace, they more than sufficiently demonstrate how utterly inept, not to say unequal, we are to observe the law.[28]

As John Todd points out, Calvin uses the law in the role of teacher:

> Justification has a central place in the scheme, with more than a hundred pages devoted to it. Calvin uses the Galatians theme with an effect specially his own though certainly inspired by Luther: the law does not give us justification, but still "it

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[26]Calvin, Institutes, Vol. 1, p. 557.

[27]Calvin, Commentaries, p. 115.

[28]Calvin, Institutes, Vol. 1, p. 324.

> cannot be rightly inferred from this that believers have no need of the law. It ceases not to teach, exhort, and urge them to good, although it is not recognised by their consciences before the judgment seat of God." "The whole lives of Christians ought to be a kind of aspiration after piety seeing they are called unto holiness. The office of the law is to excite them to the study of purity and holiness, by reminding them of their duty.[29]

The law helps the Christian in his growth toward piety by presenting the image of God which he is to emulate. The law shows him where he has failed as well as showing him the good works which faith would have him do: "Now this is not to deny a place for growth; rather I say, the closer any man comes to the likeness of God, the more the image of God shines in him. In order that believers may reach this goal, God assigns to them a race of repentance, which they are to run throughout their lives."[30] But though man can come to this new life, he needs the help of all the scripture:

> The law of God contains in itself that newness by which his image can be restored in us. But because our slowness needs many goods and helps, it will be profitable to assemble from various passages of Scripture a pattern for the conduct of life in order that those who heartily repent may not err in their zeal.[31]

The law can be practiced, and, in that sense, fulfilled, however, by constant looking to Christ for power and strength and to the Scripture for a model:

> First, let us agree that through the law man's life is molded not only to outward honesty but to inward and spiritual righteousness. Although no one can deny this, very few duly

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[29]John M. Todd, Reformation (New York: Doubleday & Co., 1971), pp. 300-01.

[30]Calvin, Institutes, Vol. 1, pp. 601-02.

[31]Calvin, Institutes, Vol. 1, p. 684.

> note it. This happens because they do not look to the Lawgiver, by whose character the nature of the law also is to be appraised.[32]

John New feels that Calvin believes that the Christian should fulfill the law:

> But Calvin did not disoblige man from the duty of trying to fulfill the law, or of trying to live righteously, even at those times when he was at pains to show, against the Romans, that man could perform nothing worthy of evoking a reciprocal promise from God. Thus, in the Institutes, he wrote: "Paul by the word Law frequently intends the rule of a righteous life, in which God requires of us what we owe to him, affording us no hope of life, unless we fulfil every part of it."[33]

But though Calvin makes statements urging the keeping of the law, he never makes them without positing first that the law can only be followed after one has accepted the sacrifice of Christ. Once Christ's sacrifice is claimed by the believer, Calvin urges him toward fulfillment of the law:

> Now it will not be difficult to decide the purpose of the whole law: the fulfillment of righteousness to form human life to the archetype of divine purity. For God has so depicted his character in the law that if any man carries out in deeds whatever is enjoined there, he will express the image of God, as it were, in his own life.[34]

IV. PHILLIP MELANCTHON

In turning from Luther and Calvin to Melancthon and the English theologians, one notices a shift in emphasis on the law. Though

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[32]Calvin, Institutes, Vol. 1, p. 372.

[33]John F. H. New, Anglican and Puritan: The Basis of Their Opposition, 1558-1640 (Palo Alto, Calif.: Stanford University Press, 1964), p. 92.

[34]Calvin, Institutes, Vol. 1, p. 415.

Melancthon and the English theologians urge the efficacy of grace and the need of faith, within their writings there is an acceptance in some ways of the medieval "natural law," a belief that man, once cleansed by grace, can follow a law instituted by God and grow nearer spiritual perfection. This idea is most strongly present in the writings of Richard Hooker.

Melancthon sees God as a spiritual being who reveals himself to man through the law, the gospel, and miracles. Through these methods, God has taught that he wishes to be acknowledged and honored.[35] As in Luther's theology, Melancthon portrays a God who abhors sin; to the sinner not availing himself of the mercy of Christ, His wrath is shown:

> And it is well to observe that as often as we speak of sin and explain it as that which is contrary to God's command, we should also speak of the wrath of God, eternal and corporeal punishment in this life, which is embraced in this word; for that which is contrary to God's command is also contrary to his wisdom and justice. When filled with wrath, the divine just Majesty destroys everything which is against him. Therefore, sin being everything which is contrary to the divine commands, [the sinner] is ordained by a just and divine wrath to eternal and temporal punishment and will be everlastingly rejected if he is not recommended for forgiveness of his sins through the Son, Jesus Christ.[36]

This wrath of God against the sinner is removed by the power of the sacrifice of Christ:

> God's great and justified wrath against the sin of man was not alloyed without an equal and even greater payment, lest the

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[35]Phillip Melancthon, Melancthon on Christian Doctrine: Loci Communes 1555, trans. and ed. Clyde L. Manschreck (New York: Oxford University Press, 1965), p. 7.

