

IMITATIVE DESIGN AND SECRET DESIGN IN F.Q., 2.12

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IN

THE FAERIE QUEENE, 2.12

By

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ABSTRACT

This thesis examines two aspects of The Faerie Queene, 2.12: its use of Tasso and its structural patterns.

Chapter I re-examines the dependence of the Bower of Bliss episode on Tasso's account of Armida's Palace. Unmistakably modelled on Tasso, Spenser's canto takes a distinctly different direction, subjecting its Italian source to a generally ironic treatment. Spenser's subtle changes, simultaneously reminiscent of Tasso and indicative of his own originality and superiority, suggest that the total meaning of the canto can only be apprehended by knowing the passage it imitates.

The remaining chapters show that The Faerie Queene, 2.12, sets up demonstrable symmetries not yet discussed in Spenser scholarship. Chapter II demonstrates two distinct pieces of structural symmetry within canto 12 itself, the first converging from stanzas 1 and 34, the second from stanzas 35 and 87. In each of these patterns, the stanzas are symmetrically aligned through verbal, imagistic, and thematic correspondences, so that the matched stanzas converge upon a central stanza or stanzas. Chapter III reveals that canto 12 simultaneously sets up at least eleven demonstrable symmetries with other parts of the poem. Such architectural patterns, so hidden that they cannot be readily discerned, augment and confirm familiar critical positions (e.g. the Bower of Bliss is a perverted Garden of Adonis) and operate to engrain the poem's meanings into its secret design. These discoveries, providing insight into ^{Spenser's}  conception of composition and of his role as a poet, present striking examples of the Renaissance poet's intense concern with complex structures.

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INTRODUCTION

Recent studies of Spenser tend to show how richly complicated, allusive, and highly wrought his verse is. Hieatt's study of Epithalamion, for example, reveals its intensely complex structure--a structure correlated with the poem's meaning.¹ Much of the recent critical attention given to The Faerie Queene has focused on the Bower of Bliss(2.12), along with the pastoral-Arcadian excursion in Book VI.

The Bower of Bliss episode is probably the last piece composed for the 1590 installment of The Faerie Queene. Critics now generally seem to agree that what is now Book III was mainly composed first and followed by Books I and II. Given this probable order of composition, Spenser would have most of three books of the poem complete before him as he began to design the last canto of Book II. As a result he was in a position to relate the images and themes of that canto to the other completed parts of the poem. As my examination of the canto will suggest, not only does he seize this opportunity, but he does so in such a way as to create one of the texturally most highly finished as well as structurally most complex episodes in the whole Faerie Queene.

In the pages that follow I will examine The Faerie Queene, 2.12, from two points of view: first, in terms of imitation and, second, in terms of structure. Spenser's indebtedness to the Armida episode of Tasso's Gerusalemme Liberata for many of the details of the Bower of Bliss episode

¹A. Kent Hieatt, Short Time's Endless Monument.

is well-known. But the way in which Spenser actually uses Tasso has not been thoroughly examined. That use provides insight into his imitative design for The Faerie Queene, 2.12. And, as well, Spenser has a secret design for the canto. He has simultaneously set up demonstrable symmetries not only within the canto itself but also between the canto and other parts of the poem. Such structural patterns are not readily discernible:

Yet all these were, when no man did them know;
 Yet haue from wisest ages hidden beene:
 And later times things more vnknowne shall show.
 (2.pro.3)

They form the secret architectural framework upon which The Faerie Queene, 2.12, is built.

CHAPTER I
SPENSER'S USE OF TASSO
IN THE FAERIE QUEENE, 2.12

Introduction

The dependence of Spenser's account of the Bower of Bliss on Tasso's description of the Palace of Armida (Gerusalemme Liberata, 14-16) is well-known, but even the most recent study (i.e. Durling's) does not go much beyond the notion of borrowing to explore the meaning of Spenser's imitation.¹ Alpers' seminal discussion of Spenser's use of some passages from Ariosto's Orlando Furioso has generally advanced our sense of what imitation means in Renaissance literature: "As many Renaissance writers said, imitation is digestion and absorption, not passive copying. When a major poet is profoundly influenced by another major poet, he undoubtedly puts his own stamp on what he borrows....[Consider] Ben Jonson's use of Horace, Dryden's use of Virgil, Wordsworth's use of Milton, Melville's use of Shakespeare, or Eliot's use of Dante. In each case, the poet's use of his predecessor involves an unmistakable transmutation, emphasis of some qualities at the expense of others. But at the same time the borrowings of poets like these characteristically reveal a full and intelligent awareness of the poet imitated."² Alpers argues that Spenser, while unmistakably borrowing from the Italian poem, changes Ariosto's tone and emphasis,

¹Koeppel noted the dependence in 1889: Robert M. Durling, "The Bower of Bliss and Armida's Palace", CL, VI (1954), 335-47.

²Paul J. Alpers, The Poetry of "The Faerie Queene", p. 198.

"turning a lively and detailed reading of Orlando Furioso into his own kind of poetic narration."³

According to Alpers, then, Spenser adapts certain details and dramatic situations of his Italian source to his own design: "Obviously Spenser feels and has complete freedom with the materials he borrows, and his use of them is to be explained only in terms of what his own poetry makes of them...."⁴ Alpers' study potentially clarifies Spenser's use of Tasso as well and it is in this light that I propose to re-examine the dependence of the Bower of Bliss episode on Tasso.

By borrowing from Tasso and Ariosto Spenser aligns The Faerie Queene with the Italian romantic epics. Durling argues that "sage and serious Spenser," like Tasso, makes an "effort to 'overgo' Ariosto in the writing of a poem with specifically epic seriousness and dignity."⁵ This suggests that Spenser uses Ariosto as a vehicle whereby his own independence and superiority are established. Spenser is aware of the personal aggrandizement to be achieved by aligning oneself with poets whose fame is well-established. This is evidenced by such instances as the Virgilian opening of The Faerie Queene (1.pro.1) and the allusion to "that renowned Poet" and the unfinished "Squire's Tale":

Then pardon, O most sacred happie spirit,
That I thy labours lost may thus reuiue,
And steale from thee the meede of thy due merit,
...but through infusion sweete
Of thine owne spirit, which doth in me surviue,
I follow here the footing of thy feete,
That with thy meaning so I may the rather meete.
(F.Q. 4.2.34)

³Alpers, p. 174.

⁴Alpers, p. 180.

⁵Robert M. Durling, The Figure of the Poet, p.236.

Even as Spenser praises Chaucer's skill he subtly undermines his predecessor, asserting that he will complete the "Squire's" fragment and "steale" the meed of Chaucer's "due merit." Just as the repeated use of the inadequacy topos asserts his dominant and creative role as a poet, so this allusion establishes Spenser's own independence and originality. And, by undermining Chaucer, it suggests Spenser's superiority.⁶

"Imitation" involves not passive copying on the part of the imitator, but digestion, absorption, and adaptation of the original. The significance of Spenser's "imitation" of Tasso is not only what he borrows but how he uses what he borrows. In other words, his "imitation" can be explained only in terms of what his account of Acrasia's Isle makes of the Italian description of Armida's.

My purpose in the present chapter is two-fold: to examine Spenser's adaptations of details and dramatic situations from Gerusalemme Liberata as he creates The Faerie Queene, 2.12, and to suggest why such changes were made. Certain significant changes suggest that Spenser is not trying to reproduce Tasso (i.e. he is not writing a "Tasso continued") but attempting simultaneously to align his poem with the Italian epic and to "overgo" his source, thus asserting the superior importance of his poem and of himself as a poet. The way in which Spenser uses Tasso provides insight into his design for the Bower of Bliss.

⁶Cf. Harold Bloom, "Introduction: First and Last Romantics", The Ringers in the Tower, pp. 3-11. Professor Bloom presents a sophisticated Freudian notion of imitation: the imitator uses the earlier poet as a means of establishing his own independence and position as an inventor and artist.

The Temperate Climate

Spenser's adaptation of Tasso's account of the temperate climate on Armida's mountain is characteristic. Having ascended beyond the wintry weather on the slope, Carlo and Ubaldo reach an idyllic pastoral plain:

...un bel tepido ciel di dolce state
trovarò, e 'l pian su 'l monte ampio ed aperto.
Aure fresche mai sempre ed odorate
vi spiran con tenor stabile e certo,
né i fiati lor, sí come altrove sòle,
sopisce o desta, ivi girando, il sole:

né, come altrove suol, ghiacci ed ardori
nubi e sereni a quelle piaggie alterna,
ma il ciel di candidissimi splendori
sempre s'ammanta, e non s'infiama o verna,
e nudre a i prati l'erba, a l'erba i fiori,
a i fior l'odor, l'ombra a le piante eterna.
(G.L. 15.53-54)

pleasant

(They found a fine warm ^{pleasant} summersky and, above the mountain, the broad and open plain. Here the breezes, always fresh and scented, blow unchangingly; ~~nor the sun rotating there puts to sleep or awakens their breath as occurs elsewhere.~~ Nor, on this slope, do frost and heat rotate, clouds and clear sky alternate, as they do elsewhere; but the sky is always mantled in most brilliant splendors and does not make itself inflamed or wintry. And it nourishes the grass in the meadow, the flowers in the grass, the scent in the flowers, and the eternal shade in the trees).⁷

Tasso's narrator confidently exalts the temperate conditions in Armida's domain. But the authorial voice used by Spenser becomes increasingly suspicious as he describes the weather and accompanying odours in Acrasia's.

Spenser seizes upon Tasso's brief mention of scented breezes and flowers, devoting stanza 52 to an elaborate "exaltation" of the plain's "sweet and wholesome" smell. The association by the narrator of Acrasia's

⁷All citations of Tasso are from Gerusalemme Liberata, ed. G. Feltrinelli (Milano: Biblioteca di classici italiani, 1961). All translations of the Italian are my own.

Isle with classical pastoral settings is ironically undercut by sinister overtones:

More sweet and holesome, then the pleasaunt hill
 Of Rhodope, on which the Nimphe, that bore
 A gyaunt babe, her selfe for grieve did kill;
 Or the Thessalian Tempe, where of yore
 Faire Daphne Phoebus hart with loue did gore;
 Or Ida, where the Gods lou'd to repaire,
 When euer they their heauenly bowres forlore;
 Or sweet Parnasse, the haunt of Muses faire;
 Or Eden selfe, if ought with Eden mote compaire.
 (F.Q. 2.12.52)

Such images of grotesque births, suicides, and the proximity of eros and thanatos undermine the idyllic qualities suggested by the "temperance" words ("stedfast," "intemperate," "milde," "moderate," and "attempred") used in the previous stanza. Moreover, the comparison with Eden emphasizes the excess of Acrasia's sensual paradise, revealing the true significance of "More" as applied to her realm. Her paradise attempts to exceed the possible and go beyond the superlative.

Tasso's praise of the climate is unqualified, but Spenser frames his account with suggestively sinister descriptions. Spenser's protagonists behold a "large and spacious plaine"(2.12.50) which is excessively artificial; Art has "beautifide" Nature like a "pompous bride," suspiciously overdressed and "too lauishly" adorned. The suspicions, lessened somewhat by the praise of the temperate climate(2.12.51), are confirmed by the comparisons which culminate with the assertion that the plain tries to outdo "Eden selfe"(2.12.52).⁸ These stanzas exemplify the effect of the authorial voice in the canto. It typically voices two con-

⁸Perhaps "fall"(2.12.51) is an implicit reference to the Fall in Eden (mentioned, 2.12.52). The first new natural phenomenon Adam and Eve notice after the Fall in Paradise Lost (10.845-55) is the weather.

trary appraisals at very close range, thus forcing the reader to disengage his judgement from the inconsistent narrator's.

Here Spenser adds to Tasso details that underscore Art's deceptive and parodic relation to Nature in Acrasia's realm. Just as these stanzas produce a bad blend of idyllic and sinister details (the latter undermining the former), so the Isle is a-krasia (literally, "no blend").

The Rose Song

The changes and adaptations Spenser makes to the content of the Rose Song and to the context in which it is placed achieve a similar sinister and ironic effect. In the following pages I will consider first the context and then the content of the songs.

Spenser expands Tasso's description of the music (G.L. 16.12) into two stanzas (F.Q. 2.12.70-71). He exploits Tasso's notion of a choir of birds accompanied by water and wind. While Tasso includes only naturally-produced sounds in Armida's garden--

Vezzosi augelli infra le verdi fronde
temprano a prova lascivette note;
mormora l'aura, e fa le foglie e l'onde
garrir che variamente ella percote.
Quando taccion gli augelli alto risponde,
quando cantan gli augei, più lieve scote;
sia caso od arte, or accompagna, ed ora
alterna i versi lor la music'òra.

(G.L. 16.12)

(Pretty birds among the green foliage vie with each other in singing seductive songs; the breeze murmurs, and makes the leaves and waves warble so that they run through variations. When the birds cease the wind answers loudly, while the birds sing it shakes more gently. Whether by chance or art, the musical wind now accompanies and now alternates with their songs)

--Spenser adds voices and instruments to the natural forces: "there consorted

in one harmonee,/Birdes, voyces, instruments, windes, waters, all agree" (2.12.70).⁹ Tasso overtly asserts that the wind's accompaniment may be caused by "chance or art." But, by adding voices and instruments, Spenser implicitly suggests that the music is produced by the same craftsmanship with which Acrasia's Art beautifies Nature. The verb "consorted" suggests manipulation, not chance, and the pleonastic "consorted in one harmonee,/...all agree" makes the music suspect.

Even as he incorporates several of Tasso's images (e.g. "their notes," note; "base murmure," mormora; "warbling wind," garrir; "low answered," alto risponde), Spenser subjects his source to an ironic treatment. For instance, he changes Tasso's naturalistic description of the birds (Vezzosi augelli infra le verdi fronde) into a sinister oxymoron which associates joy and death: "The ioyous birdes shrouded in chearefull shade" (2.12.71). Also, the repetition of "the waters fall" draws attention to watery chaos and is perhaps intended to remind us of the Fall in Eden, to which Acrasia's paradise previously has been compared (2.12.52). Spenser's treatment suggests that, like the climate and odours (stanzas 51-52 linked structurally with 70-71, see Ch. II), the sounds are excessively "attempted" and, in fact, indicative of Art's perversion of Nature. As the emphasis on delighting the ear shows (e.g. "all that mote delight a daintie eare"; "all that pleasing is to liuing eare," 2.12.70), the "most melodious sound" is designed to seduce the listener. Spenser draws our attention to sensual management and stimulation of the listener, whereas Tasso merely describes sounds. Spenser makes the music an essential part of Acrasia's design.

⁹Tasso describes a harmony of sounds produced by water, wind, birds, instruments, and human voices in G.L. 18.18-19.

This music is explicitly associated with the enchantress:

There, whence that Musick seemed heard to bee,
Was the faire Witch her selfe now solacing,
With a new Louer, whom through sorceree
And witchcraft.....
(F.Q. 2.12.72)

Besides suggesting that the music is produced by Acrasia's "sorceree/And witchcraft," this stanza places Verdant, like the birds, "in secret shade" and introduces human singers:

Whilst round about them pleasauntly did sing
Many faire Ladies, and lasciuious boyes,
That euer mixt their song with light licentious toyes.
(F.Q. 2.12.72)

While the Ladies and Acrasia cannot be the masculine "some one" who sings the Rose Song, the lascivious boys and Verdant himself become possible candidates. Spenser's ambiguity here increases the suggestiveness of his song.¹⁰ For example, if the singer is an anonymous "voyce," the lay advertises, as Genius might do, the "pleasures" of Acrasia's Bower; if it is one of the boys, he may be recommending the kind of playing in which he himself engages. The implicit connection of these "lasciuious boyes" with Tasso's lascivious birds indicates the humanizing tendencies of Spenser's imitation. His attribution of the Rose Song to a masculine human singer (Tasso's singer is a male bird) increases the sinister suggestiveness of the passage. This male voice may be considered to mirror and articulate Verdant's own impulses.¹¹ Spenser may be suggesting that

¹⁰The ambiguity widens the scope of Spenser's poem in comparison with Tasso's and Ariosto's; Tasso identifies his singer as a bird (G.L. 16.13) and Ariosto, after his Rose Song, reveals that Sacrapante is the oppressed singer (O.F. 1.42-44). Also, Tasso's emphasis on the enchanted bird's ability to speak like a human being (e parte la voce si ch'assembra il sermon nostro, G.L. 16.13) may have prompted Spenser to make his singer actually human.

¹¹Cf. parallel situation in F.Q. 4.10.44-47, where another male voice sings a lover's hymn to Venus which serves vicariously as the inarticulate Scudamour's complaint.

Verdant's sexuality has a suicidal component.

Another significant change occurs as Spenser frames his Rose Song with portraits of the lovers. He thus gives it a prominent position within the passage which vividly manifests the results of Acrasian influence and establishes direct contact between the process described within the song and that experienced by the lovers. The song presents an analogy to the situation. This does not occur in Tasso where the Rose Song is finished before Armida and Rinaldo are first encountered.

Furthermore, Spenser eliminates the notions of natural harmony and love which surround Tasso's Rose Song. He completely omits Tasso's description of Nature's impetus to love:

Raddoppian le colombe i baci loro
ogni animal d'amar si riconsiglia;
par che la dura quercia e 'l casto alloro
e tutta la frondosa ampia famiglia,
par che la terra e l'acqua e formi e spiri
dolcissimi d'amor sensi e sospiri.

(G.L. 16.16)

(The doves redoubled their kisses. Each animal began to love again. With that song the hard oak and the chaste laurel and all the wide family of leafy plants, the earth and the water, seem to form and breathe forth the sweetest feelings and sighs of love).

In Tasso the carpe diem theme encourages all Nature to pursue love. The allusion to 'l casto alloro may be a subtle reminder of Tasso's central theme of the incompatibility of love and knightly duty, for traditionally the laurel is, as Spenser says, the "meed of mightie Conquerors"(1.1.9). Rinaldo's pursuit of love in Armida's realm is criticized because he is neglecting his duty--Godfrey's campaign to deliver Jerusalem; but that love is not presented as perverted. Spenser, on the other hand, frames his Rose Song with portraits which emphasize the destruction of Verdant by the

insatiable Acrasia. And his song appropriately describes the perverse love which turns Verdants (a plant name meaning "growing-green" or "spring-bringing") into Mordants (literally, "death-giving").

Although relying heavily on Tasso's version, Spenser makes subtle changes in the content of the Rose Song as well. Employing images of Tasso's first stanza(G.L. 16.14), Spenser adds three introductory lines:

The whiles some one did chaunt this louely lay;
Ah see, who so faire thing doest faine to see,
In springing flowre the image of thy day...
(F.Q. 2.12.74).

As always, Spenser's poetry develops attitudes and responses in the reader. The emphasis on sensual pleasure--"louely lay" and "so faire to see"--makes us anticipate a pleasing song. More significantly, the explicit association of the flower and human life ("the image of thy day") is the first in a series of images whereby Spenser intensifies an idea found in Tasso.

Although both authors compare the cycle of plant life to the transience of mortal life, Spenser suggests that man is really nothing more than a plant. His "So passeth, in the passing of a day,/Of mortall life the leafe, the bud, the flowre"(2.12.75) is almost an exact translation of Tasso's:

Cosí trapassa al trapassar d'un giorno
de la vita mortale il fiore e 'l verde...
(G.L. 16.15)

(So passes in the passing of a day, the flower
and the leaf of mortal life).

But while Tasso mentions that neither the rose nor the human life may reflower, Spenser makes his images more sinister:

Ne more doth flourish after first decay,
 That earst was sought to decke both bed and bowre,
 Of many a Ladie, and many a Paramowre...
 (F.Q. 2.12.75).

Tasso earlier mentioned the desirability of roses for the beds of damsels and lovers (G.L. 16.14), but Spenser's statement is ambiguously applicable to both the flowers and the "mortall life." Hence, it suggests a close proximity between eros (which the song is ostensibly recommending) and thanatos (suggested by "mortall," "decay," and the euphemistic "the passing"). Ironically, the erotic images of "bed and bowre" are undermined by the pun on "Paramowre." Intended, no doubt, to suggest the illicit love of "paramours," the spelling also suggests the transience of life and the destruction (reinforced by Spenser's addition of "deflowre" two lines later) achieved by Time as "mower."¹² Here Spenser hints that while roses deck the lovers' bed, those human beings may simultaneously be reclining "by the side of" (para) the mower. Their illicit love, in Acrasia's misnamed Bower, may lead to destruction.

Spenser's addition of "with equall crime" reflects the thematic and tonal differences of the two songs. While Tasso presents an archetypal "Gather ye rosebuds while ye may" motif--

Cogliam la rosa in su 'l mattino adorno
 di questo dí, che tosto il seren perde;
 cogliam d'amor la rosa: amiamo or quando
 esser si puote riamato amando.

(G.L. 16.15)

(Let us gather the rose on the lovely morning, *of this day*
 that soon fades away; let us gather the rose of love; let us
 love now, when loving we can be loved in return),

¹²Cf. Spenser's description of Time as mower in the Garden of Adonis (F.Q. 3.6.39). Also, cf. Marvell's "Mower" poems and Shakespeare's "rosy lips .../Within his [Time's] bending sickle's compass come" in the sonnet, "Let me not to the marriage of true minds...."

--Spenser unites transience ("time"), love ("Rose of loue") and destruction ("deflowre") in a concluding image of sinister balance:

Gather therefore the Rose, whilest yet is prime,
For soone comes age, that will her pride deflowre:
Gather the Rose of loue, whilest yet is time,
Whilest louing thou mayst loued be with equall crime.
(F.Q. 2.12.75)

Durling, emphasizing "crime," has argued that Spenser's change reveals that he thought of the Bower's corruption in terms of sin.¹³ But his argument, ignoring Spenser's other adaptations of the Rose Song, oversimplifies the issue. Cheyney's analysis, noting the importance of pleasure as well as guilt, more nearly accounts for the change in tone: "The essential joylessness of the singer's argument has subverted the rhetoric of his appeal to pleasure; and the phrase "equal crime" conveys the sense less of 'mutual enjoyment (and hence no crime at all)' than that of 'a repro/bate guilt to be shared by all.' The singer's exhortation is a counsel of despair."¹⁴ In Book II "equall" suggests a balance or a temperate state. But the implications here are that the equality is a bad blend; "louing" in Acrasia's realm ostensibly offers pleasure but, in effect, yields frustration. The "crime" may refer to the sin of fornication or the self-indulgence shared equally by Acrasia (who delights in destroying men) and Verdant (who abandons his knightly duties and seeks pleasure). They "loue" with "equall" self-indulgence (which is, in itself, an absence of temperance) and reap "equall" frustration; Acrasia is "quenched not"(2.12.78) and the sleeping

¹³Durling, "The Bower", p. 342.

¹⁴Donald Cheyney, Spenser's Image of Nature, pp. 100-101.

Verdant is totally passive.

Spenser subjects his Rose Song to an ironic treatment not found in Tasso. He makes what is idyllic in Tasso suspicious. This tonal change is illustrated as Tasso's "Tacque, e concorde de gli augelli il coro,/quasi approvando, il canto indi ripiglia"("He ceased, and concordant, the choir of birds, as if approving, then renew their tune,"G.L. 16.16) is echoed by Spenser's:

He ceast, and then gan all the quire of birdes
 Their diuerse notes t'attune vnto his lay,
 As in approuance of his pleasing words.
(F.Q. 2.12.76)

The authorial voice offers two contrary appraisals--approval of the song ("pleasing") and doubt as to whether its message is pleasing or not ("As in"). In both poems the Rose Song functions as an audible enticement to pleasure, but while Tasso's encourages the natural impetus to love (which will prove incompatible with Rinaldo's duty), Spenser's warns that the pursuit of love's pleasures in Acrasia's realm is in effect a pursuit of death. Like the greetings and wine of Genius and Excesse (Spenser's creations --not in Tasso), the audible "pleasauns" of the song is instrumental in luring victims to Acrasia and should serve as a "moniment" that enticement leads to entrapment. This theme song suggests, as does the Bower of Bliss episode itself, that the element of death, from a psychological point of view always present in sexuality, becomes dominant in places of perverted eroticism like the Bower of Bliss. The Rose Song is analogous to the total experience of the Bower.

