SPENSER'S EXPOSITION OF COURTESY IN BOOK VI OF THE FAERIE QUEENE

by

Jennifer J. Gallup

A thesis submitted to the Faculty of Graduate Studies and Research in partial fulfilment of the requirements for the Degree of Master of Arts.

Department of English,
McGill University,
Montreal.

April, 1964

CONTENTS

INTRODUCTION

In 1843 Macaulay, with one of those mistakes that so cheer the student of that infallible dogmatist, proclaimed that

> one unpardonable fault, the fault of tediousness, pervades the whole of the Faerie Queene. We become sick of cardinal virtues and deadly sins, and long for the society of plain men and women. Of the persons who read the first canto, not one in ten reaches the end of the first book, and not one in a hundred perseveres to the end of the poem. Very few and very weary are those who are in at the death of the Blatant Beast.[1]

Since the Blatant Beast is not yet dead, one may suspect that Macaulay himself did not reach Book VI. In 1962, Nestrick is still exclaiming that Spenser's Book of Courtesy is neglected:

> As flies 'in whottest sommers day/ Do seize vpon some beast, whose flesh is bare,' literary historians have swarmed over the human creations of Spenser's imagination in Book Six of The Faerie Queene . . . The superabundance of historical and biographical criticism, in this case, can be traced to a general failure to find enough in the poem itself to permit a coherent and convincing interpretation of the poem's total meaning.[2]

Apart from H. C. Chang's very interesting and illuminating work on Allegory and Courtesy in Spenser, recent Spenserian criticism has remarkably little space to devote to Book VI.[3] There is therefore many a furrow of "fayre and fruteful" soil left unploughed and not yet "cleft" by the "coulter" of the critic.

The purpose of this thesis is to examine Spenser's "exposition" of courtesie in Book VI of The Faerie Queene. Because the poet's courtesie cannot be conceived apart from his narrative sequence, it is necessary to look first at the main action, the exponent of the action, and its setting. "It was no part of [Spenser's] idea of poetry," Greenlaw says, "to give a

schematic treatment of philosophical problems. To him truth was to be sought in a synthesis of the best that has been known and thought in the world, and it was to be presented through story."[4] There have been varying opinions on Spenser's method of "exposition." C. S. Lewis claimed that around a central conception, "courtesy as the poetry of conduct," "we find the usual variety of allegories, romance of types and pure fiction;" Book VI "is distinguished from its predecessors by . . . the high proportion of unallegorical, or faintly allegorical scenes."[5] This position appears to me to be erroneous since there is in fact no such thing as "pure fiction" in The Faerie Queene. Narrative sequence, as part of Spenser's expository design, is always the instrument of his moral end, which was "to fashion a gentleman or noble person in vertuous and gentle discipline."[6] Episodes from romance are used to symbolize intense spiritual matters; the wounds suffered by Aladine and Calepine are no more physical than those incurred by the Blatant Beast, while the fantastic "custom" of clipping beards and locks, practiced by Briana, is nothing more than a vivid allegorical presentation of the evils resulting from vanity, selfishness, and pride. Spenser, continually working through the medium of allegory, strove to maintain the closest affinity possible between a situation derived from the romances and the ultimate moral end —the delightful teaching of the exemplary design. When he succeeds, a knowledge of his sources may afford a valuable clue in the interpretation of his meaning.

As Sidney so well expressed it, the poet "yeeldeth to the powers of the minde an image of that whereof the Philosopher bestoweth but a woordish description: which dooth neither strike, pierce, nor possesse the sight

of the soule as much as that other dooth."[7] Each of the characters engaged in the action typifies in varying degrees the possession of, or the lack of, courtesy. At the highest level, the titular hero, Sir Calidore, like Britomart, is already perfected in the virtue he represents. As courtesie par excellence, he alone can muzzle the arch opponent to Courtesy, the Blatant Beast, just as no one but the secondary hero, Prince Arthur, can defeat Disdain. Apart from Disdain and the Blatant Beast, instrument of Envy, Detraction, Deceit, Malice, and Backbiting, several other figures represent a negation of courtesy—the treacherous, malicious, cowardly Turpine, the Blatant Beast in mortal flesh, the point of whose spear represents Shame; the envious discourteous knight slain by Tristram; and Blandina, representative of the artificiality and tinsel glitter of overly sophisticated courtliness. "When needed, she could weepe and pray,"

> And when her listed, she could fawne and flatter;
> Now smyling smoothly, like to sommers day,
> Now glooming sadly, so to cloke her matter
> Yet were her words but wynd, and all her teares
> but water (VI.vi.42.5-9).

On a higher level there are a host of minor figures (all lovers) who, possessing courtesy in an imperfected form, must be instructed in the virtue. At a third level, there are the three "Fair Unknowns"—the noble savage, Tristram, and Pastorella—who represent in varying degrees nature severed from nurture. The virtue at its crudest is exemplified by the noble savage while Tristram represents a more refined form. The pure and simple Pastorella is eventually united with Calidore, paragon of courtesie, and returns home to the castle Belgard.

In Tudor England before Elizabeth, there were many books on etiquette continually expressing the dictum "manners maketh man." The advice to

children in The Babees Book (written about 1445) is characteristic: "yif ye shulde at god aske yow a bone/ Als to the worlde better is no degre/ Mihte ye desire thanne nurtred for to be."[8] But not until after 1557, in the literature of courtesy, are manners raised to the dignity of a system and a social ideal.[9] During the Elizabethan age, Italian courtesy books became extremely popular and were translated in rapid succession. Il Galateo was translated by Peterson in 1576; Hoby's Courtier was reprinted in 1577; English translations of (the French version of) the first three books of Guazzo's La Civile Conversazione appeared in 1581; Book IV of the same treatise (1586); Nenna's Il Nennio, with adulatory sonnets by Spenser and others (1595); and Romei's Discorsi (1598).[10]

Haly Heron in the Newe Discourse, written at the same time that Spenser was planning his poem and perhaps writing the early parts of it, reports a controversy that raged among contemporary poets as to whether courtesy should be considered a virtue. This "gentle affection" is "so agreeable" to "the nature of mankind," says Heron, that wise men call it "Humanitie." He goes on to speculate that "by the friendly corruption of the common sorte . . . from the Courte, it now taketh the name courtesie," "although in deede of late, amongst oure Englishe Poets, hathe risen a doubteful controversie, as touchyng the true christening of thys Vertue, in so muche, as some call it a bastarde courtesie, or in playne tearmes, dissemblyng flatterie, that covertly taketh possession of mens myndes, in the Courtes of Princes nowe addyes."[11] Spenser similarly conjectures: "of Court it seemes men Courtesie doe call/ For that it there most vseth to abound." (VI.i.1-2), and in the proem of Book VI, he inveighs against the "fayned showes" and "forgerie" which masquerade as true courtesie in

the present age (VI. Proem. 4-5).

The poet imagines a wonderful "sacred noursery of vertue" whose heavenly seeds were first planted in earth "by the Gods with paine" and long nursed "with carefull labour" until "it to ripenesse grew."

> Amongst them all growes not a fayrer flowre,
> Then is the blossme of comely courtesie,
> Which though it on a lowly stalke doe bowre,
> Yet brancheth forth in braue nobilitie,
> And spreds it selfe through all ciuilitie (VI. Proem 4.1-5).

Courtesie occupies a modest but delightful position among the virtues and its seeds are first planted within the nature of every noble man. Spenser evidently considered "noble bloud" indispensible, but it must be determined what the poet meant by noble blood—is it virtus or is it sanguis that will reveal to us "which is the prince, and which the gondolier"?

These seeds must then be cultivated. Although Calidore, "matchlesse paragon" of courtesie, is nourished in a courtly atmosphere, in Book VI Spenser takes us far from the court to the wild and "saluage" forest and to the pastoral world of the shepherds. It must be determined if this means that the poet considered the country more congenial soil for the cultivation of courtesie than the court.

Lastly, it will be seen that only with the experience of true love may the seeds of courtesie blossom into full and perfect life.

Notes for Introduction

1. Thomas Babington Macaulay, "John Bunyan," in Critical and Historical Essays, Everyman Edition (London, 1961), II, p. 401.

2. William V. Nestrick, "The Virtuous and Gentle Discipline of Gentlemen and Poets," ELH, XXIX (1962), 357.

3. H.C. Chang, Allegory and Courtesy in Spenser: A Chinese View (Edinburgh, 1955). M. Pauline Parker also has an interesting study on the allegory of Book VI. See her Allegory of the 'Faerie Queene' (Oxford, 1960). Ellrodt briefly touches on Book VI in his Neoplatonism in the Poetry of Spenser (Geneva, 1960). More recent general works: A.C. Hamilton, The Structure of Allegory in 'The Faerie Queene' (Oxford, 1961); Graham Hough, A Preface to 'The Faerie Queene' (London, 1962); and William Nelson, The Poetry of Edmund Spenser (New York, 1963), still have little space to devote to Book VI.

4. Edwin Greenlaw, "Some old Religious Cults in Spenser," SP, XX (1923), 216-42.

5. C. S. Lewis, The Allegory of Love (New York, 1958), pp. 352-53.

6. Letter to Raleigh, p. 407. The text is that of J.C. Smith's and E. de Sélincourt's edition, The Poetical Works of Edmund Spenser (Oxford, 1959). Subsequent references will be to this edition.

7. Sir Philip Sidney, An Apologie for Poetrie, ed. J. Churton Collins (Oxford, 1955), p. 17.

8. See Early English Poems and Treatises on Manners and Meals in Olden Times, ed. Frederick J. Furnivall for Early English Text Society: Old Series, XXXII (London, 1868), p. 5. The Stans Puer ad Mensam adapted for Hugh Rhodes' Boke of Nurture (1543); John Russell's Boke of Nurture and Caxton's Book of Curtesy are three of the most significant examples of this genre.

9. See Fred B. Millett, English Courtesy Literature Before 1557 (Kingston, 1919).

10. See James W. Holme, "Italian Courtesy Books of the Sixteenth Century," MLR, V (1910), 145-66; Alexander C. Judson, "Spenser's Theory of Courtesy," PMLA, XLVII (1932), 122-36; and Mary Augusta Scott, "Elizabethan Translations from the Italian," PMLA, XI (1916), 377-484.

11. See Virgil B. Herltzel, "Haly Heron: Elizabethan Essayist and Euphuist," HLQ, XVI (1952), 14.

CHAPTER I

The Land of Faerie

The purpose of this chapter is to examine the geography of Spenser's Land of Faerie; the setting within which the exemplary action takes place. The term "faery" in Spenser has two distinct meanings. In one sense, the land of Faerie is Gloriana's realm — an allegorical presentation of Elizabethan England. In a second sense, "faery" refers to the realm and beings of the otherworld.[1] A confusion of these two separate meanings has led to the erroneous contention that Spenser's knightly heroes are of supernatural origin.[2] Sir Calidore is a "Faery" knight since he is born in Faery Land, but he is not of fairy origin. When he comes upon the "nymphes and faeries" of Mount Acidale, Spenser clearly reveals the barrier in Faery Land between the natural and the supernatural. Here Calidore has approached the purer heights of the otherworld and is thus allowed only one illuminating flash of insight; a radiant vision of the Graces dancing. From the "covert of the wood" his dimmed eyes cannot distinguish

> whether it were the traine of beauties Queene
> Or Nymphes, or Faeries, or enchaunted show,
> With which his eyes mote have deluded beene (x.17.5-8).

The Graces instantly vanish at the approach of the intruding mortal. This flesh-and-blood knight from Elizabethan England must be taught by Colin Clout before he may understand the significance of what he has seen on Mount Acidale.

While reading "the many mens former workes"[3] that made Arthur famous,

Spenser would have often visited the enchanting realm of the otherworld "beyond the sunset and the silvery sea."[4] This far-off land may be found on an island or in a valley, like the famous Isle or Vale of Avalon, or it may be on the peaks of an inaccessible mountain, like the classical Mount Olympus where Athene and the other gods dwell in eternal happiness. The hill may be a hollow sídh or Celtic fairy mound,[5] into which all fairy folk quickly disappear at the approach of any intruder. This land may also be in a plain, in the "fields whence none return." The Celtic Tir na-mbeo ("happy land of the living") and Mag Mell (Plain of Honey)[6] were lands that gave hope and consolation to the two lovers Tristan and Iseult. Lastly, the otherworld may be found in a crystal castle, "the Happy Palace of the living, the shining house of crystal and of rose shot through with morning" that these same lovers dreamed of "while the night and the branches of the pine protected them."[7]

The elaborate reconstruction of an otherworld for its own sake is not the end of a poet with a didactic purpose. But Spenser tells us that he set out to render his purpose "most plausible and pleasing" by colouring it "with an historicall fiction" — "the which," he adds with a smile — "most part of men delight to read, rather for variety of matter, then for profite of the ensample."[8] Like Tasso, Spenser believed that poetry was "'l vero condito in molli versi"[9] — Truth robed in verses pleasant "to eare or eye." Spenser embroidered his "robe" of poetry with distinctive features and sign posts of the otherworld. These elements from folklore and romance are embedded within the texture of his poetry and cannot be severed from the purpose of the Faerie Queene. Nowhere does Spenser take more pleasure in "this delightfull land of Faery"

whose ways are "sprinckled with such sweet variety" (Proem. VI.i.1-5) than in Book VI. Here, even more than in Book II, the reader

> Of Faery lond yet if he more inquire,
> By certaine signes here set in sundry place
> He may it find (II.iV.1-3).

I

The Forest of Romance

Most of the action within Gloriana's realm takes place in a forest—a setting that immediately gives an atmosphere of the romances. Knights of old had often entered the mysterious "Forest de Darnantes" or Forest Perilous, the Calidonian Forest which Ariosto claims was once the scene of the exploits of those famous knights,"Tristano,/Lancilotto, Galasso, Artù e Galvano."[10] Spenser liked to depict the most primitive aspects of life in the forest and the crude little hut of the "saluage man" is very like the isolated dwelling in the wood of Morois where Tristan and Iseult once lived:

> Farre in the forrest by a hollow glade,
> Couered with mossie shrubs, which spredding brode
> Did vnderneath them make a gloomy shade;
> Where foot of liuing creature neuer trode,
> Ne scarse wyld beasts durst come, there was this
> wights abode (iv.13.5-9).

The two lovers Calepine and Serena discover that here the bare ground "with hoarie mosse bestrowed" must be their bed; "their pillow was vnsowed/ And the frutes of the forrest was their feast" (iv.14.4-6).[11] Like Tristan and Iseult, Serena and Timias visit a charming hermitage in the woods, "deckt with greene boughes, and flowers gay beseene" (v.38.5) and here receive religious consolation from a hospitable and kindly old hermit.

In Spenser's forest of romance one seldom hears the song of birds or feels the freshness of the air. For Spenser, as Janet Spens has pointed out, "the real tissue even of our secular existence is not the visible world but our reactions to it" and therefore "it is this inner life that is Spenser's Land of Faerie."[12] But it is sometimes Spenser's method to relate this subjective forest to concrete details of sensual experience, always with a particular purpose in mind. The device is a favourite one and produces startling effects. After Calepine has almost fully recovered from his encounter with Turpine, having been cared for by the compassionate and hospitable "saluage man," "vpon a day he cast abroade to wend,/ to take the ayre and heare the thrushes song" (iv.17.2-3). While the convalescent is breathing pure, fresh air and listening to the song of a specific bird, he is "vnarm'd, as fearing neither foe nor frend,/And without sword his person to defend" (iv.17.4-5). It is while he is thus off guard, not expecting any peril, that "there him befell, vnlooked for before/ an hard aduenture, with vnhappie end" (iv.17.6-7).

A fair maiden appropriately named Serena is also "allur'd with myldnesse of the gentle wether" and seeing a place with "diuers flowres" she wanders about the fields to satisfy her "wauering lust" and "to make a garland to adorne her hed/ without suspect of ill or daungers hidden dred" (iii.23.8-9). But

> All sodainely out of the forrest nere
> The Blatant Beast forth rushing vnaware,
> Caught her thus loosely wandring here and there,
> And in his wide great mouth away her bare,
> Crying aloud in vaine, to shew her sad misfare
> Vnto the Knights (iii.24.1-6).

Proserpine also was gathering flowers in a garden when she was suddenly carried off by Pluto to the underworld—the classical story ultimately related to the famous abduction of Guinevere in Arthurian romance. This enchanting story of the little Flower Maid about to be gathered by the powers of darkness, captured the imagination of Milton when, with profound pity for Eve, he depicts her tying up the frail stalks of each flower, while the serpent lurks nearby. Like Proserpine, the lovely delicate Eve is herself a "fairest unsupported Flow'r" who has lost her "best prop" (Adam) and is innocently unaware of "storm so nigh".[13] The classical figure of Proserpine and the Celtic figure of Blathnat (Little Flower) carried off by Curoi, survives in Malory's Guinevere who is maying when abducted by the cowardly Meliagrance.[14] As with Serena's wandering, the beautiful tranquil scene of Guinevere's maying is abruptly interrupted by the sudden entrance of Meliagrance from "out of the wood".

The traits which the Blatant Beast take on at this point are new and somewhat startling and may be reminiscent of the cowardly behaviour of Malory's Maliagrance. Here the allegorical figure, previously a "feend of gods and men ydrad," shows the weaknesses of cowardice and fear. He betakes

> him selfe to fearefull flight;
> For he durst not abide with Calidore to fight (iii.25).

The Blatant Beast's varying treatment of his victims has important allegorical significance, but the cloak of Spenser's poetry is ever iridescent with innumerable associations and the poet may here be recalling Malory's Meligrance who shows fear for Lancelot alone: "full sore he drad Sir Lancelot du Lake" just as the Blatant Beast consistently manifests

fear only for Sir Calidore.

In the earlier version of the abduction in Chrétien de Troyes, Guinevere is taken through the forest to the land "whence no foreigner returns". Serena is rescued from the "forrest nere," but remains

> In dolorous dismay and deadly plight,
> All in gore bloud there tumbled to the ground,
> Having both sides through grypt with griesly wound (iii.27.3-7).

Spenser has taken a familiar incident from romance ("the rape of the Flower Maid") and transformed it, so that it could symbolize an intense spiritual matter — the festering wound of slander which is so detrimental to courtesie. But this little episode has more than a moral meaning — it has life and beauty which is derived from romance. The "forrest nere," with its devious thorny ways, is fraught with many perils, and may be our first faint "sign" in the book of courtesy of the realm "from whence none escapes."

II

The Otherworld of Mount Acidale

Our first real entry into the otherworld comes after Calidore has doffed his armour to remain temporarily in the land of the shepherds. In canto x we leave both the forest of romance and the newly-found pastoral world of sheep folds and "little cots, where shepherds lie/in winters wrathfull time" (ix.4.7-9), to ascend to the purer air and sublime heights of Mount Acidale. It is thanks to Calidore that we have a fleeting but dazzling, unforgetable vision of those fair daughters of Jove and handmaids of Venus who are the fountainhead of all gracious gifts both of the mind and of the body. Spenser could pay no greater compliment to his charming

Calidore. Such visions are not for the dimmer eyes of "unwary fooles" who could "neuer more . . . endure the shew/ Of that sunne-shine, that makes them looke askew" (x.4.4-5).

While Calidore is ranging the fields abroad, he comes to a mysteriously secluded spot "far from all peoples troad." "All that euer was by natures skill/deuized to worke delight, was gathered there" (x.5.6-7). It is a "privee woon" like the land of the metrical romances that Chaucer poked fun at in Sir Thopas—"the countree of Fairye so wilde."[15] Here we come upon the scenery of earthly Paradise—a "hill plaste in an open plaine" (x.6). Sir Thopas had intelligently sought this land by pricking through the forests, for he knew that it was "round about"

> bordered with a wood
> Of matchlesse hight, that seem'd th'earth to
> disdaine (x.6.2-3).

Like the "laurer alwey grene" in the garden of old January (The Merchants Tale, l. 2037) this delightful place has trees which bud "all winter as in Sommer." The birds sing on the lower branches, and

> at the foote thereof, a gentle flud
> His siluer waues did softly tumble downe,
> Vnmard with ragged mosse or filthy mud (x.7.1-3).

One of the most regular features of the garden of the otherworld was a clear river or a crystal fountain;[16] a "gentle flud" completely inaccessible to the "troad" of "wylde beastes" and the "ruder clowne." The familiar barrier often attributed to the river of bottomless depth or the hill of inaccessible height is here supplied by delicate

> Nymphes and Faeries [who] by the bancks did sit,
> In the woods shade, which did the waters
> crowne,
> Keeping all noysome things away from it,
> And to the waters fall tuning their accents fit (x.7.6-9).

This peculiar Elizabethan combination of "nymphes and faeries" serves a twofold role. Not only do they protect the pure springs of Mount Acidale from "all noysome things" but they supply the heavenly music usually attributed to the birds or the murmuring branches of the trees.[17]

It is in this delightful setting that Calidore has his estatic vision of that fourth maid, Colin Clout's "countrey lasse," who was "graced ... to be another Grace." It is fitting therefore that Spenser should select features of this setting from those familiar in dream-vision poetry — poetry belonging to an age which aware of the vaguaries of dreams still believed in visions of truth. The setting of the dreamer's vision in Pearl is one of the most beautiful representatives. Here the dreamer approaches a forest in which there are hills and towering crystal cliffs, and he is again delighted by the fragrance of fruit, the heavenly song of the birds, and by a pure stream "wythouten fylþe oþer galle oþer gret," that passes over precious stones making a whispering murmur

> Swangeande swete þe water con swepe,
> Wyth a rownande rourde raykande aryȝt.[18]

The vision is inspired by the poet's loss of his little child who slipped away from him when not yet two years of age. A desolating grief thus lies deep in the author's heart. This is a highly original illustration since grief in such visions is usually inspired (as in the Romance of the Rose) by the dreamer's love for his lady. So, immediately preceding Calidore's vision we learn that the young lover "now entrapt of loue" is completely preoccupied with how he might win Pastorella's favour, "whose loue his heart/hath sore engrieued!" (x.1.9).

But Calidore's vision is to be specifically of the three Graces who

are "hand maides of Venus." There is no more fitting place to find them than on "a spacious plaine" atop Mount Acidale, where the "nymphes and faeries" amuse themselves and in particular, dance. This is the place, says Spenser, where Venus used to come, to play and sport with her Graces—

> That euen her owne Cytheron,[19] though in it
> She vsed most to keepe her royall court,
> And in her soueraine Maiesty to sit,
> She in regard hereof refusde and thought vnfit. (x.9.7-9).

Neilson, in his study of the origins of the Court of Love poem, has given an account of Venus' dwelling in the De Nuptiis Honorii et Mariae of Claudian, which corresponds in many details to Mount Acidale:

> The abode of the goddess is in Cyrpus, in a flat plain on the top of a mountain inaccessible to the foot of man...Here there blows no wind nor does winter bring snow, but in perpetual spring the flowers bloom and among the trees sing only those birds whose song has been approved by Venus...In this gorgeous place Amor finds Venus seated 'corusco solio' engaged in making her toilet with the assistance of the Graces.[20]

The dream-visions and the poetry of the Court of Love would lead us to expect an estatic vision of Calidore's beloved Pastorella, graced to be a fourth Grace. But Spenser, remembering how Sidney and Ariosto had introduced their ladies in radiant description, here sees an excellent opportunity to step into the story and pay tribute to his own lady. Into this mystical faery atmosphere accordingly comes the startling shrill sounds of a merry pipe and "many feete" "fast thumping th'hollow ground." Calidore approaches and finds

> a troupe of Ladies dauncing...
> Full merrily, and making gladfull glee
> And in the midst a Shepheard piping he did see. (x.10.7-9).

