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SPENSER'S GOODLY FRAME OF TEMPERANCE

SPENSER'S GOODLY FRAME OF TEMPERANCE:

SECRET DESIGN IN

THE FAERIE QUEENE, BOOK II

By

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ABSTRACT

Spenser's design for the second book of The Faerie Queene involves hidden parallel and symmetrical patterns, previously undetected, that have serious hermeneutic significance for the study of that poem and other literature of the Renaissance. My study is of form. The first chapter considers the structural approach to literature of the Renaissance and discusses my methodology. Chapter II reveals the simultaneous existence of a parallel and a symmetrical pattern of the stanzas of Book II as a whole. Chapters III and IV explore the simultaneous operation of five patterns--three parallel and two symmetrical--for numerous pairs of cantos. Chapter V demonstrates the simultaneous existence of parallel and symmetrical patterns within each canto of Book II.

What is presented is a demonstration of intricate construction along consistently predictable parallel and symmetrical lines. Such patterned composition has been detected previously in shorter Spenser poems, Epithalamion and "Aprill," in particular. My discoveries result from applying a method which, from shorter Spenser poems, one has an expectation will work. The method involves counting stanzas and dividing by two to determine the midpoint or arithmetical centre, then considering the stanzas in parallel and symmetrical arrangements.

Spenser creates, through the parallel and symmetrical placement of the episodes, characters, images, and themes of Book II, a microcosm of hidden analogies. The patterns are intricate and readily

predictable. Spenser must have composed his poem according to such principles. While the ordinary reader may have experienced only the superficial sense of romance rambling that Spenser obviously intends to give, his more curious readers may have been aware of patterned composition along inevitable parallel and symmetrical lines and may have used presumption of patterning as a means of interpretation. They could have predicted a pattern and used the information of comparison, contrast, and reciprocal comment to illuminate an image, character, or episode which they did not understand. For example, a reader who discovered the pairing of Belpheobe, a known type of Elizabeth, with Medina or Alma would get the hint that the latter are types of Elizabeth, though otherwise such a conclusion might seem only guesswork. The patterns provide a useful tool for criticism, suggesting and confirming interpretation.

The patterns I have detected may not be the only ones awaiting discovery in The Faerie Queene. There may be some underlying principle involved that we don't see at the moment. Perhaps there is a set of mathematical ratios--some sort of mathematical formula for composition--involved in making the goodly framework of the poem. Pythagorean ratios and other symbolic proportions are now known to have been used in Renaissance architecture. Spenser speaks of Book II as a building and fills it with houses and temples as major symbols. He makes his book according to a "goodly frame." The mystique of arcane construction no doubt has Pythagorean, neo-Platonic, hermetic, and numerological significance.

PREFACE

Spenser's design for the second book of The Faerie Queene involves hidden patterns of verbal, imagistic, and thematic correspondences, previously undetected, that have serious hermeneutic significance for the study of that poem and other literature of the Renaissance. Recently scholars have claimed that Spenser's poems are constructed with a hitherto unrecognized delicate and intricately precise balance. It is fitting that this study of the form of The Faerie Queene, Book II, begin with acknowledgement of the three such studies of Spenser most seminal to my own: Hieatt's of Epithalamion,¹ Fowler's of The Faerie Queene,² and Cain's of the "Aprill" eclogue of The Shepheardes Calender.³ The first uncovers complex patterns of numerological and calendrical correspondences and a highly "symmetrical" structure underlying the marriage ode; the second explores similar numerological patterns underlying The Faerie Queene; the third reveals intricate parallel and symmetrical balances within the eclogue. All three suggest that intricate symbolic patterns were an intrinsic part of Spenser's artistic consciousness. These patterns are not discernible to the casual reader, but awareness of them, when once detected, becomes an important part of the experience of reading Spenser.

Especially significant are the similar discoveries of Hieatt and Cain. The former reveals that the structure of Epithalamion depends upon verbal, imagistic, and thematic correspondences between its two

halves, so that, in Hieatt's words, "stanzas at some distance from each other in the poem contain elements which seem to pair, or match each other, in various ways, but generally in the form of conceits."⁴ Hieatt demonstrates that stanzas 1 to 12 match stanzas 13 to 24, with 1 matching 13, 2 matching 14, and so on, so that 11 matches 23 and 12 matches 24.

Cain finds a similar parallel arrangement of the stanzas of Colin's thirteen-stanza ode: the six-stanza technical encomium of the first half (sts. 1-6) and the six-stanza "mobile tableau" or envisioned panegyric of the second half (sts. 8-13) balance on the central seventh stanza. The first half of this stanza looks backward to the encomiastic disposition of topics while the second half points in the direction of the concluding six stanzas.⁵ Again, the correspondences between balanced stanzas are verbal, imagistic, and thematic, stanza 1 matching stanza 8, 2 matching 9, and so on, so that 6 matches 13. In addition, Cain demonstrates a simultaneous symmetrical arrangement of the stanzas of the ode: stanza 1 matches stanza 13, 2 matches 12, and so on, so that 6 matches 8, as the symmetry converges on stanza 7.⁶

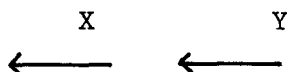
I contend that the design of The Faerie Queene, Book II, encompasses these two basic types of pattern that Cain has detected in Spenser's "Aprill" eclogue. In other words, the parallel and symmetrical patterns in the eclogue expand into the more complex parallel and symmetrical patterns of The Faerie Queene, Book II.

Consider, for example, two cantos, X and Y. In one parallel arrangement, the first stanza of canto X matches the first stanza of

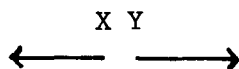
canto Y, the second stanza of canto X matches the second of canto Y, and so on. In other words, the stanzas of canto X taken from the beginning match those of canto Y taken from the beginning:



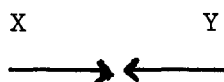
In another parallel arrangement, the stanzas of canto X taken from the end correspond to those of canto Y also taken from the end:



For a pair of cantos, there are also two symmetrical patterns. In one such arrangement, the stanzas of canto X taken from the end match those of canto Y taken from the beginning. Here, the last stanza of canto X matches the first of canto Y, the second last of canto X matches the second of canto Y, and so on:



In the second symmetrical arrangement, the stanzas of canto X taken from the beginning correspond to those of canto Y taken from the end, so that the first stanza of canto X matches the last of canto Y, the second of canto X matches the second last of canto Y, and so on:



In all, I have detected three parallel patterns and two symmetrical patterns for pairs of cantos in Book II. As well, parallel and symmetrical patterns underlie the structure of Book II as a whole and of each canto of the book. These patterns are described in detail

in Chapter I and demonstrated in the remaining chapters.⁷

My study is of form, not numerology. But such a mystique of arcane construction as it suggests no doubt has neo-Platonic, Pythagorean, hermetic, and numerological significance. The discoveries revealed in the following pages provide insight into Spenser's concept of composition and of his role as a poet. They present striking examples of a Renaissance poet's intense concern with complex structures. Critics often note that The Faerie Queene gives the appearance of having no design. But, far from lacking structural organization, it is highly wrought and subtly, intricately patterned.⁸ Perhaps the rambling, fortuitous, romance-like illusion of no design in the poem is another aspect of Spenser's constant playing with the reader, challenging him to achieve true perception. While the patterns themselves are an interesting structural phenomenon, they serve also as a useful tool for criticism, providing a means of gleaning new information about the poem they underlie.

NOTES

¹A. Kent Hieatt, Short Time's Endless Monument: The Symbolism of the numbers in Edmund Spenser's "Epithalamion " (New York: Columbia University Press, 1960; reprinted 1972, Port Washington, N.Y./London: Kennikat Press).

²Alastair Fowler, Spenser and the Numbers of Time (New York: Barnes and Noble, Inc., 1964). Although his structural and numerological claims far outgo his proofs, Fowler's book provides valuable data and stimulation for further study of The Faerie Queene.

³Thomas H. Cain, Praise in "The Faerie Queene" (Lincoln and London: University of Nebraska Press, 1978), pp. 19-24. See also Cain's earlier article, "The Strategy of Praise in Spenser's Aprill", SEL, VIII (1968), 54-57. In this article Cain discusses a "symmetrical" balance in Colin's thirteen-stanza ode.

⁴Hieatt, Short Time's, p. 16. See Chapter II, "The Matching Stanzas," 16-30. This discussion of "symmetrical" structure is only part of Hieatt's argument which also presents numerological designs.

⁵Cain, Praise, pp. 19-20. It should be noted that what Hieatt terms a "symmetrical" structure in Epithalamion is, in fact, a parallel pattern according to Cain's definition here (i.e. in Epithalamion, 1-12 match 13-24; in Colin's ode, 1-6 match 8-13), a pattern distinct from the symmetrical one in the ode, where 1-6 match 13-8.

⁶Cain, Praise, pp. 21-22.

⁷I have used the text in Spenser's "Faerie Queene", ed. J. C. Smith, 2 vols. (Oxford: Clarendon Press, 1909; reprinted 1972).

⁸See Fowler, Spenser, p. 255: The Faerie Queene is perhaps "overwrought and excessively patterned."

ACKNOWLEDGEMENTS

Through the support of the Canada Council, the Government of Ontario, and McMaster University I was able to engage in the research necessary for this study. I also wish to thank Professor W.J.B. Owen and Professor E.M. Beame for their valuable suggestions and encouragement. My greatest debt is to my supervisor, Professor Thomas H. Cain who, having inspired my interest in Spenser seven years ago in his graduate seminar, has fueled it regularly ever since. I have already acknowledged my indebtedness to his analysis of Spenser's "Aprill" eclogue, but now add my gratitude to him for showing me his discovery of the parallel pattern therein before that material was published. I must also set straight the provenance of the method I am using in this research. The method of detecting parallel and symmetrical patterns which I use here is basically one which Professor Cain worked out and has explored in The Faerie Queene, Book I. Although, to date, the results of his investigations have not been published, he has allowed me access to his material and has discussed it with me. In turn, I have discussed my investigations with him. I discovered the patterns reported here either by testing patterns which Professor Cain has investigated for Book I or by doing independent testing. At an early stage in this research, I detected four patterns for pairs of cantos in Book II (PCB, PCE, SCO, and PUB; the meanings of these symbolic notations are explained in Chapter III). I then tested the

fifth (SCI) because it was one of the four patterns (PCB, PCE, SCO, and SCI) that Professor Cain has investigated for pairs of cantos in Book I. The present chapters III' and IV discuss five patterns for pairs of cantos in Book II, the four Professor Cain has discovered in Book I (two parallel and two symmetrical) and an additional parallel pattern (PUB) which I detected by extending his method.

The method, then, originated with Professor Cain; I have extended it and applied it independently to Book II. His stimulation, generosity, and exacting critical standards far surpass those demanded of a supervisor; they are what make him a scholar and a teacher to whom I will be forever in debt.

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CHAPTER I
THE STUDY OF FORM IN
THE FAERIE QUEENE, BOOK II

The patterns discussed in Chapters II, III, IV, and V constitute a report of my investigations to date into the form of The Faerie Queene, Book II. The report might easily have been triple its length, but I have not tried to be complete or comprehensive--only, I hope, suggestive. My aim is to arouse interest and to suggest future areas for research. My contention is that discernible structural patterns underlie Book II, hidden patterns hitherto undetected but undeniable once they have been uncovered. Interesting in themselves, such patterns are also invaluable as a tool for criticism, especially since they tend to suggest and confirm interpretation.

The Structural Approach

The structural approach is a relatively new mode of criticism undertaken ably by scholars such as Hieatt in the study of Spenser's works and by numerous others exploring literature from classical times through the Middle Ages and Renaissance. In a recent article, R.G. Peterson adeptly traces the tradition of measure and symmetry in literature, a task, therefore, I need not undertake.¹ At this point, it is useful, however, to take note of studies of this sort which repeatedly focus on certain principles of form in literature: balance,

parallelism, symmetry (i.e. repetition in reverse order), and central points (midpoints, arithmetical centres). These are the principles which inform my own investigations.

Cedric H. Whitman's study of Homer in 1958 demonstrated that the scheme of days in the Iliad constitutes an elaborate mathematical symmetry, from opening to midpoint and back in reverse order (i.e. in Book I: 1-9-1-12; and in Book XXIV: 12-1-9-1) and that the incidents or scenes of the epic are arranged geometrically according to the principle of "ring-composition," a "framing device, whereby an episode or digression is rounded off by the repetition at the end of the formula with which it began."² The scenes in the Iliad "are placed... in balancing positions, echoing each other either through similarity or contrast."³

In a brief article, David H. Porter defines "ring-composition" as "that concentric type of structure in which the successive sections of a work are arranged in such a way that, for instance, in a work of six parts, parts 1 and 6, parts 2 and 5, parts 3 and 4 form balancing pairs."⁴ It is a spatial organization, "the symmetrical grouping of pairs around a central climactic section,"⁵ which underlies both classical literature and contemporary music. Like Whitman, Porter emphasizes symmetrical balancing and central points.

George E. Duckworth finds in the Aeneid three structural patterns: alternating (AB, AB, AB,...or ABCD, ABCD,...), concentric (ABCD, DCBA), and triadic (ABA, ABA,...or ABA, CDC,...). He also reveals a series of numerological relationships between individual sections of the Aeneid all reducible by division to 0.618 (or close to

it) or, that is, to the Golden Section.⁶

Mark Rose, examining the structure of Shakespeare's plays, finds the "scenes" disposed in significant patterns. He claims for Midsummer Night's Dream, for instance, a symmetrical pattern: it is a "double frame around the central panel": Athens, Workmen, Forest, Workmen, Athens.⁷ Hamlet has a symmetrical design with central emphasis: Initial Movement, Mousetrap scene, Latter Movement.⁸ The Winter's Tale divides into two halves, an elaborate system of parallels and contrasts, with the chorus in the middle.⁹ His suggestion that Shakespeare may have consciously built his plays according to symmetrical patterns with central emphasis is at least plausible.

More than one critic has detected a balanced structure in Paradise Lost. Christopher Butler tentatively, but plausibly, claims that the epic, in its twelve-book version, is a symmetrical structure, with Books I to V and VIII to XII grouped concentrically around the "double centre," Books VI and VII.¹⁰ J.R. Watson also maintains that Book I parallels Book XII, Book III parallels X, and Book IV parallels IX and that Books VI and VII are the centre of the symmetrical pattern.¹¹ John T. Shawcross, as well, argues that Milton's poem has "an involved skeletal symmetry" and discusses it according to three types of organization.¹² The first, what he calls bipartite organization, organizes the poem, as it exists in the ten-book first edition of 1667, in a balance of books: I and II balance VII, III balances VIII, IV balances IX, and V and VI balance X. Here, he argues, the first half of the poem (the exact middle of the 1667 edition is lines 761 and 762 of Book VI, 5275 lines lying before and after) is

devoted to the "cause" of the fall and to the dominance of Satan, the second half to the "effect" and to the providence of God.¹³ The second type of organization, according to Shawcross, is pyramidal construction, so termed because of the rising action to the central point of Book VI, and the falling action thereafter. Here, Shawcross detects a general balance between Books I, II, and X; III and IX; IV and VIII; and V, VI, and VII.¹⁴ Third, he discusses numerological relationships in Milton's poem.¹⁵ Once again, symmetry, balance, contrast, and the importance of the centre (the defeat of Satan) are key-notes of the argument.¹⁶ The basic method used by Butler, Watson, and Shawcross is counting books or lines and dividing by two.