[36]Melancthon, p. 82.

> righteousness of God be effaced. And so both mercy and righteousness are present in this deed. Out of a great love and mercy for mankind the Son prays, and out of a great mercy the divine Majesty receives man. Nevertheless, so that righteousness may be upheld, the punishment, or an equally great payment, is laid upon the Son. This is the wondrous counsel which determined that the union with human nature should be made, that the Son should humble and take upon himself human nature and that this Son of God and man should become a sacrifice.[37]

In regard to the spiritual life, Melancthon agrees with Luther that the law has no power to effect salvation. Only through faith in Christ could a man be changed and granted the right to eternal life:

> By Moses and the law come only shadows, external worldly morality and an external kingdom. But the Son of God became a sacrifice and merited grace for us, that is, forgiveness of sins, gracious acceptance by God, and eternal justification and blessedness. The Son himself in this mortal life brings about these benefits in us, so that we are turned to God and born anew; he gives the Holy Spirit and the beginning of blessedness, which will afterward be eternal blessedness in which we will have perfect justification, that is, uniformity with God. God will shine clearly in us and will be all in all. When John speaks of grace and truth, he includes everything that the Son has obtained and gives, both in this and in eternal life. He is not merely speaking of a weak beginning in this life.[38]

But along with Luther, Melancthon sees that the law has a value for the Christian in that it makes the sinner aware of sin and prepares him for grace, and that it can help a Christian with his discipline and fight against sin. In the Preface to Manschreck's edition of Melancthon's On Christian Doctrine, we are told that

> the position that Melancthon took on the Ten Commandments in the 1555 Loci was due in part to the opposition to law of Johannes Agricola (1494-1566). In 1528 and 1537 he

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[37]Melancthon, p. 33.

[38]Melancthon, p. 153.

> became embroiled with Luther and Melancthon over whether a Christian should observe the law. Agricola maintained that Christians are free from the law, an antinomian position on the basis that justification by faith obviates observing any moral law, even the Ten Commandments.[39]

Melancthon regards the Ten Commandment law as a mirror reflecting the wisdom of God portraying God's nature to man once the law is spiritually understood:

> The Anabaptists say, one should not direct people to the commandments and the law, for they are the evil claws of the devil, who would like to lead men away from God's word. But the Ten Commandments, rightly understood, are God's eternal unchangeable wisdom which he has graciously revealed to and through the voice of his Church. The true and full understanding of the divine law has not remained with any people on earth, except those in the true Church of God. We should heartily thank God that he maintains his wisdom and word in his Church.[40]

Melancthon sees the law as a continuing spiritual guide: "Moreover, all this served as a reminder of God, for in the Ten Commandments is a much higher and more necessary wisdom than in transitory laws. They apply in all times, so that one may know God's nature, what sin is, and which works always constitute divine service."[41] Melancthon also believes that the law is a guide for public law: "Speaking first of external morality and worldly justification, God certainly requires all men, whether born again or not born again, to live according to all God's commandments so far as external morality is concerned."[42]

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[39]Clyde L. Manschreck, Preface to his Melancthon on Christian Doctrine: Loci Communes 1555 (Oxford: Oxford University Press, 1965), pp. xviii-xix.

[40]Melancthon, p. 176.

[41]Melancthon, p. 194.

[42]Melancthon, p. 152.

V. THE ENGLISH THEOLOGIANS

The English theologians were influenced by Luther, Calvin, Melancthon, Zwingli, and others throughout the course of the Tudor reigns. Generally, their theology on the relationship of law and grace was similar to that of the Continental reformers: only faith in Christ will justify and bring grace; the law has no power for salvation; the law is, however, a mirror in which the sinner can see his faults and, because of this recognition, will be turned to Christ; the law can be used as a guide for good works and principles of life as well as a rule for society.