This new note of realism is reminiscent of the many lively pastoral scenes of Sidney's Arcadia. Professor Greenlaw has shown conclusively that in plot, "Daphnis and Chloe, Arcadia, and the story of Pastorella are closely

related," and he points out that "Spenser and Sidney further agree on the important detail of the extra shepherd."[21] "Poore Colin Clout"—the jolly shepherd piping to his beloved—is therefore said to be derived from Sidney's shepherd Philisides, who also piped for his lady, Stella. Greenlaw explains that this stock figure comes "from Italian and Spanish sources" and that he is "not vitally connected with the plot," but "often the author of the romance; usually this man is afflicted with melancholy and is living among the shepherds because of his woes."[22] Before Calidore visits Mount Acidale we learn that Colin also lives among the shepherds—Pastorella at first "cared more for Colins carolings" (ix.35) than all of Calidore's courtly "layes," "loues," and "lookes". (ix.35.9). Colin is a humble lover; his lass has made him "low to lout" and he makes "great mone" when Calidore's approach causes his beloved to vanish with the other Graces. Just as Sir Philip had entered faintly disguised as Philisides, Spenser takes on the guise of Colin Clout.

Among all the ladies who dance about Philisides "there was one (they say) that was the Star."[23] Sidney's Star may have inspired Spenser's beautiful simile of Ariadne's crown. This crown

> now placed in the firmament,
> Through the bright heauen doth her beams display,
> And is vnto the starres an ornament,
> Which round about her moue in order excellent. (x.13.6-9).

So Spenser's beloved, in the midst of the Graces, "seem'd all the rest in beauty to excell." (x.14.4) "as a precious gemme/amidst a ring most richly well enchaced," (x.12.7-8).

In an interesting study of Spenser's debt to Boiardo, Professor Blanchard has cited three points of similarity between Spenser's vision and the scene in Orlando Innamorato where "Ranaldo comes upon the God of

Love with his companions in the Forest of Ardennes." "In both cases," says Blanchard, the setting for the incident is the same: an open space surrounded by a wood." ("Nel bosco un praticello e pien de fiori").[24] But the location in Boiardo is not on a hill top as it is in Spenser. This simple setting of a clearing in the woods can also be found in Chaucer's Wife of Bath's Tale where the lusty young knight riding "under a forest syde" saw

> upon a daunce go
> Of ladyes foure and twenty and yet mo. (ll.991-992).

Blanchard secondly points out that Boiardo also has the "giovanetto ignudo" : "three naked damsels are dancing about a youth who is making music." There is nothing magical about the "tre dame," however, and when Ranaldo enters the clearing,"the damsels throw flowers . . . at the trespassing Ranaldo," Blanchard noting as a third similarity that in Spenser also the damsels throw flowers "upon the central maid of all."[25] But the throwing of flowers is done in an entirely different spirit. Boiardo's damsels cast flowers at the intruder, exclaiming "ecco il villano;"[26] Spenser's Graces honour Rosalind in a spirit of exultation. Spenser's Graces seem to be more indebted to Ariosto's "Grazie in abito giocondo," who similarly toss fragrant flowers over the new-born Hippolito of Este.[27] Thus the royal borrower who never simply imitates adapts an incident to fit his own very different purpose.

Chaucer's Wife of Bath's Tale, a tale of "faery" both in substance and manner, was in Book VI of special interest to Spenser and it is in this tale that he seems to have found the magical element missing in Boiardo. Chaucer's young knight had eagerly approached the dancers:

> But certeinly, er he cam fully there,
> Vanysshed was the daunce, he nyste where.
> No creature saugh he that bar lyf,

> Save on the grene he saugh sittynge a wyf
> A fouler wight ther may no man devyse (11.995-999).

This forms a remarkably close parallel to Spenser's lines:

> But soone as he appeared to their vew,
> They vanisht all away out of his sight,
> And cleane were gone, which way he neuer knew;
> All saue the shepheard, who for fell despight
> Of that displeasure, broke his bag-pipe quight,
> And made great mone for that vnhappy turne (x.18.1-6).

The dramatic little scene of the melancholy shepherd breaking his bagpipes in disgust breaths life into Colin and endows him with a personality of his own. Here he takes on a new role not to be found in the figure of Philisides—the role of the teacher. Like Chaucer's loathly lady, he has something to say about courtesy, and the lessons are not dissimilar.[28] For at least one suggestion from "fayerye," it is interesting to note that amid many learned sources—classical, medieval, and modern—Spenser should here recall his old Master Tityrus: "Dan Chaucer, well of English undefyled" (IV.ii.32.8).

The vision of the Graces reveals, above all, the intricate mosaic quality of Spenser's art and a poetic consciousness enriched by wide reading.[29] But books are not entirely "such stuff as dreams are made on," and the vision is suffused with the warmth of personal feeling—Spenser's love for his own lady. Though the young lover Calidore "with delight his greedy fancy fed" both on Colin Clout's words, and on the otherworld with its "pleasures rare," "that enuenimd sting" of love for Pastorella compels him to descend from the sublime peaks of Mount Acidale to the warmer foothills of humanity.

III

The Underworld Isle of the Brigants

The "waies" of canto x (Book VI) are indeed "exceeding spacious and wyde." Travelling from the peaks of Mount Acidale, Calidore soon finds himself within the depths of an earthly prison situated on a dense, wooded island — the underworld of the Brigants. In accordance with the traditional plot,[30] fair Pastorella is captured by savage bandits and imprisoned on a little island

> Couered with shrubby woods, in which no way
> Appeard for people in nor out to pas,
> Nor any footing fynde for ouergrowen gras (x.41.7-9).

As a "sign" of the otherworld, Patch states that "the island motif is all but universal."[31] And the Brigants' isle, due to the labyrinth of "ouergrowen gras," is totally inaccessible to humans. Here again we have the familiar barrier between the natural and the supernatural.[32] In Plato's Phaedo, Socrates gives an ironically detailed description of the classical underworld in which inaccessibility is attributed to wandering paths rather than to a labyrinth: "the journey is not as Telephus says in the play of Aeschylus; for he says a simple path leads to the lower world, but I think the path is neither simple or single, for if it were, there would be no need for guides, since no one could miss the way to any place if there were only one road. But really there seem to be many forks of the road and many windings."[33] Coridon, after much persuasion, becomes Calidore's guide.

The poet did not completely succeed here in integrating this familiar motif of the inaccessible island within the plot of the captivity.

Phaedria's wandering isle had been reached by a rudderless little skiff, and the Bower of Bliss was entered only after a perilous journey over "surging waters." But we hear no more of the island after Coridon escapes (without noted difficulty) and returns with Calidore to rescue Pastorella.

Spenser had a great liking for caves. As in Shelley, his caves represent states of mind ; the "lampless caves of unimagined being." The allegory of Pastorella in the cave of the Brigants should be related to that of the Red Cross Knight in the Cave of Despair, Amoret in the cave of Lust, Guyon in Mammon's abode. But nowhere else does Spenser give so much physical detail to a cave. The overgrown cave of the Brigants is the home of some very real savages who lay waste Meliboee's land and ruthlessly carry home their booty. They are not mere allegorical abstractions like Despair or Lust. Their overgrown grotto with its "shrubby woods," "thicke shrubs" and "candlelight" accordingly has an aura of reality ; one could expect to find such a dwelling in the countryside of Kilcolman.[34] In the scenery of Despair's cave such physical details are replaced by the macabre sounds of "the ghastly Owle" "shrieking his balefull note" and the baroque "waile and howle" of "wandring ghosts." Here we have come upon a lampless cave of the mind:

> And all about old stockes and stubs of trees,
> Whereon nor fruit, , nor leafe was ever seene,
> Did hang vpon the ragged rocky knees. (I.ix.34.1-3).

The Cave of Despair is the waste land of the inner world of the mind. The Brigants' cave belongs both to the outer world of sensory experience and to the mental realm of man.

Though the relation of Pastorella's captivity to Heliodorus, Longus, and Sidney has been stressed, some similarity to Isabella's imprisonment

in Ariosto's Orlando Furioso has been acknowledged since the time of Warton.[35] Greenlaw states, however, that "Isabella's story ... is not a pastoral, and is wholly different from that of Spenser's heroine, save in the detail that both are held captive by robbers and are freed by a knight. Orlando, who rescues Isabel, is not her lover."[36] But there seem to be some further, interesting similarities here between Ariosto and Spenser.

Orlando comes upon Isabella in the cave by accident. As he wanders through devious and confusing ways, through wood and field, seeking for Angelica, he strays from his path. Perceiving a slight glimmer of light issuing from a fissure in the mountain, he comes closer and discovers a "capace grotta" concealed within the mountain:

> e truova inanzi he la prima fonte
> spine e virgulti, come mura e sponde,
> per celar quei che ne la grotta stanno,
> da chi far lor cercasse oltraggio e danno (XII.lxxxviii.5-8).

Compare Spenser:

> For vnderneath the ground their way was made,
> Through hollow caues that no man mote discouer,
> For the thicke shrubs, which did them alwaies
> shade,
> From view of liuing wight and couered ouer. (x.42.1-4).

The "spine e virgulti" and "thicke shrubs" in both cases conceal the cave's inhabitants. The narrative of Orlando's wanderings through devious, thorny ways becomes in Spenser, the allegory of the "wandring wood" or the labyrinthine soul which is the abode of Errour and the cave of the Brigants. Ariosto continues to describe his cave:

> né di luce diurna in tutto casso,
> ben che l'entrata non ne dava molta;
> ma ve ne venìa assai da una finestra
> che sporgea in un pertugio da man destra (XII.xc.5-8).

Here Orlando finds the beautiful Isabella, Zerbino's lady, who

> era bella sì, che facea il loco
> salvatico parere un paradiso (XII.xci.5-6).

But when we come to Spenser's cave, we find

> darkenesse dred and daily night did houer
> Through all the inner parts, wherein they dwelt,
> Ne lighted was with window, nor with louer. (x.42.5-7).

What does Spenser mean when he says the Brigants' cave was not lighted "with louer"? The window and Isabella's beauty are precisely the two sources of light in the cave which Orlando finds. Is it possible that Spenser is here denying that his cave is Ariosto's "capace grotta"? The cave which Orlando finds must be transformed by Spenser if he wishes to retain the allegorical meaning of the labyrinth. Spenser's cave, found in the wandering wood of Errour, may not be "lighted ... with window, nor with louer,"

> But with continuall candlelight, which delt
> A doubtfull sense of things, not so well seene,
> as felt. (x.42.8-9).

Since the time of Plato's Republic the light of the Sun has become an immortal symbol of Truth and Goodness; darkness as symbol of error and ignorance. The Christian Knight's "glistring armor" can make only a "litle glooming light, much like a shade" in the gloomy dwelling of Errours den. So, the true beauty of Pastorella shines through the "candle-light" "like a Diamond of rich regard,/In doubtfull shadow of the darkesome night." (xi.13.3-4). Here Pastorella

> thought her self in hell,
> Where with such damned fiends she should in
> darknesse dwell. (x.43.8-9).

Pastorella's thoughts may be in conscious contrast to Orlando's, who, as we have already seen, thought himself in Paradise. Spenser transforms

Ariosto's spacious, lighted cave within a hollow mountain, to the classical underworld, to the realm of Hades where Virgil's Aeneas had travelled and which Homer depicted in Book XI of the Odyssey. It is an island reached by crossing the ocean, according to Circe's directions: "There is the land and the city of the Cimmerians, shrouded in mist and cloud, and never does the shining sun look down on them with his rays, neither when again he turns eastward from the firmament, but deadly night is outspread over miserable mortals."[37]

From Ariosto's story of Isabella, Spenser takes several other specific details. Isabella has heard that she is to be sold to a merchant:

> per quanto ho da lor detti accolto,
> m'han promessa e venduta a un mercadante. (XIII.xxxi.6-7).

Similarly, the Brigants are requested by the merchants to sell their captives as slaves "for no small reward," an idea that fits in well with the motif of the island.[38] Secondly, the leader of the robbers who holds Zerbino's lady captive is

> Il primo d'essi, uom di spietato viso,
> ha solo un occhio, e sguardo scuro e bieco (XIII.xxxiii.1-2).

The one distinguishing feature of Spenser's "capitaine," "the chief commaund of all the rest," is again his eyes — his "lustfull eyes." (xi.3.7). Here Spenser introduces a new motif not found in Ariosto, the wooing of the flower maid. Like Florimel, who is imprisoned beneath the sea by the shape shifter Proteus and like Amoret captured by Lust and the magician Busirane, Pastorella is constantly wooed by the lustful leader of the Brigants.[39]

But for the lively scene between the captain and Pastorella, Spenser is clearly indebted to a much later episode in the Orlando Furioso — a

scene in a lonely savage place between the lustful Rodomont and the fair Isabella. It is evident that Spenser associated Isabella in the cave, in his poetic consciousness, with Pastorella. Just as Isabella has transformed her cave to a paradise, the heavenly beam of Beauty shines forth from Pastorella, lighting areas which hitherto only knew the faint glimmer of candle light. When Pastorella must deceitfully ward off the advances of the captain, Spenser again thinks of Isabella employing her womanly talents to deceive Rodomont, the Saracen leader who is no more above "threats" than was the lustful Brigant. Spenser's fusion of these two separate incidents in Ariosto gives further insight into the composite nature of his art and his assimilating ability.

The tale of Pastorella's abduction and captivity in the isle "whence no foreigner escapes" is the completion of Serena's story; of that little maid who was innocently gathering flowers by the "forrest nere." Pastorella penetrates these "shrubby woods" and like the flower maids Florimel, Amoret, Proserpine and Guinevere, is wooed by one of her abductors. Her rescue by Calidore is reminiscent of the classical theme of Orpheus and Eurydice and of Lancelot's rescue of Guinevere in Arthurian romance. But Spenser, always mindful of Ariosto's Isabella, weaves within his iridescent cloak of poetry innumerable associations from the Orlando.[40]

Everything that Spenser touched he transformed by his own creative power. The intricate mosaic quality of his art reveals a poetic consciousness enriched by wide reading. Like the bee who visits all the flowers and blossoms of the field and garden, the royal borrower, who never simply imitates, selects with "long search, much study, true judgment, and distinction of things," transforming and reshaping his material into something completely

new, into something only Spenser could have written.

Within the "sweet variety" of Book VI, the phantasmagoria of "fuor ch'antri ed acque e fiori ed erbe e piante" (G.L. XIV, lix.3), may be found some noticeable "signs" of the otherworld. A visitor to Spenser's delightful land of Faery may recognize this enchanting realm within the gloomy depths of the "forrest nere;" on the sublime heights of Mount Acidale and its spacious plain of delights, or beneath the surface of the earth, on a mysterious wooded island.

Notes for Chapter I

1. Professor Greenlaw believes that "Spenser fuses the well-known romance and folklore conception of a land of enchantment, difficult of access, with a quite arbitrary and liberal conception of England." See Edwin Greenlaw "Spenser's Fairy Mythology," SP, XV (1918), 107. Sverre Arestad seems to overemphasize the "sage and serious" Spenser, when, in opposing Greenlaw's position, he maintains that "Faery land is a picture of England presented by means of romance, not an attempt to depict England and romance." See "Spenser's 'Faery' and 'Fairy'," MLQ, VIII (1947), 39. While his moral purpose "to fashion a gentleman" is foremost, Spenser the poet takes obvious delight in the sweet variety of his Land of Faery.

2. See Arestad, p.37.

3. Letter to Raleigh, p. 407.

4. Richard Wagner, Lohengrin, trans. Oliver Huckel (New York, 1905), p. 18.

5. In "Spenser's Fairy Mythology," Greenlaw compares Mount Acidale and the one damsel honoured by the other Graces with this Celtic idea of the síd or sidhe and the fée. See pp. 109-110.

6. See the fascinating study of Howard Rollin Patch, The Other World (Cambridge, 1950), especially Chapter II.

7. Joseph Bédier, Tristan and Iseult, trans. Hilaire Belloc and Paul Rosenfeld (New York, 1946), pp. 83-84; 236.

8. Letter to Raleigh, p. 407.

9. Gerusalemme Liberata. I. iii.1-8. The text is that of Francesco Flora's edition, Torquato Tasso: Poesie (Milano, 1952).

10. Orlando Furioso, IV.lii, 7-8. The text is that of Lanfranco Caretti's edition, Orlando Furioso (Milano, 1954).

11. In the Middle English Sir Tristrem, the two lovers Tristan and Iseult also lie "in on erþe house" and eat "wilde flesche" and "gras." (þai hadden alþat þai wold wiþ wille"). Sir Tristrem, ll.2469-2507. Gottfried von Strassburg calls these dwellings love-caves ("la fossiur a la gent amant"). But Gottfried's love cave is far more sophisticated, having a keystone set in glistening gems, a luxuriant bed and a floor of shining green marble. See Edwin H. Zeydel, trans., The Tristan And Isolde of Gottfried von Strassburg (Princeton, 1948), p. 161, l.167 and Zeydel's note, p. 208.

12. Janet Spens, Spenser's Faerie Queene: an Interpretation (London, 1934), pp. 117-118.

13. John Milton, Paradise Lost, IX.425-433. Compare Serena to Chaucer's

Emelye who also gathers "floures, party white and rede/To make a subtil gerland for hir hede." (The Knight's Tale, 1054-55).

14. "Soit befell in the month of May, Queen Guenever called unto her knights of the Table Round, and she gave them warning that early upon the morrow she would ride on Maying into woods and fields beside Westminster...So as the queen had mayed and all the knights, all were bedashed with herbs, mosses, and flowers, in the best manner and freshest. Right so came out of the wood Sir Meliagrance with an eight score men well harnissed." (Morte d'Arthur. XIX. Chapters i-ii, pp. 315-317).

15. Sir Thopas.797-806. The text is that of F.N. Robinson's edition, The Works of Geoffrey Chaucer, 2nd ed. (Boston, 1957). Subsequent references will be to this edition.

16. A "welle" stands beside the "laurer alwey grene" in The Merchant's Tale, l 2035. See also the description of the Fountain of Narcissus in The Romance of The Rose, ed. F.S. Ellis (London, 1900), X. ll 1479-92, and the gleaming river of life with its "pleasant murmur" which the dreamer sees when he approaches the walled garden. (I. ll.103-113).

17. Patch cites Caxton's version of the Legendea Aurea in which "the leuys of the trees demened a swete sounde which came by a wynde agreable." (pp. 103-4). For a confusion between nymphs and fairies in Elizabethan translations, see Floris Delattre, English Fairy Poetry (London, 1912), pp. 72-3. The presence of nymphs may have been suggested by the scene in Diana cited by T.P. Harrison Jr. in "The Faerie Queene and the Diana," PQ, IX (1930), 52. See also Chang, p. 122.

18. Pearl, ed. E.V. Gordon (Oxford, 1953) ll.110-111.

19. Church and Jortin both point out that this is a mistake for Cythera. Church comments that Chaucer also wrote "Cytheroun" in The Knight's Tale (1.1936). See Variorum, p. 248

20. William A. Neilson, The Origins and Sources of the 'Court of Love' (Cambridge, 1899), p. 15. Again, in the Homeric Hymn to Venus, Neilson tells us, "the goddess is described as going to her shrine in Cyprus, and there being bathed, anointed, and adorned by the Graces." (p. 16). See also Earle B. Fowler, Spenser and the Courts of Love (Wisconsin, 1921), pp. 58-9; and C.R. Baskerville, "Some Evidence for Early Romantic Plays in England," MP, XIV (1916), 85-87.

21. Edwin Greenlaw, "Shakespeare's Pastorals," SP, XIII (1916), 126. The same comment is made by Josephine W. Bennett, The Evolution of 'The Faerie Queene' (Chicago, 1942), p. 213.

22. Greenlaw, p. 124.

23. Sir Philip Sidney, Arcadia. II.xvi. p. 285.

24. Howard H. Blanchard, "Spenser and Boiardo," PMLA, XL (1925), 848.

25. Blanchard, p. 848.

26. Matteo Maria Boiardo, Orlando Innamorato, ed. Aldo Scaglione (Torino, 1951), II.xv.45.6.

27. Orlando Furioso. XLVI.lxxxv.1-2 and Rose's note, p. 516.

28. Just as the loathly Lady teaches that "gentilesse" is a gift from God alone, Colin Clout explains to Calidore that all "ciuilitie" and "courtesie" are derived from the "fair daughters of Jove." See chapter III, p. 51ff

29. See Variorum, pp. 251-254; W.P. Mustard, "E.K.'s Note on the Graces," MLN, XLV (1930), 168-9; D.T. Starnes, "Spenser and the Graces," PQ, XXI (1942), 268-82.

30. Greenlaw, p. 126.

31. Patch, p. 322.

32. In Chrétian de Troyes, Guinevere is imprisoned on an island surrounded by a black, bottomless river, accessible only by the perilous water-bridge or equally formidible sword bridge. In the Wooing of Emer, the Celtic hero Cú Chulainn comes upon the Plain of Ill Luck: "On the hitherhalf of the plain the feet of men would stick fast. On the further half the grass would rise and hold them fast on the points of its blades." (Cited by Patch, pp. 48-9).

33. Cited by Patch, p. 20.

34. See Chang, pp. 126-127, and M.M. Gray in RES, XI (1930), 421-22.

35. R.E. Neil Dodge, "Spensers Imitations from Ariosto," PMLA, XII (1897), 204: "Warton cites Isabella in the cave of robbers: Orlando Furioso, xviii.35."

36. Greenlaw, p. 126, n.6.

37. The Odyssey of Homer, trans. S.H. Butcher and A. Lang (London, 1879), p. 172.

38. Variorum, p. 371. Warton comments that "Ariosto's Isabel...is seized by certain outlaws or pirates, in order to be sold for a slave." See Dorothy F. Atkinson, "The Pastorella Episode in The Faerie Queen," PHLA, LIX (1944), 363-71. She maintains that the hunters in The Mirrour of Knighthood form an analogue to the slave merchants but I fail to see any parallel here. The hunters do not enter the castle where Cyserlinga is imprisoned. The encounter with the hunters forms a new episode after Cyserlinga has been

liberated and on her way back to the city.

39. cf. Orlando Furioso, XXIX.viii-xiii with The Faerie Queene VI.x.4-8. Similarly Proserpine is wooded by Pluto, Blathnat by Curoi and Guinevere by Meleagant or Meliagrance. See Sarah Michie, "Celtic Myth and Spenserian Romance." (An unpublished thesis, University of Virginia, 1935), pp.201-232 for a discussion of Spenser's use of this Celtic myth. Chang, p. 128 also points out a possible parallel in Underdowne's Heliodorus and Atkinson (p. 370) comments that "the character and motives of the captaine in Spenser's story are those of Prince Polsimago (Tarsides) who captured Cayserlinga."

40. I do not agree with S.J. McMurphy that "the evil custom of Blandina's castle is the only incident in Book VI that corresponds at all closely to anything in Ariosto." See Spenser's Use of Ariosto for Allegory (Seattle, 1924), p. 41. Also, Spenser's use of Ariosto in Book VI had not been stressed by R.E. Neil Dodge in "Spenser's Imitations from Ariosto," in PMLA, XII (1897), 151-204 and PMLA, XXXV (1920), 91-2, or in Allan H. Gilbert "Spenser's Imitations from Ariosto: Supplementary," PMLA, XXXIV (1919), 225-32.