Alastair Fowler's study of structural patterns in Elizabethan poetry, again essentially numerological, reveals what he calls "triumphal forms," symmetrically arranged lines and stanzas about a significant central point.¹⁷ Of particular interest, here, is Fowler's account of the developments in structural style from centrally accented symmetries of an abCba type in the early Renaissance to "recessed symmetries" without a central accent (abccba). Fowler sees Paradise Lost as a poem with a Christocentric vision, organized in a centrally-accented symmetry: abcDDcba (that is: Books I and II; III; IV; VI and VII, Raphael at the centre; IX; X; XI and XII).¹⁸ He cites Epithalamion as evidence that Spenser carried complication of symmetry to unequalled lengths, superimposing multiple structural patterns so that no single scheme could embrace his whole design.¹⁹ Fowler also claims two arrangements, existing simultaneously, for the six complete books of The Faerie Queene: first, Books I and II, III and IV, and V

and VI form complementary pairs and, second, the books form a recessed symmetry with I balancing VI, II balancing V, and III balancing IV (a "double book").²⁰

Here, a section of Mark Rose's Shakespearean Design deserves mention, for he speaks of recent claims that the six completed books of The Faerie Queene are "designed in terms of a symmetrical scheme that may be analyzed in a number of different ways."²¹ For example, Books I, II, and III, presenting private virtues, are balanced against IV, V, and VI, presenting public virtues. Alternatively, he says, "the books fall into complementary pairs: I and II, which show so many parallels in structure, devoted to the inner life; III and IV, concerned with different aspects of love; and V and VI, again parallel in structure, opposing the social claims of law against those of courtesy."²² Thomas P. Roche also discusses the balance of personal (I-III) and social (IV-VI) virtues, as well as a mirror-relationship between individual books in each half: I and VI, II and V, III and IV.²³

To schematize these various proposals, then, we have:

Complementary pairs of books	I III V	II IV (love) VI	(Fowler, Rose)									
A symmetrical arrangement of books	I II III	VI V IV	(Fowler, Roche)									
A parallel arrangement of books	Private	<table><tr><td>I holiness</td><td>friendship</td><td>IV</td></tr><tr><td>II temperance</td><td>justice</td><td>V</td></tr><tr><td>III chastity</td><td>courtesy</td><td>VI</td></tr></table>	I holiness	friendship	IV	II temperance	justice	V	III chastity	courtesy	VI	Public (Rose, Roche)
I holiness	friendship	IV										
II temperance	justice	V										
III chastity	courtesy	VI										

Several scholars have detected the analogous nature of The Faerie Queene. W.J.B. Owen, discussing the Letter to Raleigh, detects in the poem evidence of "the formula of repetitive structure."²⁴

S.K. Heninger, Jr., speaks of the "analogy of form" in Spenser's poem, "most evident in the parallel structure of Books I and II," but holding for the other books as well.²⁵ More recently, James C. Nohrnberg has discussed the assignment of analogous material to similar canto positions. For instance, he considers at length the "analogy of good order," the analogous nature of Books II and V, the legends of temperance (inner government) and justice (outer government).²⁶ A.C. Hamilton discusses in detail the parallel structure of Books I and II.²⁷ He points out the repetitive structure of these books from opening episodes, manifesting the nature of the titular hero, through the succeeding episode (an allegory of the knight's adventure), the passages through the Houses of Pride (I.4) and Richesse (II.7) and the rescues by Arthur (I.8 and II.8), to the tours of the Houses of Holiness (I.9) and Temperance (Alma, II.9), the defeat of the Dragon (I.11) and Maleger (II.11), and the entrance to Eden (I.12) and the Bower of Bliss (II.12). This scheme hints at a formal parallel arrangement of the cantos of the first two books: I.1 matching II.1, I.2 matching II.2, and so on.

Michael Baybak, Paul Delany, and A. Kent Hieatt discuss the arithmetically central stanzas of each of the three books of the 1590 edition, noting that each is signalled by the key phrase, "in the midst" and each depicts a similar locale and a crucial symbolic action.²⁸ They claim that Spenser consciously set up such centres: "The arithmetical calculation is sufficiently precise to make coincidence very unlikely: the 'numerical centres' here are the central stanza of III, the 2 central stanzas of I, and the 3 central stanzas [thus in the

original] of II, in terms of the total number of 9-line Faerie Queene-stanzas in all 12 cantos of each book of the first edition." Spenser disturbed two of these numerical symmetries in 1596, but showed strong enough interest in numerical composition during the process of original composition when he set up significant spatial midpoints.²⁹

These studies, along with those discussed in the Preface (i.e. Hieatt's, Fowler's, and Cain's), indicate the importance of principles of balance, parallelism, symmetry, and central points in the structure of literature in classical times and in the Renaissance, including the poems of Spenser.

My own investigations stem from the principle of counting and dividing by two. They reveal parallel and symmetrical patterns of the stanzas of The Faerie Queene, Book II, as a whole, of the stanzas within each of its twelve cantos, and of the stanzas of any two of its cantos considered together.

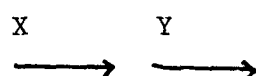
Methodology

This investigation of the design of The Faerie Queene, Book II, originated quite by accident. Aware of studies by Hieatt, Fowler, and Cain, I was struck by Spenser's placement of the fountain in the "middest" of Acrasia's bower. I discovered that the stanzas introducing this centrally-located fountain (12.60-62)³⁰ form the fulcrum of a symmetry converging from stanzas 35 and 87 of canto 12 and that the initial 34 stanzas of the canto form another symmetrical pattern, converging on stanzas 17 and 18.³¹ These patterns can be detected by counting stanzas and dividing by 2 to determine the midpoint or

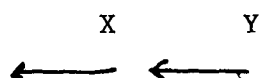
arithmetical centre.

Applying this principle, I tested Book II as a whole, each individual canto, and numerous pairs of cantos. I discovered structural arrangements or patterns of two types: parallel and symmetrical. Peterson uses the term "symmetries" to designate such structural arrangements, but I use "pattern" to avoid confusion as to these types.

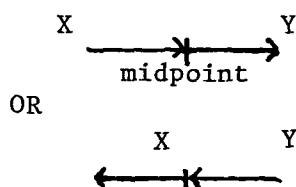
I have detected three parallel patterns for the stanzas of a pair of cantos, X and Y. In one, the stanzas of canto X taken from the beginning match those of canto Y taken from the beginning:



As well, the stanzas of X taken from the end match those of Y taken from the end:

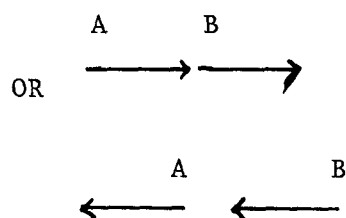


Third, when the stanzas of cantos X and Y are counted together and the midpoint or arithmetical centre located by counting the total number of stanzas and dividing by 2, the stanzas of the first half thus determined match those of the second half:

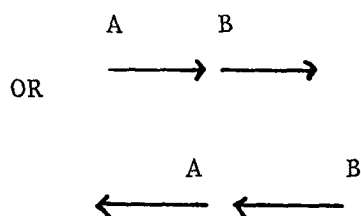


The stanzas of Book II as a whole also form a parallel pattern. When the midpoint or arithmetical centre of the book is located, the book is divided into two halves, each consisting of the same number of stanzas. The first stanza of the first half (i.e. the first stanza of

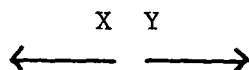
Book II) matches the first stanza of the second half, the second stanza of the first half matches the second stanza of the second half, and so on, so that the last stanza of the first half matches the last stanza of the second half (i.e. the last stanza of Book II). Where A is the first half and B the second:



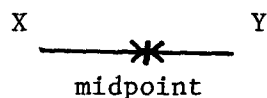
As well, the stanzas of each single canto of Book II form parallel arrangements. When the canto is divided in halves by determining its arithmetical centre, the stanzas of the first half (A), taken from the beginning, match those of the second half (B), also taken from the beginning. Or, to describe this pattern another way, the stanzas of the first half taken from the end match those of the second half taken from the end:³²



The second type of pattern is symmetrical. There are two symmetrical arrangements for the stanzas of a pair of cantos, X and Y. First, the stanzas of canto X taken from the end match those of canto Y taken from the beginning. In other words, the stanzas of each canto are taken from the inside. The last stanza of canto X matches the first of canto Y, the second last of X matches the second of Y, and so on:

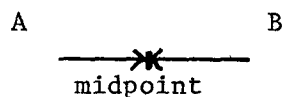


Second, when the stanzas of X and Y are considered together and taken from the outside, they converge in a symmetrical arrangement around the arithmetical centre:

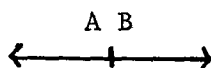


Here, the first stanza of canto X matches the last of canto Y, the second of canto X matches the second last of canto Y, and so on.

As well, the stanzas of Book II as a whole form a symmetrical pattern. The first stanza of the first half of the book (i.e. the first stanza of Book II) matches the last stanza of the second half (i.e. the last stanza of Book II), the second stanza of the first half matches the second last of the second half, and so on, so that the last stanza of the first half matches the first of the second half as the symmetry converges on the arithmetically-central stanza. Where A is the first half, B the second:

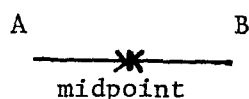


OR

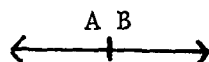


Similarly, the stanzas of each single canto of Book II form symmetrical arrangements.³³ The stanzas of the first half (A), taken from the beginning, match those of the second half (B), taken from the

end, converging on the arithmetical centre:



OR



The patterns, then, are predictable. They can be uncovered by counting stanzas, dividing by 2 to determine the arithmetical centre, and considering the component sections of the text in parallel and symmetrical arrangements. Stanza counting seems a reasonable approach considering that Spenser never revised in The Faerie Queene to alter the stanza count of canto or book by more than two or three (e.g. in 1596 he replaced five stanzas at the end of Book III with three and added a new stanza, I.11.3). In the main, revisions were of word, phrase, or single line. He made no major revisions in Book II.

The correspondences which emerge, which, indeed, form these patterns, are of various sorts: verbal (i.e. identical words or variations of words appear in corresponding stanzas, often in matching lines), imagistic (i.e. identical, similar, or contrasting images occur in matching stanzas, also often in matching lines), or thematic (i.e. matching themes occur in matching stanzas, sometimes pointing to similarities in the paired episodes, sometimes to obvious, sometimes to more subtle, distinctions between the paired episodes). The parallel pattern within canto 8, for example, matches Archimago's advice regarding Morddure with Pyrochles' vain attempt to employ that sword against Arthur. The symmetrical pattern within Book II as a whole matches the description of Mammon's temple--"some Gyeld or Solemne

Temple" where "Many great golden pillours did vpbeare/The massy roofe" (7.43)--with one of Guyon's body--"For want of food, and sleepe, which two vpbeare,/Like mightie pillours, this fraile life of man"(7.65). Here, "pillours" and "vpbeare" point to the metaphor of the body as temple.

The remaining chapters are filled with examples; a few more here will help to demonstrate the sorts of correspondences that emerge if one counts, say, ten stanzas from the beginning or ends of cantos. In the symmetrical pattern of Book II as a whole, the tenth stanza of canto I matches 12.78, the tenth stanza from the end of canto 12, both presenting enchantresses as supposed victims: "To spoile her daintie corse"(1.10) matches "bare to readie spoyle of hungry eies"(12.78). This account of the supposed rape (1.10) matches, in the parallel pattern for cantos 1 and 2, both taken from the beginning, the revelation of the symbolic meaning of Ruddymane's hands. Here, "Layd first his filthy hands on virgin cleene"(1.10, line 4) matches "let them still be bloody...they his mothers innocence may tell"(2.10, lines 4-5). In the parallel pattern for cantos 1 and 3, both taken from the beginning, feigned rape and feigned virginity(1.10) match vain-glory(3.10). Verbal echoes abound: "with vile lust aduaunst"(1.10) matches "without desert... to be aduaunced"(3.10), "With liuing eye...seene"(1.10) matches "in view of vaunting eye"(3.10), "in vaine"(1.10) matches "vaine-glorious"(3.10), and, in matching eighth lines, "chastitie and honour virginall"(1.10) matches "Such prayse is shame; but honour vertues meed"(3.10). As well, the tenth stanzas from the beginning and end of canto 3 (matching in the symmetrical pattern within canto 3) deal with honour; the former describes Braggadocchio's desire for recognition at court(3.10), while the latter

presents Belpheobe's speech to him about honour(3.37).

Repeatedly patterns pair true and false enchanters (e.g. Archimago and Mammon or Archimago and the Palmer), true and false virgins (e.g. Duessa and Amavia or Duessa and Gloriana), vital and deadly food, the two houses of temperance (Medina's and Alma's), and passages of encomium (e.g. passages concerning Belpheobe, the Chronicles, Gloriana, or Elizabeth), for example. The patterns set up fruitful relationships of harmony, contrast, conflict, and so on, between sections of Book II, relationships involving narrative, thematic, or symbolic concerns. The correspondences are fascinating and of considerable hermeneutic significance.

It should be noted at this point that any single pattern is undeniably strong only part of the time. Correspondences may be particularly strong at the extremities but weak towards the middle or, on the other hand, they may be weak at the extremities but striking in the middle. Each pattern, however, is convincingly strong for a substantial number of paired stanzas. Often, as well, many good correspondences occur in the matching passage one or two stanzas removed from the exactly matching stanzas. A word or image or idea dominating one stanza may also occur in the matching passage, but not in the exactly matching stanza (i.e. perhaps in the one before or the one after). For instance, in the parallel pattern of Book II as a whole, the description of Medina's "tresses torne"(2.27) is one stanza removed from Alma's tidy hair ("Her yellow golden heare/Was trimly wouen, and in tresses wrought"9.19; 2.27 matches 9.20). When this phenomenon occurs, the urge to pattern (i.e. the exact patterning in terms of stanza-numbers)

is not lost but manifests its other dimension, patterning by episode. The example I have just given is typical; there, the parallel pattern's alignment of the book's two houses of temperance (the exact stanza pairs) is reinforced by the close proximity (one stanza removed) of the references to the symbolic tresses of the presiders over those two houses. Another phenomenon is the recurrence of certain key stanzas in significant pairings in a number of patterns. For instance, the sounding of Belpheobe's horn (3.20; 3.45) repeatedly corresponds to stanzas of encomium such as Arthur's discovery of the Chronicle, Guyon's praise of Gloriana, and the authorial voice's address to Elizabeth. The aptness and frequency of such pairings is surely not accidental.