The Gate

The relative accessibility of the gates to Armida's Palace and Acrasia's realm reflects a fundamental difference in the authors' attitudes. Tasso's knights successfully penetrate the maze surrounding the Palace with the aid of a map: il libro, don del mago ("the book presented by the wizard," G.L.16.8). On the other hand, the fence and gate which enclose not only Acrasia's Bower but her whole domain are easily penetrated:

Goodly it was enclosed round about,
Aswell their entred guesstes to keepe within,
As those vnruely beasts to hold without;
Yet was the fence thereof but weake and thin;
...And eke the gate was wrought of substaunce light,
Rather for pleasure, then for battery or fight.
(F.Q. 2.12.43)

Although the concluding line is reminiscent of Tasso's theme of the incompatibility of "pleasure" and "fight," the accessibility afforded by Spenser's "weake" fence and "light" gate contrasts with Tasso's labyrinth.

Spenser furthers this impression of accessibility by reducing the number of perils faced by the protagonists once they reach Acrasia's island. While Carlo and Ubaldo, after a relatively peril-free journey, encounter on Armida's island a serpent, a lion, a host of savage beasts, and a steep mountain-side enveloped in ice and snow, Guyon and the Palmer encounter only the "wild beasts." Spenser's inclusion of the beasts at this point not only poses the final peril on the Odyssean voyage but precipitates a detailed discussion of the Palmer's staff (2.12.41).¹⁵ Moreover, it introduces the

¹⁵Ubaldo's magical staff quells beasts (G.L. 15.47;50;52), but the Palmer's staff, associated with Mercury's Caduceus and the myth of Orpheus as tamer of the Furies (2.12.41), becomes symbolic of harmony (two snakes entwined on Caduceus) and eloquence (Mercury; Orpheus as Poet) as well as the power to subdue and restore beasts. The Palmer functions as a figure of Reason (counsels Guyon and Verdant) and as Poet (he steers the boat on the voyage; in the matching canto of Book I the Poet steers the poem as a boat, F.Q. 1.12.1;42).

theme of transformation (continued, 2.12.84-87) which associates Acrasia more directly with Circe than Armida who does not transform her lovers. The beasts, the only remnant of Tasso's elaborate discouragements, function as a "moniment." They indicate that an entrance into Acrasia's realm, without "wisdomes powre, and temperaunces might," may lead not only to abandonment of duty but to transformation of men into beasts.

Spenser here changes the tone and emphasis of his Italian source, subjecting it to an ironic treatment. However, like Tasso, he employs the gate's mythological depictions to illustrate the theme of his canto.

The scenes depicted on Tasso's gate reinforce his central theme. Describing the Battle of Actium and Alcides' warlike feats, Tasso portrays the type of military exploits which Rinaldo has forsaken and to which he must be recalled. And the stories of Hercules and Iolas and Antony and Cleopatra illustrate how men neglect their duties in order to love fair women.¹⁶ Although there is a suggestion that eros leads to thanatos as Tasso remarks that Antony "attender par in grembo a lei la morte" ("awaits for death in her lap," G.L. 16.7), he emphasizes Antony's pursuit of the fleeing Egyptian queen, not their suicides:

¹⁶ Although Spenser does not include these mythological references in his Bower of Bliss, he incorporates a similar allusion to Hercules and Iolas (F.Q. 5.5.24) and cites both the Hercules-Iolas and Antony-Cleopatra stories as examples of the abandonment of duty for love: "So also did that great Oetean Knight/For his loues sake his Lions skin vndight:/And so did warlike Antony neglect/The worlds whole rule for Cleopatras sight./Such wondrous powre hath wemens faire aspect,/To captiue men, and make them all the world reiect"(F.Q. 5.8.2).

E fugge Antonio, e lasciar può la speme
 de l'imperio del mondo, ov'egli aspira.
 ...Vedresti lui, simile ad uom che freme
 d'amore a un tempo e di vergogna e d'ira,
 mirar alternamente or la crudele
 pugna ch'è in dubbio, or le fuggenti vele.
 (G.L. 16.6)

(And Antony flees. He may leave the hope of the
 rule of the world to which he would aspire....
 You might see him, like a man who shudders with
 love at the ^{same} time and alternately looks at, with
 shame and anger, now the cruel fights that are
 in doubt, now the fleeing sails).

Spenser, substituting the story of Jason and Medea, relegates the
 theme of the incompatibility of love and duty to a minor position. The
 allusions to Jason's "conquest of the golden fleece" and the journey of the
 "Argo"(2.12.44) are overpowered by the account of his involvement with
 Medea.¹⁷ This substitution establishes an implicit correspondence between
 the enchantress Medea ("Her mighty charmes," 2.12.44) and Acrasia. Further-
 more, the atrocities enacted by Medea in revenge for Jason's "falsed faith,"
 present a grisly and bizarre case of human sacrifice for erotic ends:

...the snowy substaunce sprent
 With vermell, like the boyes bloud therein shed,
 A piteous spectacle did represent,
 And otherwhiles with gold besprinkled;
 Yt seemd th'enchanted flame, which did Creüsa wed.
 (F.Q. 2.12.45)

Both authors draw attention to the craftsmanship of the gate: Tasso's
 is a vago obietto ("pretty object," G.L. 16.7) and Spenser's "seemd a worke
 of admirable wit"(2.12.44). The gates' aesthetically-pleasing histories
 function not only as invitations but as warnings of the results of entering
 their respective gardens. Tasso's portraits contain "signs" that warn that

¹⁷Spenser uses the story of the Argonauts as an example of discord
 (F.Q. 4.1.23).

love and military prowess cannot co-exist:

Di cotai segni variato e scolto
era il metallo de le regie porte.
(G.L. 16.7)

(With these signs the metal of the royal gate
was varied and engraved).

And Spenser's manifest his more sinister and ironic theme:

All this, and more might in that goodly gate
Be red; that euer open stood to all,
Which thither came....
(F.Q. 2.12.46)

Here, "red" is reminiscent of the "bloud" spilled by Medea and the formulaic "goodly" is undermined by the reassertion of the gate's accessibility. The significant addition, "and more," suggests that the gate's "history" applies to the perversion of love in Acrasia's realm as well as to Medea's atrocities.

The Fountain and the Maidens

Spenser's fountain wherein two wanton maidens cavort (F.Q. 2.12.60-69) is modelled upon Tasso's lake and the two sirens who swim therein (G.L. 15.55-66). But once again Spenser makes significant changes and adaptations.

Tasso's fountain and lake are naturalistic:

...ecco un fonte, che a bagnar gli invita
l'asciutte labbia...e con ben mille
zampilletti spruzzar l'erbe di stille.
(G.L. 15.55)

(...behold a fountain that invites them to bathe
their thirsty faces...and with at least a thousand
springs sprays the grass with water drops).

However, Spenser's fountain is clearly made by Art, Fashioned "of richest
substance," "pure and shiny," it is elaborately ornamented:

Most goodly it with curious imageree
 Was ouer-wrought, and shapes of naked boyes,
 Of which some seemd with liuely iollitee,
 To fly about, playing their wanton toyes,
 Whilest others did them selues embay in liquid ioyes.
 (F.Q. 2.12.60)

Even the water is described in metallic terms as "the siluer flood." Like the gate, the fountain is designed to entice the beholder to pursue the island's pleasures. But while these "naked boyes" seem to be enjoying their sports, they may be voluntarily trapping themselves in "liquid ioyes"--a state which corresponds to that of Verdant as he becomes "molten into lust" (2.12.73)--for "embay" may mean "shut in" as well as "bathe." These boys ("shapes" suggesting that they are sculptured or part of the "imageree") are perhaps intended *deceptively* to mimic real boys, thus continuing the theme of Art's perverse imitation of Nature. Like the maidens, the boys index the proximity of enticement and entrapment in Acrasia's realm.

Spenser's addition of metal ivy (2.12.61) furthers this theme. There is no ivy near Tasso's fountain, but if there was it would probably be naturalistic like his fountain and grapes. But Spenser's, perversely artificial, is designed *artificially* to stimulate what is natural. The masculinity of this ivy ("his native hew"; "his lasciuious armes") is, in itself, a perversion of the old topos of the masculine elm supporting the clinging vine. And the problem of perception posed for observers by the gold ivy painted a naturalistic green suggests that Art is trying to improve Nature in order to overstimulate desire and, consequently, implies a distrust of the natural and natural sexuality itself. Unlike the perfect *krasis* of Art and Nature manifested by the flowers in Belpheobe's hair (2.3.30), Art makes Nature suspect in Acrasia's Isle. The eroticism of the stanza's concluding images--"his lasciuious armes," "tenderly," and "wantones"--

continues the sinister suggestiveness of the fountain's imagery; the ivy's eroticism is described in similar images of liquidity (e.g. "dipping," "siluer dew," "steepe," "drops of Christall," and "weepe").

Even Spenser's lake is manufactured. While Tasso's transparente water (G.L. 15.56) enables the bottom to be seen and his lago is formed by the widening of the stream's bed (G.L. 15.57), Spenser's lake has a bottom "All pau'd beneath with Iaspar shining bright"(2.12.62). Even when he retains a naturalistic detail such as the trees, Spenser makes a subtle change. Tasso mentions the perpetual shade of the leaves (l'ombra di perpetue fronde, G.L. 15.56), but Spenser "overgoes" his source, more specifically identifying the trees as "shady Laurell trees"(2.12.63). He thus achieves a subtle irony, for the laurel, "meed of mightie Conquerors"(1.1.9), is here set against the temptation to abandon the quest that is offered by the bathing maidens. Furthermore, this adaptation epitomizes the ultimate effect of erotic enticements in Acrasia's Bower--metamorphosis--for, as a result of Apollo's erotic pursuit of her (mentioned, 2.12.52), Daphne was metamorphosed into a laurel-tree.

In Tasso's sirens, who sing to Carlo and Ubaldo, offering them food and rest, Spenser saw a dramatic situation which potentially (for it really does not function so in Tasso) presented a supreme example of erotic titillation. To realize such a potential was, I suggest, Spenser's aim as he adapted Tasso's sirens, making them aquatic exhibitionists. Real sirens appear earlier in canto 12 (2.12.31-32).

Durling has pointed out the significance of Spenser's substitution of "wantoness" for Tasso's scherzando as an index of the differing emphasis

in the two passages.¹⁸ Tasso's maidens vie in a swimming match:

e scherzando se 'n van per l'acqua chiara
 due donzelle garrule e lascive,
 ch'or si spruzzano il volto, or fanno a gara
 chi prima a un segno destinato arrive
 (G.L. 15.58)

(and playfully two garrulous and lustful damsels
 go through the bright water; now they sprinkle
 themselves in the face, now they vie as to who
 first arrives at an appointed mark.)

Their actions seem aptly characterized by the term "playfully." But Spenser immediately draws attention to the nakedness of his bathers (Tasso's le natatrici ignude e belle does not appear until the second stanza, G.L. 15.59) and turns the swimming contest into a wrestling match:

Two naked Damzelles he therein espyde,
 Which therein bathing, seemed to contend,
 And wrestle wantonly, ne car'd to hyde,
 Their dainty parts from vew of any, which them eyde.
 (F.Q. 2.12.63)

These maidens are intended to be "wanton" not simply "playful"; the lack of desire to hide "their dainty parts" suggests an eroticism hardly present even in the eventual revelation of the heads and backs of Tasso's sirens ('l cappel e 'l dorso/scoprono alfin, G.L. 15.58).

Spenser's interest in increasing titillation is evidenced in his adaptation of Tasso's second stanza about the sirens. Having mentioned that the naked swimmers attract the protagonists' attention, Tasso describes the view that they present:

Una intanto drizzossi, e le mammelle
 e tutto ciò che più la vista alletti
 mostrò dal seno in suso, aperto al cielo;
 e 'l lago a l'altre membra era un bel velo.
 (G.L. 15.59)

¹⁸Durling, "The Bower", p. 344.

(Meanwhile one straightened up, and showed from the bosom upwards, open to the sky, her breasts and all that most allures the eye. And the lake was a fine veil to the other members.)

Spenser, adopting the image of the lake as a veil, emphasizes an eroticism that is comparatively very subdued in Tasso:¹⁹

Sometimes the one would lift the other quight
 Aboue the waters, and then downe againe
 Her plong, as ouer maistered by might,
 Where both awhile would couered remaine,
 And each the other from to rise restraine;
 The whiles their snowy limbes, as through a vele,
 So through the Christall waues appeared plaine:
 Then suddainly both would themselues vnhele,
 And th'amarous sweet spoiles to greedy eyes reuele.
 (F.Q. 2.12.64)

While Tasso's maiden offers "all that most allures the eye," Spenser's bathers offer themselves as "spoiles" to the hunter's "greedy eyes." In a sense they are miming sexual intercourse. And the image of the erotic hunt suggests not only the viewer's increased desire to see and capture but an ambiguous prize, for the bilingual oxymoron "amarous sweet" (pun on "amorous" and Latin amarus, "bitter") contains suggestions of sinister entrapment and sexual frustration.

Spenser exploits Tasso's notion of the veil, making the girls engage in a game of "now-you-see-it-now-you-don't" as they continue their wrestling contortions. In effect, the veil parodies the bridal veil of modesty and virginity, such as that worn by Una in Book I.

This motif continues as Spenser adds another stanza to Tasso:

¹⁹Tasso's "open to the sky" (aperto al cielo) suggests implicitly the myth of Jove (rain) and "mother earth." Cf. Spenser's pun on "Iouiall" ("jovial" or "of Jove," F.Q. 2.12.51) and the storm in Book I: "angry Ioue an hideous storme of raine/Did poure into his Lemans lap" (F.Q. 1.1.6).

The wanton Maidens him espying stood
 Gazing a while at his vnwonted guise;
 Then th'one her selfe low ducked in the flood,
 Abasht, that her a straunger did a vise:
 But th'other rather higher did arise,
 And her two lilly paps aloft displayd,
 And all, that might his melting hart entise
 To her delights, she vnto him bewrayd:
 The rest hid vnderneath, him more desirous made.
 (F.Q. 2.12.66)

The motif presented in the final line is used repeatedly in canto 12. Spenser probably borrowed the idea that concealment increases titillation from Tasso. For example, both poets suggest that the maiden, hidden by her hair and the waves, is no less fair than before. Tasso's exclamation,

Oh che vago spettacolo è lor tolto!
 ma non men vago fu chi loro il tolse.
 (G.L. 15.61)

(Oh what a pretty spectacle was from them removed!
 But no less pretty was she who took it away from them),

is echoed by Spenser's: "So that faire spectacle from him was reft,/Yet that, which reft it, no lesse faire was fownd"(2.12.67).²⁰ And in the Rose Songs obstruction clearly increases the object's beauty; Tasso's rose that "quanto si mostra men, tanto è più bella"("the less it shows itself, so much more beautiful it seems," G.L. 16.14) becomes in Spenser: "That fairer seemes, the lesse ye see her may"(2.12.74). This is the maiden's strategy as she exposes "her two lilly paps" but hides the rest to increase Guyon's desire. Her deliberate obscuring of Guyon's view, like the undermining of Nature by Art, is designed to increase the enticement which will lead ultimately to entrapment. Spenser deliberately adds this stanza to Tasso. The overstimulation of desire contributes, along with the opposition of the maidens'

²⁰In stanza 55 (linked with stanza 67 in structural symmetry BE(2), see Ch. II) Spenser suggests that gold grapes increase desire by hiding among the leaves.

boldness and coyness, to the bad blend of Art and Nature which makes the island a-krasia.²¹ Furthermore, the maidens constitute a perverted Aristotelian set of opposites, with Guyon (temperance) as the mean, relying on the existence of the extremes of sexual boldness and priggishness for his identity.²²

Spenser adapts Tasso's epic similes, enacting significant changes. Tasso's "Qual matutina stella esce de l'onde/rugiadosa e stillante" ("As the morning star rises from the waves, dewy and dropping," G.L. 15.60) becomes "As that faire Starre, the messenger of morne,/His deawy face out of the sea doth reare" (F.Q. 2.12.65). The definite masculinity of the morning star in Spenser identifies it with Lucifer. And since the second part introduces Venus, the evening star (which is the same planet), his simile encompasses the notion of a male and female Venus. This idea of an Hermaphroditic Venus, totally self-sufficient, is not in Tasso. Spenser's figure embodies the life-generating energies that are symbolically suggested by Verdant's name and perversely undermined by the maidens and Acrasia.²³ In fact, except in external design, the simile, as Spenser develops it, is ironically a contrast to the action of the passage rather than strictly a simile.

²¹ Notice that stanza 59 (contest between Art and Nature) is structurally aligned with stanza 63 (maidens' wrestling match): see Ch. II.

²² Spenser uses a similar Aristotelian set of opposites in the Medina episode where Medina (literally, "middle") gains her identity by functioning as the "mean" between her sisters, Elissa and Perissa (F.Q. 2.2). Here Spenser seems to define "temperance" as the mean between two extremes. Cf. "temperance ...can measure out a meane" (F.Q. 2.1.58).

²³ Such life-generating energies are hymned in the Temple of Venus (F.Q. 4.10) and at the beginning of F.Q. 4.12.

The second part also comes right out of Tasso, his

...o come fuore
spuntò, nascendo già da le feconde
spume de l'ocean la dea d'amore...
(G.L. 15.60)

(or as the goddess of love rises, born already
from the ocean's fruitful froth),

becoming in Spenser: "Or as the Cyprian goddess, newly borne/Of th'Oceans
fruitfull froth, did first appeare"(2.12.65). Spenser's substitution of
"Cyprian goddess" for Tasso's more generalized "goddess of love" is pro-
bably an attempt to associate Venus more explicitly with the myths of her
origin.²⁴ The epithet may also be intended to align the simile, like Guyon's
voyage, with Homer who called Venus "Cypris, the Cyprian."²⁵

Spenser incorporates Tasso's imagery as he describes the maidens'
hair. In Tasso, one maiden stands up, inspires the epic similes, then looses
her hair to hide herself again. In Spenser, both maidens are included in the
simile and Tasso's

...tal le sue bionde
chiome stillavan cristallino umore
(G.L. 15.60)

(so her yellow hair dropped crystalline humour)

is applied to both: "so their yellow heare/Christalline humour dropped downe

²⁴In the contradictory tales of her origin, Venus or Aphrodite appears
as Aphrogenia, the "foam-born" or more specifically as Anadyomene, "she who
rises" out of the sea and steps ashore on Cyprus: Harper's Dictionary, ed.
H.T. Peck, p. 95. (Also called "Cyprian Queen" in Epith. 103 and H.B. 55.)
Spenser refers to haunts of Venus: Cyprus and Cyprian Paphos (F.Q. 4.10.7) as
possible location of Temple of Venus and Paphos and "Cytheron hill" as
possible locations of Garden of Adonis (F.Q. 3.6.29). Venus was supposed to
have first landed from a sea-shell on the island of Cythera (Harper's
Dict., p.96).

²⁵Harper's Dict., p.95.

apace"(2.12.65). Spenser then adds, as previously noted, stanza 66, in which the bold and coy maidens participate. These changes reflect Spenser's desire to create a balance which, in its working out within Acrasia's realm, will prove to be a-krasia. Like Tasso, Spenser could do with one maiden, but using two fits his larger theme of temperance better.

Spenser incorporates Tasso's images of the maiden's complementary laughs and blushes(G.L. 15.52) in stanza 68, but omits the speech(G.L. 15.62-64) which is accompanied by the other girl's gestures and looks. Spenser's maidens say nothing, but excite Guyon with erotic signals:

Now when they spide the knight to slacke his pace,
Them to behold, and in his sparkling face
The secret signes of kindled lust appeare,
Their wanton meriments they did encrease,
And to him beckned, to approach more neare,
And shewd him many sights, that courage cold could reare.
(F.Q. 2.12.68)

Moved alquanto ("somewhat"), Tasso's knights stop to look at the maidens (G.L. 15.59), but, forewarned by the wizard, they know that il fonte del riso contains mortal danger and must, like the false sirene, be avoided (G.L. 15.57).²⁶ But while Carlo and Ubaldo "remain fundamentally unmoved"²⁷ by the maidens, the Palmer has to rebuke Guyon's "wandring eyes"(2.12.69).

Spenser's interest in the fountain and the maidens ceases as soon as Guyon's ability to be excited erotically has been established. Typically, Tasso spends two stanzas(G.L. 15.65-66) tying up the loose ends of his narrative, even explaining how the damsels react to their repulsion. But

²⁶Spenser uses the idea of a magic potion as Mordant drinks from a fountain and dies, "the charm fulfilled"(F.Q. 2.1.55).

²⁷Durling, "The Bower", p. 339.

once the fountain has served its purpose, enabling him ironically to expose his titular hero's weakness, Spenser shifts his attention abruptly to the Bower itself.

The Lovers

The most potent manifestations of the meaning of Acrasia's realm are the portraits of Verdant and Acrasia. Once again, Spenser adapts Tasso's imagery to his own design. For example, when first encountered after the Rose Song, Armida and Rinaldo are lying in the grass: "Ecco...ch'egli è in grembo a la donna, essa a l'erbetta" ("Behold...that he is in the woman's lap, she in the young short grass," G.L. 16.17). Spenser introduces his lovers before the Rose Song, but returns to them when it ceases:

...did at last display
That wanton Ladie, with her louver lose,
Whose sleepe head she in her lap did soft dispose.
(F.Q. 2.12.76)

The authorial voice's punning and double entendre gives this passage sinister overtones, for "louver lose" may mean that Verdant's behaviour is "loose" or "wanton" or, more potently, that he is morally, spiritually, and perhaps physically, "lost." It also suggests that Acrasia gains each new lover only to lose him to metamorphosis. And Acrasia's ambiguous actions, as she "disposes" Verdant's head on her lap (Rinaldo poses his own head on Armida's), suggest she may be simultaneously allowing his head to find comfort as Rinaldo's does and "disposing of" (i.e. destroying) his manhood.

Armida reclines on grass. But Acrasia has a deliberately devised couch: a "bed of Roses" (2.12.77). This detail, a subtle reminder of the foregoing Rose Song, introduces Spenser's lengthy description of Acrasia's

dress (an addition to Tasso). The sinister suggestiveness of the web and net imagery and the excessive whiteness ("more white, if more might bee") contribute to the Circean qualities of Acrasia. The filmy nature of her dress--"a vele of silke and siluer thin"(2.12.77)--also suggests that Spenser may be associating the enchantress with Venus who, in Botticelli's icon of Mars and Venus, wears such a gown (Spenser alludes to the myths of Venus' origin and seduction of Mars in F.Q. 2.12.65; 80-81). But Spenser's addition also establishes a correspondence between Acrasia and Una, who, in the matching canto of Book I, wears a garment "all lilly white.../That seemd like silke and siluer wouen neare,/But neither silke nor siluer therein did appeare"(1.12.22). Una, the type of the Queen in Book I, wears this supernatural garment (like the white robes of the redeemed at the end of Revelation) in Eden while Acrasia wears her dress fashioned of real silk and silver (made by Art?) in a sensual paradise which perversely strives to outdo Eden. Ironically, Acrasia is caught in a net that resembles her dress.

Spenser "imitates" Tasso's description of Armida, adding notions of frustration and destruction. Tasso's enchantress poses seductively:

Ella dinanzi al petto ha il vel diviso,
e 'l crin sparge incomposto al vento estivo;
languet per vizzo, e 'l suo infiammato viso
fan biancheggiando i bei sudor più vivo:
qual raggio in onda, le scintilla un riso
ne gli umidi occhi tremulo e lascivo.
Sovra lui pende...

(G.L. 16.18)

(A short while ago she parted the veil on her breasts, and spread her hair disorderly to the summer wind. She languishes seductively; her flushed face is whitened by fine sweat brighter than sunbeams on waves, while he, trembling and lustful, catches the sparkle of her smile in his humid eyes, as over him she hangs...).