CHAPTER II

The Quest of the Blatant Beast

Within the setting of the Land of Faerie, chivalry is exalted as the ideal social order, and Spenser's verse is suffused with the glowing spirit of knightly heroism, "trouthe," "honour" and "largesse." The public function of his heroes is to give succour to all who need it; to defend "Ladies cause and Orphanes right" (III.ii.14). This role is identical with that outlined by Ramon Lull in The Book of the Ordre of Chyualry:[1] "thoffyce of a knyght," says Lull, "is to mayntene and deffende wymmen/ wydowes and orphanes/ and men dyseased and not puyssaunt ne stronge/ For lyke as custommе and reason is/ that the grettest and moost myghty helpe the feble and lasse" (pp.38-39). In one of the most charming scenes in Spenser, Sir Calepine rescues a tiny orphan from the jaws of a wild bear. With wonderful tenderness and compassion he cares for the "litle babe" and losing his way, he wanders aimlessly about,

> And euermore his louely litle spoile
> Crying for food, did greatly him offend,
> So all that day in wandring vainely he did spend (iv.25.7-9).

One may almost hear a sigh of relief, as Calepine willingly entrusts the baby to the more capable hands of Matilda:

> Right glad was Calepine to be so rid
> Of his young charge, whereof he skilled nought (iv.38.1-2).

Having studied the debt of Book VI of the Faerie Queene to the courtesy books of the Renaissance, Judson concludes that it is nevertheless "the noble ideal of chivalry that furnishes the basis of his treatment of courtesy. However overlaid this treatment may be with Renaissance theory,

the older, less worldly, more Christian conception remains the foundation of his whole structure."[2] It is the purpose of this chapter to confirm the truth of this statement with a study of Sir Calidore and his quest, and to determine the problems Spenser faced in treating courtesy within the prescribed allegorical framework of the Faerie Queene.

I

Cheualrie and Courtesie

"By the fourteenth century," says Denomy, "there is clear evidence that courtoisie is synonymous with nobilitas...the nobilitas morum, the cardinal worldly virtue, so to speak, of the chevalier, the embodyment of the social and ethical ideal of chivalry."[3] The knight's public services would constantly bring him in contact with people. It is in this relationship with his fellow man, whether it be with low or high, with friend or foe, that the virtue of courtoisie would be evinced. For Lull, courtesy and chivalry "concorden togyder/For vyalynous and foule wordes ben ageynst thordre of chyualry/Pryualte and acqueyntance of good folke/loyalte and trouthe/hardynesse/largesse/honeste/humylyte/pyte/and the other thynges semblable to those apperteynge to chyualry." (p.113). The virtues of Holiness, Temperance, Chastity, Friendship and Justice, "chivalrie/Trouthe and honour/fredom and curtesie," dwell as concomitant virtues within the soul of the truly courteous knight.

As a model and touchstone of Courtesy for Book VI, Spenser chose Sir Calidore, a name which immediately suggests the Matière de Bretagne. It calls to mind the famous forest of Calidonis or Calidonia, the classical

name for the mysterious Forest Perilous. Spenser's Knight of Courtesy may also be a distant relative to Cador, Duke of Cornwall, who, for purposes of alliteration, is referred to in the Morte Arthure, as Cador the Courteous.[4] Calidore's name may have evolved as an amalgamation of Cador the Courteous and Calidès, a knight who is also said to exhibit courtesy and who appears in Manessier's conclusion to the Conte du Graal.[5]

Spenser could have modeled his "ensample" of Courtesy on any number of gracious friends and contemporaries, including Sidney and Essex,[6] but undoubtedly his chief model from romance was Gawain, the hero whom the Welsh Bards had poetically called "the golden tongued."[7] In Gawain and the Green Knight, we are given the clearest and most concentrated impression of his courtesy, knightly honour, modesty and prowess. This is the Gawain of the oldest tradition, renowned for his "techeles termes of talkying noble;"[8] the Gawain Chaucer had praised in the Squire's Tale. The Gawain poet clearly reveals that he is the embodiment of medieval chivalry when he explains the symbolism of the hero's golden pentangle. Its five sides and five points represent five of the most significant virtues of chivalry.

> Þe fyft fyue þat I finde þat þe frek vsed
> Watz fraunchyse and felazschyp forbe al þyng,
> His clannes and his cortaysye croked were neuer,
> And pité þat passez alle poyntez, þyse pure fyue
> Were harder happed on þat haþel þen on any oþer.[9]
> (ll 651-655).

"Fraunchyse," like Chaucer's "fredom," has the meaning of generosity, and "felazschyp" of course means love of one's fellow man. Ramon Lull combines "fraunchyse," "felazschyp" and "pité" under the more general heading of charity: "A knight withoute charyte maye not be withoute

cruelte and euyll wylle/And cruelte and euyll wyll accorde not to the offyce of chyualry." (pp. 92-94).

In Calidore,

> gentlenesse of spright,,
> And manners mylde were planted naturall. (i.2.3-4).

When he comes upon the wounded Aladine and his "wofull ladie" Priscilla, he is touched with compassion for their sad plight and immediately wishes to help them: "for their better comfort to them [he] nigher drew."(ii.41.9). The resplendent ray of pity that shines forth from Calidore seems like "the chearefull light" to the suffering Priscilla (ii.42.7-9). Without hesitation, and with courteous deference to her, Calidore offers to bear the wounded Aladine on his back (ii.47.7-9).

Secondly, Gawain's "clannes and his cortaysye croked were never." The term "clannes" (purity) here united with "cortaysye," has the particular meaning of uprightness and honesty, that is, integrity. Spenser emphasizes that Calidore

> loathed leasing,and base flattery,
> And loued simple truth and stedfast honesty. (i.3.8-9).

Robert Manning's Gawain also reveals this quality:

> Vnkynde, false and fykele he hated;
> Lesynges, alle swilk he abated.

And the prose Lancelot stresses that "in hym thar was no maner of outrage."[10]

In the Middle Ages and in Spenser's time, "trouthe" had a secondary and now extinct meaning of fidelity, whether it be of a squire to his knight, of lover to his beloved, or of knight errant to his hospitable host. The first vow that Tristram must make before dubbed squire, is

"faith to his Knight and truth to Ladies all" (ii.35.2). Lull emphasizes that the antithesis of loyalty — "falsenesse or trechery... is ayenst thordre of chyualry." (p.64). Turpine, Spenser's "speaking picture" of the "false traitor knight," bears many resemblances to Malory's Mark, "the falsest traitor that ever was born" (x.xxxii.p.26) as well as to Sir Breuse Saunce Pité, "the most coward knight and a devourer of ladies and destroyer of good knights" (x. iii.p.6 and 58).[11] "The gentle and courteous Enias acts as a foil to Turpine, the craven coward false to his troth. Enias has such regard for loyalty and "trouthe" that he will remain faithful to Arthur even though he is "his mortall enemie" (vii.23.1-6).

Sir Calidore is the embodiment of the Renaissance ideal of the complete man — soldier, scholar and courtier. To gentle manners, Sir Calidore adds "comely guize" and "gracious speach." "The most characteristic trait of the Italian Renaissance," according to Bhattacherje, "was the art of graceful speech — 'il bel parlaro'; 'il parlar gentil'",[12] and Spenser's contention that courtesy is "roote of ciuill conuersation "(vi.i.1-5) may be an echo of the title of Guazzo's famous work: La Civile Conversazione. But the ideal courtier is no foppish dilettante. Like the medieval knight, he detests "lothefull idlenes," "the canker worme of euerie gentle brest," "for all his minde on honour fixed is" (MHT. 717-771). Sir Calidore is therefore

> full stout and tall,
> And well approu'd in batteilous affray,
> That him did much renowme, and far his fame display. (i.2.7-9).

Calidore fulfills all of Castiglione's requirements for the ideal courtier. He has "beautie of phisnomy" (p. 38) yet is "manly and hath a good grace

withall" (p.39). He is "neither of the least nor of the greatest size," (p. 39), showing himself to be agile and nimble particularly when pursuing the Blatant Beast (iii.25.4), wrestling with Coridon (ix.44), or dancing with the shepherds (ix.42). He possesses that essential dichotomy recommended by Castiglione — a fierce courage in the fight contrasted by gentle humility in society. "He...that we seeke for, where the enemies are, shall shew him selfe most fierce, bitter and evermore with the first. In everie place beside, lowly, sober, and circumspect, fleeing above all things, bragging and unshamefull praysing of himself (p.37)."[13]

II

The Blatant Beast

In each book of the Faerie Queene a knight is assigned a specific task by Gloriana and passes through a series of adventures which culminate in the final achievement of his quest. This "quest" constitutes the basic theme of the forest of romance and symbolizes in Spenser a personal quest for security and a meaningful, virtuous life, urged from within with the desire for love and glory.

After Calidore has dubbed Tristram squire, the noble "stripling" is eager to accompany his sire on the quest of the Blatant Beast, but Calidore replies:

> Glad would I surely be, thou courteous Squire
> To have thy presence in my present quest
> ...
> But I am bound by vow, which I profest
> To my dread Soueraine when I it assayd,
> That in atchieuement of her high behest
> I should no creature ioyne vnto mine ayde. (ii.37).

Lancelot also asserted that he was "in a queste that I muste do myselff

alone" (VIII.xl.p.297). But it is the good knight Palomides who in Malory "made his avow that he would never be christened unto the time that he had achieved the beast Glatisant, the which was a full wonderful beast, and of great signification; for Merlin prophesied much of that beast!" (X.lxiii.p.79). After the death of Sir Pellinore, Palomides alone followed the beast, "for it was called his quest." (IX.xii.p. 316).

Throughout Arthurian Romance, this strange beast has been variously called the Questing Beast, Beste Glatissant, Bestia Grattisante, and Bestia Grattigiante. He first appears in the French prose Tristan and later in Tristano Riccardiano — "what is probably the earliest Arthurian romance in Italian."[14] Again in Tavola Ritonda, the "most important Arthurian romance in Italian"[15] (dated not earlier than mid-fourteenth century) we have Palamede pursuing the Questing Beast.

Malory's Questing Beast is described as having a "head like a serpent's head, and a body like a leopard, buttocks like a lion, and footed like an hart, and in his body there was such a noise as it had been the noise of thirty couple of hounds questing [i.e. barking], and such a noise that beast made wheresomever he went!" (IX.xii.p.316). The creature immediately calls to mind the mysterious "locusts" and the beast of the sea "having seven heads and seven horns" found in the Apocalypse. Here the catalogue of animals which make up these weird apparitions include horses, lions, scorpions, leopards and bears, as well as mortal men and women.[16] Spenser's Blatant Beast, a "hellish dog" having a hundred or a thousand tongues, who continuously barks his scandalous reports against "most and least," again possesses the tongues of dogs, cats, "beares," "tygres," "mortall men" and of serpents "with three forked stings." In

Malory's description of the Beast Glatisant, however, there is no mention of the Serpentine sting, the "vile tongue and venomous intent" by which the Blatant Beast "sore doth wound, and bite, and cruelly torment." (VI.i. 8). The Blatant Beast probably owes something to the Celtic tradition of Bricriu the Venomous Tongue who sows dissention among the men of Conchubar;[17] and to the Venomous Hound destroyed by Celtchar: "his bite was fatal, his teeth were poison, and many died because of him."[18] Michie points out that there are many such immortal beasts with strange powers in Celtic tales known as peists and that "the Blatant Beast is reminiscent of the Coinchend, the monster with a hundred heads...it is noteworthy that seven terrible hags dwelt in the wood with Coinchend, whereas the Blatant Beast is likewise accompanied by two of this dread sisterhood [Envy and Detraction]."[19]

But Spenser's Beast seems to owe most to Ariosto's Avarice, a monster who is said to be a descendant of Dante's "lupa" of avarice, pursued and slain by the European princes of the poet's own day.[20] Ariosto's creature is discovered engraved on the famous fountain of Merlin — the "fonti di Merlini" (XXVI.xxx), and therefore immediately suggests the Questing Beast of Arthurian Legend. His description again includes an overwhelming catalogue of animals:

> Quivi una bestia uscir de la foresta
> parea, di crudel vista, odiosa e brutta,
> ch'avea l'orecchie d'asino, e la testa
> di lupo e i denti, e per gran fame asciutta:
> branche avea di leon; l'altro che resta,
> tutto era volpe; e parea scorrer tutta
> e Francia e Italia e Spagna et Inghelterra,
> l'Europa e l'Asia, e al fin tutta la terra. (XXVI.xxxi).

Ariosto's Malagigi gives to his comrades an account of the Beast's origin just as Calidore does for Artegal and the hermit for Serena and

Timias. Malagigi explains:

> Questia bestia crudele uscì del fondo
> de lo 'nferno a quel tempo che fur fatti
> alle compagne i termini, e fu il pondo
> trovato e la misura, e scritti i patti. (XXVI.xl.i-4).

Spenser goes into more detail and his two accounts of the Blatant Beast's parentage conflict, but he is again "bred of hellische race" (i.7) and "fostred long in Stygian fen." (i.8).

Both Ariosto and Spenser emphasize that the monstrous creature is the scourge of wicked men regardless of rank or degree: He whets his tongue against "la bassa plebe e i più superbi capi" (xxxii); "gainst all, both good and bad, both most and least" (vi.2); against "signori," "principi," and "satrapi" (xxxii), "Ne Kesars spared he a whit, nor kings!" (xii.28).

Ariosto's Avarice has made much havoc in the Roman court as well as bringing scandal to the clergy:

> Peggio facea ne la romana corte,
> che v'avea uccisi cardinali e papi:
> contaminato avea la bella sede
> di Pietro, e messo scandol ne la fede. (xxxii.4-8).

Calidore pursues the Blatant Beast "first from court" (ix.3) and finally muzzles him in a monastery.

Calidore's opponent appears to be immortal, for he soon broke his iron chain "and got into the world at liberty againe." Similarly, Avarice "al tempo nostro in molti lochi sturba/ma i populari offende e la vil turba." (xl. 7-8). Many have tried to vanquish Avarice but have failed. Malagigi prophesies that "Franceso" will be most successful: "alla fera crudele il più molesto/non sarà di Francesco il re de' Franchi!" (xliii), and supplies his curious companions with an overwhelming list of brave

ones who will temporarily defeat him (xlviii-liii). Spenser similarly makes a prophecy:

> Albe...long time after Calidore,
> The good Sir Pelleas him tooke in hand,
> And after him Sir Lamoracke of yore,
> And all his brethren borne in Britaine land;
> Yet none of them could euer bring him into band. (xii.39)

At present, Malagigi proclaims, the Beast

> sempre è cresciuto, e sempre andrà crescendo:
> sempre crescendo, al lungo andar fia il mostro
> Il maggior che mai fosse e lo più orrendo. (xli.2-4).

And Spenser sadly concludes:

> So now he raungeth through the world againe,
> And rageth sore in each degree and state;
> Ne any is, that may him now restraine,
> He growen is so great and strong of late,
> Barking and biting all that him doe bate. (xii..40)

The Blatant Beast has been variously interpreted as Slander or Calumny;[21] the extreme Puritans;[22] "Malice and ... the breaking of the Ninth Commandment;"[23] Courtliness, or the products of an overly sophisticated Courtliness: "slander, intrigue, malice, disdain, unbridled living,"[24] and most recently as "shame, deserved or not, public or private."[25]

Just as courtesie is a most complex virtue presupposing all other virtues exemplified in the Faerie Queene, so the Blatant Beast, arch enemy of courtesie, is a composite figure that cannot be summed up in one word, unless that word be discourtesy; everything which courtesy is not. He represents not only Slander but all manner of evil. Hough comes closest to a definition when he calls him "the force of malignity and settled ill-will, always abroad in the world and never finally subdued."[26] The Blatant Beast is the instrument of Envy and Detraction; of Despetto (Despite), Decetto (Deceit) and Defetto (Backbiting). The venom of his bite

is envy and malice. The Blatant Beast is not shame as Nelson and Hamilton maintain, but shame and an inner feeling of guilt will cause the poison of his bite to rankle and fester within.

The hermit tells Serena and Timias that the Blatant Beast's mother was the hellish fiend Echidna:

> her face and former parts professe
> A faire young Mayden, full of comely glee,
> But all her hinder parts did plaine expresse
> A monstrous Dragon, full of fearefull vglinesse. (vi.10.6-9).

Without Decetto, Echidna, Blandina or the guileful Turpine (vi.34.8-9), the Blatant Beast could not exist. It is therefore not surprising that he is unheard of in the land of the shepherds. Within this land there dwells "simple truth," the direct antithesis of Guile, as Elyot points out: "in vertu may be nothing fucate or counterfayte. But therein is onlely the image of veritie, called simplicitie."[27] Calidore possesses this quality of "simple truth" (i.3.9) and so do the Graces, "simple and true from couert malice free" (x.24.5), who dance about Colin Clout on Mount Acidale. Simplicity protects the shepherds from the Blatant Beast. The shepherd Coridon may be jealous of the galant Calidore but he is completely incapable of malicious backbiting or deceitful, false calumny which could have destroyed the happiness of Pastorella and Calidore.

III

Calidore's "truancy"?

The purpose of this section is to determine the problems Spenser faced in treating Courtesy within the prescribed framework of the Faerie Queene. A large part of Maxwell's argument "The Truancy of Calidore," in

grounded upon the false premise that Books I and II are "the most successful units within the poem."[28] The structure of these two books are therefore, in Maxwell's mind, "the norm" of the Faerie Queene. He argues that

> Spenser shows his sense of the divergence of Book VI from the norm by not having the Beast attack the hero at the point in the book where such an attack by the principal enemy normally takes place. It would have no special moral significance to have Calidore, or even the secondary hero Calepine, wounded by the Beast, and Spenser brings this out by substituting two peripheral characters, Serena and Timias. Even so the handling is clumsy and betrays a mind not fully engaged by what it is doing.[29]

The unity of each book in the poem is dependent upon the nature of the virtue being exemplified. The structure of Book VI has closest affinity to Books III and IV, its only resemblance to I and II being:

A. In each a specific task is assigned to the hero by Queen Glorianna.

B. In all three, the hero remains in a retreat for some time before accomplishing his quest.

Like Britomart, the paragon of Chastity, Calidore is, from the start, Courtesy par excellence. As in Books III and IV, Spenser relies upon a host of minor characters to exemplify the virtue in its various forms of imperfection. Timias, Serena, Calepine, Mirabella, Briana, and Crudor are all instructed in the virtue which Calidore represents. Calepine is certainly not "the secondary hero." (Arthur is). Calepine is spared an attack by the Blatant Beast but he is by no means free from blame. He has been discovered relaxing with Serena "in couert shade" having "warlike armes" "vndight" since he fears no danger. As a result of such carelessness and sloth, he suffers much shame at the hands of the merciless Turpine, the Blatant Beast in mortal flesh.[30] Moreover, Serena and Timias are certainly not "peripheral" figures, and, contrary to

Maxwell's belief, Spenser did not believe that courtesy was always "best exemplified in terms of exemplifications which display no regular progress."[31] It is significant that these two lovers, both guilty of excessive passion, prove to be the most vulnerable victims of the Blatant Beast and both are greatly helped by the instruction of the kindly old hermit.[32]

In every book of the Faerie Queene there are lapses in the action in which the hero takes brief rests. Some of these resting periods are illegal — they represent error and "truancy" from the quest; others are very necessary periods of reflection and instruction. Calidore's sojourn among the shepherds has often been interpreted as error and Nelson even suggests that "Acidale" is from the Medieval Latin Accidia, meaning sloth. Nelson claims that "in the role of a peasant," Calidore "is as unnatural as the effeminated Artegall and as useless for the work of the state. He has failed to subdue his desires and is therefore fair game for the Blatant Beast."[33] At the other extreme, Chang and other critics have stated that this stay among the shepherds teaches Calidore that he must "renounce the life of the court and embrace that of the shepherds."[34] Both of these positions appear to me to be erroneous.

The Red Cross Knight is constantly side tracked, especially by Duessa and Archimago. Guyon is temporarily attracted by the bathing girls in Acrasia's Bower, Scudamour languishes by a fountain, and Artegal is reduced to spinning by the tyrannical Radigund. But Calidore, like Britomart, is in no need of a helper or a companion; he achieves his quest alone and he does not fall. His visit to the pastoral world represents the necessary temporary retreat, analogous to the Red Cross Knight's stay on the Hill of Contemplation and in the House of Holiness and to Guyon's visit

to the Castle of Alma. In each case the retreat in some way prepares the hero for his final victory.

The pastoral retreat is an educational experience for three reasons. Firstly, Calidore, who has known only the world of the court and of chivalrous adventure, is pleasantly surprised to discover the simpler life "which Shepheards lead, without debate or bitter strife," and exclaims,

> certes I your happinesse enuie
> And wish my lot were plast in such felicitie. (ix.19).

But Calidore has not truly understood the essence of their happiness until he offers money to Meliboee as recompense for his kindness and is refused (VI.ix.33). The deadly sin of Avarice is closely related to envy of another's good, and Envy constantly sharpens the tongues of the Blatant Beast. The hermit had said that one must subdue desires and "vse scanted diet" and the absence of the Blatant Beast from this land is partly due to the shepherds' freedom from avaricious desire.

Secondly, it is here that the courtly Calidore falls in love with fairest Pastorella. Courtesy is not perfected until it has experienced true love. Thirdly, while Calidore rests among the shepherds, he comes upon Mount Acidale and in a dazzling vision he discovers that the true origins of courtesy are the Graces, daughters of high ruling Jove. The Red Cross Knight was also permitted a vision on the Hill of Contemplation before his final victory. Unlike the Medieval knight, who was not a scholar, the man of the Renaissance recognized the need for scholastic studies. By reflection and contemplation, one's performance in the world of "virtuous action" was enhanced.

But Calidore does not immediately know how to assimilate these new experiences into his life as courtier and knight. In the first place, he

is "entrapt of loue" and therefore, like Malory's Palomides, he is tempted to stayaway from his quest longer than he should. Moreover, Calidore has not yet learned that one must distinguish between true and false courtliness. He therefore temporarily decides to renounce the court

> And set his rest amongst the rusticke sort,
> Rather than hunt still after shadowes vaine,
> Of courtly fauour, fed with light report
> Of euery blaste, and sayling alwaies in the port. (x.2).

As Maxwell points out, "there is perhaps no strict contradiction here with what preceeds, but it takes an effort — an effort that the reader is given no encouragment to make — not to identify the hunt after 'shadowes vaine' with the quest Calidore abandons — otherwise why is the hunt mentioned at all?" But I do not agree that it is Spenser who "is in fact trying to work simultaneously with the antithesis: 'fidelity to quest versus life of retirement' and 'court versus country.' The second term in both these appositions has the same reference; hence a tendency not to keep the first terms distinct."[35] This is Calidore's problem; not Spenser's. The poet's "course is often stayd, yet neuer is astray." (xii.1). The land of the shepherds proves to be as ephemeral as an iridescent bubble. It is completely devastated by the Brigants, but Pastorella or Simplicity, the essential spirit of the pastoral world, survives and returns home with Calidore to the court, to the Castle of Belgard. Together they "turne againe/Backe to the world" (I.x.63). Now, for the first time, Calidore is able to place the value of shepherd land in its true perspective and again to recall his first quest, "which he had long forlore." Unlike the Red Cross Knight, he does not need to be told that he must return to the world of "virtuous action."

> least reprochfull blame
> With foule dishonour him mote blote therefore;
> Besides the losse of so much loos and fame,
> As through the world thereby should glorifie his
> name (xii.12).