Limitations and Validity

Before considering the patterns of Book II in any detail, we should be aware of the limitations and validity of such a study as I have undertaken. There is intense preconceived resistance against critical attempts to reveal such patterns as I have detected. One reason for this resistance is the absence of discussion of structural symmetries and numerological patterns by either classical or Renaissance theorists. Bold, simple patterns like the typical layouts of Shakespearean and Petrarchan sonnets seem to carry their own conviction. The Petrarchan form even gets rationalized to a theory. But the need for theoretical justification increases with the complexity of the pattern.

Peterson notes that there are suggestive but general remarks in Plato and Aristotle as well as references in Aristotle and other ancient writers to doctrines of Pythagoras. But he finds no theoretical

pronouncements to support modern schemes using concentric, symmetrical, and numerological analysis of literary works.³⁴ Peterson identifies Vitruvius' De Architectura as classical evidence of the importance of symmetry itself, of the use of the circle and the square in diagramming symmetries, and of the connection of the centre with the navel (e.g. according to Vitruvius, the dimensions of the human body yield both a circle, with the navel--umbilico--as the centre, and a square).³⁵

Peterson discusses Book III, Chapter i, of De Architectura, noting its progression from the opening statement--"the design of temples is based upon symmetry"--through its discussion of symmetry and nature (including the conception of man as in proportionate and symmetrical relationship to the circle, symbol of heaven and unity, and the square, symbol of earth and the elements) to its concluding reference to the divine ordination of "symmetries" and "proportions" as organizing principles. As Peterson observes, Vitruvius does not posit a theory of symmetry and proportion in literature but his language suggests how easy it is to apply geometric, diagrammatic, and even numerical conceptions (e.g. the common notions of proportion and symmetry by which the mind copes with nature and artifact) to the written and spoken arts.

Surprisingly, Peterson does not mention, as G.L. Hersey does, Vitruvius' discussion of the importance of the cube of 6 (216) and the parallel between the cube and the written work. Vitruvius observes that, because 216 has a special affinity for the capacity of the mind, the Greek tragedians arranged their plays in subdivisions of 216 lines. Whether or not Greek tragedy has such 216-line divisions, Vitruvius thought in terms of numerological division in drama and even in terms

of line-counting.³⁶

Scholars analyzing symmetry, proportion, and numerology in classical and Renaissance literature generally relate such phenomena to the widespread influence of Pythagorean doctrines. The Pythagoreans believed that the cosmos was based upon number and "that relationships between items are determined by numerical ratios, thereby producing a structure of harmonious proportions."³⁷ The perfect number, 10, the tetraktys, was generated by the tetrad: 1,2,3, and 4. This concept gave root to significant sets of four: the four gospels, the four seasons, the four ages of man, the four elements, and the four humours. To the Renaissance mind the tetrad was an absolute truth contained in the Bible as interpreted by all the great authorities. Even the four disciplines--arithmetic, geometry, astronomy, and music--depended upon the Pythagorean assumption that number is the basic principle in the universe.³⁸ Again, though references to Pythagoras are numerous, there are no theoretical statements, no extant plans for a poem composed according to Pythagorean principles. Scholars such as Butler and Heninger produce numerous general references (e.g. Alberti, Du Bartas, and Jonson) to the common ground of poetry with music and to the value of order, harmony, and proportion.³⁹ They demonstrate the pervasiveness of Pythagorean concepts in the Renaissance and argue for the influence of those concepts on the literature of that period.

Heninger's study concludes with "Poetics," a section which asserts that the Renaissance poet, as maker, creates his poem, as the Deity created the cosmos, to embody Pythagorean relationships.⁴⁰ In this theory, the poem is an analogous universe, a microcosm, created by

the poet in emulation of the Creator.⁴¹ Peterson objects to such an explanation,⁴² but my investigations of the analogous nature of The Faerie Queene, with its stanzas and cantos placed in parallel and symmetrical arrangements, suggest that Spenser, indeed, may be acting out in that poem the poeta-magus-deus role, ordering his cosmos in multiple correspondences just as God was said to have ordered the world.

So far no one has discovered a theoretical pronouncement by a Renaissance writer to account for the numerological and symmetrical structures uncovered in the literature. Scholars repeatedly refer to three sources--Wisdom 11:21, Puttenham, and Campion--when attempting to justify structural and numerological analyses of Renaissance literature. Most frequently cited is Solomon's dictum: "thou has ordered all things in number and measure and weight" (Wisdom 11:21). Critics argue that in the Renaissance people believed that the poet created his poem as God created the universe: in number, measure, and weight.⁴³ In this connection, Butler cites, from Abraham Cowley's annotation of his own Davideis (1656), a note which connects that divine act of creation and the poem: "the Scripture witnesses, that the World was made in Number, Weight, and Measure; which are all qualities of a good Poem. This order and proportion of things is the true Musick of the world."⁴⁴

Puttenham prefaces his discussion of the beauty inherent in structure or "Proportion poetical" with praise of the order imposed upon the universe by means of number, measure, and weight, citing the usual premise that poetry should also be made this way.⁴⁵ Although this section of his work deals primarily with figure poems--poems that have visual geometrical shapes (e.g. altars)--the section on "the Roundel or

Sphere," as Fowler points out, deals not with shaped poems but with poems whose structure is discernible only by counting lines.⁴⁶

Finally, Heninger cites Thomas Campion in his Observations in the art of English poesie (1602): "The world is made by simmetry and proportion, and is in that respect compared to Musick, and Musick to Poetry." This statement, Heninger claims, "succinctly makes the point that a poem must reiterate the universal harmony by means of poetic meter."⁴⁷

The failure of poets to comment extensively on parallel, symmetrical, and numerological composition presents a problem that is further complicated by the hidden nature of the patterns themselves. Such patterns have only begun to be uncovered in recent years. Yet it is almost impossible to believe that it is accidental that the Iliad has concentric organization, that The Shepheardes Calender has twelve eclogues, or that The Faerie Queene has books with twelve cantos or a "plan" for twelve Books (as articulated in the Letter to Raleigh). Both Butler and Fowler are in agreement that numerological composition is essentially secret and esoteric.⁴⁸

That such methods of composition remained hidden for so long raises two fascinating questions. Why did authors go to such extravagant lengths to create these patterns when they are so hidden? Did the Renaissance reader know such patterns were there? Let us consider each question in turn.

The authors might have created such patterns to fulfill the poeta-magus-deus role. If the poem were to mirror the numerically ordered work of creation, then its proper design should also be numerical,

whether apprehended as such or not. Another explanation might be that such poets viewed themselves as poet-architects, constructing their poems correctly without necessarily intending that the reader should discern the framework for full understanding any more than it is necessary to view the plan of a building in its unfinished framing in order to comprehend and appreciate it. Indeed, poetics and architecture may be said to share with music a dependence upon proportion and number.⁴⁹ These suggestions as to motivation are not necessarily mutually exclusive.

The hidden patterns are too intricate and too readily predictable to be accidental. Spenser must have been aware of them and must have composed his poem according to such principles. His readers, too, may have known what to expect. Just because we have no extant plan or sketch of such a poem and no theoretical declaration does not mean that such a poetics was not current; what is generally accepted does not necessarily have to be proclaimed. Those who know what to look for can predict a pattern and use the information of comparison, contrast, and reciprocal comment to illuminate an image, emblem, or episode which they do not understand.

To detect and employ the patterns as a tool for criticism involves, in effect, a process of anti-reading. No longer does the reader simply follow the words of the poem from beginning to end. Instead he reads two passages simultaneously. However perverse the endeavour may seem and however difficult it is to follow the individual patterns, the information they provide is well worth the effort, as I hope the remaining chapters will demonstrate.

A Renaissance reader of the more inquisitive sort, who was aware of the possibility of patterning on parallel and symmetrical lines, obviously would not read two texts at once, but instead may have used presumption of patterns to help him interpret passages of particular interest to him. For instance, a reader who discovered the pairing of Belphoebe, a known type of Elizabeth, with Alma or Medina, would get the hint that the latter are also types of Elizabeth, though otherwise such a conclusion might seem only guesswork. The curious reader may also have used patterning according to topical clues for which we no longer have a key. While the ordinary reader, then, may have experienced only the superficial sense of romance rambling that Spenser obviously intends to give, the more curious, informed Renaissance reader would perceive the analogous nature of Book II of The Faerie Queene and, thus, would be able to explore the full dimensions of its episodes, characters, and images, the dimensions that can only be discovered by considering each of these elements in its relationship with the others.

For the reader today, who perceives that The Faerie Queene, Book II, builds by comparisons and contrasts, a similar esthetic experience is possible. The parallel and symmetrical placement of the book's episodes, characters, images, themes, and so on, engrains its meaning into its design. Each part is integrally related to the whole. Spenser creates a microcosm full of hidden analogies so that the full dimension of any episode, image, or character can only be determined by considering it in its relationship with others.

Like Peterson, I believe that patterns of symmetry and number, not detected by critics until recently, are impossible to deny.⁵⁰ We

must remember that such patterns do not have esthetically relevant meaning independently of the work's context and that they may not always have such meaning. But when it can be demonstrated that they do have it, they prove useful. A structural approach, such as the analysis of design I have undertaken here, should be distinguished from a numerological study. Although the detection and description of the patterns depends upon counting, the patterns themselves have an obviousness and relevance that systems of number symbolism often lack. While the latter focus attention on properties and manipulations of numbers themselves and often seem at a remove from the literature, the former concentrate on and illuminate the work itself.

The test for validity of such patterns must be, surely, whether they are significant in some valid artistic sense. In each pattern discussed in the following chapters one finds that structure is correlated with meaning; in each the matching stanzas comment upon one another, providing insights into the poem's meaning; in each the correspondences illumine the context, both of the immediately matching passages and of the book as a whole. The patterns are based not only on the purely formal elements--the stanza and canto--but on content as well.

What is put forward here is the result of applying a method which, from shorter Spenser poems, one has an expectation will work. Admittedly, the discovery of patterns is more readily acceptable in small works such as Epithalamion and "Aprill." But the regular predictability of the patterning I am demonstrating argues against the claim that The Faerie Queene is too vast to allow patterns to be traced. Book II in itself is not enormous and, like Book I, it is a self-contained unit.

Furthermore, the patterns I have detected may not be exclusive: there may be other patterns there as well.

The patterns I have uncovered in Book II are too numerous and regularly predictable to be the result of mere coincidence. Some correspondences may also be attributed to parallel narrative situations or continuing narrative threads. We might argue that an author thinking of two similar figures would naturally use similar phrasing and that, if two narrative situations are patently parallel, we may expect repetition of word, phrase, image, or idea, whether or not pattern is involved. But neither expectation, in itself, eliminates the possibility of patterning and, while many of the patterns reported in this dissertation do reinforce patently parallel narrative situations, there are numerous examples where the situations are not similar on the surface but where the correspondences occur nevertheless. Furthermore, the occurrence of the same patterns in the same places over and over again is not coincidence. To find, for instance, that Belpheobe's horn (3.20;3.45) corresponds to Arthur's discovery of the British chronicle (9.60) in two or three patterns suggests that this pairing is not accidental. Like this one, which hints that the horn, like the chronicle, is associated with the blazoning forth of the glory of empire, repeated pairings tend to be very important to Book II and thus to its interpretation.

The patterns sometimes confirm and augment previous interpretations and sometimes provide new insights. They also help to solve problems. The seeming irrelevance of Belpheobe's appearance in canto 3, for example, can be explained by noting that the repeated pairings (in various patterns) of that figure with Gloriana, Elizabeth,

and the Chronicles, point to her function as a temperate absolute (virgin) to balance the Virgin Queen.⁵¹ Numerous examples will emerge in the following pages.

What is presented here is a demonstration of intricate construction along consistently predictable lines. These invite some explanation which is beyond the scope of my present inquiry but is obviously the logical next step in exploring such phenomena in The Faerie Queene. The one variable in the canto-to-canto patterns is the place where the pattern manifests itself, and there may be some explanation for why this occurs in each case where it does. That is, there may be a set of mathematical ratios or something of the sort involved in making the goodly framework. Spenser may have used some mathematical formula for composition. I shall return to this question of the possible or probable meanings and implications of the patterning in the Epilogue, after we have considered the evidence of patterning.

Chapter II demonstrates the simultaneous existence of a parallel and a symmetrical pattern of the stanzas of Book II as a whole. Chapters III and IV explore the simultaneous operation of five patterns--three parallel and two symmetrical--for numerous pairs of cantos. Finally, Chapter V reveals the simultaneous existence of parallel and symmetrical patterns within each canto of Book II. In each case I have tried to demonstrate the patterns in a readable manner. It has proven impossible to present them in total due to the sheer bulk of material and the reader's difficulty in comprehending massive doses of such data. I have selected only some details for inclusion.

NOTES

¹R.G. Peterson, "Critical Calculations: Measure and Symmetry in Literature", PMLA, XCI (1976), 367-375.

²Cedric H. Whitman, Homer and the Homeric Tradition (Cambridge: Harvard University Press, 1958; reprinted 1967), p. 252.

³Whitman, p.97. Peterson (p. 367) explains this idea as follows: "A narrative line, thus, is imagined to intersect a group of concentric circles, a visual metaphor for the repetition in reverse order of particular elements: ABCD...DCBA. Carried out over the whole or large parts of a long work, this scheme becomes very complex (in that the repeated elements are far apart), but the beginning and end will be in some obvious way the same, and a midpoint or center (either a single element, an X, or the coming together of two similar elements, D and D) will be clear."

⁴David H. Porter, "Ring-Composition in Classical Literature and Contemporary Music", The Classical World, LXV (1971), 2.

⁵Ibid., p. 6. "Ring-composition" is actually a misnomer.

⁶George E. Duckworth, Structural Patterns and Proportions in Vergil's "Aeneid": A Study in Mathematical Composition (Ann Arbor: University of Michigan Press, 1962). Peterson (p. 368) explains the Golden Section as follows: "The Golden Section, viz. $\frac{1}{2}\sqrt{5}-1$, is achieved by the Fibonacci series (1, 1, 2, 3, 5, 8, 13, 21, etc.) in which each

number is the sum of its two predecessors and in which the fractions (as $13/21$, $8/13$, etc.) soon approximate 0.618. It is said to be 'Golden' because of association with attempts to construct the regular dodecahedron (Plato's symbol of the cosmos) and to describe beautiful proportions in art and architecture."