Adopting the image of sweat "like starry light/Which sparckling on the silent waues, does seeme more bright"(2.12.78), Spenser "overgoes" Tasso, comparing the "drops" to "Nectar" and the conventional tear-image, "pure Orient perles." More significantly, Spenser undermines the seductive quality of the bare bosom by stating that the viewer's appetite will not be satisfied: "Her snowy brest was bare to readie spoyle/Of hungry eies which n'ote therewith be fild..."(2.12.78). Using hunting images, Spenser establishes a correspondence between Acrasia's eroticism and that of the maidens who "th'amarous sweet spoiles to greedy eyes reuele"(2.12.64). The metaphors, associating female figures with prey and male figures with hunters, are contrary to the action where Acrasia is the huntress and Verdant her prey. There is a confusion between hunter and victim in Acrasia's realm, for while the enchantress and her maidens ostensibly offer themselves as prey for the erotic male hunters, their enticements are designed to entrap the would-be hunters.²⁸

Also, Spenser adds to Tasso the image of beams from Acrasia's eyes thrilling "fraile harts"(2.12.78). This image effectively conveys a sense of Acrasia, like Cupid, sending arrows through the heart by way of the eyes ("thrild" may mean "pierced," "made a hole through") and here inflicting an erotic wound. And "yet quenched not," ambiguously applicable to both Acrasia and her "victims," emphasizes an essential difference between love in Armida's and Acrasia's domains--in the Bower of Bliss there is no fulfillment.

²⁸ Notice also that the birds act as "fowlers," luring victims to Acrasia with their song(2.12.71) and Acrasia, wearing a "subtile web" to titillate her lovers(2.12.77), is finally caught in the Palmer's "subtile net"(2.12.81). Cf. Spenser's description of Guyon's resistance of Mammon: "did beguile the Guyler of the pray"(2.7.64).

Spenser makes Verdant's position more sinister than Rinaldo's.

Rinaldo is an active participant who feeds upon Armida's face and si consuma e strugge("himself consumes and melts," G.L. 16.19). But Verdant is asleep. As she hangs over Verdant(2.12.73) just as Armida hangs over Rinaldo (G.L. 16.18), Acrasia seeks erotic nourishment as Rinaldo does:

With her false eyes fast fixed in his sight,
As seeking medicine, whence she was stong,
Or greedily depasturing delight....
(F.Q. 2.12.73)

Spenser emphasizes Verdant's passivity, adding the term "depasturing" which reminds us that "all flesh is grass." Whereas Armida's Palace deters Rinaldo from continuing his knightly duties, the Bower of Bliss represents the potential destruction of Verdant.

In stanza 73 Spenser incorporates Tasso's images (e.g. "kisses light," dolci baci(16.19); "humid eyes," umidi occhi(16.18); "did sucke," sugge(16.19); "she sighed soft," sospirarsi...profondo(16.19)), but attributes all actions to Acrasia whereas in Tasso both lovers actively participate. Acrasia's fear of waking Verdant stresses his passivity and her insatiability. And as she sucks his soul out through his eyes (the soul's seat), we are given the impression that the sensual attack is an attack on the existence of the other person who, as a result, assumes a "molten" state. In Tasso Rinaldo sighs in response to Armida's sucking, but his own feeding upon her face, not his soul's flight, melts him away. Spenser's image, on the other hand, is ambiguously applicable to both Verdant and Acrasia: "Quite molten into lust and pleasure lewd;/Wherewith she sighed soft, as if his case she rew'd"(2.12.73). This suggests that surrender to the passions is an anti-rational invitation to chaos, here represented by liquid. Both Verdant and Acrasia may have become entrapped in the "liquid loyes" in which

they have "embayed" themselves. Acrasia's sigh may be for her own insatiability or for Verdant's "case."

The Denouement

Spenser's conclusion reflects his conscious alteration of the tone and theme of his Italian source. His juxtapositioning in stanza 79 of images of youth ("young man," "tender lips," "downy heare," "freshly spring") and "sleeping" suggests that Verdant has become a Mordant. And his description of Verdant's armour, emphasizing its owner's passivity, "overgoes" Tasso who, punning on guernito ("garnished") and guerrier ("warrior"), uses Rinaldo's sword to manifest his theme:

e 'l ferro, il ferro aver...
dal troppo lusso effeminato a canto:
guernito è sí, ch'inutile ornamento
sembra, non militar fero instrumento.
(G.L. 16.30)

(and the sword, he has his sword...effeminate at his side from too much luxury: garnished so that it seems a useless ornament, not a bold instrument of war).

Spenser's treatment of the armour is more comprehensive:

His warlike armes, the idle instruments
Of sleeping praise, were hong vpon a tree,
And his braue shield, full of old monuments,
Was fowly ra'st, that none the signes might see;
Ne for them, ne for honour cared hee....
(F.Q. 2.12.80)

Like Tasso, Spenser contrasts lives of "luxuree" ("idle") and "honour" ("warlike"), and the arms in the tree seem, at first glance, to suggest a more deliberate abandonment of duty than Rinaldo's effeminate sword. But by thus placing the armour, Spenser employs an image found in The Aeneid:

the progression from impulsiveness to passivity.

Spenser continues this mythological allusion (not in Tasso) as he describes the rescue of Verdant. The Palmer captures the lovers in a net reminiscent of that with which Vulcan captured Venus and Mars. Furthermore, the "subtile net" recalls Acrasia's net-like dress ("subtile web"), perhaps suggesting that the enchantress is caught in a web of her own creation. This net is also reminiscent of Caligorant's net (O.F. 15.56), and simultaneously suggests that the words of the good enchanter (Palmer as Poet) can foil the false enchantress and that Acrasia, like Caligorant, is caught in a self-made trap.

While Spenser's lovers are both captured, Rinaldo is rescued by Carlo and Ubaldo after Armida, having addressed him (G.L. 16.21-22), leaves him alone.³¹ Tasso's account centres upon the theme of the incompatibility of love and duty. Rinaldo, viewing his effeminacy in Ubaldo's shield (G.L. 16.29-30), realizes that he has forsaken his duty and, stimulated by Ubaldo's counsel, leaves Armida's Palace (G.L. 16.31-35).³² Verdant, however, is active for the first and only time as he strives to free himself from the

³¹Tasso stresses speech as a sign of human rationality (^{the}New World pagans need laws and speech, G.L. 15.27-29; ^{the}figures on ^{the}gate lack only speech, G.L. 16.20) and a persuasive force (Armida addresses Rinaldo, G.L. 16.37ff.; siren sings, G.L. 15.62-64), including several speeches. Spenser conveys the significance of words in the Bower through symbolic associations of the Palmer's staff and "counsel" and eliminates actual speeches while exploiting the titillating powers of gestures and appearances.

³²Spenser omits Tasso's magical objects--the enchanted bird-singer, the crystal mirror (G.L. 16.20), Armida's wondrous girdle, worn when she wishes to be loved (G.L. 16.25), and Ubaldo's diamond shield--probably because he wishes to stress not magic, but Art's perverse imitation of Nature. He retains Ubaldo's staff, giving the Palmer's increased associations, and adds the net in which Verdant and Acrasia are captured.

net ("And eke her louer stroue," 2.12.82), and this is Spenser's only suggestion that he achieves any self-awareness. As he receives the Palmer's advice, Verdant is freed from Acrasia and the poem and so from his known fatal end as Mordant. Acrasia disappears early in Book III as she is sent to the Faerie Queene (3.1.2). Spenser is not interested in executing a continuous plot like Tasso's where Armida pursues Rinaldo and both frequently reappear.

Homeric and American Motifs

In both poems the protagonists' experiences on the enchantress' island are preceded by a sea voyage. Here Spenser's use of Homeric and American motifs in his imitation is significant.

Carlo and Ubaldo, having received the wizard's lecture on the hazards of Armida's Isle (G.L. 14), begin their voyage, guided by a virgin-prophetess (G.L. 15). Passing Mediterranean civilization (e.g. Gaza, Crete, Rhodes, Tunis, Carthage), they sail far west of the Pillars of Hercules to the Fortunate Isles where Armida's Palace is located. The journey is relatively uneventful (a narrative account by the virgin guide), but the passing of the Pillars precipitates a series of New-World associations which suggest that Tasso's voyage is American-oriented.

Comparing their voyage to that of Ulysses who, daring to outdo Hercules, drowned somewhere in the Atlantic (G.L. 15.25-26), the virgin guide pronounces an epic prophecy, forecasting Columbus' discovery of the New World (G.L. 15.30-32). This prophecy becomes almost humorous as Carlo's proposal to explore is refused because a later date has been decreed for the voyages of discovery. At any rate, this passage stresses the successive "out-doing" of previous feats: Ulysses overwent Hercules by sailing the ocean;

Columbus will outdo Ulysses by completing the voyage. Implicitly, Tasso's protagonists are set up as superior to both Hercules and Ulysses, for they sail Columbus' prophesied route; Columbus' fame, the prophetic asserts, will eclipse that of Bacchus and Alcides (G.L. 15.32).³³ The new-found lands are characterized by fertility, temperate climate, and barbaric and cannibalistic natives who need to be civilized by Europeans (G.L. 15.27-29; 35-36)--all features typically applied to the New World in the sixteenth century.

Spenser initiates a series of American references in the Proem to Book II where the oxymoron "fruitfullest Virginia" underscores the Venus-Diana paradox associated with the cult of the virgin Queen:

Many great Regions are discovered,
Which to late age were neuer mentioned.
Who euer heard of th'Indian Peru?
Or who in venturous vessell measured
The Amazons huge riuer now found trew?
Or fruitfullest Virginia who did euer vew?
(F.Q. 2.pro.2)

The culmination of Book II, the Bower of Bliss episode, is initiated by just such a voyage in a "venturous vessell"--a voyage in which the American theme, though less overt than in Tasso, is nevertheless present.

Given the political antipathy between England and Spain in the late sixteenth century, Spenser's elimination of Tasso's extensive allusion to Columbus is diplomatic. But Spenser exploits Tasso's brief allusion to Ulysses, filling Guyon's three-day voyage to Acrasia's island with a series of perils closely resembling such obstacles as Scylla, Charbydis, and the Sirens in Homer's Odyssey, Book 12. Like Carlo and Ubaldo, Guyon successfully reaches his destination. The imitation sets up Guyon as a quester superior to

³³Spenser calls Bacchus and Hercules the first law-givers and civilizers (F.Q. 5.1.2). Tasso implies that Columbus is one (G.L. 15.29-32).

Ulysses, and, because he encounters perils while Tasso's sailors seem to cross an open sea, as a figure superior to his Italian counterparts. The close association of this voyage with the Odyssean travels is in keeping with Spenser's closer adherence to Homer's story as he attributes to Acrasia the Circean ability to transform her victims into beasts. Furthermore, Spenser's very elaborate development from Tasso's brief mention of Ulysses reflects the importance of marine quests to the Elizabethans.

Although Spenser eliminates Tasso's overt American references, he adds American imagery of his own. The sixteenth-century mind associated wonders and monsters with the New World.³⁴ The catalogue of grotesque sea-monsters encountered by Guyon (2.12.22-24) may be seen as an American allusion. Similarly, after Columbus' discovery, America was often associated with the lost terrestrial paradise. Tasso, by associating the Fortunate Isles and Armida's plain with temperate climate and continuous fruitfulness (G.L. 15.35-36; 53-54), presents an overt image of an American terrestrial paradise.

Spenser develops one detail that Tasso attributes to his "American" paradise--grapes of all seasons growing together. Tasso devotes only four lines to his grapes, presenting an essentially naturalistic description of a phenomenon not likely to be encountered in actuality:

lussureggiante serpe alto e germoglia
 la torta vite ov'e piu l'orto aprico:
 qui l'uva ha in fiori acerba, e qui d'or l'have
 e di piropo e gia di nettar grave.
 (G.L. 16.11)

(Where the garden is most sunny is the twisting vine,
 luxuriantly creeping high and sprouting: here it has
 grapes in their tart flower-stage, and here gilded
 grapes and ones of pyrope, already heavy with nectar).

³⁴Cf. T.H. Cain, "Mirrours More Then One", MS, p.13.

Although he employs metallic (d'or) and jewel (piropo) imagery, Tasso does not suggest that the grapes are anything but natural--some green, some yellowing, and some bright red and juicy.³⁵

Spenser incorporates grapes in three stages of development into his account. But, greatly expanding Tasso's allusion, he changes the tone significantly. Spenser personifies the vines and grapes, making them part of Acrasia's inducements (2.12.53-54). The eroticism, indicated by "clasping armes," "wanton wreathings," and "embracing vine," is aimed at enticement; the grapes encourage idleness as they "incline" themselves into human hands.

Spenser exploits the possibilities of Tasso's jewel image, piropo:

Some deepe empurpled as the Hyacint,
Some as the Rubine, laughing sweetly red,
Some like faire Emeraudes, not yet well ripened.
(F.Q. 2.12.54)

The perverted spellings of the "jewel" words suggest a perversion of Nature. And the off-rhyme of "Hyacint" makes it suspect. Hyacinth (or jacinth), is also the name of the flower associated with the myth of the unfortunate Hyacinthus. That the hyacinth supposedly sprang from the boy's blood provides a further sinister nuance, for "empurpled" and "red" are colours frequently associated with blood and the hyacinth and ruby are deep purple and red gems, respectively. Here, as usual, the authorial voice's initial exaltation quickly becomes suspicion that the object described is perverted.

Spenser also adds artificial gold grapes (not found in Tasso's naturalistic description). Most obviously this addition increases the impression of artificiality. The gold grapes undermine the beauty of the

³⁵Feltrinelli glosses piropo as pietra preziosa di color rossa ("precious red stone"); that is, the mineral pyrope, a bright red gem like the ruby.

natural ones; their creation suggests that Nature is not pleasurable enough: "Some were of burnisht gold,/So made by art, to beautifie the rest"(2.12.55). But the metallic grapes cannot be eaten. These grapes, "lurking" among the leaves in order to increase desire, contribute to the excessiveness ("opprest," "ouer-burdened") of the garden while simultaneously making themselves less accessible (hidden) but easier to reach ("did bow adowne").

If Tasso's naturalistic grapes suggest the notion of an American terrestrial paradise, Spenser's grapes do so more explicitly. By adding the gem-imagery, the goldsmith's grapes, and the "couetous guest" to Tasso, Spenser hints at the conquistadors in "Indian Peru." The gem images give a sense of richness which may be intended to suggest the treasures of Peru and Raleigh's argument for the existence and vast wealth of El Dorado.³⁶ And the "Emeraudes, not yet well ripened" is probably a Peruvian pun, since Peruvian emeralds, like fruit, were said to ripen chemically in their lode until they attained perfect colour throughout: "The emerald grows to perfection in its mineral, gradually acquiring the green color, as a fruit ripens on a tree. At first it is a dusky white with a greyish or greenish tinge. It begins to ripen or attain perfection on one of its four sides, probably that facing the east, as is the case with fruit with which I have just compared it: the good color then spreads from one side until it covers the whole emerald. It remains in the state in which it is mined, whether perfect or imperfect."³⁷ Spenser's bilingual punning almost reverses the simile, suggesting that the jewels replace the grapes.

³⁶Cain, p.16.

³⁷Garcilaso de la Vega, el Inca, Royal Commentary of the Incas, 1.8.23, I, 315.

Furthermore, by combining artificial gold grapes with jewel-like real ones, Spenser associates this garden with reports of wonderful Inca gardens full of verisimilar plants made of gold and silver.³⁸ Garcilaso de la Vega's description of Peruvian gardens has many parallels in Spenser's Bower--the Inca garden, like Acrasia's, contains real plants, metal plants that seem real, and vegetation in three stages of growth: "All the royal palaces had gardens and orchards for the Inca's recreation. They were planted with all sorts of gay and beautiful trees, beds of flowers, and fine and sweet-smelling herbs found in Peru. They also made gold and silver models of many trees and lesser plants: they were done in natural size and still with their leaves, blossoms, and fruits, some beginning to sprout, others half-grown, and others in full bloom."³⁹

While reports of the Peruvian wonders were assertions of the great wealth to be found in Peru, Spenser's inclusion of golden grapes (like the metal ivy) in Acrasia's garden suggests a perverted and seductive art. As Spenser ironically undermines the idyllic climate, suggesting, after a series of sinister comparisons, that it may outdo even Eden, he simultaneously, albeit less obviously, casts doubt on the myth of America as the terrestrial paradise rediscovered. In the Bower of Bliss Spenser subjects Tasso's overt

³⁸ Cain, MS, pp. 14-15. Professor Cain cites Raleigh's quotation in Discoverie of Guiana (1596) of Gomara's General History of the Indies (1550), reporting an Inca garden situated near Puna, which "had all kind of garden hearbes, flowers and trees of Gold and Silver," and Agustin de Zarate's History of the Discovery and Conquest of Peru. Gomara's work appeared in English in 1578, Zarate's in 1581.

³⁹ Garcilaso de la Vega, 1.6.2, I, 315. Spenser could not have read this, although he might receive such information through conversation with men like Raleigh. Also, such gardens were mentioned in less detail in earlier chronicles like Zarate's.

use of the myth of the American terrestrial paradise to a generally ironic treatment that is absent as Tasso exalts Armida's island paradise. He subsequently makes that myth suspect.

Conclusion

I have outlined in the preceding pages Spenser's major borrowings from Gerusalemme Liberata as he creates The Faerie Queene, 2.12. Not interested in Tasso's plot, tone, or moralizations as such, Spenser rather adapts certain dramatic situations and idyllic attributes of Armida's island, creating his own kind of poetic narration. His adaptations, as we have seen, subject Tasso's account to a generally ironic treatment. Exercising complete freedom with the material he borrows, Spenser deliberately "overgoes" Tasso, increasing the suggestiveness of the images and the Homeric, American, and mythological allusions. He creates from Tasso's idyllic setting a perverted island and extends Art's perversion of Nature to love and man as well.

Knowing that his creation would not suffer in comparison, Spenser probably expected his readers to compare his canto with Tasso. His "imitation" evidences his absorption and digestion of his Italian source and his use of it establishes his dominant and creative role as a poet. Unmistakably modelled upon Tasso's account of Armida's Palace, the Bower of Bliss episode has a distinctly different tone and emphasis. In The Faerie Queene, 2.12, Spenser establishes, through "imitation," his independence and his superiority as an inventor and artist.

CHAPTER. II

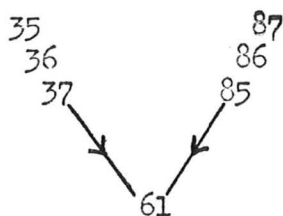
THE FAERIE QUEENE, 2.12:

INTRINSIC DESIGN

Introduction

Although The Faerie Queene, 2.12, has been frequently examined, the existence within the canto of two distinct pieces of structural symmetry has not yet been discussed in Spenser scholarship. Each symmetry is formed on a "spire or taper, called pyramis, reversed" pattern.¹ In this type of pattern, the stanzas of a particular piece of text are symmetrically aligned through verbal, imagistic, and thematic correspondences, so that the matched stanzas converge upon a central stanza or stanzas. Here, the first pattern, where Spenser describes Guyon's voyage, converges from stanzas 1 and 34 and hinges upon stanzas 17 and 18. The second, where Spenser relates the adventures of Guyon and the Palmer on Acrasia's island and in the Bower of Bliss, converges from stanzas 35 and 87, hinging upon stanza 61. But while Spenser draws our attention to architectural designs in the opening stanza--

¹The figure formed by these patterns, as shown in the following diagram of paired stanzas in the symmetry in the second part of canto 12, is given this name by George Puttenham, The Arte of English Poesie, pp. 92-93. Puttenham describes the visual shapes (e.g. altars) formed by the lines of a poem, whereas I use his designations to describe a particular type of invisible pattern upon which Spenser's poem is structured.



Hereafter, this type of symmetry will be called a reversed-pyramid pattern.

Now gins this goodly frame of Temperance
 Fairely to rise...
 Formerly grounded, and fast setteled
 On firme foundation...

(2.12.1),

--the structural symmetries of the canto itself are difficult, if not impossible, to discern without careful study, probably initiated by an accidental perception.

My purpose as I consider the canto's two structural symmetries is two-fold: to demonstrate the symmetries and to suggest why Spenser set up such architectural patterns when they cannot be easily detected. Multiple correspondences show how Spenser consciously structured his subject matter. The symmetrical patterns operate to engrain the meanings of the canto into its design.

Guyon's Voyage

Stanzas 1 and 34, the outer limits of the reversed-pyramid pattern in the first section of the canto, are linked primarily through thematic contrast. While the former stanza presents images of structure and order ("goodly frame of Temperance," "formerly grounded," "fast setteled," and "firme foundation"), the latter culminates with an image of chaos: "this great Vniuerse seemd one confused mas."² Spenser's emphasis on Guyon's quest for temperance--"this braue knight, that for that vertue fights"(1)--establishes that such temperance is a private virtue.³ But the images of universal chaos in stanza 34 ("grosse fog") epitomize the opposite of the corresponding public virtue,

²Cf. Genesis 1.2; 2.6-8 regarding original chaos and mist preceding Creation and the planting of Eden (to which Acrasia's Isle is compared, 2.12.52).

³Unless otherwise specified, all numbers given in parentheses in this chapter indicate stanzas of F.Q., 2.12.

order. This correspondence is reinforced by the suggestion of order (natural or social) which precedes the image of chaos: "The land, to which their course they leueled;/When suddeinly a grosse fog ouer spred..."(34). As he fights for individual temperance, Guyon must overcome such environmental chaos, and, analogously, the potential to chaos in himself when the passions are unrestrained.

It is no coincidence that the Palmer's "temperate aduice" to Guyon (34) is structurally associated with the "goodly frame of Temperance" for which Guyon fights. Guyon, responding to the music, needs the Palmer's reminder that temperance must be maintained. The third line of each stanza underscores the type of action needed: such sensual delights must be "past"(34) in order for the protagonists "forth to aduance"(1) towards temperance. Furthermore, the enticing music and the atmospheric horror of the fog and sea beasts (35 ff.) manifest the nature of Guyon's marine adventures as foreshadowed by the authorial voice's introduction:

And this braue knight, that for that vertue fights,
Now comes to point of that same perilous sted,
Where Pleasure dwelles in sensuall delights,
Mongst thousand dangers, and ten thousand magick mights.
(2.12.1)

Such dangers and sensual delights are associated in the next pair of structurally aligned stanzas. Verbal parallels--"in that sea"(line 1) and "Vpon the waues"(line 5) in stanza 2 echoed by "the rolling sea"(line 1) and "the waues"(line 3) in stanza 33--reinforce the pattern in which images of chaos and terror ("hideous roaring," "affright," "raging surges reard," "made affeard," st. 2) are linked with images of harmony and delight ("resounding soft," "a solemne Meane," "sweet Zephirus," "harmony," "rare melody," st. 33). This structural patterning engrains the meaning of the voyage

into its design, as the protagonists' reactions to the different sounds show. While the "hideous roaring" evokes a sense of fear in all three protagonists, the "straunge kinde of harmony" in the latter stanza affects Guyon but not the Palmer, who, in turn, counsels Guyon. This distinction is marked by the verbal parallels in the seventh line of each stanza, where "That all their senses filled with affright"(2) is echoed by "Which Guyons senses softly tickled"(33). While the frightening perils encountered on his voyage require physical strength and courage on the hero's part, the sensual delights with which, as we shall see, each such peril is structurally paired, offer an opportunity to relax which demands that Guyon demonstrate his temperance by avoiding the temptation to abandon his quest after that virtue.

The next few pairs of structurally linked stanzas align the descriptions of the "Gulfe of Greedinesse" and "The Rocke of vile Reproch" with the accounts of the mermaids and the doleful maid. Verbal, imagistic, and thematic parallels may be summarized briefly:

	<u>St. 3</u>	<u>St. 32</u>
Gulf and Mermaids	Boatman instructs Palmer to "keepe an euen course"(2)--must by-pass danger	Mermaids sing to Guyon--6) "O turne thy rudder hitherward a while"--invitation to relax
	4) "That is the Gulfe of Greedinesse"--image of mouth swallowing boats	8-9) "This is the Port of rest .../The worlds sweet In"--image of port harbouring boats
	9) "That all the seas for feare do seeme away to fly"--fear and chaos	9) "The worlds sweet In, from paine and wearisome turmoyle"--pleasure and peace
	<u>St. 4</u>	<u>St. 31</u>
Rock and Mermaids	1-2) "hideous Rocke.../Of mightie Magnes stone"	2) "th'Heliconian maides"(Mount Helicon, haunt of the Muses)
	8-9) "For whiles they fly that Gulfes deuouring iawes,/They on this rock are rent, and sunck in helplesse wawes."	8-9) "they abusd to ill,/T'allure weake trauellers, whom gotten they did kill."