Tyndale strongly urges the necessity of the redeeming blood of Christ for salvation. Strongly influenced by the Lutheran thinkers with whom he came in contact while in Germany translating the Bible, Tyndale preaches faith and the power of grace. But A. G. Dickens shows that Tyndale also preaches the necessity of the law:

> Until 1530 Tyndale followed Luther's theology, but from the time of his works upon the Pentateuch he laid increasing stress upon law, alongside Luther's stress upon gospel. The sinner is indeed justified by faith before God, but he then justifies himself before men by obedience to the moral law, while God covenants himself to show mercy toward the law-abiding.[43]

Hugh Latimer stresses the need for the sinner to know Christ and believe in his power to save him from unrighteousness. But he also says that the sinner needs the good works that come through following of the law, not to merit everlasting life, but for moral discipline

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[43]A. G. Dickens, The English Reformation (New York: Schocken Books, 1964), p. 110.

and to reveal to others the power of faith:

> Therefore let us learn to know Christ, and to believe in him; for knowledge must go before the belief. We must first hear the word of God and know it; and afterward we must believe the same; and then we must wrestle and strive with sin and wickedness, as much as it is possible for us, and so live well and godly, and do all manner of good works, which God that commanded us in his holy laws.[44]

Latimer feels that the Papists have made God a god of wrath who is eager for judgment. In opposition to this, Latimer urges that God is just and merciful, his forgiveness to the penitent being just as certain as his wrath toward the sinner:

> Now God hath fulfilled his word as touching the destruction of Jerusalem: He hath made true his word of wrath; think ye not that he will fulfil his word of mercy too? Yes, no doubt; ye may be sure of it, that he which promised that if we believe in Christ we shall be saved, he will as well execute and bring to pass that word, as he hath brought to pass the word of his wrath and indignation over the Jews. The temple which was at Jerusalem, was called the temple of God; the people was God's people: but when they would not come unto him, and live according as he would have them live, he east them away, and utterly destroyed their dominions and kingdoms, and made them slaves and bondmen for ever.[45]

The law itself, says Latimer, carries a wrath which must be fulfilled by Christ; only Christ's sacrifice will remove the harsh curse of the law:

> Christ, the Son of the living God, hath fulfilled the law for us, to deliver us from sin. Such is the office of Christ, to deliver us from the law and the wrath of it. The law required a perfect righteousness and holiness: now all they that believe in Christ, they are holy and righteous, for he hath

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[44]Hugh Latimer, Sermons and Remains of Hugh Latimer, ed. George Corrie, The Parker Society Publications, Vol. 28 (Cambridge: The University Press, 1844), p. 29.

[45]Latimer, Sermons and Remains, Vol. 28, pp. 49-50.

> fulfilled the law for us which believe in him; we be reputed just through faith in Christ. What required the law of us? Marry, righteousness and holiness. This we have, we are righteous, but how? Not by our works, for our works are not able to make us just, and deliver us from our sins; But we are just by this, that our sins are pardoned unto us through faith which we have in Christ our Saviour: for he, through fulfilling of the law, took away the curse of the law from our heads.[46]

Latimer posits that the law does have certain spiritual functions: it brings the sinner to a knowledge of his sins and sends him to Christ for forgiveness: "For the law of God, when it is preached, bringeth us to the knowledge of our sins: for it is like a glass which sheweth us the spots in our faces, that is, the sins in our hearts. But we may not tarry here only in the law and ourselves; for if we do, we shall come to desperation."[47] The reason the sinner cannot remain under the law is because the law is so holy and good that it condemns any works the sinner tries to accomplish:

> For we, without him, are under the curse of the Law; the law condemneth us; the law is not able to help us; and yet the imperfection is not in the law, but in us: for the law itself is holy and good, but we are not able to keep it, and so the law condemneth us; but Christ with his death hath delivered us from the curse of the law. He hath set us at liberty, and promiseth that when we believe in him, we shall not perish; the law shall not condemn us.[48]

Once the sinner has been justified, he can then do the good works of the law:

> I pray you, note this; we must first be made good, before we can do good: we must first be made just, before our works please God: For when we are justified by faith in Christ, and

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[46]Latimer, Sermons and Remains, Vol. 28, p. 138.

[47]Latimer, Sermons and Remains, Vol. 28, p. 10.

[48]Latimer, Sermons and Remains, Vol. 28, p. 125.