Calidore had almost fallen prey to the Blatant Beast. By lingering too long in this land of the shepherds, thereby neglecting his quest, he ran the risk of shame and dishonour. His experiences in this land therefore culminate in the allegorical fight with the Beast and this final traditional battle does not come, as Maxwell maintains, "as a sad anticlimax after the rescue of Pastorella,"[36] but as the ultimate fulfilment of his twofold aim of love and glory.

Spenser's conclusion is indeed tinged with much sadness. The Land of Faerie is our world and it is therefore reasonable to expect that the Blatant Beast cannot be subdued forever—neither can Acrasia or Duessa or any of the arch enemies in Faerie Land. The sad ending is characteristic of Spenser—"Let Grill be Grill and haue his hoggish mind," says the Palmer at the end of Book II. At the conclusion to Book VI, we find that even Spenser's verse has not escaped the venom of the Blatant Beast (xii.41) or of the critic who "betray[s] a mind not fully engaged by what it is doing."

Sir Calidore would return, not "to look for Pastorella's sheep,"[37] as Bradner and others would have us believe, but to the court—to his Pastorella whom he had left with Claribell "whylest he that monster sought/ Throughout the world, and to destruction brought." If the Faerie Queene had been concluded it is very likely that Courtesy and Simplicity would have had a most charming and delightful wedding in the Castle Belgard.

The fundamental problem for Spenser in Book VI lies in the nature of

the virtue he is exemplifying. As Maxwell says, "it is ... notable that the Blatant Beast is opposed to courtesy not as the typical vices of the earlier books are opposed to their central virtues. Its attack symbolizes attack by discourteous persons, not the attempt of discourtesy to establish itself in the human soul."[38] Like Chastity, Courtesy is a divine gift endowed by Nature from birth; it cannot be acquired. The discipline of courtly nurture may only refine the virtue already embedded within a noble nature. Discourtesy cannot "establish itself in the human soul" if one possesses the cor gentil or the gentle heart.

Notes for Chapter II

1. This work was translated and printed by Caxton (1484?) and is recognized as "one of the most compendions medieval treatises on the obligations of knighthood." See the preface by Alfred T.P. Byles, editor of The Book of the Ordre of Chyualry for E.E.T.S. (London, 1926).

2. Alexander C. Judson, "Spenser's Theory of Courtesy," PMLA, XLVII (1932), 135. See also H.S.V. Jones, Spenser Handbook (New York, 1930).

3. Alexander J. Denomy, "Courtly Love and Courtliness," Speculum, XXVIII (1925), 47-48.

4. Morte Arthure, ed. Lucy Allen Paton for Everyman Library (London, 1912), p. 11. "[The] Amntyrs [of Arthure], p. 91, l.97 (denied) also cited by B.J. Whiting in "Gawain: His Reputation, His Courtesy, and His Appearance in Chaucer's Squire's Tale," Medieval Studies, IX (1947), 219. Here Professor Whiting provides an alphabetical table of Arthurian knights who are specifically said to exhibit courtesy.

5. Whiting cites Manessier, V, 212, ll. 36809-11. (p. 219).

6. See Variorum, pp. 349-364; Percy W. Long, "Spenser's Sir Calidore," ES, XLII (1910), 53-60 and Kenneth T. Rowe, "Sir Calidore: Essex or Sidney?", SP, XXVI (1930), 125-141.

7. Lady Charlotte Guest, trans. The Mabinogion (London, 1910), p. 395.

8. Sir Gawain and the Green Knight, l. 917. The edition is that of J.R.R. Tolkien and E.V. Gordon (Oxford, 1955). Subsequent references will be to this edition.

9. In Cligés, Chrétien de Troyes gives a fuller list of the virtues said to have been fostered by chivalry: "largesce, hautesce, corteisie, savoirs, jantillesca, chevalrie, hardemanz, seignorie and biautez." See Mohinimohan Bhattacherje,, 'Courtesy' in Shakespeare (Calcutta, 1940), p. 10.

10. Quoted by Whiting, p. 224.

11. Compare the incident of Bleoberis and Sir Breuse Sance Pité (Morte d'Arthur.x.liii) with Turpine's dissembling to the two knights in Faerie Queene. VI.vii.4 ff.

12. Mohinimohan Bhattacherje, 'Courtesy' in Shakespeare (Calcutta, 1940), p. 38.

13. Chaucer's Troilus is similarly "ydrad of any wight," yet "benigne he was to ech in general /For which he gat hym thank in every place." Troilus and Criseyde. III. ll.1772-1806.

14. See Edmund G. Gardner, The Arthurian Legend in Italian Literature (London, 1930), p. 64.

15. Gardner, p. 152.

16. See Revelations IX. 7-10 and XIII. 1-2.

17. See George Lyman Kittredge, A Study of Gawain and the Green Knight (Massachusetts, 1960), pp. 9-26.

18. Described by Sarah Michie, "Celtic Myth and Spenserian Romance"(unpublished thesis, University of Virginia, 1935), p. 266. Michie does not associate this beast with Spenser's Blatant Beast.

19. Michie, pp. 267-72.

20. Gardner, p. 293.

21. For example, Herbert E. Cory, Edmund Spenser: A Critical Study (California, 1917), p. 313 and M. Pauline Parker, The Allegory of the 'Faerie Queene' (Oxford, 1960), p. 234. Leslie Hotson claims that Spenser coined the word blatant or blattant from the Greek, βλαττω, to hurt: "a passage on 'vaine titles of Heroycall Vertue' in [Joseph] Wibarne's The New Age of Old Names (1609) provides the long forgotten derivation." See "The Blatant Beast," in Studies in Honor of T.W. Baldwin, ed. Don Cameron Allan (Urbana, 1958), pp. 34-37.

22. See Merritt Y. Hughes, "Spenser's 'Blatant Beast'," MLR (1918), 267-75. Hughes concludes that "it seems likely that they [the Puritans] were included with the iconoclasts satirized by the Blatant Beast and there is no reason why in explaining his allegory Spenser should not have said that 'by the Blatant Beast the Puritans were understood'." (p. 275).

23. Leicester Bradner, Edmund Spenser and the 'Faerie Queene' (Chicago, 1948), p. 134.

24. H.C. Chang, Allegory and Courtesy in Spenser (Edinburgh, 1955), pp. 180-81; 188; 201-202. This point of view will be discussed in Chapter IV.

25. William Nelson, The Poetry of Edmund Spenser (New York, 1963), p. 289. See also A.C. Hamilton, The Structure of Allegory in 'The Faerie Queene," (Oxford, 1961), p. 195.

26. Graham Hough, A Preface to The Faerie Queene (London, 1962), pp. 211-212.

27. Sir Thomas Elyot, The Boke Named the Gouernour, ed. H. Herbert's Croft (London, 1883), II, 221-22.

28. J.C. Maxwell, "The Truancy of Calidore," ELH, XIX (1952), 147, n. 3.

29. Maxwell, p. 148.

30. Pauline Parker interprets Turpine and his spear which pierces Calepine as Shame. And she has an interesting interpretation of the salvage man's invulnerability: "the spear which has pierced him [Calepine] is useless against the Savage Man. For he, if he is ignorant of the graces and utilities of civilized life ... is unaware also of civilized vice and corruption." (p. 235).

31. Maxwell, p. 149.

32. Briana and Crudor are transformed by the instruction of Sir Calidore. The heartless flirt Mirabella has made definite progress as a result of the sentence of Cupid. The noble savage also displays marked progress soon after he comes in contact with the charming Calepine and his beloved. He soon dons the armour of a knight, displays crude signs of hospitality and gallantry and later becomes Arthur's page.

33. Nelson, p. 292. Spenser himself gives the etymological origin of "Acidale" — "So pleasauntly the hill with equall hight / Did seeme to ouerlooke the lowly vale; / Therefore it rightly cleeped was Mount Acidale." (x.8). See Variorum, p. 247.

34. Chang, p. 181.

35. Maxwell, pp. 146-47.

36. Maxwell, p. 147.

37. Bradner, p. 151.

38. Maxwell, p. 148.

CHAPTER III

The Gentle Heart

In the introductory stanza of Canto III, Spenser recalls

> that whilome that good Poet sayd,
> The gentle minde by gentle deeds is knowne. (iii.1.1-2).

"That good Poet" is Chaucer and Spenser is here thinking of the loathly lady's famous dictum in The Wife of Bath's Tale: "He is gentil that doth gentil dedis" (l. 1170) and the Squire's comment that "gentil herte kitheth gentilesse!" (The Squire's Tale. l. 483). The term "gentle heart" originated with the Provençal of the eleventh century who believed that only the man who possessed the gentle heart (gentil courage) could experience true love or amour courtois. Inspired by Guinizelli's "al cor gentil rèpara sempre amore," Dante similarly claimed that "amore e'l cor gentil sono una cosa."[1] Closely related to sensual love is pity and compassion and Dante exalted "pietade" to an even higher position than "amore": "pietade non è passione, anzi è una nobile disposizione d'animo, apparecchiata di ricevere amore, misericordia e altre caritative passioni."[2] Recalling Dante's words, Chaucer never tired of saying "pitee renneth soone in gentil herte"[3] and pity, claimed Tasso, "non dorme in nobil petto!" (G.L. IV.lxv.8). It has already been seen that pity or compassion is an important aspect of courtesie in the code of cheualrie. Courtesie is also inseparable from the gentle heart, but in order to understand this, a brief glance at the historical origin of the word courtesie is here necessary.

The two terms cortois and vilain are derived respectively from the

Latin cortensis and vilanus and originally denoted two classes socially distinct. Stanley Galpin states that "the cortois was the noble, inhabiting his château and there holding his court, or constituting one of the members of the court of a noble more powerful than himself ... The vilain, on the other hand, was the peasant who cultivated the villae (agricultural districts) and inhabited the villages which grew up among them."[4] Eventually these two terms were used to denote personal qualities as well as social rank. He is cortois who practices cortoisie and he is vilain who does vilenie. "Vilonie fait le vilains," and "vileyns synful dedes make a cherl,"[5] regardless of one's social rank.

The Provençal cortois was therefore not simply a noble living at court, but a truly gentle-man, a man with a gentle heart or "gentil corage". Cortoisie or gentilesse (as it was often called by the later poets of the dolce stil nuovo and by Chaucer) was not a mere social accomplishment as we now regard it. It was a moral virtue, implying a predisposition to all other virtues. It blossoms beautifully on a lowly stalk in Spenser's "sacred noursery of virtue". Having its seat "deep within the mind," it is defined "not in outward shows, but inward thoughts" (VI. proem.v).

The troubadours thought further that nobility conferred by the gentle heart was a gift of Nature and could not be acquired by man's own efforts. Calidore's "gentlenesse of spright" and "manners mylde" are "planted naturall" and Spenser says that it is "dame Nature" who enables us to conduct ourselves courteously with all of each degree "as doth behove".

> For some so goodly gratious are by kind,
> That every action doth them much commend,
> And in the eyes of men great liking find;
> Which others, that have greater skill in mind,
> Though they enforce themselves, cannot attaine. (ii.2.2-6).

The seeds of virtue lie within the nature of every noble man.[6] But this theory of Nature has two distinct interpretations. In an oft quoted passage in the Politics, Aristotle had defined nobility as personal excellence united with ancient wealth or ancestry. Dante calls the first virtus and the second sanguis.[7] It was generally conceded that between the two sorts of nobility, one's personal nobility or the nobility of one's ancestors, the former was by far the most important. Without personal excellence nobody could be called noble. The only question was whether one without noble ancestry could be considered capable of personal excellence. Could the vilain or person of humble origins possess the moral virtue of cortoisie? Was the gentle heart a gift bestowed only on those of noble lineage or was it a divine gift that could be conferred on anyone, regardless of degree or social status? The Provençal troubadours took the Christian-democratic position (virtus non sanguis) claiming that the gentle heart confers nobility regardless of birth: "The gentle heart makes men gentle and joyous, and gentility owes nothing to heredity, since all comes from one root...since all are children of one father."[8] But the chivalric romances and courtesy books of the Renaissance tended to emphasize the more aristocratic teaching of Aristotle. Here it is necessary to provide a brief outline of the basic positions taken on this often debated question, virtus or sanguis, in order to understand Spenser's point of view in the Legend of Courtesy.

I

Noblesse Oblige and Virtus non Sanguis

In Castiglione's Courtier, one of the clearest mirrors of the Renaissance ideal of the gentleman, a discussion on nobility is presented in the form of a debate between the two protagonists, Count Lewis and L. Gasper Pallavicin. Count Lewis points out that "it chanceth alwaies in a manner, both in armes and in all other vertuous acts, that the most famous men are Gentlemen. Because nature in every thing hath deeply sowed that privie seed, which giveth a certaine force and propertie of her beginning, unto whatsoever springeth of it, and maketh it like unto her selfe."[9] Count Lewis cites as examples, "the race of horses and other beastes" and also "trees whose slippes and graftes alwaies for the most part are like unto the stocke of the tree they came from" (p. 32). Noble blood gives the all-important spur or inclination to virtue although lineal nobility is not necessarily synonymous with virtue. Noble ancestry "is as it were a cleare lampe that sheweth forth and bringeth into light, workes both good and bad, and inflameth and provoketh unto vertue, as well with the fear of slaunder as also with the hope of praise" (p. 32).

Count Lewis' theory, "blood will tell" or Noblesse Oblige, frequently emerges in the chivalric romances.[10] The theory appealed to Ariosto who twice in Orlando Furioso refers to "elegante Castiglione,"[11] and in discussing the nobility of Rogero, offers an illustration of Count Lewis' theory. Ariosto begins with a curiously elaborate series of similes. Just as good perfume retains its scent, so excellent wine preserves its potency and the good tree continues to display its spring blossoms long

into winter. The original scent, draught and spring blossoms must be of exceptional quality. So, the courtesy of that famous lineage, the house of Este, continues each year to burn more brightly, their virtuous feats and "cortesia" being clear and manifest tokens of their origin, the courteous Rogero (XLI.i-iv).

> Ruggier, come in ciascun suo degno gesto,
> d'alto valor, di cortesia solea
> dimostrar chiaro segno e manifesto,
> e sempre più magnanimo apparea. (XLI.iv.1-4).

Although Castiglione evidently favours this point of view, he does not allow it to go unchallenged. L. Gasper Pallavicin immediately disagrees with Count Lewis, maintaining that "this noblesse of birth is not so necessarie for the Courtier." (p. 33). There is an obvious difficulty in insisting on ancient lineage: "If it be true that you said before, that the privie force of the first seede is in everiething, we should all bee in one maner condition, for that we had all one selfe beginning, and one should not be more noble than another." (pp. 33-34). Here Pallavicin is referring to the standard argument succinctly summarized in a tag attributed to John Ball —

> When Adam delved and Eve span,
> Who was then the gentleman?[12]

Since there are many "borne of most noble bloud" who are nevertheless "heaped full of vices and contrariwise, many unnoble that have made famous their posteritie," therefore Pallavicin concludes, "Nature does not have these so subtile distinctions" that Count Lewis has attributed to it. (p. 34).

Pallavicin's position is identical to that of the Loathly Lady in Chaucer's Wife of Bath's Tale. Citing examples of men who rose out of poverty to "heigh noblesse," she also comes to the conclusion that regardless

of ancestry, "he is gentil that dooth gentil dedis" (l.1170). This position (virtus non sanguis) is at the opposite pole from Malory's dictum (Noblesse Oblige): "He that gentle is will draw him unto gentle tatches" (VIII.iv.p.242). Count Lewis does not deny that virtue may be found in one of humble origins but emphasizes that "in the common opinion of men," the courtier of noble birth is more likely to be virtuous since he possesses that original spark or inclination to virtue that is lacking in one of base degree. But, like Pallavicin, the Wife of Bath had questioned this point of view, maintaining that

> If gentillesse were planted natureely
> Unto a certeyn lynage doun the lyne,
> Pryvee and apert, thanne wolde they nevere fyne
> To doon of gentilesse the faire office;
> They myghte do no vileynye or vice (ll.1134-1138).

But this is not the case. A lord's son will often commit "shame and villeyne," (l.1152), and

> He nys nat gentil, be he duc or erl;
> For vileyns synful dedes make a cherl (ll.1157-1158).

Therefore, the Loathly Lady concludes, gentilesse is derived from God alone, "it was no thyng biquethe us with oure place" (l. 1164).

In his moral ballade entitled Gentilesse, Chaucer agrees with the Wife of Bath, stating that he who claims to be "gentil" must be ready "vertue to sewe" and "ther may no man,, as men may wel see/ Bequethe his heir his vertuous noblesse" (ll.16-17).

II

"Gentle bloud will gentle manners breed."

What stand, then, did Spenser take? In the introductory stanza of Canto III Spenser recalls the famous dictum of Chaucer's Wife of Bath: "he is gentil that doth gentil dedis":

> True is, that whilome that good Poet sayd,
> The gentle minde by gentle deeds is knowne. (iii.1.1-2).

Yet Spenser seems to take the side of the romancers and of Count Lewis rather than of the Wife of Bath and Pallavicin:

> For a man by nothing is so well bewrayd,[1],
> As by his manners[13] in which plaine is showne
> Of what degree and what race he is growne. (iii.1.3-5).

Spenser, emphasizing "degree" and "race," immediately attributes those "subtle distinctions" to Nature. "Gentle bloud will gentle manners breed," says Spenser (iii.2.2) and like Count Lewis, he draws an illustration from "the race of horses." Just as mettle is ingrained in an excellent breed of horses, so the seeds of virtue are contained within the very nature or blood of men nobly descended:

> For seldome seene, a trotting Stalion get
> An ambling Colt, that is his proper owne:
> So seldome seene, that one in basenesse set
> Doth noble courage shew, with curteous manners
> met. (iii.1.6-9).

Spenser does not deny that "one in baseness set" may display "noble courage" and "curteous manners" but this is "seldome seene;" the exception rather than the rule.

Rather than the more Chaucerian, democratic doctrine of <u>virtus non sanguis</u>, Spenser therefore appears to favour the more aristocratic theory

that "blood will tell" as emphasized in Catiglione's Courtier and in the romances. Tristram, the "saluage man" and Pastorella, through some misfortune at birth, are brought up in a humble environment, but they have "noble bloud" wherein lie the seeds of virtue and the inclination to gentilesse and courtesie. Mirabella, the proud heartless flirt who is totally incapable of true love, is "of mene parentage and kindred base" (vii.28) and Turpine is said to be "basely born!" (vi.36.5).

In commenting on the churlishness of Turpine, Spenser specifically recalls an introductory stanza in Orlando Furioso. Here Ariosto compares the natural manifestations of cortois and vilain. The man with "cor gentil" is naturally disposed to "cortese" and "gentle deeds" whereas the "cor villan" inclines the peasant to wickedness or vilenie:

> Convien ch'ovunque sia, sempre cortese
> sia un cor gentil, ch'esser non può altrimente;
> che per Natura e per abito prese
> quel che di mutar poi non è possente.
> Convien ch'ovunque sia, sempre palese
> un cor villan si mostri similmente.
> Natura inchina al male, e viene a farsi
> l'abito poi difficile a mutarsi. (XXXVI.i.1-8).

Spenser follows closely the lines of "that famous Tuscan penne":

> Like as the gentle hart it selfe bewrayes,
> In doing gentle deedes with franke delight,
> Euen so the baser mind it selfe displayes,
> In cancred malice and reuengefull spight. (vii.1.1-4).

The difference between Spenser and Chaucer on the question of true nobility should nevertheless not be exaggerated. Judson claims that Spenser's ideas are "at variance" with Chaucer's and Bradner states that "no where do we find the opinion expressed in Chaucer's Gentilesse that courtesy or gentility is a gift of God which may crop up in any person — even in the lowly Griselda."[14] Chaucer's Parson claims that "of swich

seed as cherles spryngeth, of swich seed spryngen lordes," but also admits that "ther is degree above degree, as resonis, and skile it is that men do hir devoir ther as it is due!" (Parson's Tale, LI, 761). In their presentation of the common or "lewd" folk it is implicitly assumed by both Chaucer and Spenser that low born people are immeasureably inferior and incapable of worthy sentiments or motives.[15] In The Squire's Tale Chaucer paints a humorous picture of the swarming "pres" who gather to gaze at the spectacular "courser" presented to King Cambyuskan (ll. 212-19). Chaucer interpolates his own significant comment:

> Of sondry doutes thus they jangle and trete,
> As lewd people demeth comunly
> Of thynges that been maad more subtilly
> Than they kan in hir lewednesse comprehende;
> They demen gladly to the badder ende. (ll.220-24).

Similarly, Spenser's "raskall many," "heaped together in rude rablement" (I.xii.9) run "with gaping wonderment" to gaze at the monstrous dragon slain by the Red Cross Knight and drawn by a tingling sense of fear and fascination, they again "demen gladly to the badder ende!" (I.xii.10).

A closer exmaination of Chaucer's poetry also reveals that, as in Spenser, most of his "gentils" are of high rank — the "gentil duc" Theseus; Arveragus and his wife Dorigen; the squire Aurelius; compassionate Canacee, daughter of the noble "kyng Cambyuskan," and Troilus, "of blood roial" — to name a few. The Plowman and the humble Griselda are notable exceptions to the general rule. But the occasional exception was not denied by Spenser (iii.1). Satyrane, son of a satyr and a passion-ruled woman, represents the saving grace of "virtuous action" (III.vii.29-30); the Squire of Dames tells Satyrane about a chaste "Damzell of low degree" who possessed "simple truth" (III.vii.59); and

in one of Spenser's most charming tales, a gentle "squire of low degree" manifests his faithful love for the high-born Aemylia (IV.viii.50 ff). Similarly, one of Ariosto's most memorable episodes, is the beautiful tale of Cloridano and Medoro, two Moorish lads of obscure origin.[16]

Dante stated that

> È gentilezza dovunqu'è vertute,
> ma non vertute ov'ella;
> sì com'è 'l cielo dovunqu'è la stella,
> ma ciò non e converso (Il Convivio IV.iii.101-104).

And Chaucer had echoed Dante's lines:

> For unto vertue longeth dignitee
> And noght the revers, saufly dar I deme. (Gentilesse, ll.5-6).

Spenser would always agree that noble blood is not necessarily synonymous with virtue, and that the man of humble origins is not always incapable of gentle deeds. Like Dante and Chaucer, he believed that virtus was a first requirement, sanguis alone could not possibly make a man truly noble. The sixteenth century emphasized this point of view[17] and in Fulgens and Lucrece, the earliest extant Renaissance play, Lucrece chooses the humble and virtuous suitor in favour of the slothful aristocrat. Spenser's Priscilla makes a similar choice in favour of "valour" rather than the "riches" of noble ancestry. She is the daughter of a noble lord who "sought her to affy/ To a great pere" (iii.7.2-3), but Priscilla prefers the "fresh young knight" Aladine

> though meaner borne,
> And of lesse liuelood and hability,
> Yet full of valour, the which did adorne
> His meanesse much, and make her th'others
> riches scorne (iii.7.6-9).[18]

The valiant young Aladine may be reminiscent of Ariosto's Alcestes. He is a Thracian knight of obscure origins but with a high reputation for

valour:

> Era in quel tempo in Tracia un cavalliero
> estimato il miglior del mondo in arme (XXXIV.xvi.1-2).

He falls in love with Lydia, a king's daughter, and is rejected by the monarch since he is resolved that Lydia should marry "in grande stato"

> Fu repulso dal re, ch'in grande stato
> maritar disegnava la figliuola,
> non a costui che cavallier privato
> altro non tien che la virtude sola (XXXIV.xix.1-4).