	<u>St. 5</u>	<u>St. 30</u>
Transitional stanzas	1-2) Reach Gulf: "Vntill they nigh vnto that Gulfe arriue" stanza 5	1-2) Approach mermaids: "And now they nigh approched..." "fiue sisters"
Need to fight versus desire to rest	3) "streame more violent and greedy growes" 6) "threatfull waue" 7-9) image of gaping mouth	3) "calmy bay...sheltered" 6) "pleasaunt port" 7) port = "halfe Theatre"
	<u>St. 6</u>	<u>St. 29</u>
Transition	Pass by Gulf--Gulf as mouth (catches sailors) 2 & 7) "deepe" 9) "be drent"	Pass by "dolefull Mayd"--maid as "bayt" (catches sailors) 2 & 7) "bayt" 9) "watry wilderness"
	<u>St. 7</u>	<u>St. 28</u>
Rock and Doleful Maid	Approach "Rock of vile Reproch" 3) "vessels"; 4) "ships" 6-9) intemperance leads to "shipwracke violent"	Steer towards "dolefull Mayd" 2) "the boate" 9) "Your stubborne hart t'af-fect with fraile infirmity" (Palmer counsels Guyon to avoid intemperance)
	<u>St. 8</u>	<u>St. 27</u>
	2) "daungerous and detestable place"--Violence--to frighten 6) "wastfull clift" 6) "still sate waiting on that wastfull clift"	2) "ruefull cry"--Sorrow--to allure 5) "an island" 6) "A seemely Maiden, sitting by the shore"
Images of Sorrow	7) "wretches"; "vnhappie cace" 8-9) "lost creditie and consumed thrift...despairefull drift"	7) "great sorrow and sad agony" 8-9) "great misfortune to deplore"
Unpleasant Sounds	"yelling Meawes, with Seagulles hoarse and bace"	"ruefull cry"; "wayld and pittifully wept"; "resounding plaints"; "lowd to them"

Most obviously, these stanzas present contrasting images of violence and peace, chaos and harmony, which evoke in the protagonists fear and sensual delight, respectively. At the same time, they underscore both man's need to fight physical perils and his desire for rest. These alternatives are sug-

gested overtly in the mermaids' song. Praising Guyon's martial prowess ("That art in mighty armes most magnifide/Aboue all knights, that euer battell tride"), they invite him to abandon his quest and relax:

Here may thy storme-bet vessell safely ride;
This is the Port of rest from troublous toyle,
The worlds sweet In, from paine and wearisome turmoyle.
(2.12.32)⁴

This temptation is ultimately as dangerous as the Gulf and the Rock. While the latter offer only unpleasant destruction, the sirens disguise the peril by proffering sensual delight "t'allure weake trauellers, whom gotten they did kill"(31). The mermaids offer themselves as "bayt" in their "halfe Theatre" port. The haven is actually, like the Gulf's "griesly mouth," waiting to engulf the sailors in a grave of perpetual rest (i.e. death).

The correspondence between unpleasant, violent perils and the sensually alluring maidens is overtly presented as Spenser links stanzas 7 and 28.⁵ The Rock of Vile Reproach is strewn with "carkasses" of those who

...hauing all their substance spent
In wanton ioyes, and lustes intemperate,
Did afterwards make shipwracke violent,
Both of their life, and fame for euer fowly blent.
(2.12.7)

This metaphorical association of man with a ship suggests that intemperance leads to human "shipwracke." It foreshadows the images of liquidity in the

⁴Cf. Tasso's siren's song (G.L. 15.62-64): Questo è il porto del monde. Notice also that the sirens entice Ulysses (Odyssey, 12) by promising to sing of the great deeds of Troy, but Spenser's offer only rest, Variorum F.Q., II 367. See also B. Nollish's discussion of Guyon's voyage as an allegory of the hazards faced by a person in life: "The Allegory of Guyon's Voyage" ELH, XXX (1963), 89-106.

⁵Cf. Harry Berger's division of the voyage into two parts: The Allegorical Temper, p. 230. While his classification of the obstacles as "Unpleasant" (Rock, Gulf, Quicksand, Whirlpool, beasts, and birds) and "Tempting" (Isles, Phaedria, Doleful Maid, Mermaids) seems appropriate, the further division into "natural" obstacles and those "produced by unnatural malice" imposes upon Spenser too rigid a categorization.

Bower of Bliss episode where men indulging in "liquid ioyes"(60) are reduced into molten states.⁶ Guyon and his companions are metaphorically voyaging through life. While "dangerous and detestable" masculine ("he" and "his," st. 3 and 4) physical perils like the Gulf and Rock frighten them, feminine temptations cause Guyon to desire to slacken his pace (to help the doleful maid and to hear the sirens' song). He needs the counsel of the Palmer who, as Reason externalized, recognizes that the "dolefull Mayd," with her feminine guile, is just as dangerous as the Rock: "onely womanish fine forgery,/ Your stubborne hart t'affect with fraile infirmity"(28). Posing as a damsel in distress, she hopes (as do the sirens with their promise of relaxation) to lead Guyon to "shipwracke violent."

The sea voyage foreshadows the perils of Acrasia's island. In stanza 9 the Palmer, observing that they have successfully by-passed the Rock, declares that the "carkasses" of those who intemperately "spent their loose daies in lewd delights" should serve as "moniments": "Behold th'ensamples in our sights.../Let all that liue, hereby be counselled"(9). In the corresponding stanza (26) the Palmer ensures that they safely by-pass the sea monsters. Again he speaks, this time revealing that the "fearfull" monsters were created by Acrasia, "that same wicked witch, to worke vs dreed,/And draw from on this iourney to proceede"(26). It is into such monstrous shapes that Acrasia transforms the "miserable wights" who indulge themselves in the

⁶Verdant becomes blended with his environment (2.12.80). The pun on "blend" and "blind," reminiscent of the Redcross Knight's eye of reason "yblent" (blinded) with rage (1.2.5), is suggested in stanza 7 by "fowly blent" (i.e. fame "blinded" and life "blended" in the watery wilderness in which it has been drowned). Also, "fowly blent" virtually translates "Acrasia."

"lustfull luxurie"(9) of her sensual paradise. Just as the Palmer's "vertuous" staff calms the sea and sends these monsters back to "Tethys bosome," and the Palmer's rationality "red" the meaning of the "ensamples" of the shipwrecked sailors, so his counsel maintains the temperate state which will prevent Guyon from indulging in "lewd delights" and undergoing an Acrasian transformation.

This structural pattern also links the accounts of the Wandering Islands and Acrasia's monsters. Once again, the parallels can be summarized:

<u>St. 10</u>	<u>St. 25</u>
4) "light bubbles daunced" Sensual delights (entice) of the "many Islands"	4) "rushing in the fomy waues" Sensual terrors: "deformed Mon- sters," "dreadfull noise," "appall," "fearen," "dreadfull"
<u>St. 11</u>	<u>St. 24</u>
7) "doe them shonne" 8) "wandring wight" Islands entice men into "most deadly daunger"	7) "whom Mariners eschew" 8) "trauellers" "Dreadfull" sea monsters make mariners flee
<u>St. 12</u>	<u>St. 23</u>
Sensual delights versus terrors 1) "well they seeme" 2) "faire and fruitfull" 3) "delectable hew" 6) "mote the passengers thereto allure"	2) "mote feare to see" 1) "Most vgly shapes and horrible aspects" 3) "fowle defects" 5-7) "All dreadfull pourtraicts ...all fishes make to flee"
<u>St. 13</u>	<u>St. 22</u>
5) "Flying from Iunoos wrath" Harmony out of Chaos: Delos, formerly floating, "firmely was established" in Apollo's honour	3) "wrathfull Neptune did them drive before" Chaos: waves and billows; sea monsters

Here the association of sensual terrors with sensual delights continues. The Boatman explicitly states that what ostensibly proffers delight and relaxation is dangerous:

For those same Islands, seeming now and than,
 Are not firme lande, nor any certein wonne,
 But straggling plots, which to and fro do ronne
 In the wide waters: therefore are they hight
 The wandring Islands. Therefore doe them shonne;
 For they haue oft drawne many a wandring wight
 Into most deadly daunger and distressed plight.
 (2.12.11)

These "wandring Islands" allure "wandring" people in order to trap them (11). The emphasis on "wandring" is probably intended to recall the encounter with Error in Book I, for, like the Redcross Knight who wandered in doubt through the "wandring woods"(1.1.13), the sailor who steps onto these islands "wandreth euer more vncertain and vnsure"(2.12.12). This line is structurally linked with the description of the horrible "Mighty Monoceroses, with immeasured tayles"(23)--a description reminiscent of Error's labyrinthine tail. The structural association of the "wandring Islands" with Acrasia's monsters in effect encompasses the two dimensions of Error--her physical repulsiveness which instills fear in the beholder and her overtly allegorical role as "Error" personified and the accompanying notions of doubt and sensual confusion. All three sailors are afraid of the monsters which "liuing sence dismayd"(22) and the islands pose (as Acrasia's does) a problem of perception for the protagonists. If they succumb to the temptation to relax, they make an irrevocable error in judgement; sensual enticement leads to physical entrapment.

The epic simile underscores the threat posed by the "wandring Islands," for, while Delos was originally a floating island that strayed in the Aegean Sea, it "firmely was established" when Latona gave birth to Apollo and Artemis.⁷ The "wandring Islands," however, are still wandering ("not firme

⁷Latona wandered about until she reached Delos; Zeus then fastened the floating island to the bottom of the sea by adamantine chains and there she gave birth to the twins: Harper's Dictionary, p. 938.

lande") and the traveller who alights there "wandreth euer more," presumably without the assistance of Apollo, the guide and guardian of sea and land.

The final eight stanzas in this structural pattern again align sensual temptations with physical terrors. Verbal, imagistic, and thematic parallels are outlined briefly below:

	<u>St. 14</u>	<u>St. 21</u>
Transitional stanzas	Encounter Phaedria 2) "passe on forward" 3) "one of those same Islands" 4-5) "needes must passen by,/ Which seemd so sweet..." 5) "the eye" 8) Phaedria--vanity--"dressing of her heare"--to allure sailors	By-pass Whirlpool 3) "they shortly fetch" 3) "th'vtmost sandy breach" 4) "the dred daunger does behind remaine" 5) "they see" 7-8) Sea--pride--"puft vp with proud disdaine,/To swell aboue the measure of his guise"--to frighten sailors
	<u>St. 15</u>	<u>St. 20</u>
Phaedria and Whirlpool	1) "She them espying" 2) "Bidding them nigher draw vnto the shore"	1) "they see" 8) "To draw their boate"
Images of rotation	5) "would they once turne" 7) "running to her boat" 7) "her boat"	5-6) "circled waters...with whirling sway...restless wheele, still running round..." 6) "running round" 8) "their boate"
	<u>St. 16</u>	<u>St. 19</u>
Phaedria and Quick-sand	1) "Whom ouertaking" 6) Phaedria: "loose and light" 7) "Which not abiding" (Phaedria ignores Palmer's rebuke) 9) "She turnd her bote about, and from them rowed quite"	1) "They passing by" 6) "mariners and merchants with much toyle" 7) "Labour'd in vaine" 9) "But neither...might her backe recoyle"

	<u>St. 17</u>	<u>St. 18</u>
The "vertex" or "centre" of the re- versed- pyramid pattern	1-4) Threat of Phaedria by- passed 1) "That was the wanton Phaedria" 2) "the Idle lake" 5) "Boatman thus bespake" 6-9) Boatman's speech This speech forms the vertex of the pattern	6-9) Threat of Quicksand by- passed 9) "It called was the quick- sand of Vnthriftyhed" 8) "the sea discoloured" 5) "Scarse had he said" 1-4) Boatman's speech continued

Although "wanton Phaedria" and her island "seemd so sweet and pleasant to the eye"(14), they are just as dangerous as the labyrinthine whirlpool. Phaedria is unable to allure the protagonists who "all her vaine allurements did forsake"(17), just as the mariners and merchants "Labour'd in vaine" to save the "goodly Ship" from "pitteous spoyle"(19). Their "toyle" and "trauell" are ineffectual, but it is just such activities which Phaedria invites sailors to forsake. The ship's disastrous end indexes the dangers inherent in Phaedria's "dalliance and wanton sport." Relaxation would mean for the protagonists a similar fate; those who indulge in Acrasian sensual pleasures ultimately become her "spoyle." Significantly, the Boatman instructs (and relies upon) the Palmer to steer the ship past the Quicksand (18) and the Palmer rebukes Phaedria (16). Reason preserves men from "shipwracke violent."

The structural symmetry in the first section of the canto aligns terrors with delights, revealing the dangers inherent in both types of sensual stimuli. The unpleasant physical perils--the Quicksand, Whirlpool, Rock, Gulf, and Acrasia's sea monsters--are in essence physical manifestations of the moral dangers inherent in the tempting obstacles--the islands, mermaids, doleful maid, and Phaedria. Whereas the former perils, associated with private forms of intemperance such as greediness, are overtly frightening and de-

structive, the latter are designed to entice the protagonists in order to trap them. The physical perils can be by-passed if the Palmer steers the boat with "euen hand"(18) and the allurements require moral temperance, maintained by the pilot, Reason. This symmetry, in its two parts (delights and terrors or absence of delights), is a version of the Aristotelian extremes that are not temperance. Guyon's Odyssean sea voyage prepares us for the more potent experiences of Acrasia's island, where titillation is designed ultimately to produce (as in the case of the incontinent Grill) unpleasant physical embodiments of intemperance.

The Bower of Bliss

Stanzas 35 and 87, the outer limits of the reversed-pyramid pattern in the second section of the canto, are linked primarily through thematic contrast. In the former stanza the protagonists are dismayed and fearful, not knowing "how to direct their way" in the "grosse fog" which has enveloped the universe. In the latter stanza, however, they prepare to depart from this same region in fair weather--"whilest weather serues and wind"(87).

The protagonists' problem of perception, indicated by such words as "darknesse," "wander," "wastfull mist," "unespide," and "danger hidden," is prominent in the former stanza. But such confusion of the senses does not directly involve Guyon and the Palmer in the latter, for although the beastly incontinent Grill lacks intelligence and gropes in darkness, the protagonists are aware of "the excellence/Of his creation"(i.e. rationality) and the virtue of temperance. The fog is a physical embodiment of the moral problem which dominates Book II. The "grosse," "dull," "wastefull" mist symbolizes the "beastly" fog of "foule incontinence" which envelops the human "donghill kind" who willingly forsake their humanity ("he chooseth...to be a beast")

rather than subject themselves to rigorous self-control. Thus the problems of spiritual and physical perception and the inevitability of chaos when temperance is not maintained are symbolically established in stanza 35. And the matching stanza reveals the solution--the restoration of order (fair weather) through temperance (the Palmer's staff restores the beasts to their natural form, 87). It also pessimistically establishes that some men prefer their "hoggish" minds.

The "vnfortunate/And fatall birds"(35-38) are not unrelated to the "wild-beasts"(84-87). Constant references to the beasts' hideousness and ghastliness are reminiscent of the birds' unpleasantness.⁸ The emphasis on "foule incontinence"(87) and "beastes" (used five times, in various forms) underscores the results of contact with and submission to Acrasia. The transformed beasts, as the "sad end...of life intemperate"(85), manifest the fulfillment of the birds' prophecies of "sad destiny." The first half of the structural pattern seems to anticipate the experiences in store for us in the final stanzas of the Bower of Bliss episode.

It is probably not mere coincidence that the protagonists suffer no physical injury in the encounter with the birds, for in like manner they survive the island and the Bower. As they sail safely by the birds, the Boatman's physical prowess is coupled with the Palmer's ability to steer the craft: "th'one did row, and th'other stifly steare"(37). The adverb "stifly" suggests the Palmer's characteristic rigidity and rationality which contrast with the incontinence and "monstrous" minds of Acrasia's beasts in the final

⁸These birds, associated with death, sorrow, danger, and chaos, are the opposite of the halycon birds (Ovid's *Metamorphoses*, ll.745-6). Cf., for example, the "Birds of Calm," associated with "peace," "joys," and "the mild ocean" in Milton's "Hymn: On the Morning of Christ's Nativity".

stanzas.

Also, the Palmer's sighting of the "sacred soile, where all our perils grow"(37.7-9) is linked with the Palmer's explanation that the beasts have been transformed by the "Enchauntresse"(85.1-3). While the Palmer instructs Guyon to don his armour (in notable contrast to Mars disarmed by Venus), Acrasia disarms men physically and spiritually and turns them into beasts. While the Palmer endeavours to maintain temperance through Reason, Acrasia preys upon human sensuality, manipulating physical responses in order to encourage self-indulgence.

Similar verbal and thematic parallels can be detected as the structural pattern continues to unfold and can perhaps best be indicated, briefly, in the following summary:

	<u>St. 38</u>	<u>St. 84</u>
Transitional stanzas: the wheel has come full circle	Boat, passing fog & sea-birds, strikes Acrasia's Isle; protagonists encounter the 1st hazard on shore: Acrasia's beasts	Protagonists, with their captives, Verdant and Acrasia, leave Bower and arrive "where they lately had/Charm'd those wild-beasts"
	Palmer governs Guyon (Palmer's characteristic functions)	Palmer pacifies beasts
	<u>St. 39</u>	<u>St. 83</u>
Chaos	Acrasia's beasts bellow: "hideous bellowing"; "roard outrageously"; "rearing fiercely"	Guyon destroys Bower: "broke downe"; "feld"; "did deface"; "spoyle"; "suppresse"; "burn"; "race"
	4) "enraged"	4) "tempest of his wrathfulness"
Motivation causing Chaos: Acrasia's sting	Motivation for "gaping full greedily" to "deuoure those vnexpected guests": "As if that hungers point, or Venus sting/Had them enraged"	Motivation for Guyon's "rigour pittillesse" in destroying Bower: perhaps anger that he was attracted by maidens(65), but ostensibly to revenge Mordant and Amavia (2.1.61)

Palmer's Staff and Net	<u>St. 40</u>		<u>St. 82</u>
	9) "Palmer sage"		1) "carefull Palmer"
	8-9) staff has "such wondrous power.../All monsters to subdue"		2) "net so cunningly was wound" that neither Acrasia's guile nor Verdant's force "might it distraine"
	Palmer's "mighty staffe" sub- dues Acrasia's monsters		Palmer's "subtile net"(81) has captured Acrasia and her lover (Venus-Mars-Vulcan myth)
	<u>St. 41</u>		<u>St. 81</u>
	1) staff "fram'd was"		5) "did frame" net
	9) "Palmer sage" versus (Reason)		8) "faire Enchauntresse" (Incontinence)

The next symmetrically linked stanzas associate the arrival "whereas the Bowre of Blisse was situate"(42) with the portrait of the unmanned, sleeping Verdant(80). This association significantly links the first explicit comments in the canto about the nature of Acrasia's island with the most potent description of the effects of that island on Acrasia's victim, Verdant.

The setting for the Bower is a place where Art imitates Nature, pouring forth everything sweet and pleasing and, hence, tempting and alluring. Pleonasms such as "poured forth with plentiful dispencc" and "abound with lauish affluence" suggest excessiveness and perhaps even wastefulness. And the water image, "poured," which recalls the chaotic suggestiveness of water imagery in the underwater cave of the sleeping Morpheus (l.l.39-44), is echoed effectively by the melting image in the verbally similar description of the disarmed Verdant: "His dayes, his goods, his bodie he did spend:/O horrible enchantment, that him so did blend"(80). Here "blend" suggests not only a melting of Verdant into unity with his surroundings of "wastfull luxuree," but also the enchantress Acrasia who has caused his unmanned, for her name means "bad mixture" or "no blend"(a-krasis, a-krasia). Also, it glosses the

spiritual blindness of Verdant whose eye of reason, like that of the Redcross Knight in Book I, is "yblent."

That the notion of gratifying "dayntiest fantasie"(42.7) corresponds, structurally, with the notion of experiencing "lewd loues"(80.7) is not coincidence. In effect, the "gratification" of sensual desires in Acrasia's realm leads ultimately to the kind of "lewd loues" Verdant experiences in this portrait. The carefully designed craftsmanship of Acrasia's Isle titillates the senses but, ultimately, it is a sexuality that perverts fertility or is, in other words, the force that turns Verdants into Mordants. Verdant's sleep, a symbolic representation of death, ironically indicates that enticement here leads to frustration, for Verdant, in this state, can hardly reap the benefits of "solacing."

The image of Verdant's "warlike armes" hanging on the tree gives a vivid visual picture of the passivity induced by "lewd loues" and "dayntiest fantasie." This image recalls the mythological disarming of Mars by Venus. And the emphasis is clearly upon idleness and inactivity: "the idle instruments/Of sleeping praise, were hong vpon a tree...in wastfull luxuree...his bodie he did spend"(80). The erasure of the arms on his shield--"his braue shield, full of old monuments,/Was fowly ra'st, that none the signes might see"(80)--indicates the loss of his martial promise; now he cares not for praise, honour, or "aduancement." Furthermore, it suggests the loss of virility; the disarming of Mars-Verdant shows that passion or impulsive self-indulgence in the Bower leads to passivity. The pun inherent in "moniments" is surely intentional: the monuments of battles are erased and Verdant fails to heed the warnings ("moniments") about the inherent destructive possibilities of undirected eros, for he has abandoned the arms which bore

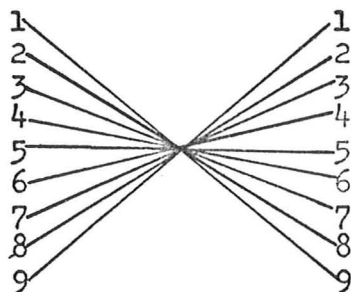
those messages.

Significant verbal, imagistic, and thematic parallels in the following stanzas support my contention that Spenser has carefully structured the Bower of Bliss episode. Once again, the symmetry can be summarized:

	<u>St. 43</u>	<u>St. 79</u>
Accessi- bility and Result	1) "goodly fence" (but easy to break) 8) gate's "substaunce light"	2) "goodly swayne" (but now unmanned) 8) Verdant's "downy heare"
	Like the notorious Garden of <u>Deduit</u> in <u>Roman de la Rose</u> , this garden is easy to enter: "fence thereof but weake and thin... gate...of substaunce light"(43). The qualities necessary to stay out or survive unscathed--"wisdomes power and temperaunces might"(43)--are precisely what "sleeping" Verdant lacks in st. 79.	
	<u>St. 44</u>	<u>St. 78</u>
Gate and Acrasia	1) gate "framed was of precious yuory" 9) "First through the Euxine seas"	1) Acrasia's "snowy brest" 9) "Which sparckling on the silent waues"
Circean Enchantress	Medea: 5) "Her mighty charmes, her furious louing fit"	Acrasia: 6-8) "her faire eyes ...with which she thrild/Fraile harts, yet quenched not"
Erotic images and frustration	9) Jason's "falsed faith and loue too lightly flit"	No fulfillment as Acrasia "thrild" with "her snowy brest...bare to readie spoyle/Of hungry eies"
	<u>St. 45</u>	<u>St. 77</u>
"Portraits": Jason and Medea; Acrasia upon her bed of Roses	1) "frothy billows fry" Both oxymorons recall Palmer's speech: "But temperance... can measure out a meane,/Neether to melt in pleasures whot desire./Nor fry in hartlesse griefe"(2.1.58)--useful gloss on titillation and frustration in Acrasia's realm 3-4) "...the waues were into yuory,/Or yuory into waues..."	9) "scorched deaw" 3) "was arayd, or rather disarayd"
Sinister Overtones: Similar visual images	5-7) "snowy substaunce sprent/ With vermell, like the boyes bloud therein shed,/A piteous spectacle" (Medea murdered her children)	Acrasia in silk & silver, re- clining on bed of roses; web- like dress & Arachne image: hint at reduction of Verdant to utter passivity ("if more might be"-- suggests excess like comparison of Isle with Eden)

	<u>St. 45 (cont.)</u>	<u>St. 77 (cont.)</u>
Dominant	3-4) "yuory" (twice)	5-6) "alablaste skin...more
Colours &	5) "snowy substance"	white"
Textures	6) "vermell"; "bloud"	1) "bed of Roses"--Red?
	8) "gold" (metallic)	4) "siluer"
	<u>St. 46</u>	<u>St. 76</u>
Transitional stanzas	1-3) pass by "goodly gate"; introduce Genius	7-9) introduce Acrasia and Verdant
	3) "Which thither came; but in the Porch there sate"	7) "In which they creeping did at last display"
	5-6) Porter's "semblaunce pleas- ing.../That trauelllers to him seemd to entize"	4-6) "constant paire" not allured by Rose Song: "Heard all.../Yet swarued not"
	7-9) Disorder: "looser garment ...did fall/And flew...in wanton wize"	1-3) Harmony: choir of birds "attune" their "diuerse notes" (cf. Art & Nature "agreed through sweete diuersitie," 59)

Before completing this summary, I should note that the intense series of parallels in these two stanzas demonstrates a phenomenon that occurs in several pairs of matched stanzas in this pattern. The lines of the stanzas are symmetrically paired so that line 1 of st. 46 matches line 9 of st. 76, line 2 of st. 46 matches line 8 of st. 76, and so on so that line 9 of st. 46 matches line 1 of st. 76:



The above diagram shows that, besides being part of the larger reversed-pyramid structure, these stanzas form a pattern which, when diagramed, resembles the figure Puttenham calls "the triquet (or triangle) displayed."⁹

⁹Puttenham, *The Arte*, p.93. Hereafter, this type of symmetry will be called a displayed-triangle pattern.