⁷Mark Rose, Shakespearean Design (Cambridge: Harvard University Press, 1972), pp. 17-19. The unit he counts, the "scene," does not necessarily coincide with the traditional scenes.

⁸Ibid., pp. 95-125.

⁹Ibid., p. 20.

¹⁰Christopher Butler, Number Symbolism (London: Routledge and Kegan Paul, 1970), p. 155. Butler suggests that the Satanic debate (I and II) is balanced by that between Adam and Michael (XI and XII), Books III and X deal with Satan's journeys and dialogues between God and the Son, IV and IX present Adam and Eve, before and after the Fall, and V to VIII, Raphael's, lie at the centre with the two climaxes (the Exaltation of the Son and the creation of the heavens and man) occurring in the "double centre," VI and VII.

¹¹J.R. Watson, "Divine Providence and the Structure of Paradise Lost", Essays in Criticism, XIV (1964), 148-155.

¹²John T. Shawcross, "The Balanced Structure of Paradise Lost", Studies in Philology, LXII (1965), 696-718.

¹³Ibid., pp. 697-704.

¹⁴Ibid., pp. 705-708.

¹⁵Ibid., pp. 708-710.

¹⁶For a consideration of the effect of textual changes on the centre see William B. Hunter, Jr., "The Centre of Paradise Lost", ELN, VII (1969), 32-34.

¹⁷Alastair Fowler, Triumphal Forms: Structural Patterns in Elizabethan Poetry (Cambridge: Cambridge University Press, 1970). See especially Chapters 2 ("Triumphs"), 3 ("Fictional Triumphs"), 4 ("Numerology of the centre"), and 5 ("Styles of symmetry"). The significance of the central point, he claims, derives from triumphal processions and masques. At the centre may appear a symbol or figure of sovereignty, a principal figure or event, and, as a later development, a figure unfit for such a place of honour.

¹⁸Fowler, Triumphal Forms, p. 117. Fowler's diagram here seems carelessly incomplete as it omits Books V and VIII.

¹⁹Fowler, Triumphal Forms, pp. 103-104. Fowler claims that appreciation of Spenser's poem calls for familiarity with three types of symmetrical structure common in the epithalamic genre: (1) a natural arrangement (the first half leads the bride to church; the centre is the wedding ceremony at a central altar; the second half brings the bride back and beds her); (2) a pattern centering on an invocation of Hymen; and (3) a placing of one or other or both of the principals in the central place of honour. Spenser's marriage ode, Fowler claims, combines all three. See also Rose, Shakespearean Design (p. 12) regarding the basic symmetry of Epithalamion: "The overall structure is thus a

patterned processional movement to and from the altar, with the second half of the poem designed to balance the first in series of motifs as well as in length."

²⁰Fowler, Triumphal Forms, pp. 110-111.

²¹Rose, p. 11.

²²Ibid., p. 11.

²³Thomas P. Roche, The Kindly Flame: A Study of the Third and Fourth Books of Spenser's "Faerie Queene" (Princeton: Princeton University Press, 1964), pp. 195-211.

²⁴W.J.B. Owen, "In These XII Books Severally Handled and Discoursed", ELH, XIX (1952), 169. This formula of repetitive structure (the structure implied by the series "xii other vertues...xii other knights...xii seuerall dayes...xii seuerall knights...in these wii bookes...") is contradictory to the epic formula of narration of "thinges forepaste" in a book later than the first (i.e. the feast of Gloriana mentioned in the letter).

²⁵S.K. Heninger, Jr., Touches of Sweet Harmony: Pythagorean Cosmology and Renaissance Poetics (San Marino: The Huntington Library, 1974), p. 376. See also Ernest A. Strathmann's "The Structure of Book II of The Faerie Queene" in The Works of Edmund Spenser: A Variorum Edition, ed. E. Greenlaw and others, 11 vols. (Baltimore: The Johns Hopkins Press, 1932-49), The Faerie Queene, II, Appendix 10.

²⁶James C. Nohnberg, The Analogy of "The Faerie Queene" (Princeton: Princeton University Press, 1976). See especially pp. 285-425.

²⁷A.C. Hamilton, "'Like Race to Runne': The Parallel Structure of The Faerie Queene, Books I and II", PMLA, LXXIII (1958), 327-334. This article is incorporated as Chapter III, "The Architectonike of the Poem" in The Structure of Allegory in "The Faerie Queene" (Oxford: Clarendon Press, 1961), pp. 89-123.

²⁸Michael Baybak, Paul Delany, and A. Kent Hieatt, "Placement 'in the midst' in The Faerie Queene" in Silent Poetry: Essays in Numerological Analysis, ed. Alastair Fowler (London: Routledge and Kegan Paul, 1970), pp. 141-152.

²⁹Ibid., pp. 147-148. The centres in 1590, as determined by counting stanzas of the cantos, excluding arguments and proems, are: I.7.12-13; II.7.53-55; III.6.43. See also two other essays in Silent Poetry, ed. A. Fowler, which discuss symmetries and significant central points: 1) Maren-Sophie Røstvig, in "Structure as prophecy: the influence of Biblical exegesis upon theories of literary structure" (pp. 32-72), speaks of the "symmetrical or Christocentric structures" of Spenser's Shepheardes Calender (1579), where eclogues 6 and 7 present Christ and the Church, and Milton's Paradise Lost, with its centrally placed ascent of the chariot (pp. 57-64); 2) Alexander Dunlop in "The Unity of Spenser's Amoretti" (pp. 153-169) argues for a predominantly calendrical structure for the sonnet sequence.

³⁰The standard notation adopted here indicates canto and stanza (e.g. 1.3 for canto 1, stanza 3). This enumeration seems the least cumbersome and confusing for my purposes in this study. All citations from The Faerie Queene are from Book II unless otherwise indicated by

the appropriate Roman numeral. When, as is often the case, lines are noteworthy, I have written "line" or "lines" out in full.

³¹These two symmetrical patterns are discussed fully in Chapter V.

³²When a canto consists of an odd number of stanzas, the arithmetrical centre (number of stanzas divided by 2 is a fraction) is a single stanza which is left over when the halves of the canto are matched in the parallel pattern. When a canto consists of an even number of stanzas, the arithmetical centre (number of stanzas divided by 2 is a whole number) falls between two stanzas so that all stanzas match in the parallel pattern.

³³When the arithmetical centre of the canto is a single stanza (i.e. when the canto consists of an odd number of stanzas), that stanza forms the fulcrum of the symmetry and is left over when the stanzas are counted and paired. When the arithmetical centre falls between two stanzas (i.e. when the canto consists of an even number of stanzas), those stanzas (i.e. the last of the first half and the first of the last half) form a pair so that all stanzas in the canto match in the symmetrical pattern.

³⁴Peterson, p. 368. He notes, for instance, that Plato's Timaeus discusses order, harmony, proportion and the numerical ratios involved in creating the universe, but the subject is the Deity in the act of creation, not the production of a work of art. In the Poetics, Aristotle is talking about the work of art when he asserts "a whole is that which has a beginning, a middle, and an end," but the remark is

general. Peterson also notes the special importance which Aristotle and the Pythagoreans gave to the centre and the limits.

³⁵Ibid., p. 369.

³⁶G.L. Hersey, Pythagorean Palaces: Magic and Architecture in the Italian Renaissance (Ithaca: Cornell University Press, 1976), pp. 19-27, discusses Vitruvius, 5 Preface, 3-4. It is also important to note that 216 is the number associated with memory because Spenser's Memory appears in 2.9.58: "Therefore he Anamnestes cleped is," stanza 216, counting from the end of Book II.

³⁷Heninger, p. 53.

³⁸Ibid., p. 53.

³⁹See Butler, Number Symbolism, regarding Pythagorean thought. See also Heninger; his comprehensive study demonstrates the pervasiveness of the Pythagorean tradition in the Renaissance.

⁴⁰Heninger, pp. 287-397.

⁴¹Heninger claims that this concept was introduced into the mainstream of English literary theory by Sidney in his Defence of Poesie and demonstrated by Spenser. His discussion of Sidney is not convincing, but his argument that Spenser demonstrated the concept of poet as maker is interesting. He discusses, for instance: 1) The Teares of the Muses, which consists of ten parts (i.e. an introductory passage plus nine laments of the Muses) of ten stanzas each (i.e. each Muse is relegated nine stanzas plus one transitional stanza) yielding the perfect number, 100; 2) Epithalamion; 3) The Shepheardes Calender which

has twelve eclogues corresponding to the twelve months; and 4) The Faerie Queene which was intended to include twelve books.

⁴²Peterson, p. 369.

⁴³Christopher Butler, "Numerological Thought" in Silent Poetry, ed. Alastair Fowler, p. 7. See also Maren-Sofie Røstvig, "Structure as Prophecy," p. 33, and Heninger, p. 382.

⁴⁴Butler, "Numerological Thought," p. 26. Cowley apparently attempted to put theory into practice in "The Long Life" which, Fowler notes (Triumphal Forms, p. 13), is an imitation of Spenser's Epithalamion, reduced in scale to 24 lines instead of 24 stanzas.

⁴⁵George Puttenham, The Arte of English Poesie, ed. G.D. Willcock and A. Walker (Cambridge: Cambridge University Press, 1936), II, 67.

⁴⁶Fowler, Triumphal Forms, p. 10. See also Maren-Sophie Røstvig, "Structure as Prophecy," p. 33.

⁴⁷Heninger, p. 382.

⁴⁸Butler, Number Symbolism, pp. 103;132. Fowler, Spenser and the Numbers of Time, p. 238.

⁴⁹Heninger (p. 385) notes that "the injunction that the artist create in emulation of the heavenly maker conditioned not only poetics, but also the esthetic assumptions behind other artistic media" like music and architecture.

⁵⁰Peterson, p. 373.

⁵¹Patterns involving Belphebe are discussed in Chapters II to V.

CHAPTER II
EPISODE PATTERNS
IN BOOK II AS A WHOLE

In Book II of The Faerie Queene as a whole there are two distinct structural patterns, one parallel and one symmetrical. These patterns are easily detected by following the procedure outlined in the foregoing chapter. The total number of stanzas in Book II (excluding the proem and the arguments) is the same in both the 1590 and 1596 editions--683 stanzas. The arithmetically central stanza of the book is stanza 54 of the seventh canto; that stanza forms the fulcrum with 341 stanzas on either side (i.e. $341 + 1 + 341 = 683$).

The parallel pattern matches the first stanza of the first half of Book II (1.1) with the first stanza of the second half of the book (7.55), the second stanza of the first half (1.2) with the second of the second half (7.56), and so on, so that the last stanza of the first half (7.53) matches the final stanza of the book (12.87). The symmetrical pattern, on the other hand, pairs the first stanza of the book (1.1) with the last stanza of the book (12.87), the second stanza (1.2) with the second last stanza (12.86), and so on, finally pairing the last stanza of the first half of the book (7.53) with the first stanza of the second half (7.55). Thus, stanzas equidistant numerically from either end of the book match. The arithmetically central stanza (7.54) functions as the fulcrum or hinge of the symmetry. It is not matched with another stanza in either the parallel or the symmetrical

pattern.

Both patterns work by episodes and tend to be strongest toward the centre of episodes. The various episodes comprising each half of Book II are matched in various ways: in the parallel pattern, for instance, paired episodes underscore Acrasian influence (e.g. Guyon's voyage to Phaedria's island, canto 6, matches his voyage to Acrasia's bower, canto 12). Others explore forms of temperance (e.g. the Medina episode, canto 2, matches the House of Alma, canto 9) or intemperance (e.g. the struggle between Guyon and Pyrochles, canto 5, corresponds to that between Arthur and Maleger, canto 11; Guyon's sojourn in Mammon's Cave, canto 7, matches that in Acrasia's bower, canto 12). Each of these instances is discussed more fully later in this chapter.

Striking correspondences indicate the presence in Book II of an intricate and concealed patterning. They suggest that Spenser perceived his episodes and themes in a patterned way. In the following pages the parallel and symmetrical patterns of the stanzas of Book II as a whole are summarized in a table. The accompanying commentary is designed both to show how each pattern pairs the episodes of Book II and to provide fuller demonstration of pairings which are particularly important for interpretation.

TABLE I
THE PARALLEL PATTERN BY EPISODES

<u>1.1-12</u> Guyon and Archimago	<u>7.55-66</u> Guyon in the Cave of Mammon
Antagonists: Both verbal tempters to intemperate behavior	
Archimago	Mammon
<u>1.13-34</u> Archimago's schemes: creator of discord	<u>8.1-22</u>
Archimago uses Duessa to set Guyon against the Redcrosse Knight	Archimago encourages Pyrochles and Cymochles to disarm Guyon
Victims:	
Guyon as aggressor (deceived); Redcrosse	Guyon in swoon
<u>1.35-2.2</u> Amavia episode	<u>8.23-51</u> Arthur and the fainted Guyon
Results of contact with Enchanters:	
Acrasia: Amavia's death	Mammon: Guyon's swoon
<u>2.3-12</u> Ruddymane and the Fountain	<u>8.52-9.5</u> Arthur and the awakened Guyon
The Palmer's role as temperate advisor:	
Advises Guyon about Ruddymane	Advises the reawakened Guyon
Virginity:	
The Nymph-fountain (associated with Diana)	Gloriana
<u>2.13-16</u> Arrive at Castle of Medina	<u>9.6-9</u> Approach House of Alma
Approaching the book's two houses of temperance	

2.17-46
Castle of Medina

9.10-39
House of Alma

Two Dinners

Forms of Temperance:

The Golden Mean

The well-ordered body

Discord:

From within

From without

Types of the Virgin Queen:

Medina

Alma

3.1-19
Braggadocchio and Trompart

9.40-58
Guyon and Shamefastness: The
Tour of the Turret

Aspects of Temperance:

Pride, fed by flattery

Modesty, Honour

3.20-46
Belpheobe episode

9.59-10.25
Chronicle of Britain

Virgin: Belpheobe

Virgin Queen: Arthurian
ancestors of Elizabeth;
address to Elizabeth

4.1-15
Occasion and Furor

10.26-40
Chronicle of Britain

Intemperance:

In the Body

In the Body Politic

4.16-44
Phedon's story

10.41-69
Chronicle of Britain

Intemperance:

Private

Public

4.45-5.6
Atin's vow of vengeance

10.70-77
Faery Chronicle

Personal intemperance

Gloriana's ancestry

Imagery of fire:

Pyrochles (destructive)

Prometheus (creative)

5.7-25
Guyon, Pyrochles, Occasion, and
Furor

11.1-19
Maleger episode

Threats to Body:

Internal passions (wrath)

External foes (disease)

5.26-38
Cymochles in the Bower of Bliss

11.20-32
Maleger episode

Threats to the temperate state:

Acrasia: sensual delights,
pleasure

Maleger: physical terrors,
pain

Extremes that are not temperance

6.1-17
Phaedria and Cymochles

11.33-49
Maleger episode

Threats to the Body:

Phaedria's delights

Arthur's battle with Maleger

6.18-37
Guyon's voyage to Phaedria's
island

12.1-20
Guyon's voyage to Acrasia's
Bower

Threats to the Body:

Delights

Terrors

Two Seas of Passions:

Idle Lake: moral drowning

Sea around Acrasia's Island:
physical drowning

Two encounters with Phaedria

6.38-51
Pyrochles' suicide

12.21-34
Voyage to Acrasia's Bower

Drowning: physical, moral, and spiritual

7.1-53
Cave of Mammon

12.35-87
Acrasia's Bower of Bliss

The two main tests of Guyon's virtue in Book II

Mammon
Gold; Terrors of the underworld

Acrasia
Sensual delights

7.54

Arithmetical centre of Book II

THE PARALLEL PATTERN

1.1-12/7.55-66: Archimago/Mammon

The parallel pattern pairs Guyon's first appearance and the initiation of his first adventure in Book II--his encounter with Archimago (1.1-12)--with the conclusion of his sojourn in the Cave of Mammon (7.55-66). Such pairing of Archimago and Mammon invites comparison of their roles as verbal tempters. In matching stanzas Guyon is subjected to the words of the antagonists. Archimago's ploy is verbal, a "ruefull tale" carefully designed to arouse any self-respecting knight's sense of duty to damsels in distress:

With piteous mone his percing speach gan paint;
Deare Lady how shall I declare thy cace,
Whom late I left in langourous constraint?
Would God thy selfe now present were in place,
To tell this ruefull tale....