But unlike Priscilla, Lydia is as proud as her father, and refuses Alcestes any mercy, repaying constant love with spite and scorn. After death she is thus condemned to mourn eternally

> al fumo eternamente condannata,
> per esser stata al fido amante mio,
> mentre io vissi, spiacevole et ingrata (XXXIV.xi.4-6).

III

The Theory of Grace

Every "deed and word" of the courteous Calidore

> Was like enchantment, that through both the eyes,
> And both the eares did steale the hart away (VI.ii.3).

In Astrophel, Spenser again gives this ability to "steale men's hearts away" to his friend Sir Philip Sidney: "all mens harts with secret ravishment/ He stole away" (ll.21-2). Similarly, Chaucer's Griselda "koude so the peples herte embrace/ That ech hir lovede that looked in hir face" (The Clerk's Tale, ll.410-413). The Renaissance commentators attribute this special endearing quality to Grace. For Castiglione, the soul of gentility is grazia, and he defines this quality as a "hewe, that shall make him [the ideal courtier] at first sight acceptable and loving to all men." It is "an ornament to frame and accompany all

his acts, and to assure men in his looke, such a one to be worthie the companie and favour of everie great man" (p. 33). In Il Galateo, Della Casa defines grace as "a certain light shining abroad from well-ordered actions; without it the good is not beautiful and beauty is not pleasing."[19] Grace is therefore not synonymous with beauty; it is the perfection of beauty.

On this point the two protagonists, Count Lews and Pallavicin, unanimously agree: "Truth it is, whether it be through the favour of the starres or of nature, some there are borne indued with such graces, that they seeme not to have beene borne, but rather fashioned with the verie hand of some God, and abound in all goodnes both of the bodie and minde" (p. 32). It is proverbial knowledge "that Grace is not to be learned" but that it is "the gift of nature and of the heavens" (pp. 43-44). The "amiable grace" of the gentle Tristram is similarly attributed either to divine origin or to Nature. Impressed with his many graces, Calidore courteously addresses him:

> Faire gentle swayne, and yet as stout as fayre,
> That in these woods amongst the Nymphs dost wonne,
> Which daily may to thy sweete lookes repayre,
> As they are wont vnto Latonaes sonne,
> After his chace on woodie Cynthus donne;
> Well may I certes such an one thee read,
> As by thy worth thou worthily hast wonne,
> Or surely borne of some Heroicke sead,
> That in thy face appeares and gratious goodly-
> head (ii. 25).

Son of King Meliogras, Tristram's grace is evidently a result of "some Heroicke seed" embedded in his noble blood.

In a radiant vision of the Graces in the otherworld of Mount Acidale, Calidore discovers that "mylde Euphrosyne," "faire Aglaia," and Thalia

merry," the "daughters of sky-ruling Ioue," are indeed the fountainhead of all "goodnes both of bodie and minde":

> Thesethree on men all gracious gifts bestow,
> Which decke the body or adorne the mynde,
> To make them louely or well fauoured show,
> As comely carriage, entertainement kynde,
> Sweete semblaunt, friendly offices that bynde,
> And all the complements of curtesie: (x.23).

In the midst of the Graces stands a "fourth Mayd" who "seem'd all the rest in beauty to excell." (x.14.4). Although honoured as a fourth Grace, she is "certes but a countrey lasse," (x.25.8), but like Chaucer's Griselda, she far excels "the meane of her degree." (x.27.3). She is a perfect exemplar of Castiglione's theory of Grace. Her gracious gifts are from the heavens rather than from "the heroicke seed" embedded within noble blood. "She seems not to have beene borne, but rather fashioned with the verie hand of some God":

> Who can aread, what creature mote she bee,
> Whether a creature, or goddesse graced
> With heauenly gifts from heuen first enraced? (x.25.3-5).

For Spenser, the gentle heart may manifest itself both in noble knight and lowly shepherd swain. While Chaucer expresses the democratic theory of virtus non sanguis, his "lewd" folk often appear to be incapable of worthy sentiments and motives. And while Spenser expresses the more aristocratic theory that "blood will tell" or Noblesse Oblige, the poet occasionally provides his reader with a vivid portrait of a virtuous man "of low degree." The difference between Chaucer and Spenser therefore appears to be a superficial one— a difference in terminology rather than in sentiment. As Christians, both poets would agree that "humble folk been cristes freendes" but they would also acknowledge that "a courteous

churl is an anomaly" and "no man can of a buzzard make a hawk." Spenser derives his terminology not from Chaucer but from the Renaissance theories expressed by Castiglione's Count Lewis and the "Tuscan penne" of Ariosto. Like Castiglione, Spenser believed that "in men of base degree may raign the very same vertues that are in Gentleman" (p. 34), and his theory of Grace again points to the "starres" and "heavens" as well as to nature.

Spenser comes closest to the democratic Chaucerian sentiment of virtus non sanguis in this ecstatic vision of the Graces on Mount Acidale. Here he recalls the element of "fayerye" in The Wife of Bath's Tale —the sudden vanishing of the ladies "foure and twenty" that leads to the loathly hag's sermon on Gentilesse.[20] In this vision Calidore, like Chaucer's knight, learns from Colin Clout that all gentilesse is indeed of divine origin. The vision of these daughters of high ruling Jove recall the image in the proem of divine forces planting the heavenly seeds of virtue. These seeds of courtesie, planted by the Graces, must be cultivated and it must therefore be determined whether court or country is the most congenial soil.

Notes for Chapter III

1. Vita Nuova. XX. Sonetto x.l.l, in Le Opere Di Dante, ed. Michele Barbi, et al, 2nd ed. (Firenze, 1960). See also Inferno. V. 100.

2. Il Convivio, ed. G. Busnelli and G. Vandelli (Firenze, 1953), I, pp. 173-74.

3. KT, 1761; MLT, II, 660; ST, V, 479; MT, IV, 1986; LGW, Prol. F., 503.

4. Stanley L. Galpin, Cortois and Vilain: A Study of the Distinctions Made Between them by the French and Provençal Poets of the 12th, 13th, and 14th Centuries (New Haven, 1905), pp. 6-7. Spenser also notes "Of Court it seems men courtesy do call/For that it there most vseth to abound." (vi.i.i.1-2).

5. Guillaume de Lorris, Romance of the Rose. XVII. ll. 2169-2172 and Geoffrey Chaucer, The Wife of Bath's Tale, l. 1158. See Alexander J. Denomy, "Courtly Love and Courtliness," Speculum, XXVIII (1925), 47-48: "The word courtoisie is recorded quite early: during the third quarter of the twelfth century in Northern France, some twenty or twenty-five years earlier in Provençal."[5]

6. The idea was already conventional in Anglo-Saxon literature. In Beowulf, Wiglaf, son of Weoxstan, displays courage and boldness, "swā him gecynde wæs" (l. 2696) and in the Battle of Brunnanburh, the bravery of the sons of Edward is similarly explained: "swā him geæðele wæs fram cnēo māgum." (ll. 7-8).

7. Politica, V. 1302[a] in The Works of Aristotle, trans. Benjamin Jowett, vol. X (Oxford, 1921), and Dante Alighieri, Il Convivio, IV, canzone iii, vol. II, pp. 3-7. See Ruth Kelso, "Sixteenth Century Definitions of the Gentleman in England," JEGP, XXIV (1925), 372-74.

8. Quoted by Maurice Valency, In Praise of Love (New York, 1958), p. 44. Valency points out that the troubadours nevertheless "had no idea that all men were created equal. Even if all stemmed from one root, the differences were obvious. What the knightly poets had in mind was the formation of a principle in terms of which an economically dependent class could assert its claims to the very highest nobility. To this end, they attacked the principle of inherited nobility with the sweeping assertion that nature puts all men on the same footing, while at the same time they insisted on the absolute superiority over all others of those favoured few upon whom nature has bestowed the gentle heart." (p. 48).

9. Baldassare Castiglione, The Book of the Courtier, trans. Sir Thomas Hoby, Everyman Edition (London, 1959), p. 32. In De Consolatione Philosophiae, Book III, Prose vi and metre vi, Boethius similarly comments: "certes, yif ther be any good in gentilesse, I trowe, it be al only this, that it semeth as that a maner necessitee be imposed to gentil men, for that ne sholden not outrayen or forliven fro the

the virtues of hir noble kindrede."

10. Malory's Helias and Helake, for example, are of base birth and are naturally disposed to vilenie. For Malory "all men of worship may dissever a gentleman from a yeoman, and from a yeoman a villain. For he that gentle is will draw him unto gentle tatches, and to follow the customes of noble gentlemen" (VIII.iv.p.242).

11. Orlando Furioso XLII.lxxxvii and XXXVII.viii.3-4. Ariosto refers to Castiglione as the writer who fashioned the courtier in his own image: "c'è chi, qual lui/ vediamo, ha tali i cortigian formati."

12. Quoted by the Ploughman in Gentleness and Nobility (a play published in 1529 and attributed to John Heywood or John Rastell), ed. John S. Farmer for the Early English Drama Society (London, 1908), p. 449. See George McGill Vogt, 'Gleanings for the History of a Sentiment: Generositas Virtus, Non Sanguis," JEGP, XXIV (1925), 102-124, for further examples of this point of view from the time of Seneca.

13. William Henry Schofield, Chivalry in English Literature (Cambridge, 1925), p. 169, states that "Spenser lays the emphasis on gentle manners and gentle mind rather than on gentle deeds as the chief witnesses of gentle blood." But by "manners" Spenser implies moral behaviour as well as the social graces. In iii.2.1-4 the poet equates "manners" with Calidore's "courteous deed" (bearing the wounded Aladine on his back) and in vii.1.1-2 he refers to "gentle deeds" and "the gentle hart" rather than to "manners" and "the gentle mind." These terms are really synonymous in Spenser.

14. See Alexander C. Judson, "Spenser's Theory of Courtesy," PMLA, XLVII (1932), 123 and Leicester Bradner, Edmund Spenser and the 'Faerie Queene' (Chicago, 1948), p. 152.

15. cf the "Lay of Graelent" in Lays of Marie de France and Others, trans. Eugene Mason, Everyman Library (London, 1959), p. 151: Graelent finds that "the townsfolk in the street turned and stared upon him, making a jest of his poverty, but of their jibes he took no heed, for such act out after their kind and seldom show kindliness or courtesy."

16. See O.F. XVIII.clxv ff. The story tells of their midnight excursion to recover the body of their slaughtered master Dardinello. It is a touching story of loyalty, devotion, and "vero amore." Though both Cloridano and Medoro are humble lads they are both engaged in virtuous pursuits. Cloridano is a hunter "di robusta persona era et isnella" (clxvi.1-2) and the exceeding beauty of Medoro is a fitting sign of a virtuous soul: "angel pareadi quei' del sommo coro" (clxvi.8).

17. Roger Ascham wrote in The Scholemaster, "Nobilitie without vertue and wisedome is bloud indeede, but bloud trewelie without bones and sinews" (p. 102) and in Civil Conversation, Guazzo said "a man borne wel and living yll, is a monstrous thing and worthy to be abhorred" (p. 179).

18. See Henry Medwall, Fulgens and Lucres, ed. F.S. Boas and A.W. Reed (London, 1926). Lucres claims: "for vertue excellent I will honoure a man/ Rather than for hys blode, if it so fall/ That gentle condicyons agre not withall (ll. 777-779). But Lucres also emphasizes that "ther may be no comparison" when noble blood is united with virtue (ll. 782-793). See also Charles R. Baskerville, "Conventional Features of Medwall's Fulgens and Lucres," MP, XXIV (1927), 419-442.

19. See James W. Holme, "Italian Courtesy-Books of the Sixteenth Century," MLR, V (1910), 1581.

20. See Chapter I, pp.11-12.

CHAPTER IV

"O Corte, A Dio": Simplicity and Courtliness

In Book VI, as in the other books of the Faerie Queene, Spenser escapes from the tinsel glitter and fawning flattery of the court, to a humbler environment—to the "saluage" and mysterious forest and to the fresh open fields of the country, where the noble savage, the hermit, Tristram, Meliboee, Pastorella, and the other shepherds all live a primitive and simple life. They are all exemplifications of "saluagnesse sans finesse," a motto that appears on Artegall's shield and succinctly summarizes the Elizabethan ideal of primitivism: "the belief of men living in a relatively evolved and complex cultural condition that a life far simpler and less sophisticated in some or all aspects is a more desirable life."[1]

The simplicity and innocence of the golden age of "plaine antiquitie" is introduced in the proem of Book VI and reaches its climax in the pastoral scenes and the vision of the Graces on Mount Acidale. Throughout the book, Spenser treats of "plaine antiquitie" on three distinct levels. The noble savage, without language, tools, weapons, or social bonds, represents the first stage of civilization. Tristram belongs to a second stage in which these accomplishments have been acquired and are gradually developed. The third stage, the patriarchal, is most desirable and is reflected in the life of Meliboee and the shepherds. Calidore's sojourn among the shepherds in this golden land of simplicity and sweet solitude is a significant educational experience.

Spenser's ideal of primitivism has often been interpreted as an

indictment against all courtliness. Chang has interpreted the Blatant Beast as Courtliness and claims that courtesy "is compatible only with the simple life, with goodness gained through living close to nature. Courtesy has little to do with the life of the Courtier."[2] C.S. Lewis had similarly stated that for Spenser courtesy "has very little connexion with court. It grows 'on a lowly stalke', and though the present age seems fruitful of it, yet a glance at 'plaine Antiquitie' will convince us that this is all 'fayned showes'."[3] But although Spenser does sharply inveigh against artificiality and the overly sophisticated courtliness of a Blandina, the poet himself had stated in Book III that court is "the great schoolmistresse of all curtesy" (III.vi.1), and he reaffirms this statement in Book VI:

> Of Court it seems, men Courtesie doe call,
> For that it there most vseth to abound;
> And well beseemeth that in Princes hall
> That vertue should be plentifully found. (VI.i.1).

"Right so" in Gloriana's court this virtue "did redound" and among all the courtly knights and ladies, Calidore shines as a "matchlesse paragon."

Others in Book VI have not been as fortunate as Calidore. Calepine considers the future of the baby he has rescued from the jaws of a bear, reflecting that

> 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,
> Than those, which haue bene dandled in the lap. (iv.36.1-6).

The theme of the Fair Unknown or Lybeaus Desconus, frequent in the romances,[4] tells the story of a rustic youth who, first nurtured in a forest, comes to Arthur's court ignorant of his noble origins and after

many virtuous and chivalrous deeds discovers his lineage. Spenser's interest in this motif is twofold. Firstly, the humble environment of the youth appealed to his interest in "saluagnesse sans finesse" and secondly, its theme illustrates in speaking pictures the theory that "blood will tell" or Noblesse Oblige. The noble savage, Tristram, and Pastorella are all through some misfortune at birth brought up in humble surroundings, but their innate nobility is nevertheless manifested by courtesie and gentilesse.

The purpose of this chapter is to determine whether court or country is the most congenial soil for the cultivation of the seeds of courtesie by considering individually the poet's presentation of his three "Fair Unknowns".

I

The noble savage

In a moment of divine grace and "fortune passing all foresight," the "saluage man" first appears in the forest to rescue Calepine from his "euill plight" with Turpine. He instinctively pities Sir Calpine's "sharpe assault and cruel stoure" even though

> never til this houre
> Did [he] taste of pittie, neither gentlesse knew. (iv.3.1-2).

We have already seen that pity or compassion is the most resplendent ray of the gentle heart and this noble disposition of the soul is united with cheualrie; with a courageous desire to serve and help one's fellow man. The "saluage man" does not passively bemoan Calepine's plight as one merely sympathetic could do; he is eager to help with virtuous action.

This noble savage is both superhuman and subhuman. Like a true primitive, he does not know the "vse of warlike instruments". He is both "rudely born and bred;" Nature alone has been his teacher and he is therefore unable to express himself by means of language:

> other language had he none nor speach,
> But a soft murmure, and confused sound
> Of senselesse words, which nature did him teach,
> T'expresse his passions, which his reason did empeach. (iv.11.6-9).

Like a creature of the Otherworld, his little hut in the woods is situated where "foot of liuing creature neuer trode." His sustenance is identical to that of prelapsarian man, for, "obaying Natures first beheast," he eats only the "frutes of the forrest" and has never fed on flesh nor tasted the blood of wild beasts. His invulnerability provides him with divine protection from all predatory animals and from the point of Turpine's spear:

> from his mothers wombe, which him did beare,
> He was invulnerable made by Magicke leare. (iv.4.8-9).

As a creature of "plaine antiquitie" he cannot be wounded by the spear of Shame. As Pauline Parker points out, he is unaware of "civilized vice and corruption."[5]

Here Spenser transforms the original "Fair Unknown" into a figure who has lived so close to nature that he dwells "mongst saluage beasts" and cannot communicate except by means of "rude tokens." "Yet certes he was borne of noble blood," says Spenser, "howeuer by hard hap he hether came." Against the first intention of God and Nature, the "gentle mynd" of the noble savage "dwels in deformed tabernacle drownd."

Nevertheless his soul

> is faire and beauteous still,
> However fleshes fault it filthy make;
> For things immortallno corruption take. (HHB. ll. 157-61).

As soon as the savage man comes in contact with "civilization," that is, with the gentle Serena and the courtly Calepine, he instinctively shows hospitality "by signes, by lookes, and all his other gests." He eagerly attempts to heal their wounds with herbs from the forest, and becomes the perfect exemplar of the dictum: "the gentle minde by gentle deeds is knowne" (iii.1.2) and "the gentle hart it selfe bewrayes/In doing gentle deedes with franke delight" (vii.1.1-2). After Calepine has lost his way in the woods, the noble savage gallantly accompanies Serena on her journey. But first he improves his "rude" appearance by donning the apparel of a knight—the shield, helmet, and curats that Calepine had left behind. Like many a Fair Unknown, whose early life in the woods affords him no experience with arms or the chivalrous achievements of knighthood, he is attracted by nature to the noble armour of the knight and faithfully serves the lady as a true knight should:

> Withouten thought of shame or villeny,
> Ne euer shewed signe of foule disloyalty. (v.9.8-9).

When Arthur and Timias come upon the curious pair, they find the savage man fumbling awkwardly "in his homely wize" with some broken "furniture" about Serena's steed.

The noble savage's innate goodness is further exemplified by his immediate attraction to Prince Arthur. "Seeing his royall vsage and array," he becomes "greatly growne in loue of that braue pere." (v.41) and the last we hear of him, he has become Arthur's "saluage page."

The noble blood of the saluage man is "vndisciplyned." Since Nature alone has been his teacher, he has not been trained either "in cheualry" or "nourseled vp in lore of learn'd Philosophy." His is the true but crude courtesy endowed by nature without the decorum that the discipline of nurture would have given him.

II

Tristram, The Fair Unknown

Unlike the noble savage, Tristram has been trained "in gentle thewes" and has spent his first ten years in the courtly surroundings of King Meliogras' castle. But after the age of ten, he lives in the "saluage" forests of Faerie Land and remains totally ignorant of "the vse of armes." Tristram therefore comes closer to a more refined type of courtesy which combines both nature and nurture.

We meet Tristram as a charming young man of seventeen years, not yet the famous lover of Iseult, but a hunter in the forest. Hall has suggested that he is an interesting amalgamation of Malory's Tristram together with the Perceval of Chrétien and the "pseudo-Chrétien portion of the Conte du Graal."[6] Tristram is the son of the "good king Meliogras" who dies mysteriously "through liues despeire".[7] The widowed Queen is greatly concerned for her youth's safety when his uncle usurps the throne, and she therefore sends him away from the fertile country of Lionesse to the foreign land of Faerie. Like Malory's hero, who was placed under the governance of Gouvernail, Spenser's Tristram has been trained "in gentle thewes" and derives his greatest pleasure from hunting. But Malory's young Tristram is sent to France to learn "deeds of arms" when

"more than seven years" (VIII.iii.p. 242), whereas Spenser's Tristram comes to the forest totally ignorant of "the vse of armes." Spenser is here guided by reminiscences of the theme of the Fair Unknown. Tristram slays the discourteous knight with a dart, the same weapon that Chrétien's Perceval used to pierce the eye and brain of the Red Knight. And when attracted by the glint of the discourteous knight's armour, he reveals the naivety and uninitiated awe characteristic of Gyngalyn and Chrétien's Perceval. He

> long fed his greedie eyes with the faire sight
> Of the bright mettall, shyning like Sunne rayes;
> Handling and turning them a thousand wayes. (ii.39.3-5).

Spenser may also be indebted to another Tristram—the youthful Tristram who enters Mark's court as a fair unknown. In Sir Tristrem the young hero (here fifteen years of age) is captured by Norwegian sailors and abandoned in a Cornish forest. He demonstrates his hunting skill to a group of Mark's men and is led to the king's court at Tintagel. Mark immediately recognizes by his external fairness that this unknown lad from the far-away country of Lyoness must be "comen of riche kinne."[9] Like Mark, Calidore is immediately impressed with the exceeding fairness of this gentle "stripling":

> Him stedfastly he markt, and saw to bee
> A goodly youth of amiable grace,
> Yet but a slender slip, that scarse did see
> Yet seuenteene yeares, but tall and faire of face
> That sure he deem'd him borne of noble race. (ii.5.1-5).

Beauty is one of the most distinctive features of Lybeaus Desconus and it is this quality which first commands respect for the unknown hero. In the Hymne of Beautie Spenser explains the Platonic theory behind this:

> where-euer that thou doest behold
> A comely corpse, with beautie faire endewed,
> Know this for certaine, that the same doth hold

> A beauteous soule, with faire conditions thewed,
> Fit to receiue the seede of vertue strewed,
> For all that faire is, is by nature good;
> That is a signe to know the gentle blood. (ll. 134-140).

The virtuous soul is like a "faire lampe" and true beauty depends not upon the fusion "of colours faire, and goodly temp'rament/of pure complexions" (l. 66) but upon the celestial light within the soul that shines outwardly in the "comely corpse."[10] A beautiful person will usually have a beautiful soul and beauty is therefore the index of noble ancestry.

Tristram's fair and gracious bearing is enhanced by neat apparel, described in minute detail and reminiscent of Chaucer's yeoman.[11] His dress would satisfy Castiglione's requirements since he avoids curiousness "as a sharpe and daungerous rocke" (p. 46):

> Buskins he wore of costliest cordwayne,
> Pinckt vpon gold and paled part per part,
> As then the guize was for each gentle swayne (ii.6.1-3).

But beauty and fair apparel are only external "signe[s] to knowe the gentle blood". Gracious gifts not only decke the body but also adorne the mind and virtue is defined by "inward thoughts" rather than "outward shows." Like the noble savage, Tristram immediately feels pity for the lady maltreated by the discourteous knight. Sir Calidore admires Tristram's courteous speech, but notes even more the quality of courage and the skill in battle that he finds evinced in this noble youth (ii.13. 1-4). In The Ordre of Chyvalry, Lull advises that one should not "seche noblesse of courage [i.e. heart] in the mouth/ For euerych mouth sayth not trouthe/ Ne seche it not in honourable clothynge/ For under many a fayre habyte hath ben ofte vyle courage ful of barate and of wyckednesse."[12]

Tristram's courageous encounter with the discourteous knight proves conclusively that beneath his lincoln green jacket there lies a truly noble and chivalrous heart.

III

Pastorella, the lost foundling

Nature has been no gentle, indulgent mother either to the noble savage or to Tristram. Theirs' has not been the ideal pastoral life of sweet solitude and "siluer sleepe" that Pastorella's guardian describes to Calidore:

> The litle that I haue, growes dayly more
> Without my care, but onely to attend it;
> My lambes doe euery yeare increase their score,
> And my flockes father daily doth amend it.
> What haue I, but to praise th'Almighty, that
> doth send it? (ix.21.5-9).