Genius and Rose Song	<u>St. 47; 48</u>	<u>St. 75; 74</u>
	3(47) "generation" 8(47) "That is our Self" Negation of good Genius, "good Agdistes"(48) who is associated with idea of procreation and proper sense of Self(47) Bad Genius: "the foe of life"; "good enuyes"; "guilefull semblaunts"; "secretly doth vs procure to fall"	7(75) "deflowre" 2(75) "Of mortall life" Negation of life: sinister connotation: "louely lay" equates man's life and plant cycle; "deflowre"("all flesh is grass,"1.7) Bad blend: "equall crime"--i.e. equal self-indulgence & frustration of Verdant & Acrasia--not temperance
False Enchanters	<u>St. 49</u>	<u>St. 73</u>
	Genius: "charmed semblaunts sly" flowers and wine offers wine indiscriminately: enticer to balefulness--his "guests" = his victims; his "idle curtesie" aimed at producing idleness 8) Guyon overthrows bowl--wine would be spilled--liquid: formless; Guyon not tempted	Acrasia: sucks victim's "spright" (soul) out through his eyes images of deflowering & liquidity Acrasia, "depasturing delight," is insatiable: Acrasia = destroyer; Verdant = her victim 8) "quite molten into lust and pleasure lewd"--ambiguously applicable to both Acrasia and Verdant; Verdant succumbed--result = molten state (liquid: formless)
Sinister Connotations	<u>St. 50</u>	<u>St. 72</u>
	3) "Strowed with pleasauns" 7-9) "pompous bride": "virgin bowre"	7) "Whilst round about them pleasauntly did sing" 2-5) "faire Witch" solaces herself with sleeping "new Louer" (one of many?) in "secret shade"
Sensual attractiveness	Visually pleasant atmosphere Art undermines Nature	Audibly pleasant atmosphere Acrasia destroys Verdant
Temperate weather; Harmonious sound	<u>St. 51</u>	<u>St. 71</u>
	8) "gently attempred" "stedfast"; "intemperate"; "milde"; "moderate"; "attempred" "disposed so well"; "holesome"	2) "attempred sweet" "meet"(twice); "discreet"; "attempred"

	<u>St. 52</u>	<u>St. 70</u>
	7) "heauenly bowres"	3) "not on liuing ground"
Excessive	"More sweet" smell: Comparisons --sinister overtones	"most melodious sound": Prob- lem of perception

We should notice, at this point, that the authorial voice constantly engages in a game of verbal trickery. As he presents the sensual data, he continually seems to applaud the attractiveness, then suspect it. This technique can be seen in the last three pairs of symmetrically linked stanzas in the preceding summary.

Although the authorial voice initially seems to praise the "large and spacious plain"(50), his pleonasms reveal his suspicions that the island is perverted. His remark that the "grassy ground" is "mantled with greene," for example, is almost too explicit, for grass is normally associated with greenness. And the artificiality, reinforced by such images as "mantled" and "ornaments" and the formulaic "goodly beautifide," is ironically undermined by the image in the concluding lines of Art as a "pompous bride" coming forth from her "virgin bowre." Just as an overdressed bride places her virginity in question, so Art's overadornment of what is natural makes its "pleasauns" suspect. As the stanza develops, then, the coexistence of Art and Nature is placed in its true perspective: Art, distrusting Nature and finding it insufficiently beautiful (and, hence, insufficiently pleasurable), seeks to beautify it. But Art (as part of Acrasia's design) "too lauishly" adorns Nature, creating an excessive sensual attractiveness which is so pleasurable it in effect destroys Nature by undermining it. The senses themselves become suspect. Problems of perception, like those faced by the Redcross Knight in the first book, begin to arise.

Similarly, the island's weather (51) seems truly paradisal. But the

narrator's initial applause of the "sweet and holesome smell" (twice-repeated) becomes overt suspicion as the comparison becomes increasingly sinister. The smell is "more sweet and holesome" than that of Rhodope where a grotesque deformed birth led to a mother's suicide (perhaps an oblique allusion to the birth of Ruddymane and death of Amavia which initiate Guyon's quest), or of the classical pastoral paradise, Tempe, where the usual wound of eros is changed to suggest slaughter or carnage: "Faire Daphne Phoebus hart with loue did gore"(52). Such sinister images culminate with the revelation that Art has so beautified the island that it outdoes Eden. The authorial voice's strategy, as he makes a statement, then subjects it to doubt, seems to be itself a form of deception by Art. But to the alert reader it is a tempering technique whereby a true assessment of Acrasia's domain can be reached. The authorial voice has so mixed his praise of the sensual "pleasauns" with blame of the excessive artificiality that a bad blend is yielded; the stanza itself is a-krasia, like Acrasia's "paradise."

This technique is continued in the three symmetrically corresponding stanzas. The authorial voice presents an audibly pleasant atmosphere, but his coupling of "pleasant" sounds with erotic images ("lasciuious," "light licentious," 72) tends to make both aspects suspect, especially when they are considered in the light of Acrasia's conquests. The emphasis on her Circean qualities ("faire Witch," "sorceree," and "witchcraft"), her insatiability, and Verdant's passivity indicates that all is not paradisaical in the Bower.

Similarly, the narrator undermines the Bower's sounds. He describes the joyous birds as "shrouded" in "shade"(71). The problem of sense-perception is explicitly stated: "Right hard it was, for wight, which did it heare,/To read, what manner musicke that mote bee"(70). And the pleonastic "one harmonee

...all agree," coupled with the suspicious word "pleasing" and the unnecessary "elsewhere," suggests that this music, like the Isle's weather and odour, is excessively harmonious. In other words, it is artificially stimulated and ultimately intended to allure Verdants into Acrasia's snares. The birds here function as "fowlers," luring men to their island's mistress. They are part of Acrasia's sensual manipulation and the resultant confusion of "victor" and "victim."

Just as Art undermines and destroys Nature in Acrasia's Isle, so Acrasia undermines and destroys Verdant's humanity in her Bower. And the authorial voice undermines the sensual attractiveness of the Isle, the Bower, and the portrait of the lovers by applauding, then suspecting. If we have perceived the narrator's favourite habit, we should, in the first half of the symmetry, become aware of the nature of Acrasia's island. And, armed with such insights, we should detect the nature of her Bower itself. The authorial voice teaches us how to read his account as he describes the effects of Art in the island. The same suspicious approach should prepare us for the moral temptations of the human delights offered by Acrasia in the second half of the symmetry.

These observations are reinforced by the reactions of the protagonists in the next symmetrically linked stanzas. In stanza 53 Guyon bridles his will and resists the temptation to relax offered by the sensuous setting; he then moves forward, arriving at the Porch of Excesse. In stanza 69 the Palmer has to rebuke Guyon and draw him away from the temptations of the wanton bathers; then the protagonists move towards the Bower itself.

Guyon remains temperate in the former instance, refusing to succumb

to the sensual pleasantness:

Much wondred Guyon at the faire aspect
 Of that sweet place, yet suffred no delight
 To sincke into his sence, nor mind affect,
 But passed forth, and lookt still forward right,
 Bridling his will, and maistering his might....
 (2.12.53)

Such self-control is necessary if one is to survive unscathed the temptations of Acrasia's Isle and Bower. Here the authorial voice informs the reader how to read the poem; like Guyon, he had better question everything. That "wonder" connotes both amazement and the need for suspicion is evidenced by the aspects of the place--the odour, weather, and visual beauty--that were described in the preceding stanzas. While the setting is attractive, a careful reader will be aware that the narrator has exposed it as an artificially-wrought sensual paradise that is not to be trusted.

But in the structurally corresponding stanza the Palmer has to rescue Guyon from the wanton maidens. Guyon's senses are tickled and the proffered "delight" begins to sink into his sense:

On which when gazing him the Palmer saw,
 He much rebukt those wandring eyes of his,
 And counseld well, him forward thence did draw.
 (2.12.69)

The Palmer, as Reason externalized, intervenes to maintain temperance in the hero who, by himself, cannot prevent his eyes from "wandring."

In the final lines of stanza 53 Guyon reaches a gate that is "no gate, but like one"--a gate, in other words, that is "nam'd amis." The description of this gate glosses the nature of the island and the Bower: "goodly dight/With boughes and braunches, which did broad dilate/Their clasping armes, in wanton wreathings intricate"(53). Beginning with that suspicious formulaic "goodly" and containing suggestions of artificiality ("dight,"

"intricate"), eroticism ("clasping armes," "wanton"), and sinister entrapment ("clasping armes," "wreathings"), these lines suggest the island's nature and foreshadow the scene in Acrasia's Bower. Such are the methods Acrasia employs to capture her victims and the effects that she has upon them. The description of the gate in the first part of the symmetry indicates that we do not really need to see the Bower to comprehend its essential nature: the Isle's delights and the Bower's bliss are equally suspect.

It is not mere coincidence that the structurally aligned stanza contains an explicit reminder of Guyon's quest and an explicit statement that Acrasia's Bower is misnamed:

Now are they come nigh to the Bowre of blis
Of her fond fauorites so nam'd amis:
When thus the Palmer; Now Sir, well auise;
For here the end of all our trauell is:
Here wonnes Acrasia....

(2.12.69)

Guyon has sought the Bower in order to destroy it and revenge the deaths of Amavia and Mordant. But, although aware of the island's nature as his rejection of its artificial setting shows, he responds to the sensual excitation of the more human temptation represented by the girls frolicking in the fountain. He is thus confronted with his own innate concupiscence. Ironically, the statement that the Bower is misnamed comes just after this temptation has been described. In spite of his moral awareness of the dangers inherent in the Isle, our hero is titillated by the bathers' sensuality. And we, as readers, gradually become aware of our tendency to be unintellectual in sensually comfortable situations. Our suspicions about Acrasia's island are easily set aside as we encounter the vivid sensual description of the maidens.

The symmetry allows us to anticipate the Bower itself without entering it. That is, the pattern has a teaching aspect. We should be able to see

the Bower from the outside and avoid its dangers, as Verdant should have. The Palmer and Guyon should be able to read it too, but they must enter to rescue Verdant and to destroy the enchantment.

Spenser exploits this aspect as the symmetrical pattern converges around stanza 61. After diagramming the evidence that these stanzas are structurally linked, I will consider the implications of such associations for the meaning of the Bower episode. The following summary shows verbal, imagistic, and thematic parallels:

	<u>St. 54</u>	<u>St. 68</u>
Porch & Grapes; Maidens	1-6) "embracing vine" entices passers-by 3) "seemed to entice" 7-9) 3 stages of ripeness of grapes; 3 "red" words; also 8) "laughing"	4-9) girls entice Guyon 8) "beckned to approach" 1-3) 3 "laughters" and 3 "blushes" of the maiden
	<u>St. 55</u>	<u>St. 67</u>
Golden Grapes; Maid with golden hair	2) "So made by art, to beautifie the rest" 4) "As lurking from the vew of couetous guest" 8) "faire weedes" 9) "loose" 1) "burnisht gold"	8) "So hid in lockes and waues from lookers theft" 6) "So that faire spectacle from him was reft" 2) "faire lockes" 3) "lose" 5) "golden mantle"
Aim: titillation	gold grapes hide among leaves Embodiment of <u>a-krasia</u> : Excesse = "comely dame" "clad in faire weedes" but "foule disordered" and with "garments loose"	girl hides in hair and waves Maiden (hair unbound) = bad blend of titillation and fulfillment: excess of former leads to default of latter (i.e. frustration)
	<u>St. 56</u>	<u>St. 66</u>
Excesse and Maidens	9) "It was her guise" "sappy liquor"; "wine-presse"; "wine"; "drink"	2) "his vnwonted guise" "ducked"; "flood"; "melting"

Excesse and Maidens	<u>St. 57</u> 1-5) Guyon resists temptation --refuses Excesse's wine: 1) "offred it to tast" 5) "liquor stained all the lond"; Golden "cup" smashed 9) "displeasure" Ultimately the same: Excesse is frustrated; if Guyon succumbs to his desires they will be frustrated	<u>St. 65</u> 7-9) Guyon tempted by bathing girls--9) "gan secret pleasaunce to embrace" 5) "yellow heare/Christalline humour dropped downe apace"; "yellow heare" drops 9) "secret pleasaunce"
Sensual Paradise & Maidens	<u>St. 58</u> 1-2) "There the most daintie Paradise on ground,/It selfe doth offer to his sober eye" "sober eye": temperance 3) "pleasures plenteously abound" 7) "Christall running by"	<u>St. 64</u> 8-9) "Then suddeinly both would themselues vnhele/And th'amarous sweet spoiles to greedy eyes reuele" "greedy eyes": incontinence 7) "waues appeared plaine" 7) "Christall waues"
<u>A-krasia</u>	<u>St. 59</u> 1-2) "(so cunningly the rude,/ And scorned parts were mingled with the fine)" 3) "for wantonnesse ensued" 3-4) Art vs Nature: Excess versus Default 9) "all varietie"	<u>St. 63</u> 8-9) "ne car'd to hyde,/Their dainty parts from vew of any, which them eyde" 8) "wrestle wantonly" 7) Contest between maidens: Bold versus Coy 1) "all the margent"
The Fountain	<u>St. 60</u> 1) "a fountaine stood" 2) "Of richest substaunce" 3) "siluer flood" 4) "Through...one might see" 7) "some seemd" 7) "Of which" 9) "did...embay in liquid ioyes"	<u>St. 62</u> 9) "the fountaine" (also, 2) 8) "Iaspar shining bright" 7) "waues" 7) "through...one might the bottom see" 5) "it seemd" 3) "The which" 1) "Infinit streames continually did well"

St. 61

The "vertex" or
"centre" of the
reversed-pyramid
pattern

Gold ivy painted green
5) as centre of pattern? Notice
parallel: 3) "rich metall,"
7) "siluer dew"

The intense pattern, whereby the lines of stanzas 60 and 62 are symmetrically matched to form a displayed-triangle, reveals once again the phenomenon of a pattern within the larger reversed-pyramid pattern of this section of canto 12. That Spenser simultaneously set up two different types of patterns within this piece of text shows how consciously concerned he was with architectural structuring and how highly integrated the structures of his canto are.

Three features of the foregoing summary--the structural association of the grapes, of Excesse, and of the "daintie Paradise" with the maidens--require special comment.

First, Spenser's grapes are very helpful, encouraging laziness ("hanging downe...as freely offering to be gathered,"⁵⁴) as well as tempting the taste buds. And the girls, in the corresponding stanza, endeavour to assist the passer-by by beckoning and increasing their titillation. But the grapes, although described in erotic terms, can scarcely offer the same kind of potential delight that the wanton bathers do.

As the gold grapes are introduced, the authorial voice's suspicions become more overt. This mixture of real and artificial grapes is a bad blend, intended, as is all Art on the island, to produce sensual titillation which will lead eventually to passivity. Similarly, the maiden's laughs and blushes produce a blend of boldness and modesty that is calculated to captivate Guyon's sense. Just as the gold grapes, being inedible, pervert the enticement to "tast," so the maidens offer only stimulation not sexual fulfillment.

Having comprehended the meaning of the grapes, we do not need to encounter the girls to know the moral dangers of Acrasia's Bower. Like her Isle it is a-krasia.

Second, Excesse, who embodies the quality that her name implies (we are told, for example, that "Excesse exceedingly was wroth," 57), indiscriminately offers wine "to all Straungers goodly so to greet"(56). But while Guyon is easily able to resist the temptation Excesse offers in a golden cup(57), he cannot pass by the golden-haired maidens with such ease: "His stubborne brest gan secret pleasaunce to embrace"(65). Significantly, this temptation occurs as Guyon witnesses the contrary motions of the bathers. The rising and falling suggests a polarity in personality traits--one girl is coy, the other bold. But it also presents an image of balance. By placing two maidens in the fountain, Spenser creates a kind of equilibrium which, operating in the context of Acrasia's designs, will prove to be a-krasia. Ironically, if Guyon succumbed to his longing to embrace the girls, he would be led to his own entrapment in an Acrasia-induced passivity.

The image of liquidity associated with the maidens' yellow hair ("Christalline humour," 65) suggests a parallel with Excesse's wine, for both "liquors" are intended to entice and entrap. The protagonist's easy resistance to the wine is offset by his near-abandonment of self-control when he faces the bathers. Guyon's reactions are indicative of the effect of the added human element in the second part of the symmetrical pattern. The new quality of human sensuality in the wanton maidens' allurements increases the observer's susceptibility.

Third, the structural association of the sensual paradise with these girls illustrates, once again, the increase of potency when the object of

temptation is human. Although Guyon views the "daintie Paradise" with a "sober eye," his eyes become "greedy" when he witnesses the provocative actions of the naked girls. The setting, excessively pleasurable (e.g. the pleonasm "pleasures plenteously abound," 58) and paradoxically beautified through "sweete diuersitie," is deceptively attractive. Like the girls' "amarous sweet spoiles" (a bilingual oxymoron created by the pun on "amorous" and the Latin amarus, "bitter"), the eroticism of Acrasia's realm is a bad blend of excessive sensual sweetness and bitter experiential reality. If the erotic hunter's "greedy eyes" succumb to the "spoiles" (i.e. the girls), he himself will become the passive "spoil" of the huntress, Acrasia.

The authorial voice's comment, as he discusses the metal ivy, makes the stanza appropriate for the vertex of this symmetrical pattern: "That wight, who did not well auis'd it vew,/Would surely deeme it to be yuie trew"(61). This is the problem of perception we have repeatedly encountered in the first half of the pattern--the lavish beautification of Nature by Art. And, since the narrator's habit of applauding, then suspecting, has been frequently exhibited in earlier stanzas, we should certainly be "well auis'd" by this point of the sinister implications of such artful beauty. In fact, by the time we reach this ivy in the centrally-located fountain, we feel quite confident that we know its significance.

In the first half of this symmetry the guidance of the authorial voice enables us to perceive the nature of Acrasia's island and thus to have a moral awareness of what her Bower itself represents. As we approach the fountain, we, like Guyon, are faced with an abundance of sensual attractions, all of which the authorial voice undermines through sinister suggestiveness.

The visual, aromatic, and climatic "pleasauns" of the Isle is achieved through Art's perversion of Nature. Together with the grapes and the wine of Excesse and Genius, this landscape offers temptations to self-indulgence which can be readily overcome by Guyon's reasonableness and the reader's alertness.

Only after describing the metal ivy and the fountain itself does the narrator introduce the first truly erotic human temptation--the girls.¹⁰ The imagery becomes increasingly erotic and sensuous as the temptations become human and hence more potent manifestations of the qualities seen in the first part of Spenser's design. As Guyon stops to watch the bathers, we, feeling secure in our knowledge of what the island represents, begin to relent our "earnest pace" of intellectual questioning in order to savour the sensual beauty of the descriptions. Paradoxically, as we read more slowly, we become less ready to notice (or at least accept) the warnings inherent in the passage's sinister overtones.

Thus the structural symmetry of the Bower of Bliss episode is important in determining the relationship between the readers and the protagonist.¹¹ Like the Redcross Knight, who escapes the House of Pride only to

¹⁰The human elements in the first half of the symmetry--the gate's images of Jason and Medea, the images of the boys on the fountain, Excesse, and Genius--function as "monuments." Genius and Excesse are instrumental in enticing victims into the garden (they offer wine, but not themselves). And the "naked boyes"(60), "playing their wanton toyes" and embaying in "liquid ioyes," ironically foreshadow the scene which depicts the results of self-indulgence(71). These images are linked by rhyme("ioyes," "boyes," "toyes") and repetition of "wanton" with the "lasciuous boyes"(71) who sing and play round about Acrasia as she "depastures" upon the sleeping Verdant (71-72).

¹¹Spenser's concern with the reader becomes obvious in the first half of the symmetry. When the authorial voice tells us, for example, that "All this and more might in that goodly gate/Be red"(46) and that Guyon "much wondred"(53) at the landscape's beauty, we are being warned to be suspicious.

be seduced by Duessa, Guyon surpasses the obstacles from fog to ivy only to be titillated by the girls. And although we were confident, as we encountered the metal ivy, that we were "well auis'd"(61), we require the Palmer's instructions ("Now Sir, well auise,"69) after Guyon has been tempted. We, as readers, sympathize with Guyon's as a possible reaction to the maidens, but we retain the necessary degree of detachment; while we suspend our disbelief, we are aware that the poem is a fiction. We are not so much attracted by the maidens as we are generally inclined to be unintellectual in sensually comfortable situations, accepting the pleasant, sensuous, and delightful without asking too many questions.¹²

What we become involved in is a differentiation between the cataleptic and experiential aspects of Spenser's Bower of Bliss. The difference between what we apprehend and what we experience is engrained into the episode through a structural symmetry which nevertheless cannot readily be discerned. We learn in the first half of the symmetry how to read the description of Acrasia's Isle. Even so, we fail to take seriously the menace of the swimming girls even though, for the hero, they are the one effective threat to his self-control. The erotic description of the seductress and the portrait of the disarmed Verdant, confirm in the second part of the pattern the suspicions we had held in the first. The suspicious possibilities of the first part of the symmetry are confirmed as we experience the second part. The secret symmetrical pattern in the second section of canto 12 engrains the poem's meaning into its design.

¹²Cf. Arlene N. Okerlund, "Spenser's Wanton Maidens", *PMLA*, LXXXVIII (1973), 62-68. Her argument that the reader, although aware that the bathing girls represent a temptation that should be resisted, is titillated by the sensual attractiveness of the description and, hence, confronted with his own concupiscence is somewhat overstated. It fails to account for the reader's necessary degree of detachment. He can hardly experience the same type of titillation that Guyon does, although he can sympathize with Guyon's reaction.

CHAPTER III

THE FAERIE QUEENE, 2.12:

EXTRINSIC DESIGN

Introduction

Besides the two pieces of structural symmetry within the canto itself, Spenser has simultaneously set up demonstrable symmetries between The Faerie Queene, 2.12, and other parts of the poem. My purpose in the present chapter is to demonstrate such symmetries. A detailed examination of each pattern would prove impractical. Therefore, I will outline briefly the evidence for the existence of each piece of structural symmetry and discuss only the parallels which most affect the poem's meanings.

In order to facilitate discussion, I have set up the following system for identifying the various structural patterns. In each case I have chosen a symbol to identify the piece of text which corresponds symmetrically with the Bower of Bliss. Hereafter, patterns will be referred to by symbolic notation.