(1.9)

In the corresponding stanza, Mammon "roughly" invites Guyon to eat the fruit of gold and to rest in the cool shade(7.63).¹ While Archimago incites Guyon to action (a knight must defend women, especially

virgins), Mammon offers him an opportunity to abandon his quest. Both responses (i.e. action or inaction) would be perversions of temperance.

Three other correspondences in this section of the parallel pattern deserve mention. First, the opening pair of stanzas aligns two figures of discord: Archimago, "That cunning Architect of cancred guile"(1.1), and "false Ate," who stirs up strife(7.55). The allusion to the Redcrosse Knight serving his "soueraine Elfin Queene"(1.1) suggests a harmony in marked contrast to the discord evoked as Ate throws the golden apple in the corresponding stanza.

Second, the matching of Archimago's plan to betray Guyon(1.8) with a reference to Pilate's betrayal of Christ(7.62) hints at an association of Guyon with Christ that underlies both paired episodes. In the thirty-third stanza of canto 1 (33 is a Christological number), Guyon replaces the Redcrosse Knight, who has been identified with Christ in Book I, as titular hero. In the Cave of Mammon Guyon himself is identified with Christ.²

Third, the image of "vitall food" matches in each episode. As Guyon prepares to seek the virgin's violator, he questions the heavens that would afford such a villain "vitall food"(1.12). In the two final stanzas of canto 7 (1.12 matches 7.66) the term "vitall" appears twice, first in reference to the failure of Guyon's "vitall powres" due to "want of food and sleepe"(7.65) and second to the "vitall aire"(7.66) just before Guyon faints. This parallelism ironically places Guyon's preparation to rob the Redcrosse Knight of his "vitall food" beside his own loss of "vitall" food in the corresponding episode. In both cases food is a metaphor for life.

1.13-34/8.1-22: Archimago's Schemes

This segment of the parallel pattern pairs two of Archimago's appearances in Book II--his first and last. While Guyon is the instrument of revenge in Archimago's scheme against Redcrosse in canto 1, he is the object of attack in the matching episode(canto 8) where Archimago encourages Pyrochles and Cymochles to disarm him. Ironically, Guyon is the aggressor in one episode, the prey in the other. The pattern specifically pairs the intended victims of these schemes: Redcrosse resting, helmet removed, by the river(1.24) and Guyon lying in a death-like faint(8.12). As well, the pattern emphasizes Archimago's role as verbal manipulator of the passions and as instigator of discord. The account of Archimago's use of Duessa ("Her nathelesse/Th'enchauter finding fit for his intents,/Did thus reuest," 1.22) matches his manipulation of Pyrochles and Cymochles,

Who meeting earst with Archimago slie,
Foreby that idle strond, of him were told,
That he, which earst them combatted, was Guyon bold.
(8.10)

His slandering of the Redcrosse Knight ("deceiue good knights," 1.23) matches his provoking of Pyrochles and Cymochles(8.11) and Guyon's account of his treachery(1.30) corresponds to Archimago's address to the twins(8.18), thus pairing a description of his method with an example of it.

We should note that the pattern ironically reinforces an essential similarity between Guyon's situation in canto 1 and that as canto 7 ends and canto 8 begins. In both cases seemingly proper action in one regard produces potentially intemperate behaviour. Guyon's vow

of vengeance(1.12-13) matches his physical exhaustion(7.66-8.1). His anger in the first episode is proper in the sense that a knight should exact vengeance upon the reported attacker of a virgin. But he fails to perceive Archimago's villainy and his vow, made "with fierce ire"(1.13), establishes his tendency to wrath--one of the key manifestations of intemperance in Book II and a weakness which Guyon never fully overcomes (witness "the tempest of his wrathfulnesse" as he destroys Acrasia's bower, 12.83). He is betrayed into doing what, if accomplished, would be a culpable act; he would unbalance the temperance existing between the two shields (i.e. of Christ and the Faery Queen). Guyon's problem in the matched episode also involves inaccurate perception, in this case, perception of self. As he concentrates on remaining temperate in the face of Mammon's temptation, Guyon neglects another form of temperance: proper care of his own body.³

1.35-2.2/8.23-51: Amavia/Arthur defends the fainted Guyon

This segment of the parallel pattern matches the Amavia episode (1.35-2.2) with Arthur's defence of the fainted Guyon(8.23-51). Especially suggestive is the repeated pairing of Amavia's plight and Guyon's unconsciousness. For example, Amavia's "deadly shrieke"(1.38) matches Guyon's "sleeping ghost"(8.26); her death wish ("take away this long lent loathed light," 1.36) matches Guyon's senselessness ("all his senses drowned in deepe senselesse waue," 8.24); her state ("Of death and dolour lay, halfe dead, halfe quicke," 1.39, line 4) matches Guyon's ("dead seeming knight," 8.27, line 4); and Guyon's discovery of the dying Amavia(1.35) matches Arthur's first glimpse of Guyon's "armed corse"(8.23). Such pairings play upon the familiar metaphor of death and

sleep and suggest the similarity of the plight of Amavia and Guyon after contact with Acrasia and Mammon respectively. They hint that Guyon's pursuit of temperance in the Mammon episode has a suicidal component (witness his pursuit of one form of temperance to the exclusion of another), manifested by his loss of consciousness in the eighth canto. While Acrasia's manipulation of the passions causes the deaths of Mordant (through pleasure) and Amavia (through pain) in the former episode,⁴ Guyon's passivity in the latter is also a kind of death: he is as good as dead unless rescued.

2.3-12/8.52-9.5: Ruddymane and the Fountain/Guyon and Arthur

Several significant pairings occur as the parallel pattern matches the passage in which Guyon and the Palmer discuss Ruddymane and the fountain(2.3-12) with Guyon's reawakening and his discussion with Arthur(8.52-9.5). First, while an allusion to Braggadocchio's theft of Guyon's horse and spear in the former passage describes the beginning of the stripping process which Guyon undergoes(2.11-12), the matching passage shows the reversal of that process with the restoration of Guyon's consciousness(8.53), his Palmer, and his sword and shield (8.53-54).⁵

Second, Guyon's unsuccessful attempt to cleanse Ruddymane's hands ("He washt them oft and oft, yet nought they beene/For all his washing cleaner," 2.3, lines 5-6) matches Pyrochles' rejection of Arthur's mercy:

Foole (said the Pagan) I thy gift defye,
 ...Wroth was the Prince, and sory yet withall,
 That he so wilfully refused grace....
 (8.52, lines 1-6)

One passage introduces ideas of original sin, God's wrath, and grace,⁶ while the other stresses Pyrochles' wilfullness, Arthur's wrath, and grace refused.

Third, the metamorphosis of Diana's nymph provides a specific mythological example of the kind of incontinence and temperance described in the corresponding stanzas. Dan Faunus' lustful pursuit of the nymph(2.8) is an example of a body "Distempred through misrule and passions bace"(9.1), and the metamorphosis, arranged by Diana, presents a particular kind of bodily temperance: virginity. Since Diana's virginity is an absolute and the nymph's virginity is preserved by a questionable method, this stanza relates in a complex way to the concept of "mans body" "kept in sober gouernment"(9.1).

Significantly, the nymph-fountain(2.9) matches the portrait of the Faery Queen's head on Guyon's shield(9.2). In both cases, an inanimate substance represents the female figure. The nymph is now "that stone.../Shapt like a maid, that such ye may her know"(2.9); Gloriana's head is a "Full liuely...semblaunt, though the substance dead"(9.2). Both the fountain and the "faire retrait"(9.4) are images of persons. The nymph "Transformd...to a stone from stedfast virgins state"(2.8) has her virginity preserved forever through metamorphosis ("euer like her selfe vnstained," 2.9); she can never fulfill the ideal of a fruitful virgin (as suggested by the oxymoron, "fruitfullest Virginia," II, proem, 2). The corresponding passage, on the other hand, distinguishes between Gloriana's "picture dead" on Guyon's shield and "the trew liuely-head" of the actual queen's "most glorious visage"(9.3). It reveals how the latter, "flowre of grace and chastitie"(9.4), does

what the nymph-fountain cannot do--uses her body temperately in a sexual sense.

2.13-16/9.6-9: Approaching the Houses of Temperance

Next the parallel pattern matches the arrival of Guyon and the Palmer at the Castle of Medina(2.13-16) with the approach of Guyon and Arthur to the House of Alma(9.6-9). Most significant, here, is the pairing of Medina with Arthur's reference to serving Gloriana. "Medina was her name"(2.14, line 4) matches "that Queene"(9.7, also line 4) and Medina's accessibility to Guyon, as she welcomes him to her castle(2.14), contrasts with Gloriana's inaccessibility, for Arthur "no where can her find"(9.7). The pattern hints that Medina, like Gloriana, is one of the poem's types of Elizabeth.

2.17-46/9.10-39: The Houses of Temperance

The pattern's pairing of the Book's two houses of temperance--the Castle of Medina(2.17-46) and the House of Alma(9.10-39)--is particularly notable. There is discord in both episodes. The conflict between Huddibras and Sansloy is an externalization of an internal form of intemperance, a failure to control invidia ("Each other does enuie with deadly hate," 2.19). Their battle even takes place inside the castle. In the corresponding stanza(9.12), however, Maleger's forces (allegorized diseases of the body) are external enemies, attacking Alma's House from the outside.

In matching stanzas, here, the "amazement" of Huddibras and Sansloy(2.20, line 8) corresponds to a simile depicting Maleger's forces as "wild amazed steares"(9.13, line 8). In both cases, "amazed"

is synonymous with intemperance. Both stanzas also contain images of fire; "flames of fouldring heat"(2.20, line 9) matches "in fire warmd" (9.13, line 7), both indicative of passion.

Repeatedly, correspondences draw attention to the two concepts of temperance prevailing over these two houses: the golden mean (Medina) and the properly-ordered human body (Alma). For instance, one stanza(2.34) explores the Aristotelian extremes of excess(Perissa) and default (Elissa), while the aligned stanza(9.27) presents an image of proper order. Words denoting temperance dominate this description of the steward who presides over Alma's feast:

...there sate...a comely personage,
That in his hand a white rod menaged,
He Steward was hight Diet; rype of age,
And in demeanure sober, and in counsell sage.
(9.27)

In another pairing, Perissa, who "in excesse exceeded her owne might" (2.36, line 7), matches the account of the kitchen and the image of a furnace "burning whot/More whot, then Aetn'..."(9.29, lines 6-7).

These matching stanzas suggest intemperate potential in both concepts of temperance. At one point, references to the tresses of the two female presiders over these paired episodes occur in close proximity, Medina's unusually disordered hair(2.27) contrasting with Alma's tidy locks(9.19, just one stanza removed; 2.27 matches 9.20). Medina rushes among the fighting trio in a state of disarray:

The faire Medina with her tresses torne,
And naked brest, in pittie of their harmes,
Emongst them ran....
(2.27)

Alma's hair, on the other hand, epitomizes her temperate state: "Her

yellow golden heare/Was trimly wouen, and in tresses wrought"(9.19).⁷

Still another pairing matches the description of Medina's place at the feast ("Betwixt them both the faire Medina sate," 2.38) with two figures of order and krasis in attendance at Alma's dinner: Concoction and Digestion. Words denoting temperance abound here:

	<u>2.38</u>	<u>9.31</u>
The Golden Mean/Proper order in the body	1) "Betwixt them both... Medina sate"	1) "The maister Cooke... Concoction"
	2) "With sober grace, and goodly carriage"	2) "A carefull man, and full of comely guise"
	3-4) "With equall measure she did moderate/The strong extremities"	4) "Did order all th' Achates in seemely wise"
	6) "striue dew reason to exceed"	6) "The rest had seuerall offices assind"
	8) "of her plenty adde vnto their need"	9) "others it to vse according to his kind"
	9) "So kept she them in order, and her selfe in heed."	

The pattern's alignment of the two dinners is especially noteworthy. Part of Guyon's after-dinner speech(2.43-46) matches Arthur's encounter with Prays-Desire(9.36-39).⁸ Here, Guyon's declaration that Gloriana's court is an "honorable place"(2.44) is only one stanza removed from an allusion to Arthur's search for Gloriana ("have twelue moneths sought one, yet no where can her find," 9.38; 2.44 matches 9.37), and two from Alma's association of Prays-Desire with honour ("her name was Prays-desire,/That by well doing sought to honour to aspire," 9.39), the very thing which Arthur desires. As well, Guyon's reference to his quest ("Ne euer shall I rest in house nor hold,/Till I that false Acrasia haue wonne," 2.44) matches Prays-Desire's "Poplar braunch"(9.37), symbol of Hercules.

At this point the pattern also establishes interesting

correspondences in terms of the encomiastic element of The Faerie Queene. Guyon's praise of the Faery Queen to Medina(2.40) matches a stanza describing "faire Alma"(9.33). Guyon invites comparison of Medina and the Faery Queen as he begins his speech:

This thy demaund, O Lady, doth reuiue
Fresh memory in me of that great Queene,
Great and most glorious virgin Queene alie....
(2.40)

The matching stanza's references to "faire Alma" and the "royall arras" (9.33) hint at her role, like Medina's, as a type of the temperate virgin.