Pastorella is the daughter of noble Sir Bellamoure and Claribell. Their marriage had so enraged Claribell's father that he imprisoned the two lovers and to save their infant's life, Claribell entrusted the child to her handmaiden, Melissa. The infant, found by the kindly old shepherd, Meliboee, is nurtured by his honest wife. Pastorella thus lives as a lost foundling and "fair unknown" not in the forest "mongst saluage beastes" but in a very refined land among a special kind of civilized rustic. "Saluagnesse" is here combined with a certain amount of "finesse." But this pastoral life is also a "lowly quiet" one, far from the "fayned shows" and "forgerie" of court.

Ariosto, Tasso and Spenser all make a special excursion into the far-off land of "plaine antiquitie" where Pastorella breathes the sweeter

air of true repose. Ariosto's Doralis and Mandricardo come upon this land quite unexpectedly, the clear sounds of "zuffoli e canne" (O.F. XIV.lxi.7) suddenly filling their ears. Tasso's Erminia is also soothed by the "pastorali accenti" of rustic pipes (G.L.VII.vi.2-4). And Calidore pursues the Blatant Beast until he comes to the open fields where he

> chaunst to spy a sort of shepheard groomes,
> Playing on pypes, and caroling apace (VI.ix.5.2-3).

This land is free from all those "tempests" of "worldly seas" that toss the rest of mankind "in daungerous disease" (IV.ix.19). The kindly shepherds tell Erminia that

> il furor di peregrine spade
> sol de'gran re l'altere teste opprime,
> né gli avidi soldati a preda alletta
> la nostra povertà vile e negletta (G.L.VII.ix.5-8).

The Blatant Beast had similarly never entered the land of Meliboee and the simple shepherd swains.

> No such beast they saw,
> Nor any wicked feend, that mote offend
> Their happie flockes, nor daunger to them draw (ix.6.1-3).

Attracted by the rural music, Doralis and Mandricardo soon discover "pastorali alloggiamenti" made more for convenience than for show (XIV. lxii.1-2) and they are warmly welcomed by a hospitable herdsman. The rustics are similarly hospitable to Calidore in their own simple fashion:

> one of them him seeing so to sweat,
> After his rusticke wise, that well he weend,
> Offred him drinke, to quench his thirstie heat,
> And if he hungry were, him offred eke to eat (ix.6.6-9).

Ariosto comments that hospitality dwells not only in court and city; very often men of gentle nature may be found in the country loft and humble cottage:

> che non pur per cittadi e per castella,
> ma per tugurii ancora e per fenili
> spesso si trovan gli uomini gentili (XIV.lxii.6-8).

And this comparison of court and country is further exemplified by the kindly old "cortese pastore" who gives temporary lodging to the two lovers Angelica and Medoro (XIX.xxv-xl). In Tasso, this hospitable host becomes the more experienced old shepherd who once left his home to live as a gardener in the town of Memphis. Here he came to know much about the intrigues of courtly living: "vidi e conobbi pur l'inique corti" (VII. xii.8). Finally, he bids farewell to the court and happily returns to the delightful solitude of a less sophisticated life:

> piansi i riposi di quest' umil vita
> e sospirai la mia perduta pace:
> e dissi: "O Corte, a Dio." Così a gli amici
> boschi tornado, ho tratto i dì felici (VII.xiii.5-8).

As Koeppel has shown, Meliboee, "a good old aged syre" with "siluer lockes" and "shepheards hooke in hand," is the Spenserian adaptation of Tasso's charming "pietoso pastore."[13] He too is pleased to abandon the prince's court and return to the "siluer sleepe" and "sweet peace" of his "lowly quiet life."

Here the early life of the "Lybeaus Desconus" can no longer be regarded as an unfortunate circumstance. Pastorella's simple life close to nature is considered a congenial soil for the seeds of virtue to blossom in, uncloyed by the highly artificial atmosphere of court. Pastorella has "euer learned to loue the lowly things" and does not care a whit for

any of Calidore's courtly "layes," "loues" and "lookes." Pastorella appreciates the virtues found in "gentle deedes" and "inward thoughts" rather than the outward gestures that may so easily degenerate into "fayned shows."

Undeniable, however, is the artificiality of the pastoral convention and the ideal simple life. The old shepherd Meliboee retains the gracious language and manners befitting a gentleman at court and the heavenly ray of Beauty, "signe to know the gentle blood", quickly shines through the thin disguise of a humble shepherd's garment. Angelica's royal mien could not be concealed

> avolta in pastorale et umile veste,
> ma di real presenzia e in viso bella,
> d'alte maniere e accortamente oneste (O.F. XIX.xvii.2-4).

The "nobil luce" of beauty and latent spirit of the lady similarly shines through the simple apparel of Tasso's Erminia:

> non copre abito vil la nobil luce,
> e quanto è in lei d'altero e di gentile;
> e fuor la maestà regia traluce
> per gli atti ancor dell'essercizio umile (G.L. VII.xviii.1-4).

The heavenly beauty and gracious courtliness of Spenser's "fayrest Pastorella" again immediately reveals that she is not a simple shepherdess but a lady of noble birth. Calidore at once recognizes that she is worthy "to be a Princes Paragone esteemed" (ix.11). So far does she excel the other shepherds that she is esteemed by her rustic friends as "soueraine goddess".

> And soothly sure she was full fayre of face,
> And perfectly well shapt in euery lim,
> Which she did more augment with modest grace,
> And comely carriage of her count'nance trim,
> That all the rest like lesser lamps did dim (ix.9.1-5).

Here Spenser never loses sight of the aristocratic contrast between courtois and vilain. Because of her noble origins Pastorella is unable to return the passionate love of her ardent admirers: "though meane her lot, yet higher did her mind ascend." (ix.10). The cowardly hind, Coridon, an effective foil to the courtly Sir Calidore (ix.39), reveals his vilain birth when he flees from a tiger, leaving Pastorella to be rescued by Calidore, and again when in cative fashion, he deserts the heroine imprisoned in the cave of the Brigants.

Calidore discovers that his beloved's land is not far from the haunt of the Graces on Mount Acidale. These lily-white maidens, fountain-head of all courtesie and ciuiltie, are not found at court but in a simple woodland spot. Like Pastorella, they know nothing of the deceit of artificial courtliness—they are "simple and true from couert malice free." But they are the source of all true courtliness—the refinement of the noble savage's crude "signes," lookes," and "gestes": They bestow

> comely carriage, entertainement kynde,
> Sweet semblaunt, friendly offices that bynde,
> And all the complements of curtesie:
> They teach vs, how to each degree and kynde
> We should our selues demeane, to low, to hie;
> To friends, to foes, which skill men call Ciuility. (x.23).[14]

And the Graces evidently approve of the court—having fostered Florimel they sent her to Gloriana's court (IV.v.5). The daughters of Jove appropriately remain in a simple woodland abode "far from all peoples troad," but they know that Florimel should leave them to come to court, since nature must not be severed from nurture. Spenser's "Fair Unknowns" manifest definite progress when they come in contact with true courtliness. The noble savage dons the apparel of a knight and eventually becomes Prince Arthur's page; after Tristram is dubbed squire by the courtly Sir Calidore,

he becomes "ful glad and ioyous"

> 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 (ii.35).

The fair shepherdess Pastorella falls in love with Calidore, and returns home with him to the castle Belgard. The pastoral interlude and the "saluage" forests only serve to remind us that simplicity and innocence must accompany true courtesy; the full flowering of the virtue can be achieved only by the discipline of nurture in courtly surroundings. Spenser always believed that the court was "the great schoolmistresse of all curtesy" (III.vi.1).

Notes for Chapter IV

1. Arthur O. Lovejoy et al, eds., A Documentary History of Primitivism and Related Ideas (Baltimore, 1953), I, p. 7.

2. Chang, p. 175.

3. Lewis, p. 350.

4. See Jesse L. Westen's Introduction to Sir Libeaus Desconus in Arthurian Romances Unrepresented in Malory's Morte d'Arthur (London, 1902), p.x. Malory's tale of Tor and of "Beaumains" are modifications of the original tale. The story is also told in the French Le Bel Inconnu, the German Wigalois and the Italian Carduino. The continuations of the Perceval of Chrétien de Troyes contain two distinct accounts of the begetting of Guinglain (Le Bel Inconnu) and several references to his early life and adventures. Several motifs of the Perceval cycle are reflected in Spenser's presentation of the noble savage and Tristram.

5. Parker, p. 235.

6. Edgar A. Hall, "Spenser and two Old French Grail Romances," PMLA, XXVIII (1913), 544.

7. The details of Tristram's origins and unfortunate birth are confused in the characteristic Spenserian manner. Like Malory's Tristram, he is the son of Meliogras, But in Malory Meliogras dies before Tristram is born and it is therefore Tristram's mother (Elizabeth) who dies "through liues despaire." To attribute the despairing death to Meliogras is rather meaningless and a humorous example of Spenser's use of sources at its worst.

8. Hall points out that "Chrestien dwells through the course of several hundred lines on the fascination of the sight of knightly equipment for the enfant Perceval (ll. 1339 ff). . . . Nothing similar occurs in any other version of the Perceval story." (pp. 552-553).

9. Sir Tristrem. p. 17, l. 567.

10. Like Tristram, Rinaldo's courteous host lives in a humble environment though of noble origins ("di stirpe assai gentile/ ma in pover tetto e in facultade umile") but Fortune has endowed him with the wonderful gift of Beauty that immediately reveals his innate nobility (O.F. XLIII.xi-xiii). Castiglione also explains this Neo-Platonic theory, pp. 308-310.

11. See F.Q. VI.ii.5-6 and the General Prologue, ll. 101-117. Chaucer's yeoman was also "clad in cote and hood of grene" and "an horn he bar" with a green "bawdryk". It is interesting to note that the two specific

colours of both the yeoman and Tristram are green and silver. Tristram's garment is "belayd with silver lace" and the yeoman wears "a Christopher on his brest of silver sheene." Their equipment is also somewhat similar. Cf Prologue, ll.111-114 and F.Q. VI.ii.6.5-6.

12. The Book of the Ordre of Chyualry, p. 55

13. See Emil Koeppel, "Die englischen Tasso-Übersetzungen des XVI jahrhunderts. II. La Gerusalemme Liberata," Anglia, XI (1889), 359-60, and Harold H. Blanchard, "Imitations from Tasso in the Faerie Queene," SP, XXII (1925), 218-19. Blanchard points out that in both Tasso and Spenser gold is offered to the hospitable shepherd. Ariosto's Angelica also offers her bracelet to the "cortese pastore" (XIX.xl). Only in Spenser is the present refused.

14. Castiglione comments that there are some men "with so good an utterance and grace and so pleasantly declare and expresse a matter that happened unto them or that they have seene and heard, that with their gesture and wordes they set it before a mans eyes, and (in manner) make him feele it with hand, and this peradventure for want of another terme we may call Festivitie or els Civilitie" (p. 34).

CHAPTER V

"Amore e 'l cor gentil" : Chastity and Courtesie

Throughout the Faerie Queene, love is the supreme force, social, physical, intellectual and spiritual, dominating the life of man. Like every other virtue, courtesie arises from love, the font and source of all goodness and worth. The Graces, fountainhead of all true courtliness, are handmaids of Venus. Pity is above all other virtues in the code of chivalry, and compassion is the most beautiful manifestation of the gentle heart. Moreover, love, as Chaucer's parson tells us, is "the medicine that casteth out the venym of Envye fro mannes herte" (p. 244), so that love conquers the Blatant Beast, embodiment of discourtesy.

In Book VI, as in Books III and IV, Spenser is concerned with "all three kinds of loue"—"the deare affection vnto kindred sweet," "the raging fire of loue to womankind," and "zeale of friends combynd with vertues meet" (IV.ix.1). The reunion of Pastorella and her mother is permeated with Spenser's characteristic tenderness. With effective use of occupatio, the poet comments on Claribell's joy:

> Who euer is the mother of one chylde,
> Which hauing thought long dead, she fyndes aliue,
> Let her by proofe of that, which she hath fylde
> In her owne breast, this mothers ioy descriue (xii.21).

For the safety of his two friends Priscilla and Aladine, Calidore willingly and gallantly discolours the truth; the "saluage man" gives further evidence of his latent nobility by his friendship with Prince Arthur, and Arthur courteously and affectionately entertains his two wounded friends, Timias and Serena:

> all the way the Prince sought to appease
> The bitter anguish of their sharpe disease,
> By all the courteous meanes he could inuent,
> Somewhile with merry purpose fit to please,
> And otherwhile with good encouragement,
> To make them to endure the pains, did them
> torment. (v.32).

But most important in Book VI is the "raging fire" of sensual love, and the purpose of this chapter is to define the principal antagonists to youthful courteous love.

In the Romance of the Rose, the five enemies, Evil Tongue, Shame, Fear, Daunger and Jealousy, prevent the dreamer from attaining the rose. Fair Welcome, son of Courtesy, is especially assailed by Evil Tongue

> who thinks or fancies wrong
> In all affairs of love, and retails
> All that he knows or weens
> . . .
> accustomed to recount false tales
> Of squires and demoiselles.[1]

But False Seeming finally cuts out the tongue of this "scandalmonger" with a razor. The first section of this chapter will show that as in the Romance of the Rose, the most vulnerable victims of the Blatant Beast are lovers. Serena and Timias both discover that his venomous bite is even worse than his scandalous bark.

Though Spenser adheres always to the romantic ideal of married love with its "fruites of matrimoniall bowre," occasionally he makes effective use of the conventions in the earlier tradition of amour courtois. Courtly love is extramarital and therefore gives most occasion for peeping eyes and pointing fingers. In this tradition, the familiar wooing of the languishing courtly lover is necessary because of the famous "Daunger" of the lady whom knights addressed as midons, or my lord,[2] and who was not permitted to wear her heart on her sleeve. But Spenser's proud,

capricious mistress, Mirabella, proves to have no heart at all, and she therefore lacks pity or compassion, the essential quality for "gentilesse" in a lady. Daunger encourages Pride and Disdain, and Love's advice to the dreamer of the Roman concerning these sins is again reiterated by Calidore to the proud Crudor: "One stained with vanity," claims the God of Love, "cannot apply/ His head to service or humility/ Pride nullifies the aim of lover's art" (ll. 89-93, pp. 45-6). Another of Daunger's companions is Jealousy, a passion fully exemplified by Coridon in Book VI.

It is significant that both Mirabella and Coridon are of "meane parentage and kindred base." According to the Provençal, only those who possess the cor gentil could experience true love, and Andreas Capellanus flatly claims that "plough and mattock" are sufficient for the humble labourer.[3] Pastorella similarly comes to the conclusion that Coridon is "fit to keepe sheepe/ vnfit for loues content." Pastorella and Calidore, both of noble origins, are the ideal lovers of Book VI. Theirs' is no Platonic friendship; they do not reach even the second rung of Bembo's scala, but happily remain at the lowest where first "sensual desire is stirred" (Courtier, pp. 312-3).[4] Spenser makes this clear when he says that Calidore wooed Pastorella so well

> With humble seruice, and with daily sute,
> That at the last vnto his will he brought her;
> Which he so wisely well did prosecute,
> That of his loue he reapt the timely frute,
> And ioyed long in close [secret] felicity (x.38.2-6).

In the third section it will be found that Pastorella and Calidore are therefore subject to the dangers which beset all youthful sensual love. Due to the gallant discretion of Calidore, their happiness is long, but

even they find that sweet amore is sprinkled with much amaro, and there comes a day when

> fortune fraught with malice, blinde, and brute,
> That enuies louers long prosperity,
> Blew vp a bitter storme of fowle aduersity (x.38.7-9).

I

Serena and the Savages

As Calidore pursues his quest, he unexpectedly comes upon the two lovers Serena and Calepine "in couert shade." These young lovers have lulled themselves into a false sense of security—Calepine has even removed "his warlike armes" because he foolishly thinks that he is "from daunger free" and, even more significant, "far from enuious eyes that mote him spight." His beloved Serena, gentle and courteous "becomming her degree" (iii.20) is equally untroubled and unperturbed. After Calidore, "much abasht," has courteously apologized for interrupting them (Andreas Capellanus warns that one must never interrupt lovers knowingly),[5] he stays to chat with Calepine of "things abrode" while Serena wanders about the fields "without suspect of ill or daungers hidden dred" (iii.23), here again overly serene and careless. For Serena, as for every lady of the Renaissance, courtesy is a very necessary virtue, for courtesy not only makes her pleasing to her lover, but also protects her from calumny or the bark of the Blatant Beast. Instead of avoiding cause for blame, Serena has openly singled out one person for particular attention thus giving occasion for comment. It is therefore not surprising that

> All sodainely out of the forrest nere
> The Blatant Beast forth rushing vnaware,
> Caught her thus loosely wandring here and there,
> And in his wide great mouth away her bare (iii.24).

Calidore rescues Serena, but she is left

> In dolorous dismay and deadly plight,
> All in gore bloud there tumbled on the ground,
> Hauing both sides through grypt with griesly
> wound (iii.27).

As a result of her carelessness, Serena suffers from scandalous reports of her unchastity.

Calepine also suffers much shame at the hands of Turpine, the Blatant Beast in mortal flesh, and is reduced to seeking refuge behind the skirts of his lady. The point of Turpine's spear inflicts the wound of shame but this wound, not "inwardly vnsound," is quickly healed by the arts of the noble savage. Castiglione would remind Serena that a lady ought "to be more circumspect, and to take better heede that she give no occasion to bee ill reported of, and so behave her selfe, that she be not onely not spotted with any fault, but not so much as with suspition. Because a woman hath not so manie waies to defend her selfe from slanderous reportes, as hath a man."[6]

It has already been noted that Spenser's portrait of Serena is reminiscent of the Flower Maid of Celtic mythology and Arthurian romance.[7] Another Flower Maid, Amoret, who had also wandered "of nought affeard" in the perilous forest, had been carried off by Lust, a "wilde and saluage man," to his cave "far from peoples hearing." Both Flower Maids are noble spirits who nevertheless lack the self-control and self-reliance of a Britomart. Both are still unprepared for "chastity" in love, that all inclusive virtue which pertains both to the maiden and to wife. They

are therefore constantly in need of protection. Amoret is abducted by Busirane on the eve of her wedding feast and taken to his home surrounded by a formidible wall of "flaming fire!" (III.xi.21). Within this dwelling, the "vile Enchaunter" Busirane keeps her bound to a pillar and, having tried out many esoteric charms, is about to plunge a "murdrous knife" into her "tormented bodie" when Britomart comes to the rescue (III.xii. 31-3). Serena's capture by the cannibalistic savages bears many resemblances to this previous episode. Serena is bound to their altar and in the flickering light of their "sacred fire" (VI.viii.48) the pagan Priest mutters "close"

> a certaine secret charme,
> With other diuelish ceremonies met (viii.45).

The Priest approaches Serena, again with "murdrous knife," but is immediately interrupted by Calepine. In both cases, therefore, the beloved is captured by a murderous enchanter and comes perilously close to a raging "flaming fire." In each situation the flames should be interpreted as excessive burning passion, flames that according to the ancient Celtic belief are a test of chastity.[8] This scene of Serena among the cannibalistic savages may have been partly suggested by a passage in the Book of Revelations. Here it is prophesied that the ten horns of the Beast of the Apocalypse "shall hate the whore, and shall make her desolate and naked, and shall eat her flesh, and burn her with fire" (Revel. XVII.16). Serena's naivety and innocence protect her from these cannibals and from the consuming flames of the fire.[9] But her love for Calepine cannot be perfected until it is firmly united with the Renaissance virtue of "chastity."

That Serena is incapable of fully controlling her passion, is clearly

manifested as soon as she loses Calepine. Her naive carelessness is immediately transformed into impatient, bitter, uncontrolled agitation, and she even accuses her lover of infidelity, although there never was a "turtle truer to his make" (viii.33). "Long groueling and deepe groning," she

> gan teare her hayre, and all her garments rent,
> And beat her breast, and piteously her selfe
> torment (v.4.7-9).

Arthur's young squire, Timias, is similarly afflicted when he loses the favour of Belphoebe. Like a typical courtly lover, he continues to "wast his wretched daies in wofull plight" (IV.vii.39) until he soon becomes "like a pined ghost" (vii .41). Timias regains Belphoebe's favour but is molested on all sides by "uniust detraction" and malicious defamation of his character. Three enemies in particular seek to ruin his reputation. These are Despetto or Despite, often incited by "enuious eyes;" Decetto or Deceit, mother of the Blatant Beast; and lastly Defetto who represents detraction and backbiting (v. 20.4-5). These three find the Blatant Beast the fittest means to work their villainy and, like Serena, Timias is unable to escape his venomous bite. Such are the dangers of youthful sensual love. Castiglione sums it all up for us when he says "it is not therefore out of reason to say, that olde men may . . . love without slander and more happily than yong men" (p. 306).

The Blatant Beast pours his poisonous gall on all, "both good and bad, both most and least," staining knights and ladies either with "reproach" or with "secret shame" (vi. 12.7-9). Though the Beast slanders and "reproaches" both innocent and guilty, only those who are not wholly free from blame will suffer "secret shame"—the venom of his

bite. An inner feeling of guilt and shame causes the wound inflicted on Serena and Timias to fester and rankle within. As the noble savage discovers, this "poysnous sting" cannot be healed by any "leach." These wounds are psychosomatic, and as Serena was first to recognize, "such hurts are hellish paine" (vi.1). Serena and Timias can only be cured by following the sound advice of the kindly old hermit:

> auoide the occasion of the ill:
> For when the cause, whence euill doth arize,
> Remoued is, th'effect surceaseth still.
> Abstaine from pleasure, and restraine your will,
> Subdue desire, and bridle loose delight,
> Vse scanted diet, and forbeare your fill,
> Shun secresie, and talke in open sight:
> So shall you soone repaire your present euill
> plight. (vi.14).

II

Amour Courtois

The essence of the hermit's advice to Serena and Timias is to avoid courtly love: to "shun secrescie" and to "bridle loose delight" thereby removing occasion for suspicion and blame. Courtly love is first and foremost an adulterous affair and therefore immediately invites "gealous spyes," "wikked tonges," pointing fingers, slanderous reports— all the bitterness which makes the sweetness of love but honey licked from thorns. Like Serena and Calepine, Priscilla and Aladine were discovered in "ioyous iolliment" within the secret shade of a "couert glade" (VI.ii.16). And without Calidore's courteous aid, Priscilla's plight could have been comparable to Serena's.

Spenser's portrait of Priscilla is a charming and memorable one. The

poet tells us that she is fair enough to content a heart "not carried with too curious eyes" (ii.16). The virtuous, young Priscilla, who has chosen her lover for his virtue and "valour" rather than for the riches of high rank, shows to him "all louely courtesyes" (ii.16). Renaissance doctrine emphatically proclaimed that "a lady of gentle brith who loves a low-born man shows unworthiness and baseness of mind and merits blame and punishment."[10] But Priscilla is more concerned about her wounded lover than for her own "hazarded estate" (iii.11-12). Priscilla is a direct contrast to the fair and haughty Mirabella who loves only her own liberty, proclaiming that "to loue my selfe, I learned had in schoole" (viii.21).