<u>Pattern</u>	<u>Description of Pattern</u>
BB(1)	Reversed-pyramid pattern of Guyon's Voyage: converges from st. 1 and st. 34 of 2.12 and hinges on st. 17 and st. 18
BB(2)	Reversed-pyramid pattern of Bower of Bliss: converges from st. 35 and st. 87 of 2.12 and hinges on st. 61
Am(1)	Symmetrical pairing of 2.12.60-87 and 2.1.40-2.2.6, so that 2.12.60 matches 2.1.40, 2.12.61 matches 2.1.41,...2.12.87 matches 2.2.6 (matching stanzas are numerically 20 stanzas apart)
Am(2)	Symmetrical pairing of 2.12.73-87 with 2.1.43-57, so that 2.12.73 matches 2.1.43, 2.12.74 matches 2.1.44,...2.12.87 matches 2.1.57 (matching stanzas are numerically 30 stanzas apart)

<u>Pattern</u>	<u>Description of Pattern</u>
Am(3)	Displayed-triangle pattern linking 2.12.87-59 with 2.1.33-61, so that 2.12.87 matches 2.1.33, 2.12.86 matches 2.1.34,... 2.12.59 matches 2.1.61
GA(1)	Symmetrical pairing of 2.12.46-65 with 3.6.29-48, so that 2.12.46 matches 3.6.29, 2.12.47 matches 3.6.30,...2.12.65 matches 3.6.48 (matching stanzas are numerically 17 stanzas apart)
GA(2)	Symmetrical pairing of 2.12.61-76 with 3.6.34-49, so that 2.12.61 matches 3.6.34, 2.12.62 matches 3.6.35,...2.12.76 matches 3.6.49 (matching stanzas are numerically 27 stanzas apart)
GA(3)	Symmetrical pairing of 2.12.42-59 with 3.6.30-47, so that 2.12.42 matches 3.6.30, 2.12.43 matches 3.6.31,...2.12.59 matches 3.6.47 (matching stanzas are numerically 12 stanzas apart)
Bel(1)	Symmetrical pairing of 2.12.50-78 with 3.5.27-55, so that 2.12.50 matches 3.5.27, 2.12.51 matches 3.5.28,...2.12.78 matches 3.5.55
TV(1)	Symmetrical pairing of 2.12.60-65 with 4.10.39-44, so that 2.12.60 matches 4.10.39, 2.12.61 matches 4.10.40,...2.12.65 matches 4.10.44
Mam(1)	Symmetrical pairing of 2.12.1-34 with 2.7.1-34, so that 2.12.1 matches 2.7.1, 2.12.2 matches 2.7.2,...2.12.34 matches 2.7.34
Mam(2)	Symmetrical pairing of 2.12.60-66 with 2.7.53-59, so that 2.12.60 matches 2.7.53, 2.12.61 matches 2.7.54,...2.12.66 matches 2.7.59 and of 2.12.71-73 with 2.7.64-66, so that 2.12.71 matches 2.7.64, 2.12.72 matches 2.7.65, and 2.12.73 matches 2.7.66 (pattern skips four sets of stanzas)
Cym(1)	Symmetrical pairing of 2.12.59-66 with 2.5.27-34, so that 2.12.59 matches 2.5.27, 2.12.60 matches 2.5.28,...2.12.66 matches 2.5.34

Note that I have numbered patterns as (1) even in cases where only one pattern between a particular piece of text and canto 12 has been found, on the assumption that more patterns are probably discernible.

Key to Symbols

BB	Bower of Bliss (2.12)	TV	Temple of Venus (4.10)
Am	Amavia Episode (2.1)	Mam	Mammon Episode (2.7)
GA	Garden of Adonis (3.6)	Cym	Cymochles Episode (2.5)
Bel	Belphoebe-Timias Episode(3.5)		

The Amavia Episode
and the Bower of Bliss

The Bower of Bliss canto (2.12) sets up three distinct symmetries with the Amavia episode (2.1). In the following pages I will demonstrate each of these three patterns (Am(1), Am(2), and Am(3)).

Pattern Am(1)

The first pair of stanzas in pattern Am(1) associates the "bubbling fountaine"(2.1.40) beside which Amavia dies with the fountain in the centre of Acrasia's island (2.12.60). The imagery of liquidity is similar, "cleane waues" and "purple gore"(2.1.40) paralleled by "siluer flood" and "euery channell running"(2.12.60). The mixture of blood and water in the former stanza gives a sinister overtone to the latter. Amavia's suicide is a physical embodiment of the moral and spiritual suicide committed by those who succumb to the Acrasian inducements to relax (especially the girls in the fountain). Also, the description of Ruddymane invites comparison with the "shapes of naked boyes" on Acrasia's fountain. Like Amavia's "louely babe" who "in her streaming blood...did embay/His litle hands"(2.1.40), those boys play "their wanton toyes" and "embay in liquid ioyes"(2.12.60).

The evidence for the existence of this symmetry in the following stanzas can be summarized briefly:

	<u>2.12.61</u>	<u>2.1.41</u>
Mordant and Metal Ivy:	1) "purest gold"	1) "soiled gras"
(real armour but dead knight;	3) "rich mettall was so coloured"	3) "armour all with bloud besprinckled was"
real colour but artificial ivy)	2) "yuie in his natiue hew"	2) "dead corse of an armed knight"
	5) "yuie trew" (artificial ivy seems real)	5) "yet being ded" (seems alive: "red...cheeks")
	8) "fleecy flowres"	7) "freshest flowre"

Blood and Water	<u>2.12.62</u> 2) "fountaine" 3) "ample lauer" 6) "depth"	<u>2.1.42</u> 2) "marble stone" 3) "fresh bloud" 5) "deepe"
Duty versus Relaxation	<u>2.12.63</u> Guyon sees girls: knight encounters temptation to abandon quest	<u>2.1.43</u> Guyon revives Amavia: knight helps maiden in distress
	<u>2.12.64</u> 3) "ouer maistered by might" 9) Girls "th'amarous sweet spoiles to greedy eyes reuele"	<u>2.1.44</u> 3) "tempred with sweet voice" 9) Guyon asks Amavia to reveal her story
Death and Birth	<u>2.12.65</u> 2) "His deawy face...the sea doth reare" 1) "messenger of morne" 3) "newly borne" 7-9) Guyon "gan secret pleasaunce to embrace"	<u>2.1.45</u> 1) "eie-lids she vp gan reare" 2) "drery death" 6) "deadly dreame" 8-9) Amavia: "as hating life and light"
	<u>2.12.66</u> 3-5) "th'one her selfe low ducked...th'other...did arise" 7) "melting hart"	<u>2.1.46</u> 3) "Thrise he her reard, and thrise she sunke againe" 6) "frozen hart"
Images of theft	<u>2.12.67</u> 1) "other likewise vp arose" 3) "low adowne did lose" 6-9) girl hides in hair and waves "from lookers theft"	<u>2.1.47</u> 1) "casting vp a deadly looke" 3) "did throw" 6-9) "Take not away now got, which none would giue to me"
Sorrow: Joy	<u>2.12.68</u> 3) maiden's "laughter" 5) "sparkling face" 7) "wanton meriments" (lead to misfortune)	<u>2.1.48</u> 3) "sad life" 5) "bitter pangs" 7) "so huge misfortune"

2.12.69

Palmer addresses Guyon about
Acrasia

- 2) "much rebukt"
- 4) "Bowre of blis"
- 7) "For here the end of all
our trauell is"
- 8) "Acrasia"

2.12.70

Duty versus
Relaxation

- 3-4) "not on liuing ground...
this Paradise"
- 7) "all that pleasing is to
liuing eare"
- 8-9) "one harmonee...all
agree"

2.12.71

Acrasia

- Music in her Bower
- 7) "waters fall"

2.12.72

Acrasia

- 1-2) "that Musick...the faire
Witch"
- 2-3) "her selfe now solacing/
With a new Louer"
- 3-4) "through sorcerree/And
witchcraft"

Verdant and
Mordant

- 5) "There she had him now
layd a slombering"
- 9) "light licentious toyes"

2.12.73

Depasturing
of Verdant;
Birth of
Ruddymane

- 4) "greedily depasturing
delight"
- 6) "For feare of waking him"

2.1.49

Palmer addresses Guyon about
Mordant

- 2) "heauen accusing"
- 4) "these sad words"
- 7) "Loe this dead corpse, that
lies here vnderneath"
- 8) Mordant: "gentlest knight"

2.1.50

- 3-4) "heauens...from aboue"

- 7) "puissant force to proue"

- 8-9) "this child...with bloud
defild"

2.1.51

She dwells on "wandring Island"

- 7) "perilous gulfe"

2.1.52

- 1) "Her blisse is all in pleas-
ure and delight"

- 2) "she makes her louers drunken
mad"

- 3) "with words and weedes of
wondrous might"

- 5-6) "My lifest Lord she thus
beguiled had;/For he was flesh:
(all flesh doth frailtie breed.)"

- 9) "daunger and great dreed"

2.1.53

- 4) "my wombe her burdein would
forbeare"

- 6) "a manchild forth I brought"

The coupling of duty and relaxation, water and blood, joy and sorrow,
and birth and death culminates with Acrasia's victims, Verdant and Mordant.
The unfolding symmetry suggests that contact with Acrasia destroys the fer-

tility and life-generating potential of Verdants (literally, "becoming-green" or "spring-giving") producing Mordants (literally, "death-giving"). The sleeping Verdant, surrounded by ostensible pleasures, has almost become a Mordant.

Verdant and Mordant are continually linked as the pattern continues.

The main parallels are outlined below:

	<u>2.12.74</u>	<u>2.1.54</u>
Rose Song and Mordant	Mutability of Roses 8) "Her bared bosome she doth broad display"	Mordant transformed by Acrasia 8) "foule intemperance"
	<u>2.12.75</u>	<u>2.1.55</u>
	"Paramowre"(love and death); "deflowering" process hints at Verdant's fate <u>carpe diem</u> theme	4-7) Acrasia's "charm" means death for Mordant, loss of love for Amavia Mordant drinks and dies
	<u>2.12.76</u>	<u>2.1.56</u>
	End of Rose Song 4) "constant paire heard all" 8) Acrasia: "wanton Ladie"	End of Amavia's story (she dies) 5) "That seeing good Sir Guyon" 9) Amavia: "faire Ladie"
Death: Sleep	8-9) "louer.../Whose sleepe head she in her lap did soft dispose"	3-4) "as downe to sleepe her layed,/And ended all her woe in quiet death"
	<u>2.12.77</u>	<u>2.1.57</u>
	Rose as "image of thy day"(74) --Acrasia on bed of roses Acrasia as temptress	Dead Amavia as "image of mortalitie" Summary of prologue incident to Book II--Acrasia responsible
	<u>2.12.78</u>	<u>2.1.58</u>
	Acrasia manipulates senses: induce incontinence by assisting "hungry eies"	Palmer defines temperance: "can measure out a meane..."
	<u>2.12.79</u>	<u>2.1.59</u>
	Verdant "sleeping" (1 & 7) 3) "great pittie"	Guyon's speech about death: "death" and "rest" 8) "great shame"

	<u>2.12.80</u>	<u>2.1.60</u>
Verdant	2) "sleeping"	2) "great earthes wombe"
unarmed:		(image of birth = grave)
Mordant and		6) "sleepe in euerlasting peace"
Amavia	2) "hong vpon a tree"	3) "sad Cypresse"
buried	4) "fowly ra'st that none the signes might see" (suggests physical and spiritual blindness of Mordant and Verdant; note also pun on "blend" ("blind") in st. 80)	4) "couering with a clod their closed eye"

Significantly, pattern Am(1) aligns Guyon's vow to revenge the deaths of Amavia and Mordant and the subsequent initiation of his quest with the fulfillment of that promise as Acrasia is captured:

<u>2.12.81</u>	<u>2.1.61</u>
1) "drew"	1) "he drew"
3-4) "and threw/A subtile net"	3-4) "he threw/Into the graue"
Guyon & Palmer capture	Guyon vows to revenge deaths of
Acrasia & Verdant--quest ends	Amavia & Mordant--quest begins

The pattern then continues, aligning the last six stanzas of canto 12 with the first six of canto 2. The following summary indicates the major parallels:

	<u>2.12.82</u>	<u>2.2.1</u>
	Palmer & Guyon; Acrasia & Verdant	Palmer & Guyon; Mordant's family
	4) "They tooke them both"	4) "The litle babe vp in his armes he hent"
	<u>2.12.83</u>	<u>2.2.2</u>
Destruction of Bower:	"broke downe"; "feld"; "race"; "deface"; "spoyle"; "burne"; "suppresse"	"ashes"; "in the wide world scattered"; "rent"; "throwen forth"; "withered"
Ruddymane	5) "balefulnesse"	2) "balefull ashes bred"
	6-7) "groues he feld... arbers spoyle"	5) "As budding braunch rent from the natue tree"
	9) "And of the fairest late, now made the fowlest place" (Bliss turned to bale, or balefull all along?)	8-9) "Such is the state of men; thus enter wee/Into this life with woe, and end with miseree" (woe all along)

2.12.84

Charmed beasts--quelled by
Palmer; Guyon asks about
beasts

2.12.85

Palmer knows about beasts
Beasts: "hideous figures";
"mindes like monstrous"

2.12.86

Palmer's staff restores
beasts
2) "of beasts they comely
men became" (rationality
important)

2.12.87

Grill versus Raason

2.2.3

Guyon cannot wash blood from
Ruddymane's hands; Guyon
puzzled

2.2.4

Guyon wonders about Ruddymane
Ruddymane: "blot of foule of-
fence"; "bloudguiltinesse"

2.2.5

Palmer discusses the fountains
2) "goodly reason"

2.2.6

8) "vertue poured into their
waters bace"

The pairing of Mordant with Verdant and Ruddymane with the charmed beasts epitomizes the results of contact with Acrasia. Whether the change involves an actual transformation from man into beast or a loss of fertility as symbolized by the Verdant-Mordant phenomenon, Acrasia's victims undergo metamorphosis.

Pattern Am(2)

The first pair of stanzas in pattern Am(2) contrasts Guyon's desire to restore Amavia's life (2.1.43) with Acrasia's destructive "depasturing" upon Verdant (2.12.73). Guyon's active engagement in knightly endeavours contrasts with Verdant's utter passivity. While the former stanza emphasizes life ("living" is used twice), the latter stresses Acrasia's "feare of wak-
ing" Verdant. This contrast between life and death is furthered by the seventh line of each stanza where "he hoped faire/To call backe life to her forsaken shop"(2.1.43) is aligned with "through his humid eyes did sucke

his spright"(2.12.73).

The symmetry continues, linking Amavia's plight (for which Acrasia is ultimately responsible) with the Rose Song and the portraits of Acrasia and Verdant. The parallels are summarized briefly below:

	<u>2.12.74</u>	<u>2.1.44</u>
Rose Song and Amavia	1) "louely lay" offers advice for lovers	2-3) "meetest med'cine": "goodly counsell...tempred with sweet voice"
	2 & 4) "Ah see"	4) "Ay me"
	3-4) "In springing flowre the image of thy day...the Virgin Rose..."	4-5) "deare Lady, which the image art/Of ruefull pitie..."
Time & Death	7-9) "Lo see soone after..."	8) "fowle to hasten your vn-timely date"
	<u>2.12.75</u>	<u>2.1.45</u>
	2) "mortall life"	2) "drery death"
Duty versus Relaxation	4) "bed and bowre"	4) "all in bright armour clad"
	9) "louing thou mayst loued be with equall crime"(impetus to love leads to <u>thanatos</u>)	9) "as hating life and light" (Amavia's death-impulse)
	<u>2.12.76</u>	<u>2.1.46</u>
<u>Eros</u> and <u>Thanatos</u>	7-9) "display/That wanton Ladie, with her louer lose,/ Whose sleepe head she...did soft dispose"(Process)	7-9) "your griefe vnfold/And tell the secret of your mortall smart" (Result)
	<u>2.12.77</u>	<u>2.1.47</u>
<u>Eros</u> and <u>Thanatos</u>	1-2) Acrasia "was layd/As faint through heat..."(to encourage <u>eros</u>)	7-9) Amavia's death-wish: "let a wearie wretch from her dew rest"
	Rhyme "ee," lines 6, 8, & 9	
	<u>2.12.78</u>	<u>2.1.48</u>
	2) "hungry eies, which n'ote ...be fild" (eye = seat of soul; seek Acrasia: results in frustration & ultimately destruction)	2) "hinder soule from her desired rest" (soul seeks death)
	7-8) Acrasia "thrild/Fraile harts, yet quenched not"	5) "bitter pangs...your heart infest"

	<u>2.12.79</u>	<u>2.1.49</u>
Verdant and Mordant	1) "young man sleeping"	2) "her death"
	7) Verdant "sleeping"	7) "dead corpse"
	8) "on his tender lips the downy heare"	8) "gentlest knight...on greene gras"
	9) "spring"; "blossomes"	9) "Sir Mordant"
	<u>2.12.80</u>	<u>2.1.50</u>
Duty versus Relaxation	6) "Ne ought, that did to his aduancement tend"	6) "As wont ye knights to seeke aduentures wilde"
	7) "in lewd loues, and wast-full luxuree"	7) "pricked forth, his puissant force to proue"
Verdant and Ruddymane	9) "him so did blend"	9) "luckless child...with bloud defild"

In the above, the dead "Sir Mordant" lying on "greene gras"(2.1.49) contrasts strikingly with the images of fertility ("spring," "blossomes," "young," "tender," "downy," 2.12.79) associated with Verdant.

As the following summary of the remaining seven stanzas shows, pattern Am(2) matches stanzas in which Acrasia is called an enchantress:

	<u>2.12.81</u>	<u>2.1.51</u>
	8) "faire Enchauntresse"	2-3) "vile Acrasia...Acrasia a false enchaunteresse"
	7) "for feare of fowler"	4) "foule fordonne"
	Acrasia captured in Bower	Acrasia's dwelling: "Bowre of blis"
	Guyon & Palmer entrap Acrasia	Acrasia entraps knights
	<u>2.12.82</u>	<u>2.1.52</u>
Acrasia	2-3) "net so cunningly was wound/That neither guile, nor force might it distraine"	3) "with words and weedes of wondrous might"
	3) Acrasia's "guile"	5) "she thus beguiled had"
	8-9) Palmer counsels Verdant	8-9) Amavia dons "Palmer's weed" to seek Mordant

	<u>2.12.83</u>	<u>2.1.53</u>
Guyon de- stroyes Bower: Ruddymane is born	1) "pleasant bowres" 6-7) "Their groues...their arbers"	7) "my bowres" 7) "The woods"
	<u>2.12.84</u>	<u>2.1.54</u>
	1-2) "Then led they her away, and eke that knight"(Acrasia and Verdant) 4-5) Acrasia's transformed lovers ("wild-beasts") Palmer pacifies beasts	1-2) "Him so I sought...that witch"(Mordant and Acrasia) 4) "so transformed from his former skill" (by Acrasia) Amavia, dressed as Palmer, tries to save Mordant
	<u>2.12.85</u>	<u>2.1.55</u>
Acrasia	2) "this Enchauntresse" 6) "sad end...of life intem- perate"(men become beasts)	1) "the vile Enchaunteresse" 4-5) "sad verse, give death.../ And losse of loue"(Mordant dies)
	<u>2.12.86</u>	<u>2.1.56</u>
	Palmer restores beasts	Amavia dies
	<u>2.12.87</u>	<u>2.1.57</u>
Temperance	Guyon addresses Palmer 1) "see the mind of beastly man"	Guyon addresses Palmer 2) "Behold the image of mortalitie"
Rationality	5) "lacke intelligence" 2-3) "excellence/Of his creation"	5) "Robs reason of her due regalitie"

Such symmetrical pairing is appropriate. Acrasia's enchantments figure predominantly in the fates of Mordant's family in canto 1 and of Verdant and the human "wild-beasts" in canto 12. As well, this symmetry continues to associate structurally the two types of Acrasian transformation. While some lovers are metamorphosed into beasts (2.12.84-85), others are robbed of their fertility and "former skill" and, ultimately, of life itself (2.1.54-55).

Pattern Am(3)

Several correspondences in pattern Am(3) deserve special consideration. For example, Guyon's conversation with the Palmer about Grill (2.12.87) is paralleled by the Redcross Knight's farewell address to Guyon and the Palmer (2.1.33). The Redcross Knight, who has been identified with Christ in Book I, is replaced by Guyon who is also identified with Christ in the Cave of Mammon, where the forty stanzas of temptation correspond to Christ's forty days in the wilderness.¹ Significantly, this transfer of the role of titular hero occurs in stanza 33, for "33" is a Christological number.

As Guyon's "voyage" begins (2.1.34), the Palmer's role as Guyon's guide ("with his steedie staffe did point his way," line 6) and maintainer of temperance ("His race with reason, and with words his will/From foule intemperance he oft did stay," lines 7-8) is stressed. And the Palmer dominates the corresponding stanza, restoring the beasts to their former state with his "vertuous staffe"(2.1.86). As well, pattern Am(3) aligns the beginning of Guyon's first adventure, as he and his Palmer hear Amavia's shrieks (2.1.35), with the conclusion of his sojourn on Acrasia's island. Here, as in patterns Am(1) and Am(2), the results of Acrasian influence (death and transformation into beasts) are symmetrically aligned.

As frequently occurs, the next pair of stanzas is linked by an intense series of parallels, followed by stanzas in which the pattern is scarcely discernible. It begins again in earnest, however, with two pairs of stanzas of intense symmetry. The following summary illustrates my point:

¹A. Kent Hieatt notes the "notion of 40-day fast in Guyon's imitatio Christi in the House of Mammon. Guyon remains there for the space of exactly 40 stanzas..."(i.e. enters 2.7.26 and leaves 2.7.66): "Guyon in the House of Mammon" Spenser Newsletter, IV,2 (1973),7.

2.12.84

Acrasia & Verdant led away
--revenge achieved

2) "sorrowfull and sad"(wild
beasts = transformed lovers)

Beasts have lost light of
Reason

8-9) Palmer pacifies beasts
(Acrasia's captives)

2.12.83

Destruction of Bower

2.12.82

Acrasia & Verdant captured

2.12.81

Guyon & Palmer capture
Acrasia and Verdant

2) "they on them rusht"

2.12.80

Verdant:
Amavia and
Ruddymane

1-2) "idle instruments of
sleeping praise"

1-2) "armes...hong vpon a
tree"

4) "was fowly ra'st"

Acrasian
influence

5-9) Verdant spends "His
dayes, his goods, his bodie"
in "lewd loues and wastfull
luxuree"

9) "O horrible enchantment"

2.12.79

Verdant and
Mordant

1) "young man sleeping"

7) "Yet sleeping"

1-2) "seemd to bee/Some
goodly swayne"

7-8) "well proportiond face
...his tender lips"

9) "freshly spring"; "silken
blossomes beare"

2.1.36

Amavia demands revenge

3) "sad pageants of mens
miseries"

7) Amavia's death-wish: "take
away this long lent loathed light"

8-9) "sweet the medicines bee/That
long captiued soules from wearie
thraldome free"

2.1.37

Amavia's plea for her son
("liuing" stressed)

2.1.38

Amavia's wound and pain

2.1.39

Guyon discovers wounded
Amavia

2) "he rusht"

2.1.40

1-2) "Pittifull spectacle of
deadly smart"

2) "low she lay"

4) "did ray"

5-9) Ruddymane plays in his
mother's blood: "His litle
hands..."

9) "Pitifull spectacle"

2.1.41

2) "dead corse"

5) "yet being dead"

5) "Seemd to haue beene a
goodly personage"

4-5) "His ruddie lips...cheare-
full face"

7) "his freshest flowre"

9) "the blossome of his age"

Pattern Am(3) continues, linking Amavia's wound with the Rose Song:

2.12.78

8) "Fraile harts"

2.12.77

1) "bed of Roses"

3-4) Acrasia uses garment to induce wound of love

9) "th'aire more lightly flee"

2.12.76

Birds "attune" notes to Rose Song

Guyon & Palmer arrive in time to rescue Verdant

2.12.75

2) "mortall life"

4-5) "bed and bowre"

Also in Pattern Am(2)

2.12.74

Rose Song: Virgin Rose, etc.