3.1-19/9.40-58: Braggadocchio/Shamefastness: The Tour of the Turret

The next section of this parallel pattern matches the episode introducing Braggadocchio and Trompart(3.1-19) with Guyon's encounter with Shamefastness and the tour of the Turret (i.e. the Head) of Alma's House(9.40-58). The initial paired stanzas hint at the contrasting impetus motivating Book II's titular and parodic knights. While one stanza presents Braggadocchio's vanity and observes that he has no "thought of honour"(3.4), the matching stanza presents Shamefastness, who epitomizes Guyon's innate fear of performing dishonorably(9.43). Braggadocchio's pride and love of self(3.5) contrast with Guyon's apparent modesty in the corresponding stanza: "Thereat the Elfe did blush in priuitee,/And turnd his face away"(9.44).

As well, the pattern contrasts levels of concern. A humorous treatment of pride (Braggadocchio is described as a "Peacocke, that his painted plumes doth prancke," 3.6) and falling (Trompart "fell flat to ground for feare," 3.6; notice that Trompart lies prostrate at Braggadocchio's foot, 3.8), matches an allusion to Troy which involves

a much more serious consideration of pride and a fall: "Nor that proud towre of Troy, though richly guilt,/From which young Hectors bloud by cruell Greekes was spilt"(9.45).

Two additional correspondences here are noteworthy. First, the intemperate pair, Braggadocchio and Trompart, match Alma's three advisors (allegorically the three powers of the head: Fantasy, Reason, and Memory). Trompart recognizes "the folly of his Lord"(3.9) and blows "the bellows" to his "swelling vanity"(3.9). But the three sages who "counselled faire Alma, how to gouverne well"(9.48) help to maintain the body's temperate state.

Second, matching passages deal with wisdom and old age. Archimago, associated with the frailty and folly of age, contrasts with Memory in the paired stanza:

	<u>3.16</u>	<u>9.55</u>
Archimago/ Memory	Archimago's supposedly feeble mind	Memory: physically frail but manifesting the wisdom of experience
	2) "through many yeares thy wits thee faile"	5-7) "an old oldman, halfe blind,/And all decrepit in his feeble corse,/
	3) "weake eld hath left thee nothing wise"	Yet liuely vigour rested in his mind"
	4) "thy iudgement be so fraile"	9) "Weake body well is chang'd for minds redoubled forse."

3.20-46/9.59-10.25: Belphoebe/The British Chronicle

The next section of this parallel pattern is particularly fascinating; it aligns the brief appearance of Belphoebe(3.20-46) with Arthur's discovery of the British chronicle(9.59-10.25).

Significantly, the two episodes begin together in corresponding stanzas:

the introduction of Belpheobe, as her horn sounds(3.20, lines 7-9), matches exactly Arthur's discovery of "An auncient booke, hight Briton moniments"(9.59, lines 5-6). The pairing helps to explain the seemingly "conspicuous irrelevance"⁹ of Belpheobe. Both passages resound with allusion to the Virgin Queen and the glory of empire. Belpheobe's horn suggests the blazoning or trumpeting forth of the kind of glory that is heralded by the chronicle's vision of history which, on one level, presents queens and heroines as types of Elizabeth and culminates in her Arthurian ancestry.¹⁰

Before discussing this section of the pattern in more detail, it is important to notice that the Belpheobe episode matches the British chronicle in three different patterns: in the parallel pattern now under discussion, in the symmetrical pattern of Book II as a whole by episodes(3.38-46 matches 10.69-61, see p. 74), and in the inter-canto relationship between cantos 3 and 9(in the parallel pattern pairing both cantos from the ends; see Chapter IV, pp. 156-157). In this last pattern, the second sounding of Belpheobe's horn(3.45) corresponds to the discovery of the chronicle(9.59). That the two stanzas in which Belpheobe's horn is mentioned are both matched with Arthur's discovery of the chronicle seems to confirm the association of that horn with the kind of blazoning forth of the glory of empire represented by the chronicle. Both patterns match the type of the Virgin Queen (Belpheobe) with a chronicle that culminates in the Arthurian ancestors of that Virgin Queen.

To return to the parallel pattern under discussion here, it pairs the first stanza on Belpheobe(3.21, lines 7-9) with the last allusion to Alma in canto 9(9.60, line 8) and with the desire of Arthur and Guyon

"Their countries auncestry to vnderstond"(9.60).¹¹ This pairing underscores Belpheobe's function, like Alma's, as a type of Elizabeth and hints at the deeper significance of the narratively irrelevant Belpheobe episode. Belpheobe represents an ideal of temperance: she is a virgin clad, like Diana, "in hunters weed"(3.21) and described as a "goodly mixture"(3.22), the temperate opposite of Acrasia(i.e. a-krasis, no blend). She represents a perfect krasis, symbolized by the flowers strewn in her golden locks(3.30). She is an absolute, a single figure of perfect temperance, established in the first half of Book II to balance the ideal ruler Elizabeth-Gloriana, in the second half, especially in canto 10. One passage presents the virgin (Belpheobe) as a temperate absolute; the other celebrates the Virgin Queen (Elizabeth) as an ideal ruler of state. One presents the ruler of the body, the other, of the body politic. Significantly, this pairing is in accordance with Spenser's two assertions (in III, proem, 5 and in the Letter to Raleigh) that the Virgin Queen's two persons, one private and one public, are figured in Belpheobe and Gloriana respectively.¹²

In this section the pattern is particularly strong. Both Belpheobe and Elizabeth are associated with light, brightness, sovereignty, and heavenly things. For example, as 3.22-24 matches 10.1-3, the following correspondences emerge:

- | | |
|-------------------------|------------------------|
| <u>3.22</u> | <u>10.1</u> |
| 3) "Cleare as the skie" | 5) "the highest skies" |

	<u>3.23</u>		<u>10.2</u>
Belpheobe/ Elizabeth	1) "In her faire eyes two liuing lamps did flame"	1) "Ne vnder Sunne, that shines so wide and faire"	
	2) "Kindled aboue at th' heauenly makers light"	2) "Whence all that liues, does borrow life and light"	
	4) "so wondrous bright"	6) "all the world with wonder"	
	7) "had no might"	7) "exceeding farre my might"	
	8) "with dredd Maiestie"	9) "such soueraine glory"; one stanza off (10.1, line 8): "my most dreaded Soueraigne"	
	<u>3.24</u>		<u>10.3</u>
	3) "For Loue his loftie triumphes to engraue"	4) "triumphes of Phlegraean Ioue he wrote"	
	4) "And write the battels of his great godhed"	4-5) "he wrote/That all the Gods admird his loftie note"	
	7-9) Belpheobe's "sweet words, like dropping honny"	7-9) "His learned daughters would to me report"	
	9) "A siluer sound, that... musicke seemd to make"	8-9) "To decke my song.../Thy name, O soueraine Queene, to blazon farre away."	

Spenser employs the topos of authorial inadequacy in both passages. The authorial voice laments his inability to describe and praise adequately the object of his veneration--Belpheobe in the former passage, Elizabeth in the latter. His question, drawing attention to Belpheobe's beauty--"How shall fraile pen descriue her heauenly face,/ For feare through want of skill her beautie to disgrace?"(3.25)--matches his concern with Elizabeth as monarch in the corresponding stanza: "How shall fraile pen, with feare disparaged/Conceiue such soueraine glory?" (10.2).

As stated already, Belpheobe primarily represents a temperate absolute in personal, sexual terms. But the epic simile ("Such as Diana," 3.31) ironically associates her with both threats to empire and patriotic enthusiasm of the sort evoked in Arthur by the British chronicle.¹³ The simile(3.31) matches the account of Brutus' conquering

of the Giants(10.10). The allusion to "Diana by the sandie shore"(3.31) is echoed by "spred his empire to the vtmost shore"(10.10).

Interestingly, the suggestions of patriotic enthusiasm and the spread of the British empire (both its beginnings and its contemporary Elizabethan voyages of discovery), as well as hints of the destruction of empire (the "weake state of sad afflicted Troy," 3.31, hinting at Britain's epithet, New Troy) match a description of the founding of the British race as Brutus establishes New Troy.

4.1-15/10.26-40: Occasion and Furor/The Chronicle of Britain

In this parallel pattern Guyon's encounter with Occasion and Furor(4.1-15) matches the British chronicle(10.26-40). (This same episode, 4.1-15, matches another part of the chronicle,10.60-46, in the symmetrical pattern discussed later in this chapter: see p.75). Here, the personification allegory of Furor and Occasion represents the kind of intemperance (i.e. "reason blent through passion," 4.7) manifested by the two historical examples that match it: the stories of Lear and Gorboduc. For instance, both the picture of Occasion and Furor, dragging Phedon along by the hair(4.3), and Lear's unqualified rage(10.28) that matches it, are examples of unrestrained passion. Guyon's temperance, maintained with the Palmer's assistance(4.2), contrasts with Lear's unwise decision to ask the fateful question(10.27). As well, two mothers, Occasion ("his aged mother, hight/Occasion, the root of all wrath and despight," 4.10) and Wyden, "most mercillesse of women"(10.35), match. Both mother-son relationships involve unnatural actions and injustice: Occasion provokes Furor to beastly rage; Wyden murders one son to revenge

her other son's death.

The next paired stanzas align two related types of intemperance, one private, one public. The Palmer's advice that Furor can only be tamed if Occasion is "amenaged"(4.11) provides an allegorical index of the political scene in the paired stanza, where an occasion--the end of Brutus' line--creates the furor of chaotic rival claims to the throne (10.36). The allegory through patterning continues as Guyon's establishment of temporary calm by binding Occasion and Furor(4.12-14) matches the restoration of order under a new king, Donwallo(10.37-39). One passage involves temperance in the body, the other, in the body politic.

4.16-44/10.41-69: Phedon/The Chronicle of Britain

This motif of intemperance in the private and public spheres continues as Phedon's story(4.16-44) matches the British chronicle (10.41-69). (Phedon's story, 4.16-46, matches the chronicle, 10.45-15, in the symmetrical pattern discussed later in this chapter, see p.75). While Phedon's story presents personal passions (love, envy, betrayal, jealousy, revenge, and murder), the matching passage chronicles political history: the battles, betrayals, conquests, and usurpations which dominate the public sphere. At one point the Palmer's advice about the "fort of Reason"(4.34) corresponds to Helena's "skill in Musicke" (10.59), but the temporary calm soon yields to the private intemperance of Atin and Pyrochles(4.37-42), in one case, to renewed turmoil (10.62-67) in the other.

4.45-5.6/10.70-77: Atin's vow/The Faery Chronicle

Next the pattern matches Atin's vow that Pyrochles will avenge the harm done to Occasion by Guyon(4.45-5.6) with the brief chronicle of Faeryland(10.70-77). Atin's vow(4.45) initiates a new episode. It corresponds exactly to the start of the Faery chronicle(10.70). A stanza devoted to Pyrochles(4.45), whose name means "moved by fire" (Greek pyr, fire, ochleo, move) and whose shield, carried by Atin at the end of canto 4, bears the motto "Burnt I do burne."(4.38) and the picture of "A flaming fire in midst of bloody field"(4.38), matches the chronicle's account of Prometheus, who "stole fire from heauen"(10.70). Pyrochles' fire is a fire of intemperate passion, ultimately a destructive fire. But Prometheus is creative: his creation, a man called Elfe, initiates a new race which culminates with Gloriana. Pyrochles' fire creates his own woes: "His owne woes authour, who so bound it findes,/ As did Pyrochles, and it wilfully vnbindes"(5.1). But, as the corresponding stanza explains, Prometheus' creation founds Cleopolis and lays claim to the whole world ("him all India obayd,/And all that now America men call," 10.72). Again the pattern pairs the body and the body politic.

5.7-25/11.1-19: Furor/Maleger

The parallel pattern matches Pyrochles' encounter with Occasion and Furor(5.7-25) with the beginning of the Maleger episode(11.1-19). The patterning connects two types of threats to the body's temperate state: internal passions (particularly wrath), which lead to lack of self-control, and external foes (i.e. Maleger's troops that attack both body and soul) which cause "infirmities/Of the fraile flesh"(11.1).¹⁴

In the former passage, Guyon ("exceeding wroth," 5.7) confronts Pyrochles, whose "raging yre"(5.8) is an externalized version of Guyon's own primary weakness. The corresponding stanzas, describing the state in which "strong affections" besiege "the fort of reason"(11.1-2), provide a touchstone for the action in the stanzas they match. Here, as well, the internalized foes of the self--as illustrated by Pyrochles' foolish insistence on the release of Occasion and Furor--match the external troops who attack the five senses. For instance, Guyon's advice to Pyrochles regarding the necessity of self-control ("Vaine others ouerthrowes, who selfe doth ouerthrowe," 5.15) matches the first troop, attacking the sight(11.9), and Guyon's counsel("Fly, O Pyrochles, fly the dreadfull warre/That in thy selfe thy lesser parts do moue," 5.16) matches the second troop, attacking the hearing(11.10). The chaos resulting from Pyrochles' perverse demands(5.19-23) matches the siege of the body in canto 11(11.13-17). While the Palmer prevents Guyon from assisting Pyrochles(5.23-24), Arthur prepares, in the corresponding stanzas, to defend Alma against Maleger's forces(11.17-18). The pairing suggests that although the human body can be defended against external foes by other external forces, lack of self-control can only be overcome by the self.

5.26-38/11.20-32: Cymochles/Maleger

The pattern, as it pairs Cymochles' experiences in the Bower of Bliss(5.26-38) with the Maleger episode(11.20-32), initiates a phenomenon found in the next few pairings of episodes: the alignment of sensual delights with physical terrors.¹⁵ Such patterning underscores the dangers inherent in both types of sensual stimuli: pleasure and

pain are both threats to temperance.¹⁶ The delights of Acrasia's realm--the "wanton Yuie"(5.29), trickling stream(5.30), pleasant grove and singing birds(5.31), and wanton maidens(5.32-34)--match the terrors of Maleger's physical appearance(11.22), the ugliness of his two Hags(11.23), and the ferocity of his battle(11.24-28). The pairing of Acrasia(5.27) with Maleger(11.21) is particularly apt. While Acrasia allures her louers "with vaine delightes/And idle pleasures "(5.27), then transforms them to "monstrous hewes"(5.27), Maleger seeks his prey with bow and arrows ("All deadly daungerous, all cruell keene," 11.21), which produce mortall wounds.¹⁷ The overt physical perils of encounter with Maleger (mal,aeger, sickness) serve as physical manifestations of the moral dangers inherent in the allurements of Acrasia's bower. The pattern, here, in its two parts (delights and terror, or absence of delights) is a version of the Aristotelian extremes that are not temperance.