When Timias and Serena meet Mirabella, they find a "faire Mayden" "clad in mourning weed," riding upon "a mangy iade vnmeetly set" and accompanied by the Carle Disdain and the "lewde foole" Scorn (vi.16). She is doomed by Cupid to suffer this penance until she has helped as many lovers as previously she had destroyed with cruelty and scornful disdain. This incident contains echoes of an oft-occurring theme, that of the purgatory of cruel beauties, a primitive form of which is to be found in the Lai du Trot and the De Arte Honeste Amandi of Andreas Capellanus. In the fifth dialogue of this latter work, ladies who proudly refused to love in their lifetimes are described as

> a mean and abject troop of women. They were certainly very beautiful, but they were dressed in the most filthy clothes, wholly unsuited to the weather, for although they were in the burning heat of summer, they wore unwillingly garments of fox skins; besides that, they were very dirty and rode unbecomingly upon unsightly horses—that is very lean ones that trotted heavily and had neither saddles nor bridles and went along with halting steps. No one tried to aid these women. [11]

Mirabella represents gentle fashion without gentle blood and is therefore the direct antithesis of the noble savage. Unlike Tristram, Calidore, or Pastorella, her beauty is not the outward sign of inward goodness, the heavenly beam emitted from a virtuous soul. Spenser here disagrees with the theory of Bembo described in The Courtier: "It is not . . . to bee spoken that beauty maketh women proude or cruel" (p. 311). Spenser believes rather that "meane parentage and kindred base" (vii.28) may make them so. Mirabella is a speaking picture of Maister Morello's more extreme point of view: "I have seene many beautiful women of a most ill inclination, cruell, and spitefull, and it seemeth that (in a manner) it happeneth alwaies so, for beautie maketh them proud: and pride, cruel" (p. 307). Mirabella, "deckt with wondrous giftes of natures grace" (vii.28), is admired by many a gentle knight and squire,

> But she thereof grew proud and insolent,
> That none she worthe thought to be her fere,
> But scornd them all, that loue vnto her ment (vii.29.1-3).

Disdain and Scorn stem from self love and are therefore formidible enemies of courteous love. The pride and capricious selfishness of Crudor results in Briana's inhumane and cruel "custom of the castle." "Through high disdaine/ And proud despight of his self pleasing mynd," Crudor has refused to return Briana's love

> Vntill a Mantle she for him doe fynd,
> With beards of Knights and locks of Ladies lynd.
> Which to prouide, she hath this Castle dight,
> And therein hath a Seneschall assynd,
> Cald Maleffort, a man of mickle might,
> Who executes her wicked will, with worse
> despight (VI.i.15).

Here Briana takes the initiative in wooing. This theme has an important precedent in Otherworld Literature and is especially significant in the

story of Horn and his rudderless boat. After her seneschal has been slain by Calidore, Briana immediately sends for Crudor, giving the dwarf who acts as messenger a "ring of gould" as a "priuy token." This element of the ring is common in medieval romance and is also present as a means of identification in Horn. Horn promises to rescue Rymenhild from her suitor, King Modi of Reynes, with these words to her messenger:

> seie þat heo ne murne,
> For i schal beo þer bitime,
> A soneday bi prime.[12]

The dwarf arrives with a similar message from Crudor:

> ere he tasted bread,
> He would her succour, and aliue or dead
> Her foe deliuer vp into her hand:
> Therefore he wild her doe away all dread (VI.i.31).

By charming "gracious speach" Calidore achieves the final transformation and happy union of Briana and Crudor.

Just as Calidore alone can muzzle the Blatant Beast, the Carle Disdain, sib of Orgoglio, can be defeated only by Prince Arthur. Disdain is Spenser's most extensive portrait of the "villaine" (vii.40) or "Giant Herdsman," a familiar figure in the medieval romances. Many features of his appearance have a tantalizing resemblance to the Green Knight in Gawain and the Green Knight. This Churl is

> an aghlich [terrible] mayster,
> On þe most on þe molde on mesure hyghe;
> Fro þe swyre to þe swange so sware and so þik,
> And his lyndes and his lymes so lange and sogrete,
> Half etayn [giant] in erde [actually] I hope þat
> he were (ll. 136-40).

Disdain, "sterne and terrible by nature," is again

> huge and hideous
> Exceeding much the measure of mans stature
> And rather like a Gyant monstrous (vii.41).

Memorable are the rolling red eyes of the Green Knight and the bristling of his gleaming green brows (ll. 304-5), and Disdain also has "fiery eies" (vii.42) and "sterne eye-browes" (viii.26). These features are used by both poets to describe the disdainful arrogance of their Churls. The Green Knight greets no man, "bot heze he ouer loked" (l. 223). "To knztez he kest his yze/ And reled hym vp and down." It seems to Arthur's knights that no man could survive under his blows, and when no one accepts his challenge, "wnischly his rede yzen he reled aboute/ Bende his bresed brozez, blycande grene . . . Ande rimed hym ful richley." The "fiery eies" of Disdain glare "bright and wyde," "Glauncing askew, as if his enemies/ He scorned with ouerweening pryde." "Stalking stately like a Crane," he "gaz'd about, and stared horriblie/ As if he with his lookes would all men terrifie" (vii.42).

When Gawain has administered the "fatal" blow, the Green Knight "nauþer faltered ne fel . . . neuer þe helder/ Bot stuþly he start forth upon styf schonkes" (ll. 430-431), "as won vnhap had hym ayled (l. 439). After Prince Arthur has struck Disdain on the knee, the Carle soon "lookt againe aloft/ As if he neuer had receiued fall" (VI.viii.26.1-2).

Disdain stands on his tiptoes "to seeme tall" and often gazes down on his "golden feete." Without the evidence above, this detail would contribute nothing, but it is interesting to note that the Green Knight's only other colour (apart from green) is gold. Disdain's jacket is of "checklaton" again suggesting the colour of gold.[13] The Carle in Gawain wears no armour—"no helme ne hawbergh nauþer/ Ne no paysan ne no plate þat pented to armes/ Ne no schafte ne no schelde/ to schwe ne to smyte"

(ll. 203-205) and he fears no danger: "dut he no wo̧e" (ll. 222). Disdain "wore no armour, ne for none did care/ As no whit dreading any liuing wight" (vii.43).

Many of the details in Disdain's appearance are conventional features of every "Vilain," yet they are present also in the Green Knight. Disdain bears "a mighty yron club;" the Green Knight, a huge axe or "giserne." Disdain has long "locks," "as blacke as pitchy night;" the Green Knight's "lokkez" are of course green, and he has a great bushy beard. But one detail of Disdain's appearance has no counterpart in the Green Knight. He is "straungely dight," says Spenser, and wears on his head "a roll of linnen," "like to the Mores of Malaber." The portrait of the "Giant Herdsman" in the Ivain of Chrétien de Troyes incorporates this as well as other conventional features already noted. Here linen is mentioned but is claimed not to be the dress of this "vilain." He "looked like a Moor, tall and hideous beyond measure . . . [having] a great club in his hand . . . His hair was in tufts . . . He was clad in a garment so strange, for he had neither linen nor wool, but had fastened to his neck two hides newly flayed from two bulls or beeves."[14]

Like the Blatant Beast, Disdain cannot be subdued for long, and Mirabella, who cannot carry out her penance without him, must beg Arthur to spare him: "Slay not that Carle, though worthy to be slaine/ For more on him doth then him selfe depend/ My life will by his death haue lamentable end" (viii.17). Evil must exist in the world; without it a virtuous life would have little meaning.

But of all evils which afflict lovers, jealousy is perhaps the most prominent. Jealousy is recommended by some medieval writers on courtly

love as a sure means of increasing the lover's affection.[15] But like the authors of the Roman and like Chaucer, Spenser denounces the passion as destructive of love—as a "wicked serpent" and "wyvere"

> That cancker worme, that monster Gelosie,
> Which eates the hart, and feedes vpon the gall,
> Turning all louers delight to miserie,
> Through feare of loosing his felicitie (HHL.266-270).

Similarly for Ariosto, the joy of love could not be sweeter were it not embittered by that frenzied rage and suspicious fear:

> da quel sospetto rio, da quel timore,
> da quel martìr, da quella frenesia,
> da quella rabbia detta gelosia (O.F.XXXI.i.6-8).

Spenser's story of Malbecco and Hellenore (Book III) is a striking exposition of the dangers of jealousy. Malbecco is partly suggested by Ariosto's Clodion "che molto amava e molto/ era geloso." In the episode of the "rocca di Tristano," he is determined that no visitor will enter his castle so long as his "bella donna" remains there (XXXII.lxxv). Malbecco similarly keeps Helenore "in close bowre" out of "peeuish gealosie" (III.ix.5), and therefore is again so inhospitable as to forbid visitors to enter his castle. Spenser, ever the royal borrower, here transforms Ariosto's Clodion into an effective portrait of the "senex amans," a common theme in medieval fabliaux. But in Book VI Ariosto's Clodion again kindles Spenser's imagination, here suggesting the jealous shepherd Coridon. The name "Corydon" also occurs in the Eclogues of Virgil, and here again he is a pastoral lover, but the element of jealousy seems to have been suggested by Ariosto.

Ariosto's Tristram reminds Clodion that love is no excuse for churlishness:

ch'Amor de' far gentile un cor villano
e non far d'un gentil contrario effetto (XXXII.xciii.1-2).

Ariosto clearly believes that a churlish heart may be ennobled by love, but Spenser, here supporting a more aristocratic point of view, shows that Coridon's "cor villano" cannot be ennobled by his love for Pastorella. Ariosto also shows that it is often possible for a fair lady of high birth to become a heartless flirt. Angelica and Lydia, both counterparts of Mirabella, are of royal blood. But Spenser emphatically states that Mirabella is "of meane parentage and kindred base" (vii.28).

III

Courtesy and Simplicity United

Sir Calidore pursues the Blatant Beast from court to country until one day he arrives at the land of the shepherds and sees Pastorella for the first time:

a faire damzell, which did weare a crowne
Of sundry flowres, with silken ribbands tyde,
Yclad in home-made greene that her owne hands
had dyde (ix.7).

The Flower Maid, Serena, had also gathered flowers "to make a garland to adorne her hed" (iii.23) and by this description of Pastorella we are again expected to recognize distinctive features of the Flower Maid. Because of her noble birth, the lost foundling is unable to return the love of Coridon and the other simple shepherd swains:

neither she for him, nor other none
Did care a whit, ne any liking lend:
Though meane her lot, yet higher did her mind
ascend (ix. 10).

As Jean de Meun expressed it, "sight is the grease that

swells the amorous flame" (p. 50, l. 59), and Calidore is immediately stricken by two of Love's arrows—by Beauty, "sharpest and swiftest" of his five arrows, and by Simplicity, the arrow "that sorer wounds" (ll. 115-118).

> He was vnwares surprisd in subtile bands
> Of the blynd boy, ne thence could be redeemed
> By any skill out of his cruell hands,
> Caught like a bird, which gazing still on others
> stands (ix.11).[16]

Here the conventional courtship or wooing of the languishing courtly lover is not a result of the lady's "Daunger" or standoffishness; rather, it is due to her simplicity. "Being bred vnder base shepheards wings," Pastorella "had euer learn'd to loue the lowly things" and does not care a whit for any of Calidore's "courteous guize" or of his "layes," "loues," and "lookes" (ix.35). Calidore thereby learns that mere gallantry and polish will not suffice to win this "soueraine goddess" of the shepherds. But when Pastorella is made to realize by the heroic rescue from the tiger[17] that Calidore's good manners are the reflection of a brave and gentle heart, then she is soon brought "unto his will," so that "of his loue he reapt the timely frute" and with cautious discretion, "ioyed long in close felicity."

But like Priscilla, Aladine, Serena, Calepine, and Timias, these two young lovers are also subject to the adversity of "fortune fraught with malice, blinde and brute/ That enuies lovers long prosperity" (x.38). So it happens on a day when Calidore is hunting in the woods, that the Brigants, a "lawlesse people," abduct Caldiore's Flower Maid and hold her captive in their dark underground cave. Here rays of the Sun or reason never enter, only the glimmer of "continuall candlelight" giving to the

inhabitants "a doubtfull sense of things, not so well seene, as felt."

The captivity of Pastorella has often been cited as "the usual romance story" or as a key episode in the plot of the Greek pastoral,[18] but Spenser's narrative sequence is always subordinate to his expository design. The youthful sensual love of Pastorella and Calidore is pure but evidently lacks the sobering quality of reason so that the result is extreme agony for Pastorella. Castiglione comments that the cause of such "wretchedness in mens mindes is principally Sense, which in youthfull age beareth most sway, because the lustinesse of the flesh and of the bloud, in that season addeth unto him euen so much force, as it withdraweth fro reason" (p. 305). Pastorella finds herself drowned in "that earthly prison" in which the soul is held captive when "she can not of her selfe understand plainly at the first the truth" (p. 305). Just as Busirane kept Amoret from Scudamour, so the lustful captain of the Brigants keeps Pastorella from Calidore, wooing her "with looks, with words, with gifts," mixing "threats among, and much vnto her vowed" (xi.4).[19]

Here Pastorella, more purely and innocently lovely than any other Spenserian woman, for a brief moment becomes interesting as a human being. She eventually decides to employ her womanly talents to ward off the advances of the lustful Brigant:

> when loue he to her made,
> With better tearmes she did him entertaine,
> Which gaue him hope, and did him halfe perswade,
> That he in time her ioyaunce should obtaine (xi.7).

When this method becomes too dangerous, she feigns sickness: "she resolu'd no remedy to fynde" (xi.8.6). But three lines later we hear that her illness is in fact not dissembled—"her sickenesse was not of the body

but the mynde" (xi.8.9). The beams of Pastorella's heavenly beauty become "decayd and mard" (xi.13) and while she lies "wan and weake," merchants arrive, requesting that the captives be brought forth "and sold for most aduantage." Their greedy eyes fall on the pale Pastorella who shines "like a Diamond of rich regard/ In doubtfull shadow of the darkesome night." The merchants desire only her and offer much gold. The captain refuses to give her up and a holocaust ensues in which the Brigant and all the shepherds are killed except the cowardly Coridon who manages to escape.

After it is all over, the Brigants find their captain cruelly killed

> And in his armes the dreary dying mayd,
> Like a sweet Angell twixt two clouds vphild:
> Her louely light was dimmed and decayd,
> With cloud of death vpon her eyes displayd (xi.21.2-5).

This striking image of Pastorella (already "wan and weake") now locked in the arms of the lustful Brigant, vividly sets forth Bembo's theory that the "heavenly shining beame" of beauty "loseth much of her honour" when "coupled with that vile subject," "filthiness of common love." The less Pastorella "is partner thereof, the more perfect she is, and clean sundred from it, is most perfect" (p. 313). Nevertheless, the pure bright beam of her beauty continues to glimmer, even through the "dimmed light" of this earthly prison:

> Yet did the cloud make euen that dimmed
> light
> Seeme much more louely in that darknesse
> layd,
> And twixt the twinckling of her eye-lids bright,
> To sparke out litle beames, like starres in foggie
> night (xi.21.6-9).

The merchants typify those people who are continually prying into other men's intrigues and "harking out the loues of others" and who go

to such lengths that eventually "it purchaseth them worthely an ill name." Pastorella's "gravity tepered with . . . goodnes" proves to be "a shielde against the wanton pride and beastlinesse of sawsie merchants" (p. 192). But she must remain "in wretched thraldome" until rescued by Courtesy.

Like Timias, Calidore is also "wrapped in this sensual love, which is a very rebel against reason" (p. 306), and when he realizes that Pastorella has gone, he behaves "as beastes without reason doe" (p. 306). "He wexed wood";

> He chauft, he grieu'd, he fretted, and he sight,
> And fared like a furious wyld Beare,
> Whose whelpes are stolne away, she being
> otherwhere (xi.25).

But eventually Calidore "with better reason cast/ How he might saue her life" (xi.34).

"Being bred under base shepheardes wings," Pastorella has led a simple life which, as the complete devastation by the Brigants proves, is nevertheless ephemeral and unreal. She must therefore experience some of the affliction and danger of the real world before she can be reunited with Courtesy and brought to the Castle Belgard. Calidore, in turn, has learned by his visit to this transitory world of golden peace and solitude that one must distinguish between true and false courtliness and he has experiencedtrue love, the ultimate fulfilment in the life of a courteous man. He needs love to inspire him in the accomplishment of his quest. Without love he would still be pursuing the Blatant Beast in vain. There is no suggestion that when Pastorella and Calidore are united their youthful sensual love is to be "refined" into any Platonic friendship. But "it may be granted the Courtier, while hee is yong, to love sensually"

(p. 312). When united both have nevertheless made progress in the hard school of experience. Pastorella "sudden has reuiued therewithall/ And wondrous ioy felt in her spirits thrall." The fading flower blossoms once more in "the ioyous light" and is "made againe aliue" (xi.44,50). When Calidore finds her,

> like to one distraught,
> And robd of reason, towards her him bore,
> A thousand times embrast, and kist a thousand
> more (xi. 45).

Pastorella and Calidore would agree with Astrophel:

> If that be sinne which doth the maners frame,
> Well staid with truth in word and faith in deed,
> Readie of wit and fearing nought but shame:
> If that be sinne which in fixt hearts doth breed
> A loathing of all loose unchastitie,
> Then love is sinne, and let me sinfull be.[20]

Courtesy firmly united with Simplicity may easily muzzle the Blatant Beast, and return with his Pastorella to court.

Notes for Chapter V

1. Guillaume de Lorris and Jean de Meun, The Romance of the Rose, trans. Harry W. Robbins, ed. Charles W. Dunn (New York, 1962), p. 76, ll. 10-12 and ll. 52-53.

2. Lewis, p. 2 and n. 2.

3. Andreas Capellanus, The Art of Courtly Love, ed. John Jay Perry (New York, 1941), p. 149.

4. See Robert Ellrodt, Neoplatonism in the Poetry of Spenser (Geneva, 1960), pp. 34-7. Ellrodt points out that "Spenser does not appear to have seriously entertained the Renaissance ideal of Platonic Love between men and women. Both his ethical bent and his frank acceptance of physical love within the bonds of honesty ran contrary to it" (p. 35). Spenser's platonism is "poetic and christian" and he emphasizes "the human rather than the metaphysical nature of love" (p. 37).

5. "Thou shalt not knowingly strive to break up a correct love affair that someone else is engaged in" (p. 81).

6. Castiglione, p. 190. Also, women "are much more enclined to appetites than men: and in case they abstaine otherwhile from satisfying their lusts, they doe it for shame, not that will is not most readie in them. And therefore have men laide upon them feare of slaunder for a bridle" (p. 220).

7. See Chapter I, p. 4-5.

8. In Tristan and Iseult, Iseult must prove her innocence by holding a red hot iron and walking nine steps with it ("the ordeal by iron"). Britomart walks without harm through the flames surrounding Busirane's house. Guinevere, another Flower Maid, is condemned to the flames but rescued by Lancelot. See Michie, p. 77.

9. Another Flower Maid, Florimel, was also protected from the witch's "hideous beast" who "feeds on womens flesh" (III.vii.22).

10. Ruth Kelso, Doctrine for the Lady of the Renaissance (Urbana, 1956), p. 175.

11. Andreas Capellanus, p. 75. See William Allan Neilson, "The Purgatory of Cruel Beauties," Romania, XXIX (1900), 85-93, and E. Margaret Grimes, "Le Lay du Trot," Romantic Review, XXVI (1935), 313-21. The story occurs with modifications in the Decameron; the Conseil d'Amour of Richard de Fournival (first half of the thirteenth century); Catalan's Salut d'Amor (beginning of the fourteenth century) and in Gower's Confessio Amantis.

12. King Horn, ll. 964-67. In Middle English Literature, ed. A. Brandl

and O. Zippel (New York, 1949), p. 29.

13. In his View of the State of Ireland, Spenser explains the meaning of the word "checklatoun" found in Chaucer's Sir Thopas as "that kind of gilded leather with which they used to embroider . . . irish jackets." (Variorum, p. 225).

14. Cited by Loomis, p. 121. The "vilain" in La Mule Sanz Frain also "resembles a Moor of Mauretania or one of these peasants of champagne all tanned by the sun" (Kittredge, p. 44).

15. Andreas Capallanus claims that "love cannot exist without jealousy" and that "between lovers . . . jealousy is said to be preservative of love" (pp. 102 and 106).

16. As Troilus gazes on the beautiful countenance of Criseyde, he similarly "was ful unwar that Love hadde his dwellynge/ within the subtile streames of hir yen." The image of the bird caught in a snare is also present in "love bigan his feathers so to lyme." Troilus and Criseyde, I. ll. 304-5 and l. 353.

17. In Sidney's Arcadia, Book I, chapter 19, after the cowardly Dametas has fled, Zelmane also rescues Philoclea from a monstrous lion and presents her with its head. Cf also the rescue of Guinevere from the lion by La Cote Male Tail. Morte d'Arthur. IX. p. 301.

18. See Hough, p. 210 and Edwin Greenlaw, "Shakespeare's Pastorals," SP, XIII (1916), 122-54.

19. In addition to Ariosto's scene between Isabella and Rodomont, cf Castiglione, p. 230.

20. Sir Philip Sidney, Astrophel and Stella, XIV, in The Poems of Sir Philip Sidney, ed. William A. Ringler (Oxford, 1962), p. 172.

CHAPTER VI

Spenserian Courtesie

Despite protests by Puritan poet-whippers,[1] the Elizabethans loved all things Italian and lived by the canons of Italian Humanism. It is therefore natural that Spenser should find in "elegante Castiglione" and "that famous Tuscan" poet, Ariosto, a definition of courtesy to present in Book VI of The Faerie Queene. Many other authors have doubtless contributed, but The Courtier was the clearest mirror of Renaissance courtesie and Spenser, who once said that he intended to "ouergo" Ariosto, wove innumerable associations from the Orlando into the poetry of his legend of courtesy.

Apart from the obvious debt to Ariosto in Book VI for the inhospitable "customs" of Briana and Turpine,[2] Spenser derived many details from the Orlando for the setting of the Brigant's cave. Moreover, his arch opponent to Courtesy, the Blatant Beast, owes much to Ariosto's Beast of Avarice. Both poets incline towards the aristocratic theory of Noblesse Oblige while, at the same time, they acknowledge that courtesy may manifest itself both in royal prince and lowly shepherd swain:

> che non pur per cittadi e per castella,
> ma per tugurii ancora e per fenili
> spesso si trovan gli uomini gentili (XIV.lxii.6-8).

The courtesy of the old shepherd Meliboee, derived from Ariosto's "il guardian cortese" and Tasso's "pietoso pastore," is a testimony to Spenser's acceptance of this theory. But for "speaking pictures" to exemplify these ideas further, Spenser went to medieval romance and, in particular, to the motif of Lybeaus Desconus. This theme combines both the primitivistic

ideal of "saluagnesse sans finesse" with the theory that "blood will tell." The noble savage, Tristram, and Pastorella, are all modifications of the motif of the "Fair Unknown."

The central theme of Book VI is courteous and discourteous love, and here again, Spenser found rich material in Ariosto's romance. Lovers fill the pages of the Orlando—mad lovers, despairing lovers, ecstatic lovers, married lovers. The jealous Coridon; the heartless flirt, Mirabella; and the pining Timias (seen first as a lover in Book III) all have their counterparts in Ariosto.[3] Just as the noble princess Angelica falls in love with humble Medoro, Spenser's courtly Calidore is caught in Cupid's snare from the moment he first gazes on the fair shepherdess, Pastorella. Angelica's passion must be sanctified by the rites of holy matrimony. "Per onestar la cosa," says Ariosto with a wink:

> Per adombrar, per onestar la cosa,
> si celebrò con cerimonie sante
> il matrimonio, ch'auspice ebbe Amore,
> e pronuba la moglie del pastore (XIX.xxxiii.5-8).