2.12.73

2) "in his sight"

9) "she sighed soft"

6) "his lips bedewd"

7) "humid"

2.12.72

2-3) "her selfe now solacing/
With a new Louer"

Verdant's "slombering"

Rhyme "ee," lines 1 and 3

2.12.71

1) "shrouded"

9) "gentle warbling wind"

2.1.42

8) "fraile affection"

2.1.43

1) "her gored wound"

3) Guyon uses "his faire garment" to stop bleeding

9) "gan to breathe out liuing
aire"

2.1.44

Guyon tempers "goodly counsell" with "sweet voice"

Platitude "help neuer comes too late" untrue in Amavia's case

2.1.45

2) "drery death"

4-5) "bright armour"

2.1.46

Amavia's wound

2.1.47

2) "She sight"(Notice curious spelling for "sighed")

4) "lips full pale"

7) "dew rest"

2.1.48

3) "hold sad life in long captiuitee"

Amavia's "desired rest"

2.1.49

2) "her death"

8) "gentlest knight"

Sleep:
Death

	<u>2.12.70</u>	<u>2.1.50</u>
	3) "not on liuing ground"	3) "heauens...from aboue"
Duty versus	7) "pleasing is to liuing	7) "puissant force to proue"
Relaxation	eare"	
	8-9) "one harmonee...all agree"	8-9) "this child...with bloud defild"

Also in Pattern Am(1)

The frequent association of Amavia's wound with the image of a rose is particularly effective. Her wound springs ultimately from erotic causes and Acrasia employs roses to incite erotic impulses.² Also, the association increases the potency of the Rose Song's "deflowering" process, adding the notion of actual physical wounds.

Pattern Am(3) also associates Amavia's warning about the dangers of Acrasia's Bower with the Palmer's proclamation that they have reached it. And, as Amavia dons palmer's weeds in the next stanza, she begins to function as the Palmer does in the matching passage. Such correspondences are summarized below:

	<u>2.12.69</u>	<u>2.1.51</u>
Acrasia's	4-5) "Now are they come nigh	8-9) "The cursed land where
Domain	to the Bowre of blis/Of her	many wend amis./And know it by the
	fond fauorites so nam'd amis"	name; it hight the Bowre of blis"
	5) "wandring eyes"	5) "wandring Island"
	7) "here the end of all our	7-8) "if euer there ye trauell,
	trauell is"	shonne/The cursed land"
	8) "Here wonnes Acrasia"	2) "where vile Acrasia does wonne"

²Cf. Arthur's blood, "Red as the Rose" (F.Q. 2.8.39).

2.12.68

Maiden's technique: laughing and blushing

4-6) Guyon: "slacke his pace"

7-9) Girls increase "wanton meriments"; Palmer rebukes Guyon (st.69)

2.12.67

2) "faire lockes"

8-9) "lockes"; "looking"; "lookers"

2.12.66

Girls encourage intemperance

7) "his melting hart entise"

9) "him more desirous made"

2.12.65

At Fountains: 2) "Cyprian goddess"(Venus)
Guyon and Maidens;
Acrasia's charm; Mordant's
Death

6) "Christalline humour"

8) "gan relent his earnest pace"

9) "His stubborne brest gan secret pleasaunce to embrace"

2.12.64

Maidens & Amavia

1) "one would"

2-3) "downe againe/Her plong"

3) "Her plong"

Sight Motif

5) "a vele"

6) "appeared plaine"

9) "greedy eyes"

2.12.63

Guyon & girls(Intemperance)

Battle Imagery

"to defend"; "bet"; "contend"; "wrestle"

2.1.52

Acrasia's "bliss": her strategy explained

5) Mordant "beguiled" by Acrasia

8-9) Amavia dresses "in Palmers weed" and seeks to rescue Mordant

2.1.53

1) "faire Cynthia"

8-9) "deare" (3 times)

2.1.54

Amavia tries to purge Mordant's intemperance

7) "him recured to a better will"

9) "meanes I gan devise for his deliuerance"

2.1.55

3) "vile Enchaunteresse"(Acrasia)

6) "So soone as Bacchus with the Nympe does lincke"

8) "comming to this well, he stoupt to drinke"

9) "The charme fulfilled, dead suddenly he downe did sincke"

2.1.56

1) "one word"

3) "slyding soft, as downe to sleepe her layd"

9) "Which plunged had faire Ladie"

5) "That seeing"

7) "So heavie sight"

2.1.57

Guyon discusses Temperance

"fierce tyrannie"; "armes"; "Robs reason of her due regalitie"; "falles"

2.12.62

2 & 9) "fountaine"

2.12.61

erotic ivy

2.12.601-2) "fountaine.../Of richest
substance that on earth
might bee"

4) "one might see"

2.12.59

2) Art & Nature "mingled"

2.1.58

2 & 9) "meane"

2.1.59

death and burial

2.1.602) "the great earthes wombe they
open to the sky"

4) "their closed eye"

2.1.61

3) "medling" of hair and blood

The Garden of Adonisand the Bower of Bliss

As with the Amavia episode, the Bower of Bliss sets up three distinct symmetries with the Garden of Adonis. In the following pages I will examine these three patterns (GA(1), GA(2), and GA(3)).

Pattern GA(1)

Pattern GA(1) aligns the descriptions of each garden's Genius, the tutelary figure who presides over procreation. Like the realm he presides over, the Bower's Genius is artificial and sterile--the opposite of "good Agdistes" who is "the generation of all/That liues"(2.12.47). As such, he contrasts with the Genius of the Garden of Adonis who is a procreative force. As the symmetrical pairing of Acrasia's Genius and his wine with Venus' and the "naked babes" suggests, the former Genius functions as part of the Acrasian sensual manipulations while the latter fulfills the traditional role of procreator.

Evidence for this pattern can be summarized briefly:

2.12.46

5) "more then naturall"

2.12.47

1) "They in that place him
Genius did call"

3-4) "generation of all/That
liues"

5) "wondrous things"

2.12.48

7-9) "He...Pleasures porter
was deuizd to bee"

2.12.49

Genius and wine (Acrasian
manipulation)

2.12.50

1) "Thus being entred, they
behold around"

4) Plain: "goodly beautified"

2.12.51

Temperate Climate (Note: no
evidence of procreation)

2.12.52

3) "A gyaunt babe"

Rhyme "aire," "eare," "ere," lines 6, 8, & 9

2.12.53

4) "But passed forth, and
lookt still forward right"

2.12.54

3) "seemed to entice"

Grapes: 3 stages of ripeness;
"Hyacint": youth transformed
to flower; "Emeraundes":
Peruvian emeralds undergo
chemical changes

3.6.29

2) "So faire a place, as Nature
can deuize"

3.6.30

1) "In that same Gardin"

4-5) "there is the first semi-
narie/Of all things, that are
borne to liue and die"

5) "Of all things"

3.6.31

8-9) "Old Genius the porter of
them was..."

3.6.32

Genius and Naked Babes
(Procreative force)

3.6.33

1) "after that they againe re-
turned beene"

4) Garden: "corruption...paine"

3.6.34

6) "bad them to increase and
multiply"

3.6.35

2) "vncouth formes"

"ere," lines 6, 8, & 9

3.6.36

4) "But still remaines"

3.6.37

3) "it does ketch"

Form is mutable: matter is
constant

	<u>2.12.55</u>	<u>3.6.38</u>
	8) "faire weeds"	7) "faire flowre of beautie"
	<u>2.12.56</u>	<u>3.6.39</u>
Excesse: Time as Mower	4-5) makes wine: destroys grapes ("scruzd"; "fowle empeach")	4) "Does mow"(destroy) 6) "fowly mard"
	Excesse offers wine to "all Straungers"	Time beats down "both leaues and buds without regard"
	<u>2.12.57</u>	<u>3.6.40</u>
	Guyon destroys Excesse's Cup	Venus' "losse of her deare brood"
	6) "exceedingly was wroth"	3-5) "did lament...pittie"
	7) "Yet no'te the same amend"	7) "Yet no'te she find redresse"
	<u>2.12.58</u>	<u>3.6.41</u>
	1) "most daintie Paradise"	2) "this delightful Gardin"
	3-4) "In which all pleasures plenteously abound./And none does others happinesse enuye"	3-4) "should happie be.../For here all plentie, and all pleasure flowes"; 8) "ne any does enuie"
	<u>2.12.59</u>	<u>3.6.42</u>
	1-2) Art & Nature "mingled"	1-2) "spring and haruest...both meeting at one time"
	3) "wantonnesse"	4) "the wanton Prime"
	8) "sweete diuersitie"	8) "sweet abode"

The most significant parallelism occurs in the following stanzas where the fountain which is situated in the middle of Acrasia's domain--"And in the midst of all, a fountaine stood"(2.12.60)--is aligned with Venus' Mount which stands "Right in the midst"(3.6.43) of the Garden of Adonis. In the next stanzas an implicit contrast is set up between Acrasia's metallic ivy (2.12.61) and the ivy in Venus' "pleasant arbour, not by art...made" (3.6.44). In both cases the ivy is described in erotic terms--"lasciuious armes"(2.12.61) and "wanton yuie twyne"(3.6.44)--but the artificiality of the former contrasts with the naturalness of the latter, thus emphasizing

the essential difference between the Bower's sexual artificiality and the Garden's natural and fertile sexuality.

Furthermore, the association of Acrasia's fountain with the catalogue of lovers transformed to flowers in the Garden of Adonis is significant. The parallelism of the central lines of these stanzas--"like a little lake it seemd"(2.12.62) and "Foolish Narcisse, that likes the watry shore"(3.6.45)--suggests that a meaning is engrained in the design, for the conventional view of Narcissus' enraptured admiration of his image in the water as a manifestation of self-love provides a useful gloss on the problem of incontinence in the Bower.³ It is not mere coincidence that the girls' titillations are performed in the waters of this fountain nor that these waters are linked symmetrically with an image of Narcissus. In Acrasia's Isle such narcissism, leading the "lover" to indulge himself in sensual delights, reduces him to a state of liquid passivity.⁴ Like the Redcross Knight who was "poured out in loosnesse on the grassy grownd"(1.7.7), he will be "molten into lust"(2.12.73).

The remaining three pairs of stanzas in pattern GA(1) associate Guyon and the maidens with the myth of Venus and Adonis. The following summary shows the primary parallels:

³Cf. Roman de la Rose as analogue. The Fountain of Narcissus is in the centre of the Garden of Deduit(RR, 1429-1614); Acrasia's fountain is "in the midst of all"(F.Q. 2.12.60). Its bottom contains crystal stones which reflect the whole garden and Acrasia's is paved with "Iaspar"(F.Q. 2.12.62). Also, the Garden is called a "terrestrial paradise" and a "better place than Eden"(RR 598-603) while Acrasia's island is said to outdo Eden (F.Q. 2.12.52).

⁴Cf. Eve's first inclination to rebellion as a gesture of narcissism as she contemplates herself in the pool, Paradise Lost (4.453-491). Milton is a close student of F.Q., II.

	<u>2.12.63</u>	<u>3.6.46</u>
Secrecy	4) "shady Laurell trees"	4-7) "in secret he does ly...
Motif	8) "he car'd to hide"	By her hid..."
	8) Girls "wrestle wantonly"	3) Adonis: "wanton boy"
	<u>2.12.64</u>	<u>3.6.47</u>
	4) "both awhile would couered remaine" (Rise and Fall motif)	2) "euer buried bee"(Idea of transience and succession)
	<u>2.12.65</u>	<u>3.6.48</u>
Venus	3) "Cyprian goddesse"	2) "Toying his goddesse"
	Maidens titillate Guyon	Boar imprisoned

Here, the overt allusion, by means of the Venus-Adonis myth, to erotic wounds and the implication that, although the boar is now captive, the potential danger is ever-present, provide a useful gloss on the meaning of the wanton girls. If Guyon's passions are not well-controlled, his erotic impulses could well lead him to a metamorphosis, just as Adonis' encounter with the boar did.

Pattern GA(2)

The first pair of stanzas in pattern GA(2) establishes a contrast between Acrasia's ivy and the natural vegetation in the Garden of Adonis. The "rich metall"(2.12.61) in the third line is strikingly artificial in comparison with the fertile Garden (in the corresponding third line) where "all things, as they created were, do grow"(3.6.34). This essential difference is also suggested by the pairing, in the sixth lines of each stanza, of the ivy's "lasciuious armes"(2.12.61) with God's commandment "to increase and multiply"(3.6.34). The ivy's eroticism contains no suggestion of fertility. The final lines of these stanzas abound in water imagery ("dipping in the siluer dew," "did steepe," and "drops of Christall...weepe," 2.12.61; "water of the ford," "moysten their roots dry," and "eternall moisture," 3.6.34),

thus further demonstrating the symmetry's existence.

Verbal, imagistic, and thematic parallels in the next few pairs of stanzas can be summarized briefly as follows:

Water Imagery	<u>2.12.62</u>	<u>3.6.35</u>
	1) "Infinitt streames continually did well"	1) "Infinite shapes of creatures there are bred"
	2) "sweet and faire to see"	2) "And vncouth formes"
	9) "That seemd the fountaine"	9) "That seem'd the Ocean"
	"streames"; "fountaine"; "ample lauer"; "little lake"; "waues"; "fountaine in the sea"	"indew"; "fishes"; "Ocean"
	<u>2.12.63</u>	<u>3.6.36</u>
	6-8) "Two...Damzelles he therein espyde,/...And wrestle wantonly"	6-8) "For in the wide wombe of the world there lyes,/...An huge eternal chaos"
	<u>2.12.64</u>	<u>3.6.37</u>
	Girls hide, then reveal	Form is mutable
	<u>2.12.65</u>	<u>3.6.38</u>
	Planet Venus as masculine morning star; Venus as "Cyprian goddess"(Cf. Hermaphroditic Venus)	Form (Adonis, st. 47) is mutable; matter (Venus) is constant
	<u>2.12.66</u>	<u>3.6.39</u>
	5) "higher did arise"	5) "to the ground downe flings"
	<u>2.12.67</u>	<u>3.6.40</u>
	2-3) "faire lockes, which formerly were bound...did lose"	2) "faire things mard and spoyled quight"
	7) "Yet that..."	4) "The losse"
		7) "Yet no'te..."
	<u>2.12.68</u>	<u>3.6.41</u>
	3 laughs and 3 blushes	3) "happie...immortall blis"
	<u>2.12.69</u>	<u>3.6.42</u>
	7) "our trauell"	7) "their pastime"
	8) "here wonnes Acrasia"	8) "their sweet abode"

2.12.70

1-2) "a most melodious sound/
Of all that mote delight a
daintie eare"

4) "this Paradise"

2.12.71

1) "The ioyous birdes shroud-
ed in chearefull shade"

3) "voyces made"

8-9) "soft...gentle warbling
wind"

Temperance "attempred"; "meet"(twice)

3.6.43

9) "Threw forth most dainty
odours and most sweet delight"

1) "that Paradise"

3.6.44

1) "And in the thickest couert
of that shade"

3) "inclination made"

9) "Nor Aeolus sharp blast could
worke them any wrong"

"knitting...part to part"

The parallels in the remaining stanzas of the pattern are summarized
below:

2.12.72

"faire Witch" and "new
Louer"

2.12.73

3-4) "As seeking medicine.../
Or greedily depasturing de-
light"

6) Acrasia afraid of waking
Verdant

7-9) Acrasia sucks out Ver-
dant's spright

2.12.74

Rose Song: 1) "The whiles some one did
Adonis and chaunt this louely lay"

"mortalitie" 9) "fades, and falles away"

2.12.75

1) "So passes, in the pass-
ing of a day"

3) "first decay"

3.6.45

Catalogue of lovers transformed
into plants

3.6.46

3) "reape sweet pleasure of the
wanton boy"

3-7) Venus hides Adonis from
world and Stygian gods

8-9) Venus "takes her fill" of
Adonis; "possesseth him"

3.6.47

1) "And sooth it seemes they
say"

9) "he liues, that liuing giues
to all"

3.6.48

1) "liueth in eternall blis"

3) "foe of his" (the boar)

2.12.76

8) "wanton Ladie"

3.6.49

9) "wanton parts"

Acrasia's actions closely resemble those of Venus. And, although not mentioned in the catalogue, Adonis' transformation into a flower underlies the myth of Venus and Adonis as it is employed here. This, along with the Rose Song's theory that "all flesh is grass," reinforces the notion that Verdant's fertility *is destroyed* by Acrasia. Here pattern GA(2) suggests that Verdant, like Adonis, may undergo a metamorphosis.

Pattern GA(3)

The correspondences in pattern GA(3) require no special discussion.

Verbal, imagistic, and thematic parallels are summarized briefly below:

2.12.42

2) "Bowre of Blisse"

4) Art imitates "natures worke"

5-6) "what euer.../Is sweet, and pleasing"

8-9) Excessive: "poured forth with plentifull dispenche... abound with lauish affluence"

3.6.30

1) "the same Gardin"

2) "dame Nature doth her beautifie"

4-5) "first seminarie/Of all things"

9) Need = determining factor: "So much as doth need, must needs be counted here"

2.12.43

Fence and Gates

4) "Yet was the fence thereof but weake and thin"

2-3) "entred guesstes to keepe within...beasts to hold with-out"

8) "the gate was wrought of substaunce light"

3.6.31

4) "That none might thorough breake, nor ouer-stride"

6) "both in and out men moten pas"

6-9) "double gates it had"

2.12.44

7) "falsed faith"

3.6.32

7) "sinfull mire"

2.12.45

6) "vermell"

9) "Yt seemd"

3.6.33

6) "other hew"

9) "So like"

<u>2.12.46</u>	<u>3.6.34</u>
2-3) "all/Which thither came"	3) "All things...do grow"
<u>2.12.47</u>	<u>3.6.35</u>
3-4) "generation of all/That liues"	1) "Infinite shapes of creatures there are bred"
<u>2.12.48</u>	<u>3.6.36</u>
4) "foe of life"	4) "euerlasting store"
5) "vs procure to fall"	5) "first created"
<u>2.12.49</u>	<u>3.6.37</u>
8-9) Guyon destroys Genius' staff and bowl	8-9) Form is mutable (matter is constant)
<u>2.12.50</u>	<u>3.6.38</u>
4) "greene"	4) "her hew"
5) "ornaments of Floraes pride"	5) "Meet for her...complexion"
<u>2.12.51</u>	<u>3.6.39</u>
4) "Their tender buds or leaues to violate"	4) "Does mow the flowering herbes and goodly things"
8) "gently"	8) "beates"
9) "sweet spirit"	9) "malice hard"
<u>2.12.52</u>	<u>3.6.40</u>
2-3) Nymph (a mother) commits suicide	3-4) Venus ("great mother") suffers "losse of her...brood"
5) "Faire Daphne Phoebus hart with loue did gore"	5) "Her hart was pierst with pittie..."
(Note: "holesome smell" is repeated in line 9 of st. 51 and line 1 of st. 52; "pittie" is repeated in line 9 of st. 39 and line 1 of st. 40)	
<u>2.12.53</u>	<u>3.6.41</u>
2) "sweet place...no delight"	2) "delightfull Gardin"
<u>2.12.54</u>	<u>3.6.42</u>
3) "bouches hanging downe"	3) "boughes doe...beare"
7-9) Grapes in 3 stages of ripeness	1-2) Seasons "meeting" at one time

Temperate
Climate:
Time as
Mower

<u>2.12.55</u> Gold Grapes: 1) "And them amongst" Mount 3-4) "amongst the leaues.../ As lurking from the vew" 5) "weake bowes"	<u>3.6.43</u> 1) "Right in the midstest" 3-4) "A gloomy groue...shadie boughes" 4) "shadie boughes"
<u>2.12.56</u> 5) "empeach"	<u>3.6.44</u> 5) "entrayld"
<u>2.12.57</u> 5) "liquor stained all the lond"	<u>3.6.45</u> 5) "likes the watry shore"
<u>2.12.58</u> 3) "all pleasures...abound" 4) "none does others happi- nesse enuye" 5) "painted flowres"	<u>3.6.46</u> 3) "reape sweet pleasure" 7) "does her loue enuy" 5) "Lapped in flowres"
<u>2.12.59</u> 8) "sweete diuersitie" 8-9) "So all agreed...with all varietie"	<u>3.6.47</u> 7) "chaunged diuerslie" 8) "Of all formes...that liuing giues to all"

Belphoebe and Timias

and the Bower of Bliss

Pattern Bel(1) links the story of Belphoebe and Timias (3.5) with the Bower of Bliss. The sixth lines of the pattern's initial stanzas match "mother Art"(2.12.50) with the "noble hunteresse"(3.5.27), Belphoebe. And the ninth lines contrast Art's suspiciously overdressed bride as "forth from virgin bowre she comes in th'early morne"(2.12.50) with the true virgin: "Belphoebe was her name, as faire as Phoebus sunne"(3.5.27). Such associations initiate a series of correspondences whereby Acrasian enticements are contrasted with Belphoebe's virginity, as the following summary shows:

2.12.51

- 3) "Ne suffred"
 6) "T'afflict the creatures"
 9) "holesome smell" (under-
 mined by comparisons, st. 52)

2.12.52

- 2-3) "bore/A gyaunt babe"

2.12.53

- 1) "Much wondred Guyon at
 the faire aspect"
 6) Guyon moves forward

2.12.54

- 3) "bounces hanging downe"
 5) "did theselues into their
 hands incline"
 6) "offering to be gathered"

2.12.55

- 2) "So made by art, to
 beautifie the rest"

3.5.28

- 3) "She wounded had"
 7) "the beast engor'd had beene"
 9) "But ah, her expectation
 greatly was deceau'd"

3.5.29

- 2) "With bloud deformed"

3.5.30

- 1) "Saw neuer liuing eye more
 heauy sight"
 6) Belphoebe moves "backward"

3.5.31

- 1) "Meekely she bowed downe"
 5) "She cast to comfort him"
 6) "His...necke she reard vpriht"

3.5.32

- 2) "To seeke for hearbes, that
 mote him remedy"

This pairing is particularly interesting. While Art in Acrasia's realm elaborately adorns Nature in order to manipulate the senses and entrap her lovers, Belphoebe seeks Nature's herbs in order to cure Timias' wound. In this way, as the following summary shows, pattern Bel(1) repeatedly reminds us that Acrasia's island is designed to seduce her victims:

2.12.56

Excesse's
 wine: Bel-
 phoebe's
 medicine

- 1) "a Cup of gold she held"
 3-4) "sappy liquor.../Into
 her cup she scruzd"
 3) "with fulnesse sweld"
 7) "Thereof she vsd"

3.5.33

- 1) "The soueraigne weede betwixt
 two marbles"
 4) "Into his wound the iuyce
 thereof did scruze"
 7) "the swelling bruze"
 5) "As she could well it vze"

2.12.57

- 1-4) Guyon throws cup down
 5) "liquor stained"
 7) "amend"

2.12.58

- 2) "It selfe doth offer to
 his sober eye"
 3) Island paradise: "all
 pleasures....abound"
 4) "none does others
 happinesse enuye"
 9) "The Art, which all that
 wrought, appeared in no
 place"

Acrasia's
 Art: Bel-
 phoebe's
 Medicine

2.12.59

- 7-8) "agreed in fine/So all
 agreed"
 9) "This garden to adorne"
 (to capture lovers)

2.12.60

- 4) "Through euery channell
 running one might see"

2.12.61

- 2) "A trayle of yuie"
 5) "yuie trew"
 6) "lasciuious armes"

Metal Ivy:
 Belphoebe's
 Medicine

2.12.62

- 5) "That like a little lake
 it seemd to bee"
 (Pattern suggests fountain = theatre where girls perform)
 7) "through the waues"
 8) "All pau'd...with Iaspar"
 (These images also compared in pattern Cym(1) as 2.12.62
 matched with 2.5.30: contrast artificial and natural)
 9) "That seemd the fountaine"

3.5.34

- 1-5) Timias lift eyes up
 3) "watry eyes, drizzling like
 deawy raine"
 1) "recur'd"

3.5.35

- 2) "thou has shewed"
 3) Belphoebe as Angel sent "from
 her bowre of blis"
 4) "To comfort me"
 7-9) Belphoebe brings "heauenly
 salues and med'cines sweete"

3.5.36

- 7-8) "To commun .../Are bound
 with commun bond"
 9) "To succour wretched wights,
 whom we captiued see"

3.5.37

- 7) "And euery one to runne"

3.5.38

- 2) "their Lady dresse his wownd"
 5) "reskewed"
 6) "warlike courser"

3.5.39

- 5) "And like a stately Theatre
 it made"
 7) "in the midst a little riuer"
 8) "puny stones"
 (These images also compared in pattern Cym(1) as 2.12.62
 matched with 2.5.30: contrast artificial and natural)
 8) "which seemd to plaine"

2.12.63

2) "With shady Laurell trees"

3.5.402) "Planted with mirtle trees
and laurels greene"2.12.64

Girls' 8-9) "unhele...reuele"
 enticements: 4) "couered"
 Belphoebe's 6) "uele"
 medicine 7-8) "unhele...reuele"(to
 arouse erotic impulses)

3.5.41

8-9) "reduced...reduced"
 4) "drest"
 5) "dressed"
 7) "redrest" (nurse wound)

2.12.65Epic simile: Venus and life-
generating energies

9) "secret pleasaunce"

3.5.42Belphoebe heals "hurt thigh" but
"hurt his hart"

9) "sorrow and despaire"

Three notions arising from the preceding summary deserve further consideration. First, Timias' wound is reminiscent of the myth of Venus and Adonis (also wounded in the thigh) and thus ties in with the allusion to Venus in the corresponding stanza of canto 12. Second, the simile comparing the bathers with Venus is aligned with the observation that Belphoebe unintentionally wounds Timias' heart as she heals his thigh. Strikingly, she has a "bowre of blis"(3.5.35): on one hand, this bower is the hortus conclusus where she nurtures her virginity like a rose; on the other, the phrase suggests sinister enticement which is one way of reading Belphoebe's effect on Timias. Eroticism has dangerous possibilities, whether it is aroused by wanton swimmers or obdurate virgins. The girls allure in order to entrap, while Belphoebe unconsciously leads Timias to his state of moral-physical death (the repetition of "dye, rather dye" humorously suggests physical and sexual death). Third, and perhaps most significantly, by aligning Venus and Belphoebe (who is educated by Diana's nymph, 3.6.28), the pattern encompasses Spenser's frequent concern with the Venus-Diana paradox. Belphoebe, a type of Elizabeth, arouses erotic responses but, like Diana, retains her virginity

while, in the corresponding stanza, the epic simile advertises Venus' life-generating energies. We should also notice that the Bower of Bliss is associated, through structural symmetries, with the passages which introduce Belpheobe and which describe the Garden of Adonis to which her twin, Amoret, is taken by Venus.