> are made good by him, then cometh our duty; that is, to do good works, to make a declaration of our thankfulness.[49]

The Christian who strives to follow Christ will follow his law: "Let your body be clothed in the armour of righteousness; not clothed with any false quarrel or privy grudge. Ye must live rightly in God's law, following his commandments and doctrine, clothed righteously in his armor, and not in any feigned armour, as in a friar's coat or cowl."[50]

Other English theologians agree with Latimer that Christ's sacrifice appeases the wrath of the Father, that the law brings the sinner to repentance, and that the law can be used as a spiritual guide. George Joye feels that the atoning work of Christ was to appease the Father's wrath and satisfy his justice.[51] The law causes the sinner to repent for his sins and sends him to Christ:

> The process of repentance begins with remorse wrought by the law. This is "God's strange work. We know it not yet to be His work," for we do not yet know God to be merciful. It is "God's strange work in us before Faith justifying, His heavy hand yet covering our face." But this remorse, arising in the context of the gospel soon gives place to faith, which justifies by taking hold of the promise. Only at this point does the true repentance, the true turning to God, begin.[52]

Joye believes that "the preaching of the law and gospel (a single entity) to evoke remorse, faith which justified, love, repentance and all other

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[49]Latimer, Sermons and Remains, Vol. 28, p. 142.

[50]Hugh Latimer, Sermons of Hugh Latimer, ed. George Corris, The Parker Society Publications, Vol. 27 (Cambridge: The University Press, 1844), p. 29.

[51]David B. Knox, The Doctrine of Faith in the Reign of Henry VIII (London: James Clarke, 1961), pp. 234-35.

[52]Knox, pp. 232-33.

good works, was God's instrument for bring about His purposes for His elect."[53] David Knox says the "reformers emphasized that in the New Covenant God's law was written in the heart of the justified man by the Holy Spirit. All the Christian duties laid down in scripture the regenerate man gladly seeks to perform."[54] Knox quotes John Frith who says, "So He hath not delivered us from the law but from the power and violence of the law."[55] John Jewel believes that those who have been justified will not be idle but will keep the law in order to discipline their bodies and minds:

> For true faith is lively and can in no wise be idle. Thus therefore teach we the people that God hath called us, not to follow in riot and wantonness, but, as Paul saith, "unto good works to walk in them"; that God hath plucked us out "from the power of darkness, to serve the living God," to cut away all the remnants of sin, and "to work our salvation in fear and trembling"; that it may appear how that the Spirit of sanctification is in our bodies and that Christ himself doth dwell in our hearts.[56]

Much of the catechism in Spenser's day stressed the importance of the law. The Homilies of Edward issued in 1547 said that "the third characteristic of true faith is that the works which spring from it are the works of God's commandments."[57] In the 1564 revision, several of the Thirty-nine Articles were strengthened against anything that

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[53]Knox, p. 233.

[54]Knox, p. 55.

[55]Knox, p. 55.

[56]John Jewel, An Apology of the Church of England, ed. John E. Booty (Ithaca, New York: Cornell University Press, 1963), p. 39.

[57]Knox, p. 269.

might appear Anabaptist. William Haugaard says that "six of the articles, in part at least, refute doctrines which were alleged to be held by these groups. Article 7 insists on the value of the Old Testament and declares that Christians are still bound by its moral commandments."[58]

VI. RICHARD HOOKER

Though influenced by Aquinas and classical thought, Hooker represents the culmination of Anglican Protestant thought, particularly in its emphasis on law, both divine and natural. Hooker believes man's greatest happiness comes in communion with God and in becoming more like him:

> If then in him we be blessed, it is by force of participation and conjunction with him. Againe, it is not the possession of any good thing can make them happie which have it, unlesse they injoye the thing wherewith they are possessed. Then are we happie therfore when fully we injoy God, as an object wherein the powers of our soules are satisfied even with everlasting delight: so that although we be men, yet by being unto God united we live as it were the life of God.[59]

Because of original sin, however, man has been cut off from the divine source and finds it difficult, if not impossible, to resemble the image of God. Sin makes him desire evil instead of the good, as John Marshall explains:

> We all, including the most perverse, do want the fruition of our deepest desires, but we are often morally sick, and more often perverse, and we pursue what is in fact evil as if it

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[58]William P. Haugaard, Elizabeth and the English Reformation: The Struggle for a Stable Settlement of Religion (Cambridge: The University Press, 1968), p. 259.

[59]Richard Hooker, Of the Laws of Ecclesiastical Polity, Vol. 1, ed. Georges Edelen (Cambridge, Mass.: The Belknap Press of Harvard University Press, 1977), p. 112.