Spenser supported also the romantic ideal of married love with its "fruites of matrimonial bowre" and if the Faerie Queene had been completed, Pastorella and Calidore, as one may guess, would have had a most charming wedding in the castle Belgard. But the "sage and serious" poet, having a more serious purpose than merely to please, wished also to show the relationship between chastitie and courtesie; in the Flower Maid of classical and Celtic mythology, and of Arthurian romance, he found a delightful and appropriate theme to clothe his moral meaning.

There are five main components of Spenserian courtesie. Since Book VI is set in the land of the romances and has as its narrative theme, a

quest, it is evident that cheualrie is an important aspect of the courtesie of Book VI. The virtues of chivalry are courage, integrity, modesty, humility, respect for women, "fraunchyse," "felazschyp," and "pité þat passez alle poyntez." The code of chivalry taught, above all, charitable and altruistic service to those in need. "Who readeth Aeneas carrying olde Anchises on his back [or Calidore bearing the wounded Aladine] that wisheth not it were his fortune to perfourme so excellent an acte?"[4] Spenser's moral purpose is identical to Malory's, as outlined by Caxton in his preface to the Morte d'Arthur: "that noble men may see and lerne the noble actes of chyualry, the jentyle and vertuous dedes that somme knyghtes used in the dayes by whyche they came to honour and how they that were vycious were punysshed and ofte put to shame and rebuke."[5]

Gentilesse or Nobilitie is a second component of the virtue of courtesie. For Spenser, the highest form of nobility consisted not in virtue alone nor blood alone but in both together. Nennio, whom Spenser had honoured with an adulatory sonnet, called this "quality proceeding from the good birth of our ancestors, adorned with the good usages and praiseworthy virtues arising from our own minds,"[6] perfect nobility or nobiltà composta. The first requirement is virtus; sanguis alone cannot make a gentleman. The most resplendent manifestation of "noble blood" is again pity or compassion. For Dante "pietade" was "una nobile disposizione d'animo;" "pitee renneth soone in gentil herte," said Chaucer; and compassion "non dorme in nobil petto," claimed Tasso. Rank and degree are also important, however, since the discipline of nurture is needed to perfect and refine the crude virtue present from birth in the nature of the truly noble, virtuous man.

It follows, therefore, that although simplicitie cannot be severed from courtesie, courtliness is also necessary. Spenser constantly inveighs against the artificiality and tinsel glitter of overly sophisticated courtliness. Yet one must also take the poet seriously when he says that "court and royall Citadell" are "the great schoolmistresse of all curtesy" (III.vi.1) and again when he finds it "well beseemeth that in Princes hall/ That vertue should be plentifully found" (VI.i.1). The noble savage becomes Prince Arthur's faithful page; Tristram is dubbed squire by the courtly Calidore; Pasotrella falls in love with Calidore and returns home to the castle Belgard. As in all other books, Calidore returns to the court after the completion of his quest in the world outside the court.

The ultimate perfection of courtesie lies in the union of simplicity and courtliness, as represented by Pastorella united with Calidore, and this union is Grace, the fourth main aspect of courtesie. For the Graces too, although "simple and true from couert malice free," are very courtly as they merrily dance in a ring, tossing fragrant flowers upon the fourth Grace. They are the fountainhead of all gracious gifts both of mind and body: of "comely carriage, entertainement kynde/ Sweete semblaunt, friendly offices that bynde/ And all the other complements of curtesie" (x.23)—gracious charm, hospitality, polite conversation—in a word, Ciuility.

Both Ariosto and Spenser exemplify this ideal union of courtliness and simplicity with radiant descriptions of their ladies. Ariosto's "gran donna," Alessandria,

> era di tanti e sì sublime aspetto,
> che sotto puro velo, in nera gonna,
> senza oro e gemme, in un vestire schietto,
> tra le più adorne non parea men bella,
> che sia tra l'altre la ciprigna stella (XLII.xciii.6-8).

> Non si potea, ben contemplando fiso,
> Conoscer se più grazia o più beltade,
> O maggior maestà fosse nel viso,
> O più indizio d'ingegno o d'onestade (XLII.xciv.1-4).

Colin Clout's beloved is but a simple 'countrey lasse," one of a "hundred naked maidens lilly white," though like an ornament "vnto the starres," she seems to excel all the other Graces:

> So farre as doth the daughter of the day,[7]
> All other lesser lights in light excell,
> So farre doth she in beautifull array
> Above all other lasses beare the bell (x.26.1-4).

Florimel had been fostered by the Graces and before they sent her to court they gave her the goodly belt Cestus, the girdle of Chastity. Chastitie, for Spenser, was the "fairest vertue, farre aboue the rest" (III.proem.i), an all-inclusive virtue implying purity of soul and applicable both to maiden and to wife. Pastorella and Calidore must be educated in true chaste love before they may be reunited, just as, if the Faerie Queene had been completed, Arthur who bears the shield of Faith would have been united with Gloriana—Glory of the after life.

Calidore, questing for a meaningful, virtuous life, travels through the "saluage" forest of perilous adventures. On his way he is prepared for his ultimate goal; he instructs a host of struggling mortals on the precepts of Courtesy; he climbs to the sublime peaks of the Otherworld of Mount Acidale and descends to the Underworld of the Brigants situated on a densely wooded Isle; he falls in love with Pastorella and thereby receives glory by muzzling the Blatant Beast; Courtesy then brings Simplicity back to court, the "great schoolmistresse of all curtesy."

Notes for Chapter VI

1. In the Scholemaster, Roger Ascham complains bitterly about the "bawdie bookes . . . translated out of Italian tongue": "suffer these bookes to be read, and they shall soone displace all bookes of godly learnyng." See Elizabethan Critical Essays, ed. G. Gregory-Smith (Oxford, 1904), I, pp. 1-5.

2. See R.E. Neil Dodge, "Spenser's Imitations from Ariosto," PMLA, XII (1897), 204, and Allan H. Gilbert, "Spenser's Imitations from Ariosto: Supplementary," PMLA, XXIV (1919), 225-32. Turpine's custom as described in VI.vi.34 is identical to Pinabello's custom, O.F. XXII.xiii-liv. Morganor's custom is another variation: XXXVII. lxxxiii-lxxxiv.

3. Coridon is suggested by Clodion in XXXII.lxxxv.ff; Mirabella is the counterpart of Lydia, XXXIV.xi.ff (of also Angelica in XIX.viii) and the love story of Timias and Belphoebe bears many resemblances to the tale of Angelica and Medoro: XIX.xvii.ff. Spenser compares the pining of Timias to the melting snow in the springtime—"still he wasted, as the snow congealed/ when the bright sunne his beame thereon doth beat" (III.v.49). This lovely simile is derived from Ariosto who similarly describes Angelica falling in love with Medoro: "la misera si strugge, come falda/ Strugger di nieve intempestiva suole/ ch'in loco aprico abbia scoperta il sole" (XIX.xxix.6-8).

4. Sidney, Apologie for Poetrie (Oxford, 1955), p. 26.

5. In "Caxton's Original Preface," Everyman Edition of Le Morte d'Arthur (London, 1961), p. 3.

6. See James W. Holme, "Italian Courtesy Books of the Sixteenth Century," MLR, V (1910), 155.

7. Renwick suggests that "the daughter of the day" refers to Hesperus, that is, "Venus as an evening star" (Variorium, p. 255). Ariosto's "ciprigna stella" would also refer to Hesperus, since Cypria is another name for Venus. Both poets are therefore alluding to the same star and it is probable that Spenser was thinking of Ariosto's simile when describing Pastorella (ix.9.1-5) and when praising the Fourth Grace, his own beloved (x.26-27).

A Selective Bibliography of Works Consulted

Primary Works

Ariosto, Ludovico. Orlando Furioso, ed. Lanfranco Caretti. Milano, 1954.

_____. Orlando Furioso in English Heroical Verse, trans. Sir John Harington. London, 1591.

_____. The Orlando Furioso, trans. William S. Rose. 2 vols. London, 1915.

Spenser, Edmund. The Poetical Works of Edmund Spenser, ed. J.C. Smith and E. deSélincourt. Oxford, 1959.

_____. Works, A Variorum Edition, ed. Edwin Greenlaw, C.G. Osgood and F. M. Padelford. 10 vols. Baltimore, 1932-1949.

Tasso, Torquato. Jerusalem Delivered, trans. Edward Fairfax, ed. Roberto Weiss. Illinois, 1962.

_____. The Jerusalem Delivered, trans. J.H. Wiffen. New York, 1861.

_____. Torquato Tasso: Poesie, ed. Francesco Flora. Milano, 1952.

Secondary Works

Alighieri, Dante. Il Convivio, ed. G. Busnelli and G. Vandelli. 2 vols. Firenze, 1953.

_____. Le Opere Di Dante, ed. M. Barbi, et. al. 2nd ed. Firenze, 1960.

[Anonymous]. The Babees Book, in Manners and Meals in Olden Time, ed. Frederick J. Furnivall for Early English Text Society, Old Series, XXXII (London, 1868).

Arestad, Sverre. "Spenser's 'Faery' and 'Fairy'," MLQ, VIII (1947), 37-42.

Aristotle. The Works of Aristotle, trans. Benjamin Jowett. 12 vols. Oxford, 1921.

Arthos, John. On the Poetry of Spenser and the Form of Romances. London, 1956.

Ascham, Roger. The Scholemaster, ed. John E.B. Mayor. London, 1934.

Atkinson, Dorothy F. "The Pastorella Episode in The Faerie Queene," PMLA, LIX (1944), 361-72.

Baskerville, Charles Read. "Conventional Features of Medwall's Fulgens and Lucres," MP, XXIV (1927), 419-42.

Bédier, Joseph. Tristan and Iseult, trans. Hilaire Belloc and Paul Rosenfeld. New York, 1946.

Bennett, Josephine Waters. The Evolution of 'The Faerie Queene'. Chicago, 1942.

_____. "Genre, Milieu, and the 'Epic Romance'," English Institute Essays (New York, 1952), 95-125.

Berger, Harry. "A Secret Discipline: The Faerie Queene, Book VI," in Form and Convention in the Poetry of Edmund Spenser: Selected Papers from the English Institute, ed. William Nelson. New York, 1961.

Bhattacherje, Mohinimohan. 'Courtesy' in Shakespeare. Calcutta, 1940.

_____. Platonic Ideas in Spenser. Calcutta, 1935.

Blanchard, Harold H. "Imitations from Tasso in the Faerie Queene," SP XXII (1925), 198-221.

_____. "Spenser and Boiardo," PMLA, XL (1925), 828-51.

Boiardo, Matteo Maria. Orlando Innamorato, ed. Aldo Scaglione. Torino, 1951.

Bowra, C.M. From Virgil to Milton. London, 1948.

Bradner, Leicester Edmund Spenser and the 'Faerie Queene.' Chicago, 1948.

Bryson, F.R. The Point of Honor in Sixteenth Century Italy; An Aspect of the Life of the Gentleman. New York, 1935.

Capellanus, Andreas. The Art of Courtly Love, ed. John Jay Perry. New York, 1941.

Castiglione, Baldassare. The Book of the Courtier, trans. Sir Thomas Hoby, Everyman Edition. London, 1959.

Chang, H.C. Allegory and Courtesy in Spenser: A Chinese View. Edinburgh, 1955.

Chaucer, Geoffrey. The Works of Geoffrey Chaucer, ed. F.N. Robinson. Boston, 1957.

Chrétien de Troyes. Arthurian Romances, trans. W.W. Comfort. London, 1958

Crane, Ronald S. "The Reading of an Elizabethan Youth," MP, XI (1913-14), 269-71.

_____. The Vogue of Medieval Chivalric Romance During the English Renaissance. Wisconsin, 1919.

Cory, Herbert Ellsworth. Edmund Spenser: A Critical Study. California, 1917.

Davis, B.E.C. Edmund Spenser: A Critical Study. Cambridge, 1933.

Delattre, Floris. English Fairy Poetry. London, 1912.

de Lorris, Guillaume and Jean de Meun. The Romance of the Rose, trans. F.S. Ellis for Temple Classics. 3 vols. London, 1900.

_____. The Romance of the Rose, trans. Harry W. Robbins, ed. Charles W. Dunn. New York, 1962.

Denomy, Alexander J. "Courtly Love and Courtliness," Speculum, XXVIII (1953), 44-63.

Dodge, R.E. Neil. "Spenser's Imitations from Ariosto," PMLA, XII (1897), 151-204 and PMLA, XXXV (1920), 91-2.

Draper, John W. "The Narrative Technique of the Faerie Queene," PMLA, XXXIX (1924), 310-24.

Einstein, Lewis D. The Italian Renaissance in England. New York, 1902.

Ellrodt, Robert. Neoplatonism in the Poetry of Spenser. Geneva, 1960.

Elyot, Sir Thomas. The Boke Named the Gouernour, ed. H. Herberts Croft. 2 vols. London, 1883.

Fletcher, Jefferson Butler. The Religion of Beauty in Woman. New York, 1911.

_____. "The Moderness of Dante," Kittredge Anniversary Papers (Boston, 1913), 83-93.

Fowler, Earle B. Spenser and the System of Courtly Love. Louisville, 1935.

_____. Spenser and the Courts of Love. Wisconsin, 1921.

Galpin, Stanley L. Cortois and Vilain. New Haven, 1905.

Gardner, Edmund G. The Arthurian Legend in Italian Literature. London, 1930.

_____. The King of Court Poets: Ariosto. London, 1906.

Geoffrey of Monmouth. Histories of the Kings of Britain, trans. Sebastian Evans, Everyman Edition. London, 1944.

Gilbert, Allan H. "Spenser's Imitations from Ariosto: Supplementary," PMLA, XXXIV (1919), 225-32.

Gordon, E.V. ed., Pearl. Oxford, 1953.

Gray, M.M. "The Influence of Spenser's Irish Experiences on The Faerie Queene," RES, VI (1930), 413-28.

Greenlaw, Edwin. "Review of Cory's Edmund Spenser," MLN, XXXV (1920), 165-77.

_____. "Shakespeare's Pastorals," SP, XIII (1916), 122-54.

_____. "Sidney's Arcadia as an Example of Elizabethan Allegory," Kittredge Anniversary Papers (1913), 327-37.

_____. "Spenser's Fairy Mythology," SP, XV (1918), 105-22.

Gregory-Smith, G. ed. Elizabethan Critical Essays. 2 vols. Oxford, 1904.

Guazzo, M. Steven. The Civile Conversation, trans. George Pettie and B. Young, ed. Charles Whibley. 2 vols. London, 1925.

Guest, Lady Charlotte. trans. The Mabinogian, Everyman Edition. London, 1910.

Hall, Edgar A. "Spenser and two Old French Grail Romances," PMLA, XXVIII (1913), 539-54.

Hamilton, A.C. The Structure of Allegory in 'The Faerie Queene'. Oxford, 1961.

Harrison, T.P. Jr. "Aspects of Primitivism in Shakespeare and Spenser," SE (1940), 39-71.

_____. "The Faerie Queene and The Diana," PQ, IX (1930), 51-6.

_____. "The Relations of Spenser and Sidney," PMLA, XLV (1930), 712-31.

Heppner, Christopher A.E. "The Allegory of Reason in Spenser's The Faerie Queene," an unpublished thesis, McGill University, 1960.

Herltzel, Virgil B. "Haly Heron: Elizabethan Essayist and Euphuist," HLQ, XVI (1952), 1-21.

Heywood, John. Gentleness and Nobility, ed. John S. Farmer for the Early English Drama Society. London, 1908.

Holme, James W. "Italian Courtesy Books of the Sixteenth Century," MLR, V (1910), 145-66.

Homer. The Odyssey of Homer, trans. S.H. Butcher and A. Lang. London, 1879.

Hotson, Leslie. "The Blatant Beast," Studies in Honor of T.W. Baldwin, ed. Don Cameron Allen (Urbana, 1958), pp. 34-7.

Hough, Graham. A Preface to 'The Faerie Queene.' London, 1962.

Hughes, Merritt Y. "Spenser's Blatant Beast," MLR, XIII (1918), 267-75.

Jones, H.S.V. A Spenser Handbook. New York, 1930.

Judson, Alexander C. "Spenser's Theory of Courtesy," PMLA, XLVII (1932), 122-36.

_____. The Life of Edmund Spenser. Baltimore, 1945.

Kelso, Ruth. Doctrine for the Lady of the Renaissance. Urbana, 1956.

_____. The Institution of the Gentleman in English Literature of the Sixteenth Century. Illinois, 1926.

_____. "Sixteenth Century Definitions of the Gentleman in England," JEGP, XXIV (1925), 370-82.

Koeppel, Emil. "Die englischen Tasso-Übersetzungen des XVI jahrhunderts. II. La Gerusalemme Liberata," Anglia, XI (1889), 359-60.

_____. "Spenser's 'Blatant Beast'," Archiv Für Das Studium Der Neuren Sprachen, XCV (1893), 164-68.

Lee, Rensselaer W. "Castiglione's Influence on Spenser's Early Hymnes," PQ, VII (1928), 65-77.

Lewis, Clive Staples. The Allegory of Love. New York, 1958.

_____. "Review of Robert Ellrodt, Neoplatonism in the Poetry of Spenser," Études Anglaises, XIV (1961), 107-16.

Long, Percy W. "Spenser and Sidney," Anglia, XXXVIII (1914), 173-93.

_____. "Spenser's Sir Calidore," Englische Studien, XLII (1910), 53-60.

Loomis, Roger S. Celtic Myth and Arthurian Romance. New York, 1927.

Lotspeich, H.G. Classical Myth in the Poetry of Edmund Spenser. Princeton, 1932.

Lovejoy, Arthur O. ed. A Documentary History of Primitivism and Related Ideas. Baltimore, 1935.

Lull, Ramon. The Book of the Ordre of Chyualry, trans. William Caxton, ed. Alfred T.P. Byles for E.E.T.S. London, 1926.

Malory, Sir Thomas. Le Morte D'Arthur, Everyman Edition. London, 1961.

Mason, Eugene. trans., Lays of Marie de France and Others, Everyman Edition. London, 1959.

Mason, John E. Gentlefolk in the Making. London, 1935.

Mathew, Gervase. "Marriage and Amour Courtois in Late Fourteenth Century England," Essays Presented to Charles Williams (Oxford, 1947), 128-35.

Maxwell, J.C. "The Truancy of Calidore," in That Soueraine Light: Essays in Honor of Edmund Spenser, ed. William R. Mueller and D. Cameron Allen. Baltimore, 1952.

McMurphy, Susannah Jane. Spenser's Use of Ariosto for Allegory. Seattle, 1924.

McNeil, George P. ed., Sir Tristrem. The Scottish Text Society. Edinburgh and London, 1886.

Medwall, Henry. Fulgens and Lucres, ed. F.S. Boas and A.W. Reed. London, 1926.

Michie, Sarah. "Celtic Myth and Spenserian Romance," unpublished thesis, University of Virginia, 1935.

_____. "The Faerie Queene and Arthur of Little Britain," SP, XXXVI (1939), 105-23.

Miller, Milton. "Nature in the Faerie Queene," ELH, XVIII (1951), 191-200.

Millett, Fred B. English Courtesy Literature Before 1557. Kingston, 1919.

Millican, Charles Bowie. Spenser and the Round Table. Cambridge, 1932.

Mustard, W.P. "E.K.'s Note on the Graces," MLN, XLV (1930), 168-69.

Neilson, William Allan. The Origins and Sources of the Court of Love. Cambridge, 1899.

_____. "The Purgatory of Cruel Beauties," Romania, XXIX (1900), 55-93.

Nelson, William. The Poetry of Edmund Spenser. New York, 1963.

Nestrick, William V. "The Virtuous and Gentle Discipline of Gentlemen and Poets," ELH, XXIX (1962), 357-71.

Parker, M. Pauline. The Allegory of the 'Faerie Queene.' Oxford, 1960.

Patch, Howard Rollin. "Chaucer and the Common People," JEGP, XXIX (1930), 376-84.

_____. The Otherworld. Cambridge, 1950.

_____. "Review of C. B. West's Courtoisie in Anglo-Norman Literature," Speculum, XIII (1938), 479-80.

Pearce, Roy Harvey. "Primitivistic Ideas in the Faerie Queene," JEGP, XLIV (1945), 139-51.

Potts, Abbie Findlay. "Spenserian 'Courtesy' and 'Temperaunce' in Much Ado About Nothing," Shakespeare Association Bulletin, XVII (1942), 103-11, 126-33.

Prestage, Edgar. ed., Chivalry; a Series of Studies. London, 1928.

Renwick, W.L. Edmund Spenser. London, 1925.

Robertson, D.W. Jr. "The Doctrine of Charity in Medieval Literary Gardens: A Topical Approach Through Symbolism and Allegory," Speculum, XXVI (1951), 24-49.

Rowe, Kenneth T. "Sir Calidore: Essex or Sidney?," SP, XXVI (1930), 125-41.

Schofield, William H. Chivalry in English Literature. Cambridge, 1925.

Scott, Mary Augusta. "Elizabethan Translations from the Italian," PMLA XI (1916), 377-484.

Segura, Andrew R., F.S.C. "Primitivism in The Faerie Queene," unpublished thesis, University of New Mexico, 1961.

Sells, A.L. The Italian Influence in English Poetry from Chaucer to Southwell. Bloomington, 1955.

Shanley, James Lyndon. A Study of Spenser's Gentleman. Evanston, 1940.

Sidney, Sir Philip. Apologie for Poetrie, ed. J. Churton Collins. Oxford, 1955.

_____. The Countesse of Pembrokes Arcadia, ed. Albert Feuillerat. Cambridge, 1922.

_____. The Poems of Sir Philip Sidney, ed. W.A. Ringler. Oxford, 1962.

Smith, Hallett. Elizabethan Poetry. Chicago, 1953.

Spens, Janet. Spenser's Faerie Queene: an Interpretation. London, 1934.

Starnes, D.T. "Spenser and the Graces," PQ, XXI (1942), 268-82.

Symonds, John A. Renaissance in Italy. 2 vols. New York, 1888.

Taylor, Rachel A. Aspects of the Italian Renaissance. New York, 1919.

Tillyard, E.M.W. The English Epic and its Background. London, 1954.

Tolkien, J.R.R. and E.V. Gordon. eds., Sir Gawain and The Green Knight. Oxford, 1955.

Valency, Maurice. In Praise of Love. New York, 1958.

Vogt, George McGill. "Gleanings for the History of a Sentiment: Generositas Virtus, Non Sanguis," JEGP, XXIV (1925), 102-24.

Walter, J.H. "The Faerie Queene: Alterations and Structure," MLR, XXXVI (1941), 37-58.

Walther, Marie Malory's Einfluss auf Spenser's Faerie Queene. Eisleben 1895.

Watson, Curtis Brown. Shakespeare and the Renaissance Concept of Honor. Princeton, 1960.

Weston, Jesse L. ed., Sir Libeaus Desconus. London, 1902.

Whiting, B.J. "Gawain: His Reputation, His Courtesy, and His Appearance in Chaucer's Squire's Tale," Medieval Studies, IX (1947), 189-234.

Whitney, Marian Parker, "Queen of Mediaeval Virtues: Largesse," Vassar Mediaeval Studies (New Haven, 1923), pp. 83-215.

Woodhouse, A.S.P. "Nature and Grace in the Faerie Queene," ELH, XVI (1949), 194-228.