The contrast between deliberate enticements and Belpheobe's medicine continues in the next few stanzas of pattern Bel(1), with the added dimension of Belpheobe's unconscious sexual attractiveness. The parallels are summarized below:

2.12.66

Maidens' allurements

3.5.43

Belpheobe dresses Timias' wound;
he falls in love with her

Rhyme "ayd," "ade," in lines 6, 8, and 9

2.12.67

3) "she low adowne did lose"

5) "golden mantle"

3.5.44

3) "to dislodge out of his nest"

5) "soueraigne bounty"

Alliteration on "l", line 9

2.12.68

Girls entice 2) "grace"
Guyon: Bel- 5-6) Guyon: "sparkling face
phoebe heals ...kindled lust"
Timias

3.5.45

2) "scueraigne mercy"
5) "her honour, and her heavenly
light"

2.12.69

2) Palmer "rebukt" Guyon

3.5.46

3) Timias unable to "reproch"
Belpheobe

2.12.70

3) "liuing ground"

4) "this Paradise"

3.5.47

3) "lowly place"

4) "heauenly...celestiall"

2.12.71

7) "waters fall"

3.5.48

7) "quite drye vp"

The next stanzas in pattern Bel(1) contrast Acrasia's methodical destruction of her "new Louer" with Belphoebe's nursing of Timias. Ironically underlying the latter, however, is Timias' infatuation with his virgin nurse.

	<u>2.12.72</u>	<u>3.5.49</u>
Acrasia and Belphoebe	2) "the faire Witch"	1) "faire Belphoebe"
	5) "she had him now layd a slombering"	5) "Yet still he wasted as the snow congealed"
	6) "secret shade"	6) "bright sunne"
	<u>2.12.73</u>	<u>3.5.50</u>
	3) "as seeking medicine"	2) "remedy"; 3) "Restoratiues"
	4) "greedily depasturing delight"	4) "costly Cordialles she did apply"
	9) "Wherewith she sighed soft, as if his case she rewde"	9) "She did enuy that soueraigne salve, in secret store"
	<u>2.12.74</u>	<u>3.5.51</u>
Rose Song: Belphoebe's Roses	3) "In springing flowre the image of thy day" ("Virgin Rose")	1) "That dainty Rose, the daughter of her morne"
	9) "she fades, and falles away"	9) "faire dispred...to florish faire"
	<u>2.12.75</u>	<u>3.5.52</u>
	2) "Of mortall life"	6) "mortall men"; 5) "earthly"
	9) "louing thou mayst loued be with equall crime"	9) "beareth fruit of honour and all chaste desire"
	<u>2.12.76</u>	<u>3.5.53</u>
	8-9) "wanton Ladie, with her louer lose/whose sleepeie head"	8-9) "crowne your heades with heauenly coronall,/Such as the Angels weare"
	<u>2.12.77</u>	<u>3.5.54</u>
Acrasia as seductress		Belphoebe as virgin ("faire" 4 times)
	<u>2.12.78</u>	<u>3.5.55</u>
	1) "readie spoyle"	1) "stedfast chastity"

The Rose Song's sinister theme is here contrasted with the exaltation of Belphoebe's roses as symbols of chastity and "vertue virginall"(3.5.53).

Acrasia, reposing on a bed of roses as she seduces her lovers, is thus ironically surrounded by symbols of chastity. On the other hand, Belpheobe exemplifies the virtues signified by the rose ("a faire ensample frame,/Of this faire virgin" 3.5.54). But the authorial voice's reference to Belpheobe's "ensample dead" ironically suggests the past, barrenness, and perhaps the limit death places on the relevance of virginity. As the ironies accumulate, Acrasia and Belpheobe (and Elizabeth, of whom Belpheobe is a type) seem to have one thing in common--they incite erotic responses but demonstrate no fruitfulness.

The Temple of Venus
and the Bower of Bliss

Pattern TV(1) establishes a symmetry between the Bower of Bliss and the Temple of Venus, where Scudamour claims Amoret from Venus. It thus appropriately becomes part of the design whereby Spenser engrains the narrative relationship between Belpheobe and Amoret and their male-counterparts, Timias and Scudamour, into the structure of the poem (patterns GA(1), GA(2), GA(3), Bel(1), and TV(1)). This is the most notable aspect of pattern TV(1). Its verbal and imagistic parallels can be summarized briefly as follows:

2.12.60

- 1) "And in the midst of all,
a fountaine stood"
- 2) "Of richest substaunce"
- 3) "So pure and shiny"

2.12.61

- 2) "A trayle of yuie in his
native hew"
- Artificial ivy: to increase
desire

4.10.39

- 1) "Right in the midst the
Goddesse selfe did stand"
- 2) "Vpon an altar of some costly
masse"; 3) "substance"
- 5) "Nor shining gold"
- 7) "Pure in aspect"

4.10.40

- 2) "All other Idoles, which the
heathen adore"
- Pygmalion fell in love with his
statue

<u>2.12.62</u>	<u>4.10.41</u>
Fountain: Narcissism	Hermaphroditic Venus "needeth other none"
<u>2.12.63</u>	<u>4.10.42</u>
1) "And all..."	1) "And all..."
Duty versus 2) "Laurell trees"(meed of Relaxation conquerors)	2) "A flocke of litle loues, and sports, and ioyes"
<u>2.12.64</u>	<u>4.10.43</u>
Maidens cavort, revealing "th'amarous sweet spoiles"	Lovers "piteously complayning" around Venus' altar
<u>2.12.65</u>	<u>4.10.44</u>
1) "faire Starre"	1) "Great Venus"; 3) "fayrest shine"
3) "Cyprian goddess"	6) "goddess"
4) "th'Oceans"	5) "The raging seas"
5-6) Maidens spread their "yellow heare"	7) "thou spredst thy mantle forth"

The pairing of the apostrophe to Venus with the epic simile appropriately links the Venus of the simile with the life-generating energies hymned in the Temple of Venus.⁵ At the same time, it shows the inappropriateness of the simile to the sterility and destruction manifested by the action of the Bower of Bliss episode.

The Mammon Episode

and the Bower of Bliss

In the following pages I will outline briefly the evidence for the existence of two distinct symmetries, Mam(1) and Mam(2), which link Guyon's encounters with Mammon's temptations to wealth and with Acrasia's allurements,

⁵Spenser associates Acrasia and Verdant (her dress, the disarming, and the net) with the myth of Venus and Mars. Such pairing of Venus and Acrasia is engrained into the design of the poem by patterns GA(1), GA(2), GA(3), and TV(1) which link the Bower and Venus' domains.

thus engraining the narrative and thematic correspondences into the poem's design.

Pattern Mam(1)

Pattern Mam(1) associates Guyon's voyage to Acrasia's island with his encounter with Mammon. The initial stanzas are linked by verbal parallels: "perilous sted"(2.12.1) is echoed by "perilous waue" and "steddy helme"(2.7.1). Notably, canto 7 begins with an epic simile comparing Guyon to a Pilot guiding his "winged vessell"(2.7.1). This simile could also suitably introduce canto 12 where Guyon participates in a sea voyage.

The sea-voyage motif continues in the next pair of stanzas. In the first lines the reference to Guyon's voyage--"in that sea he sayled has" (2.12.2)--is echoed by "So Guyon...beyond that Ydle lake, proceedes"(2.7.2). And in the sixth lines "hideous roaring," which identifies the first peril on Guyon's voyage (2.12.2), is aligned with a statement that he has "yet no aduenture found"(2.7.2).

The symmetry's next stanzas abound with unpleasant images and, appropriately, associate the "Gulfe of Greedinesse"(2.12.3) with Mammon(2.7.3). Such parallels can be summarized briefly as follows:

2.12.4

8) "Gulfes deuouring iawes"

2.12.5

3) "violent and greedy"

5) "doth driue"

2.12.6

1) "griesly mouth did see"

4) "hell.../Or that darke
dreadfull hole of Tartare"

2.7.4

8) "to feede his eye"

2.7.5

2-4) "Great heapes of gold...
deuouring"

5) "new driuen"

2.7.6

1) "he Guyon saw, in great affright"

4) "them poured through an hole
full wide"

2.12.7

8-9) "make shipwracke violent/Both of their life, and fame"

2.12.8

1) "this hight, The Rocke of vile Reproch"

8) "consumed thrift"

2.12.9

2) "Behold th'ensamples in our sights"

3) "luxurie and...wast"

2.12.10

Duty versus Relaxation 7-9) Guyon wants to stop at the "wandring Islands"

8) "said the knight"

2.12.11

Boatman warns Guyon about Islands

2.12.12

1) Islands: "yet well they seeme"

2.12.13

8-9) Island "firmely was established"

2.12.14

3-4) "Islands.../In the wide sea"

5) "seemd so sweet and pleasant"

Guyon on perilous voyage

2.7.7

8) "I read thee rash, and heedlesse of thy selfe"

2.7.8

1-2) "I me call/Great Mammon"

8) "flow into an ample flood"

2.7.9

2) "lo all these"

3) "greedy vew"

2.7.10

7-9) Guyon discusses the "heroicke": "shields, gay steedes, bright armes...fit for an aduent'rous knight"

9) "aduent'rous knight"

2.7.11

Mammon offers Guyon "shields, steeds, and armes...glory and renowne"

2.7.12

1) Guyon considers riches "all otherwise"

2.7.13

8-9) "cities sakt and brent"

2.7.14

3-4) "sayles in Caspian sea...frayle wood on Adrian gulfe"

5) "so many evils"

1-2) "troublous stormes...tosse/The priuate state"

Guyon's observation that "frayle men" become captive to "couetise"

through "fowle intemperaunce"(2.7.15) is applicable to the situation in the matching stanza. Frail men also become captive to Phaedria's charms through foul intemperance. And, in the fifth lines, the rejection of Phaedria ("nathe-
more/Would they once turne, but kept on as afore," 2.12.15) is paralleled by Guyon's rejection of riches ("Such superfluties they would despise," 2.7.15).

Verbal, imagistic, and thematic parallels in the remaining stanzas of pattern Mam(1) may be summarized briefly as follows:

2.12.16

4) "Lewd words"

2.7.16

4) "soueraigne bountie"

2.12.17

Phaedria & Mermaids

2.7.17

Avarice

2.12.18

Quicksand & Whirlpool

2.7.18

Mammon recommends wealth

2.12.198) "rich wares to saue from
pitteous spoyle"2.7.198-9) "safe...them kept.../From
heauens sight"2.12.204) "no memorie did stay"
7) "as they passed by that
way"2.7.204) "canst preserue"
6-7) "he him led and found/A
darkesome way"

Rhyme "ound," lines 6, 8, and 9

2.12.211) "did stretch"
3) "th'vtmost sandy breach
they shortly fetch"
6) "surging waters"
9) "As threatning to deuoure
all"2.7.212) "That stretcht"
3) "a beaten broad highway did
trace"
6) "tumultuous Strife"
9) "And both did gnash their teeth,
and both did threaten life"

Rhyme "aine," lines 2, 4, 5, and 7

2.12.226) "woxe much afrayd"
9) "monsters, such as liuing
sence dismayd"2.7.226) "trembling Feare"
9) "vgly face did hide from liuing
eye"

2.12.23

1) "vgly shapes, and horrible aspects"

5) "All dreadfull pourtraicts of deformitee"

2.12.24

Monsters

2.12.25

4) "Came rushing in"

2.12.26

8) "dreadfull Armie"

2.12.27

7) "great sorrow and sad agony"

Rhyme "ye," "y," lines 2, 4, 5, and 7

2.12.28

6) "ill it were"

8) "onely womanish fine forgery"

2.12.29

6) "stedfastnesse"

2.12.30

5) "On th'other side"

2.12.31

1) "They were faire Ladies, till they..."

2.12.32

4-5) "mighty armes...battle tride"

5) "all knights"

6) "O turne"

7-9) Mermaids: "This is the Port of rest.../The worlds sweet In"

2.7.23

1) "sad Horror with grim hew"

5) "Of death and dolour telling sad tidings"

2.7.24

Gate of Hell

2.7.25

4) "Breake in"

2.7.26

8) "monstrous stalke"

2.7.27

7) "with greedy gripe to do him dye"

2.7.28

6) "heauy ruine"

8) "her cunning web...her subtile net"

2.7.29

6) "vncertain light"

2.7.30

5) "On euery side"

2.7.31

1-2) "They forward passe.../Till that they came..."

2.7.32

4-5) "to defend...to rob and ransacke"

6) "that warriour"

6) "turning"

7-9) Marmon: "Loe here the worldes blis"

2.12.33

6-9) "Guyons senses softly
tickle" by sirens' song

2.12.34

- 2) "temperate"
6) "heauens chearefull face"

2.7.33

6-9) Guyon chooses arms, not
riches

2.7.34

- 2) "greedy"
6) "Eternal God"

Pattern Mam(2)

Associating the Garden of Proserpina with the girls in Acrasia's fountain, pattern Mam(2) draws attention to the destructive potential of the latter. This becomes evident as specific parallels are noted:

2.12.60

- 1) "And in the midst of all,
a fountaine stood"
3) "siluer flood"
5-6) "Most goodly.../Was
ouer-wrought"

2.12.61

- 1) Ivy "of purest gold"
7) "siluer dew"
4) "That wight, who did...it
vew"
8) "tenderly"

2.12.62

- 1) "did well"

2.12.63

- 2) "shady Laurell trees"
7) "therein bathing"
Girls cavort in fountain

2.12.64

Guyon watches maidens

2.7.53

- 2) "And in the midst thereof a
siluer seat"
2) "siluer seat"
3) "goodly ouer dight"

2.7.54

- 1) "golden apples"
7) "fruit of gold"
3-4) "ne liuing wight/Like euer
saw"
8) "young man"

2.7.55

- 1) "Here also sprong"

2.7.56

- 1-2) "this tree...that shadowed
all the ground"
6-7) "did steepe/In a blacke flood"
9) "In which full many soules do
endlesse waile and weepe"

2.7.57

Guyon climbed bank and "saw
many damned wights"

	<u>2.12.64 (cont.)</u>	<u>2.7.57 (cont.)</u>
	1) "one would lift"	1) "he clomb vp"
	2) "then downe againe"	2) "And looking downe"
	2) "the waters"	3) "sad waues"
	3) "Her plong"	4) "Plonged"
	<u>2.12.65</u>	<u>2.7.58</u>
Water imagery	1-4) "deawy"; "sea"; "Oceans"	1-4) "drenched"; "drinke"; "cold liquid"; "waded in"
	6) "Christalline humour"	6) "floud"
	4) "fruitfull froth, did first appeare"	4) "forth his hand, did often thinke"
	4) "fruitfull froth"	5 & 6) "fruit"
	<u>2.12.66</u>	<u>2.7.59</u>
	1) "him espying"	1) "him seeing"
	3) "low ducked"	3) "deepe"

Here, Tantalus' frustration as, surrounded by water, he is unable to drink, parallels the frustration in store for the man who seeks fulfillment from Acrasia's maidens.

The pattern breaks off at this point and skips four stanzas, resuming for the last three stanzas of canto 7 as the following summary shows:

<u>2.12.71</u>	<u>2.7.64</u>
1) "shrouded"	1) "deadly fall"
2) "attempted"	2) "intemperance"
<u>2.12.72</u>	<u>2.7.65</u>
5) "slombering"	3) "sleepe"
<u>2.12.73</u>	<u>2.7.66</u>
7) "through his humid eyes did sucke his spright"	5-6) "his enfeebled spright/Gan sucke this vitall aire into his brest"

Rhyme "ight," lines 2, 4, 5, and 7

Cymochles and the Bower of Bliss

It is not surprising to find a pattern associating Cymochles' experiences in Acrasia's Bower with the Bower of Bliss. Most of the correspondences in pattern Cym(1) link the descriptions of the environment as they appear in the two pieces of text. The following summary indicates verbal and imagistic parallels:

	<u>2.12.59</u>	<u>2.5.27</u>
	1) "cunningly" (Acrasia's Art)	1) "Enchaunteresse"
	3) "wantonnesse"	3) "idle pleasures"
	6) "more beautifie" (to entice Acrasia's victims)	6) "then she does transforme to monstrous hewes"
		4) "does charme her louers"
	<u>2.12.60</u>	<u>2.5.28</u>
	9) "liquid ioyes"	6) "laurish ioyes"
	Rhyme "ioyes," "boyes," "toyes," lines 6, 8, & 9	
	<u>2.12.61</u>	<u>2.5.29</u>
Art in	1) "And ouer all"	1) "And ouer him"
Bower (Ivy)	2) "natiue hew"	2) "with nature"
	2) "trayle of yuie" and	3) "wanton yuie" and
	9) "wantonnes"	5) "entrayld"
	6) "his lasciuious armes"	5) "His pricking armes"
	8) "fleecy flowres"	7) "flowres"
	<u>2.12.62</u>	<u>2.5.30</u>
	1) "Infinit streames continually did well"	2) "A gentle streame"
	8) "Iaspar"	3) "pumy stones"

This pattern emphasizes Art's elaborate beautification of Nature in order to entice lovers for Acrasia to transform. The association of the manufactured fountain (2.12.62) with a naturalistic stream (3.5.30) is particularly interesting. Although Spenser excludes Tasso's stream where travellers quench their thirst and rest their "wearie limbes" from the Bower of Bliss itself (cf. G.L. 15.55; 64), he includes such details in

this account of Cymochles' sojourn in Acrasia's domain.

The remaining stanzas in pattern Cym(1) match the swimming girls with the flock of damsels which surrounds Cymochles. Once again, the parallels can be summarized briefly:

2.12.63

1-2) "And...shady Laurell
trees"
6) "Two naked Damzelles he
therein espyde"
7) "seemed to contend"

2.12.64

two maidens
7-9) reveal themselves

2.12.65

4-6) "th'Oceans fruitfull
froth...Christalline humour
dropped downe"

2.12.66

7) "his melting hart entise"

2.5.31

1-2) "And...a pleasaunt groue...
stately tree"
6) "Therein the mery birds"
7) "harmonie"

2.5.32

"flocke of Damzels"
7-9) "shewd them naked"

2.5.33

4-6) "dropping like honny dew;
...sugred licour through his
melting lips"

2.5.34

7) "fire into his heart does
creepe"

Maidens encourage Guyon to behave as Cymochles does

Interlocked Central Stanzas

Significantly, the three central stanzas of pattern BB(2) (2.12.60-62) have the same features as the central stanzas of each of the three books of the 1590 installment.⁶ That is, the central stanzas of each book contain the phrase "in the midst" (or "in the midstest") or it occurs nearby; they also

⁶Professor Heatt lists the mid-points of the first three books as follows: 1.7.12-13; 2.7.53-55; 3.6.43: "Three Fearful Symmetries" A Theatre for Spenserians, pp. 20-23. Notice that 2.12.60-62 is not only the centre of pattern BB(2) but also describes the fountain situated in the middle of Acrasia's island.

contain a reference to a protected place for pleasure and an experience central to the Book. The central stanzas of pattern BB(2) contain the phrase "in the midst"(60), "shady Laurell trees"(62), and the thematically central swimming girls in the fountain. Furthermore, these stanzas are structurally aligned with the central stanzas of Book II (2.12.60-62 match 2.7.53-55) by pattern Mam(2) and of Book III (2.12.60 matches 3.6.43) by pattern GA(1). This suggests that Spenser not only located a significant situation precisely at the centre of each book in 1590 (with the catch-phrase and archetypal setting nearby),⁷ but also did so at the centre of at least one structural pattern, simultaneously pinpointing that centre, aligning it with the centres of the Books, and establishing structural correspondences between the pieces of text in which such "centres" appear.⁸ In other words, such key stanzas involve a much more complicated symmetrical technique than Heatt's original discovery suggests.

⁷Heatt, "Three Fearful Symmetries", pp. 24-25.

⁸Further investigation of passages where "in the midst" (or "middest") appears seems desirable. Is there a reversed-pyramid pattern in each case? Is there also a pattern linking 2.12.60 and 1.7.12-13 (the centre of Book I)?

EPILOGUE

What this thesis attempts to show is the simultaneous presence of imitative design and secret design in The Faerie Queene, 2.12, and the resultant effect on the total meaning of the canto. The evidence presented here not only reveals that Spenser's conception of his Bower of Bliss involves both types of design, but also suggests the possibility of discovering similar phenomena in other sections (and in the same sections) of The Faerie Queene.

Spenser's use of Tasso involves us in the curious idea of reading another poem while reading the one in front of us. Subtle changes, simultaneously reminiscent of Tasso and indicative of Spenser's own originality, show that Spenser expects us to be familiar with Tasso. Spenser's imitative design for The Faerie Queene, 2.12, suggests that the total meaning of the Bower of Bliss can only be apprehended by knowing the passage it imitates.

Spenser's concern with architectural structure, as evidenced by his simultaneous establishment of symmetries not only within canto 12 but also between it and other parts of the poem, is even more suggestive. The symmetries shown here augment and confirm familiar critical positions (e.g. the Bower of Bliss is a perverted Garden of Adonis). And there are no doubt more patterns to be discerned. But although the average reader may notice some verbal, imagistic, or thematic parallels between the pieces of text involved in such patterns, the symmetries themselves cannot be readily apprehended. What thus arises is the fascinating question of why Spenser goes to such extravagant lengths to create these patterns when they are so hidden. Not

only is it perverse to try and find the symmetries, but even when they have been perceived, they are difficult to follow. The reader is forced to read two passages simultaneously which means he is involved, in effect, in a process of anti-reading.

Spenser may have intended that these patterns be discerned by the cunning reader. Moreover, the symmetries may be a means whereby the poet-architect (Spenser draws attention to architectural designs, 2.12.1) constructs his "goodly frame" correctly without necessarily intending that the reader should discern it for full understanding any more than it is necessary to view the plan of a house in its unfinished framing in order to comprehend and appreciate it. Just as the house's framework must be properly constructed, "Formerly grounded, and fast setteled/On firme foundation," Spenser apparently meant the poem to rest on an intricate piece of invisible design, although the final form is all that the reader need experience. Such a mystique of arcane construction no doubt has neo-Platonic, hermetic, and numerological significance. Furthermore, Spenser may be acting out here the poeta-magus-deus role, whereby the poet as god or sub-creator orders his cosmos in multiple correspondences, just as God was said to have ordered the world. Spenser creates a microcosm full of hidden analogies. Each of the foregoing is a possible explanation of Spenser's motivation for executing the secret design of The Faerie Queene, 2.12, and one does not necessarily exclude the other. To say the least, this is a startling example of the Renaissance poet's intense concern with complex structures.

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