In both episodes the heroes require assistance. Atin reproaches Cymochles and provokes him to knightly action: Cymochles awakened "Suddeinly out of his delightfull dreame"(5.37) and "called for his armes "(5.37). The corresponding stanza, where the Squire comes to Arthur's assistance, describes Arthur's revival in similar terms: "the Prince prickt with reprochfull shame/As one awakt out of long slombring shade"(11.31). The revival of each appears in paired stanzas depicted in terms of imagery of fire and fury: "inflam'd with fell despight"(5.37) and "Appease his heat"(5.38) match an epic simile comparing Arthur's "rage" to an erupting volcano(11.32).

6.1-17/11.33-49: Phaedria/Maleger

Phaedria's seduction of Cymochles(6.1-17) matches the conclusion of the Maleger episode(11.33-49). Again the pattern plays upon pleasure and pain as threats to the body. The opening stanza of the sixth canto describes the nature of the paired episodes, one showing Cymochles allured to intemperance through sensual titillation, the other depicting the physical violence of Arthur's battle with Maleger: "A Harder lesson, to learne Continence/In ioyous pleasure, then in grievous paine"(6.1). The last paired stanzas in this section match Phaedria's lily song(6.17), advocating intemperate passivity, with the contrasting comfort, aimed at restoring physical health (a temperate state to the body), as Alma comforts Arthur "in his infirmity"(11.49).

6.18-37/12.1-20: Guyon's Voyages to: Phaedria's Island/Acrasia's Bower

The phenomenon of pairing sensual delights with sensual terrors continues as Guyon's encounter with Phaedria(6.18-37) matches his voyage to Acrasia's island(12.1-20). For example, Phaedria's "merth and pleasaunce"(6.21) match the Rock of Vile Reproch(12.4), her "pleasant Ile"(6.22) matches the Gulf of Greediness(12.5), and her island's flowers and birds(6.24) match the threat of shipwreck on the Rock(12.7). Phaedria's song strives to outdo the "natiue musicke" of the birds "by her skilfull art"(6.25). The discord of the birds of prey in the matching stanza(12.8) is an overt manifestation of the sinister intent behind Phaedria's pleasant song.

The setting for each passage involves water: the Idle Lake wherein Phaedria's vessel sails, and the raging sea which surrounds

Acrasia's island. The sleeping Cymochles(6.22), indicative of the idleness associated with the Idle Lake, matches the Gulf, threatening to devour sailors(12.5). In both episodes the seas are effectively seas of the passions. An encounter with Phaedria may lead to drowning in a moral or spiritual sense. In the corresponding episode abandonment to the passions (e.g. greediness) leads to physical drowning.¹⁸

The parallel pattern here pairs two episodes in Book II that involve Phaedria and Guyon. In fact, a direct allusion to canto 6 appears in canto 12: "That was the wanton Phaedria, which late/Did ferry him ouer the Idle lake"(12.17). The episode beginning as Phaedria leaves to cross "the slouthfull waue of that great griesly lake"(6.18, line 7) matches the beginning of Guyon's voyage to Acrasia's island, as he stands at the "point of that same perilous sted"(12.1, line 7). This association of Phaedria with an allusion to Acrasia's bower is not accidental. Phaedria serves Acrasia and her island is on the way to the Bower of Bliss. It is an outpost, a lesser version of the same kind of sinister entrapment, "where Pleasure dwelles in sensuall delights" (12.1).

6.38-51/12.21-34: Pyrochles' suicide/The Voyage to Acrasia's Island

The next section pairs Pyrochles' attempted suicide(6.38-51) with the voyage to Acrasia's island(12.21-34). Arrivals on shore correspond: Phaedria's boat "arriued on the shallow sand"(6.38) while, in the matching stanza, Guyon and his friends reach "th'vtmost sandy breach"(12.21). As well, Pyrochles' attempt to drown himself (6.42-49) matches the sailors' attempt to save themselves from drowning(12.25-32); Pyrochles' spiritual confusion(6.43) matches the

chaos of the sea monsters(12.26); and Archimago's assistance to Pyrochles(6.51) matches the Palmer's advice to Guyon(12.34).

7.1-53/12.35-87: Mammon/Acrasia

The final paired episodes in this parallel pattern represent the two supreme tests of Guyon's virtue: his encounter with Mammon (7.1-53) and his sojourn in Acrasia's island and bower(12.35-87).¹⁹ Here several pairings deserve consideration.

The opening paired stanzas emphasize problems of perception. The simile ("As Pilot well expert,...," 7.1) draws attention to competence and experience which enable the pilot to maintain his course even when the "stedfast starre" is obscured by "foggy mistes"(7.1, line 3). The "wastfull mist"(12.35, also line 3) in the corresponding stanza presents a similar problem: "Thereat they greatly were dismayd, ne wist/How to direct their way in darkenesse wide"(12.35). While Guyon's expertise, even without his external prop, the Palmer, enables him successfully to pursue one aspect of temperance--he steers his ship (body) through the seas (threats from without) of Mammon--he ironically fails to keep that ship afloat from within (he faints). Accompanied by the Palmer, in the paired episode, however, Guyon successfully avoids the Acrasian enticements to relax and fulfills his quest.²⁰

Significantly, these two episodes begin together in corresponding stanzas: Guyon first encounters Mammon(7.3) in the stanza matching the one where the boat reaches Acrasia's island, "the sacred soile, where all our perils grow"(12.37).

Pairing Mammon's realm with Acrasia's, this parallel pattern

invites comparison of the threats posed in the two episodes. For example, it matches the overt terrors of Mammon's world with the sensual delights of Acrasia's, pointing to the underlying threat of these enticements. The unpleasant allegorical figures inhabiting the Cave (7.20-23) match the Porch, with its enticing grapes, and Excess, with her cup of gold(12.54-57); the "vgly feend"(7.26) matches the fountain, wherein the maidens cavort(12.60); the cave, associated with images of darkness(7.28), matches the "shining" fountain(12.62); and the fiend's "cruell clawes," threatening to destroy Guyon(7.27, line 6), match the ominous "lasciuious armes" of the gold ivy painted green(12.61, also line 6).

Several paired stanzas also reveal the similar excessive nature of both realms. For instance, Mammon's gold ("my plenty poure out vnto all" and "an ample flood," 7.8) matches Acrasia's sweetness "poured forth with plentifull dispenche,/And made... abound with lauish affluence" (12.42). Guyon's rather extreme rejection of Mammon's "mucky filth"(7.15) matches his disdainful destruction of Genius' bowl of wine(12.49). More important, Guyon's association of Mammon's avarice with the concept of the golden mean(7.16) matches a stanza revealing the excessive ornamentation of nature by art in Acrasia's island(12.50). References to "pride," "Abusd her plenty," licentious lust," and "gan exceed/The measure of her meane" occur in the former(7.16). The latter presents art's beautification of nature, which it "too lauishly" adorns with "ornaments of Floraes pride," in the image of a "pompous bride" coming forth from her "virgin bowre"(12.50), an image which places the overdressed bride's virginity in question and which makes the "pleasauns"

suspect. Here, the concern in both stanzas is with excess.

While several of the pairings link Mammon's encouragement of self-interest with Acrasia's, others underscore possible reactions to each. Guyon's rejection of Mammon's temptation(7.19) matches his wonder, yet ability to bridle his will, as he confronts the sweetness of Acrasia's island(12.53). His refusal of Mammon's offer in the refinery(7.39), emphasizing right "vse" and "need" instead of "vile abuse," matches the portrait of Verdant and Acrasia(12.73), a stanza which, referring to "seeking medicine" and "greedily depasturing delight," is concerned with desire and insatiety.

TABLE II

THE SYMMETRICAL PATTERN BY EPISODES

<u>1.1-23</u>	<u>12.87-65</u>
Archimago and Guyon	Bower of Bliss
Guyon's first and last adventures	
Active Guyon	Passive Verdant
Violated Virgins:	
Duessa(false)	Verdant(true)
True and false enchanters:	
Palmer, Archimago, Duessa	Palmer, Acrasia, Bathing Maidens
<u>1.24-34</u>	<u>12.64-54</u>
Guyon and the Redcrosse Knight	Bower of Bliss
Guyon's Quest:	
Begins	Ending
Forms of Temperance:	
Palmer: Reason	Excess; Guyon's anger

1.35-51
Amavia episode

12.53-37
Acrasia's Island and Bower

Acrasian influence:

Effect: Mordant's death,
Amavia's suicide, damaged child

Cause: Weather and fragrance
(Sinister details)

1.52-61
Amavia episode

12.36-27
Voyage to Acrasia's Island

Guyon's quest:

Initiation: Guyon vows
revenge

Nearing goal: Acrasia's
domain

2.1-12
Guyon and Ruddymane

12.26-15
Phaedria and the voyage to
Acrasia's island

Acrasian influence:

Damaged child

Sea monsters

Water:

Fountain

Whirlpool, Idle lake

Palmer's role

2.13-26
Guyon, Huddibras, and Sansloy

12.14-1
Voyage to Acrasia's Island

Forms of Intemperance:

Physical discord (internal)

Physical dangers (external)

2.27-3.2
Medina episode

11.49-28
Maleger episode

Two Houses of Temperance:

Castle of Medina

House of Alma

Two forms of Temperance:

Golden Mean

External foes of body

<u>3.3-19</u>	<u>11.27-11</u>
Archimago, Braggadocchio, and Trompart	Maleger episode

Foes of personal temperance:

Verbal assault: Archimago, Trompart	Physical assault: Maleger's forces
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<u>3.20-29</u>	<u>11.10-1</u>
Belpheobe episode	Maleger episode

Virgin types of Elizabeth:

Belpheobe	Alma
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Private temperance: sexual

Belpheobe: sexual purity	Maleger's forces as body's foes (syphilis)
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The Temperate Body:

Celebration of body, health, well-being	Sickness and disease
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<u>3.30-37</u>	<u>10.77-70</u>
Belpheobe episode	Faery Chronicle

Belpheobe: type of the Virgin Queen	Gloriana and her ancestry
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<u>3.38-46</u>	<u>10.69-61</u>
Belpheobe episode	British Chronicle

Belpheobe: type of the Virgin Queen	Arthurian ancestors of the Virgin Queen
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<u>4.1-15</u>	<u>10.60-46</u>
Occasion and Furor	British Chronicle

Personal allegory of chaos	Historical examples of discord, peace
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<u>4.16-46</u>	<u>10.45-15</u>
Phedon's story	British Chronicle

Private upheavals	Public turmoil
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5.1-16
Pyrochles and Guyon

10.14-9.59
Arthur and the British Chronicle

Body/Body Politic

Self-government

State government

5.17-25
Pyrochles and Furor

9.58-50
Alma's sages

Uncontrolled passion: Furor
and Pyrochles egged on by Occasion

Reason

5.26-6.1
Cymochles in the Bower of Bliss

9.49-36
Arthur and Prays-Desire; Guyon
and Shamefastness

Contrasting settings:

Bower of Bliss(intemperance)

House of Alma(temperance)

"Forward" passions:

Cymochles

Arthur; Guyon as contrast

6.2-18
Cymochles and Phaedria

9.35-19
House of Alma

Aspects of Temperance:

Phaedria's threats to the body

Tour of the well-ordered
body

Body/Body Politic

Body subject to the passions

Body ruled by reason; state
ruled by sovereign

6.19-36
Guyon and Phaedria

9.18-1
Guyon and Arthur approach the
House of Alma

Female Figures:

Phaedria (temptress)

Faery Queen (model of
temperance)

Threats to Temperance:

Sensual delights (Island)

Sensual terrors (Maleger's
forces)

6.37-40
Guyon leaves Phaedria

8.56-53
Guyon awakens from his swoon

Inter-episodic passages:

Active Guyon: demonstrates
temperance

Passive Guyon reawakens

Verbal opposites:

Atin

Palmer

6.41-51
Pyrochles' suicide

8.52-42
Arthur defeats Pyrochles and
Cymochles

Pyrochles' suicidal impulse:

Attempted suicide

Refusal of mercy--death

7.1-19
Guyon and Mammon

8.41-23
Guyon and Arthur

Aspects of Temperance:

Proper evaluation of the self

Proper care of the body

7.20-41
Mammon and Disdain

8.22-1
Results of contact with Mammon

False and true guides:

Mammon

Palmer, Angel

7.42-53

7.66-55

Two parts of the Mammon episode:

The Garden of Proserpina

The River Cocytus

Figures of Extreme:

Philotime

Pilate, Tantalus

Temples:

Mammon's Temple

Temple of Guyon's body

7.54

Arithmetical centre of Book II

THE SYMMETRICAL PATTERN

1.1-23/12.87-65: Archimago/The Bower of Bliss

Like the parallel pattern, the symmetrical pattern pairs the episodes of Book II. Initially, Guyon's first adventure, his encounter with Archimago(1.1-23), matches his final one in the Bower of Bliss (12.87-65). In fact, the stanza introducing Guyon(1.6) corresponds exactly to that in which he captures Acrasia(12.82), thus fulfilling his quest.

Here, three correspondences deserve special consideration. First, Guyon's role as active hero in the book's first episode contrasts markedly with Verdant's passivity in the last. Flattering Guyon with the epithet, "Faire sonne of Mars"(1.8), Archimago associates him with the myth of Mars as hero, seeking "with warlike spoile/And great atchieu'ments great your selfe to make"(1.8). The corresponding stanza, however, presents Verdant's discarded arms: his "warlike armes, the idle instruments/Of sleeping praise, were hong vpon a tree"(12.80).

Articulating Verdant's loss of martial promise, this stanza hints at another part of the Mars myth: the disarming of Mars by Venus and Vulcan.