> were good. This perversity of man is the original evil of his nature; but that does not destroy the image of God in us. We all desire the good, we all seek felicity. Hooker is an Aristotelian who makes the end of all human life felicity; he is also a Christian who makes the end of life the blessedness.[60]

Because man has destroyed his powers through sin, the natural laws by which man lives, particularly reason, are not enough to restore him to God; God, in his mercy, has given supernatural means and laws in order to restore man to his former state:

> The supernatural means provided by God are given to man for the restoration of his life. These supernatural means are gifts of God's grace and, apart from God's revelation through Christ, would be unknown to us. . . . God infuses these virtues of faith, hope and charity into us, but he does not inhibit our wills nor does he at one instant remove all the corruption of sin. Even with God's help we must strive and labor to come into union with him. He helps by inciting us to actions, but we must labor to achieve, and our achievement results in the life of felicity.[61]

Hooker explains that God, in order to bring man to him, not only gives him these supernatural virtues, but also gives him the supernatural law in order to show him how he is to live and strive in order to attain the nature of God:

> We see therefore that our soveraign good is desired naturally; that God the author of that naturall desire had appointed naturall meanes whereby to fulfill it; that man having utterly disabled his nature unto these meanes hath had other revealed from God, and hath received from heaven a lawe to teach him how that which is desired naturally must now supernaturally be attained; finallie we see that because those later exclude not the former quite and cleane as unnecesarie, therefore together with such supernaturall duties as could not

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[60]John S. Marshall, Hooker and Anglican Tradition (Sewanee, Tenn.: University of the South Press, 1963), p. 81.

[61]Marshall, pp. 112-13.

> possiblie have been otherwise knowne to the worlde, the same lawe that teacheth them, teacheth also with them such naturall duties as could not by light of nature easilie have bene knowne.[62]

This law was given to help man spiritually, but it must be viewed, as the other theologians have pointed out, through the redeeming blood of Christ:

> Wherefore without the doctrine of the newe Testament teaching that Christ hath wrought the redemption of the world, which redemption the old did foreshewe he should worke, it is not the former alone which can on our behalfe performe so much as the Apostle doth avouch, who presupposeth this when he magnifieth that so highlie. And as his words concerning the bookes of auncient scripture doe not take place but with presupposall of the Gospel of Christ embraced: so our owne wordes also when they extoll the complete sufficiencie of the whole intire body of the scripture, must in like sorte be understoode with this caution, that the benefite of natures light be not thought excluded as unnecessarie, bedause the necessitie of a diviner light is magnifyed.[63]

The law, as seen through the light of Christ's grace, is not a power to bring man to salvation, but is a guide to instruct man in how he can labor to bring about sanctification, John Marshall contends:

> God in his kindness urges us and leads us to himself by what is called prevenient grace. But God does not force us. He urges us and then, if we respond, he helps us. We always need help from God, and without him we can do nothing. Yet, although his grace is necessary, we must labor and achieve. That means that our lives without his kindness are nothing, since we need his help to prompt us and to aid us; yet we must labor with him. Here Hooker rejects the doctrine of salvation by faith alone, for we must labor to be saved. Yet, God's favor to us is undeserved, and hence the Pauline doctrine of the free gift of God's grace. Justification is by faith alone, but sanctification requires our labor in love.[64]

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[62]Hooker, pp. 121-22.

[63]Hooker, pp. 128-29.

[64]Marshall, p. 138.

In his belief of sanctification, Hooker does reaffirm his belief in salvation by faith alone, for he emphasizes that the supernatural duties are not merely arbitrary commands of God; they are related to the restoration of man to his own dignity and to a new relation to God through faith. Because man has a natural worth, faith can restore the power to the innate virtue, making man once more godlike. Because of this rehabilitated desire in man, God, through the supernatural law, directs man's natural powers to perform supernatural duties and grow more into God's image:

> When supernaturall duties are necessarily exacted, naturall are not rejected as needlesse. The lawe of God therefore is though principally delivered for instruction in the one, yet fraught with precepts of the other also. The scripture is fraught even with lawes of nature. In so much that Gratian defining naturall right (whereby is meant the right which exacteth those generall duties, that concerne men naturally even as they are men) termeth naturall right that which the bookes of the lawe and the Gospell do containe.[65]

We cannot, of course, say that Spenser believed precisely what one specific theologian taught. But from the widespread concern with these doctrines of law and grace, we can quite certainly postulate that Spenser came in contact with most of these Reformation thinkers' ideas in some way. Even more important, the majority of these theologians concur on the dual nature of God in his dealing with men, the need for faith in Christ as the sole requirement for salvation, the powerlessness of man and the works of the law to bring merit or justification for man before God, and the need of the law in the sanctified life of the Christian, both as hammer to break down pride

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[65]Hooker, pp. 119-20.

and as a guide in the spiritual and moral life and works. With these views on law and grace prevalent in all Protestant theologies of the day, Spenser's knowledge of the God of law and the God of grace is evident.

VITA

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