Second, several paired stanzas match figures encouraging temperance or intemperance. For instance, Archimago's treacherous instigation of discord ("forth he fares full of malicious mind," 1.2) contrasts with the Palmer's restoration of order as his "vertuous staffe" returns Acrasia's beasts to their proper forms(12.86) in the paired stanza. Archimago's failure to trap the wary Redcrosse Knight in his "snares"(1.4) stands in opposition to the Palmer's success in pacifying the wild beasts in the paired stanza(12.84). As well, the book's first mention of "a comely Palmer"(1.7) matches the stanza in which the

"carefull Palmer" throws his net over Verdant and Acrasia(12.81).²¹

Examples of matched figures of intemperance are numerous. For instance, Archimago's deceitful tale of the violated virgin(1.10-11) matches Acrasia's seductiveness(12.78-77), and Archimago's manipulative procedures, as he guides the angry Guyon to the Redcrosse Knight(1.23-24), match the titillations of the maidens in the fountain(12.65-64). The pattern also aligns the effect of each design: in one stanza Guyon angrily vows revenge (1.20), while, in the matching one, he is tempted erotically: "in his sparkling face/The secret signes of kindled lust appeare"(12.68).²²

Third, the pattern matches the tale of the supposed rape(1.10-16) with Acrasia, Verdant, and the Rose Song(12.78-72). Duessa matches Acrasia, both presented as supposed victims. Both passages focus on eyes ("liuing eye," 1.10; "faire eyes" and "hungry eies," 12.78), the phrase "her snowy brest"(1.11) is repeated in 12.78(this pairing is one stanza off; 1.11 matches 12.77), and "To spoile her daintie corse"(1.10) matches "bare to readie spoyle/Of hungry eies"(12.78). Both women are really seductresses: Duessa feels "secret ease"(1.16) knowing that she has duped Guyon, while Acrasia, in the matching stanza, has laid her "new Louer...a slombering"(12.72). Furthermore, the falsely violated virgin, Duessa, ironically matches the truly violated virgin, Verdant. Guyon's misplaced belief that Duessa has been attacked("marre the blossome of your beautie," 1.14) matches the Rose Song's account of the process of disintegration:

Ah see the Virgin Rose, how sweetly shee
 Doth first peepe forth
 ...Loe see soone after, how she fades, and falles away.
 (12.74)

Verdant (whose plant name means "green growing") is like the "Virgin Rose," transformed to a Mordant through contact with Acrasia. Duessa's pretense points to the all too real violation of the blossom of Verdant's beauty.²³

1.24-34/12.64-54: Guyon and Redcrosse/The Bower of Bliss

Next this symmetrical pattern pairs Guyon's encounter with the Redcrosse Knight(1.24-34) with the Bower of Bliss(12.64-54). The two most significant parallels here are, first, the alignment of Guyon's acceptance of the role as titular hero(1.33-34) with his entrance into the porch(12.55-54), part of the test of his virtue (temperance) as his quest nears completion and, second, the pairing of the rule of reason ("goodly handling and wise temperance," 1.31), manifested by Guyon's timely recognition of the Redcrosse Knight, and the return of "his aged guide"(1.31), with immoderation and anger as Guyon violently destroys Excess's cup of gold(12.56).

1.35-51/12.53-37: Amavia/The Bower of Bliss

The symmetrical pattern matches two episodes which manifest Acrasian influence: the Amavia episode(1.35-51) and Guyon's sojourn in Acrasia's island and bower(12.53-37). Amavia's allusion to "vile Acrasia" and her "Bowre of blis," located on "a wandring Island"(1.51), matches the stanza in which Guyon and the Palmer sight Acrasia's island. Here, "The cursed land where many wend amis"(1.51) matches "The sacred soile where all our perils grow"(12.37).

Amavia's lament(1.36-37) matches the Bower's weather and fragrance(12.52-51). For instance, "sad witnesse of thy fathers fall,/ Sith heauen thee deignes to hold in liuing state"(1.37, lines 2-3) matches "the Heauens.../ Lookt on them louely, still in stedfast state,/ Ne suffred storme...on them to fall"(12.51, lines 1-3) and Amavia's wish for "sweetest death"(1.36) matches the island's "sweet and holesome smell"(12.51). In both pairings, Amavia's plight, due to contact with Acrasia, hints at the sinister nature of the seeming delights of Acrasia's realm, a nature revealed as the simile (12.52) unfolds. Significantly, the allusion to deformed birth and a mother's suicide ("the Nimphe, that bore/A gyaunt babe, her selfe for grieve did kill," 12.52), reminiscent of Amavia and Ruddymane, is only one stanza removed, in this pattern, from the stanza in which Amavia addresses her damaged child(1.37) and exactly matches her expressed death wish(1.36).

As well, the pattern sets Mordant's death and Amavia's suicide against sinister aspects of the Bower. Mordant's corpse, "the blossome of his age" cropped by fate(1.41), matches Acrasia's Genius("The foe of life, that good enuyes to all,/That secretly doth vs procure to fall," 12.48) and the flow of "liuing bloud"(1.43) from Amavia's self-imposed wound matches the allusion to Medea's atrocity, a grisly case of human sacrifice for erotic ends: "sprent/With vermell, like the boyes bloud therein shed"(12.45).

1.52-61/12.36-27: Amavia/The Voyage to Acrasia's Island

Next the symmetrical pattern pairs the conclusions of the Amavia episode(1.52-61) and the voyage to Acrasia's island(12.36-27). Most obviously, the initiation of Guyon's quest to find Acrasia, as he vows

to revenge the deaths of Mordant and Amavia(1.60-61), matches his approach to her domain, where that quest will be fulfilled. But three other parallels deserve mention.

First, Amavia's description of how she purged Mordant "through wise handling and faire gouernance"(1.54) matches the Palmer's "temperate aduice" to Guyon during the fog(12.34). This pairing stresses the role of palmers (Guyon's and Amavia in disguise as one: she dressed in "Palmer's weed," 1.52) as figures of reason, restoring temperance.

Second, the stanza describing Acrasia's charm, fulfilled "so soone as Bacchus with the Nymphe does lincke"(1.55), matches one describing the sound of the "rolling sea"(12.33). While the former stanza depicts a deadly mixture of wine (Bacchus is the god of wine) and water (the nymph transformed to a fountain), the latter presents a "straunge kinde of harmony," which, although seemingly temperate, really represents, as part of Acrasia's enchantments, a perversion of the temperate state. It is a blend of pleasant sounds designed to seduce the listener and, as such, a bad blend. In both stanzas the meaning of Acrasia's name (a-krasis) is operative.

Third, the pattern pairs the burial of Mordant and Amavia(1.57-61) with the encounters with the mermaids and the Dolefull Maid(12.31-27). Guyon's observations about "raging passion"(1.57), especially as it applies to "the weake"(1.57), match the Mermaids' attempt "T'allure weake traouellers"(12.31). Guyon's remark that death is "the common Inne of rest"(1.59) matches "ne euer sought to bayt/His tyred armes for toylesome wearinesse"(12.29). In the latter instance, the Boatman, refusing rest, avoids death. Finally, Guyon's vow to revenge Amavia's

death, "more affection to increace"(1.60), matches the revelation that the Dolefull maid is a "forgery,/Your stubborne hart t'affect"(12.28).

2.1-12/12.26-15: Ruddymane/The Voyage to Acrasia's Island

Next this symmetrical pattern matches Guyon's attempt to cleanse Ruddymane's hands(2.1-12) with part of the voyage to Acrasia's island (12.26-15). Guyon's confrontation with the damaged child of parents who encountered Acrasia(2.1-4) corresponds to the sea monsters Acrasia creates to threaten sailors(12.26-23). As well, several pairings focus on the Palmer's role. His function as Guyon's "faithfull guide"(2.1) matches his advice regarding the monsters(12.26), his "goodly reason" (2.5) contrasts with the monsters' intemperate anger ("Outragiously... enraged," 12.22), and "his reason"(2.11) matches his rebuke of Phaedria(12.16).

2.13-26/12.14-1: The Fight at Medina's House/The Voyage to Acrasia's Island

The pattern aligns the discord between Guyon, Huddibras, and Sansloy(2.13-26) with the beginning of the voyage to Acrasia's island (12.14-1). Two epic similes(2.22; 2.24) match the Gulf of Greediness: "greedy forse"(2.22) matches "greedy growes"(12.5), "troubulous seas" (2.24) matches "all the seas"(12.3), "to swallow her in greedy graue"(2.24) matches "hauing swallowd vp excessiue" (12.3), "scorning"(2.24) matches "vomit vp againe"(12.3), and "threatning to make the pray"(2.24) matches "all this worldes pray"(12.3). One stanza depicts the "discord" of the lovers(2.20) while the matching one describes the Rock of Vile Reproch, strewn with the bodies of those who, like those lovers, spend their life "In wanton ioyes, and lustes intemperate"(12.7). Internal chaos

is embodied in physical discord in the former case, in the physical threat of the rock in the latter.

2.27-3.2/11.49-28: Medina/Maleger

The symmetrical pattern pairs the Medina episode(2.27-3.2) with the Maleger episode(11.49-28). Most significantly, episodes involving the two houses of temperance--Medina's and Alma's--correspond in position here. Medina's intervention in the strife between Guyon and the lovers (2.27) matches Alma's care of the wounded Arthur(11.49), both actions illustrating the respective functions of the presiders over these houses. Of particular interest is the pairing of Guyon's allusion to the initiation of his quest at the court of that "mighty Princesse," Gloriana (2.43, line 2), and an allusion to Arthur as "the Briton Prince"(11.33, line 1). This pairing hints at both the poem's association of Arthur and the Faery Queen as lovers and its presentation of Arthur as Elizabeth's ancestor.²⁴

3.3-19/11.27-11: Braggadocchio/Maleger

Next the symmetrical pattern pairs Braggadocchio's encounter with Archimago(3.3-19) with the Maleger episode(11.27-11). Archimago's verbal assault on Braggadocchio(3.15), designed to inflame him against Guyon and Redcrosse, matches the body's defences against another threat to personal temperance: Maleger's forces of physical assault(11.15). Here, also, Braggadocchio's vow to exact "dew vengeaunce"(3.14, line 7) on Archimago's behalf matches Arthur's vow to come to Alma's "defence" (11.16, also line 7).

3.20-29/11.10-1: Belphoebe/Maleger

The symmetrical pattern matches the beginning of the Belphoebe episode(3.20-29) with that of the Maleger episode(11.10-1). This pairing is important in three regards. First, it matches Belphoebe and Alma as virgin types of Elizabeth; second, matching Belphoebe and Maleger's forces, it emphasizes private temperance in sexual terms; third, it sets the celebration of the body, health, and well-being against sickness and disease.

First, the icon's assertion that Belphoebe's legs support "the temple of the Gods"(3.28) matches the stanza articulating Alma's role as nourisher in a body ruled by reason(11.2). The former stanza's erotic gestures draw attention to Belphoebe's virginity. The stanza suggests her association with the Virgin Queen's "stately grace, and princely port"(3.28). The simile in the corresponding stanza--"like a virgin Queene most bright"(11.2)--exploits the metaphor underlying the presentation of Alma: as reason rules the body, so the sovereign rules the state. This pairing of Belphoebe with Alma clearly points to the roles of both as types of the Virgin Queen.

Second, several pairs of stanzas match Belphoebe with Maleger's forces. For example, the stanza in which Belphoebe's horn sounds, abounding with words associated with hearing ("they heare," "whistling wind they heare," "they heard a horne, that shrilled cleare," "that ecchoed againe," and "made the forrest ring," 3.20), matches the one in which Maleger's army attacks "the Hearing sence"(11.10).²⁵ Belphoebe's "heauenly face"(3.25, line 8), denoting her grace and beauty, contrasts with the ugly "visages"(11.5, line 9) of Maleger's

forces in the matching stanza. As well, Belpheobe's first appearance and the icon's initial focus on her face and eyes(3.21-23) match the account of the first squad, whose attack is directed against the sight (11.9-7). As the former passage exposes the erotic possibilities of Belpheobe, it draws attention to her private temperance. Her sexual purity contrasts with the diseased nature of Maleger's forces, and especially with Maleger who may be connected with the disease that terrified sixteenth-century England--syphilis--a disease associated with sexual intemperance.²⁶

Third, Belpheobe contrasts with Maleger himself. Presented as the figure of health, as an example of the glory of the body (the Pauline body as temple), she contrasts markedly with Maleger's wasted body (the Pauline body of this death).²⁷

3.30-37/10.77-70: Belpheobe/The Faery Chronicle

The next section of the symmetrical pattern is of prime importance, for it pairs the Belpheobe episode(3.30-37) with the Faery chronicle(10.77-70). Two types of the Virgin Queen--Belpheobe(3.30) and Alma(10.77)--match as paired stanzas present two types of temperance. On the one hand, temperance is viewed as a goodly mixture--the perfect krasis of flowers and Belpheobe's hair(3.30).²⁸ On the other, it is manifest in Alma's(the soul's) role of nourishing the body(10.77).

Here, also, the epic simile ("Such as Diana," 3.31) matches the culmination of the Faery history in the reign of Gloriana(10.76). Matching Belpheobe, the ideal figure of personal temperance, with

Gloriana, the ideal ruler of state, the pattern again pairs the virgin huntress and the Virgin Queen. It should be remembered that Spenser claims in the Letter to Raleigh and in III, proem, 5 that Elizabeth's private and public self are figured in Belphoebe and Gloriana respectively. The patriotic enthusiasm and threats to empire that permeate the epic simile(3.31) are pertinent to the corresponding stanza, for the praise of Gloriana, expressing the desire that she may live long "in glory and great powre"(10.76), hints at the fear that plagued Elizabethans--that chaos would follow Elizabeth's death.

3.38-46/10.69-61: Belphoebe/The British Chronicle

The conclusions of the Belphoebe episode(3.38-46) and the British chronicle(10.69-61) match. Like the parallel pattern, the symmetrical pattern of Book II as a whole, pairs Belphoebe, the type of the Virgin Queen, with the culmination of the chronicle in the Arthurian ancestors of the Virgin Queen. The stanza in which Belphoebe's words arouse Braggadocchio's lust (he is "with her wondrous beautie ravisht quight," 3.42) matches one revealing Arthur's patriotic enthusiasm aroused by reading the chronicle, particularly its allusion to his own parentage (he is "quite ravisht with delight, to heare/The royall Ofspring of his native land," 10.69). Here, in paired stanzas, revelations are made to a false and a true knight, an unworthy and a worthy perceiver. Both reactions share wondering perplexity. While Braggadocchio cannot understand why Belphoebe flees and escapes untouched, Arthur does not really understand what moves him (i.e. he cannot know that this is his own and his great descendant's history).

4.1-15/10.60-46: Occasion and Furor/The British Chronicle

Next the symmetrical pattern pairs the introduction of Occasion and Furor(4.1-15) with the British chronicle(10.60-46). Once again, the allegory of Occasion and Furor matches historical examples of peace and discord.²⁹ For instance, the stanza articulating Furor's blind wilfulness ("oft himselfe he chaunst to hurt vnwares," 4.7) matches the chronicle's account of civil strife ("great trouble in the kingdome grew,/...her owne selfe ouerthrew"; "them vnwares...did enclose," 10.54). Furor also "ouerthrew himselfe vnwares"(4.8, just one stanza removed in position from 10.54). The Palmer's assertion that Occasion is "the root of all wrath and despight"(4.10) suggests discord that contrasts with the concord in the corresponding stanza ("they to peace agreed./So all was pacifide," 10.51). As well, Furor's forsaking of his mother(4.13) matches Androgeus' betrayal of his country(10.48), pairing intemperance in the private and public spheres.

4.16-46/10.45-15: Phedon/The British Chronicle

As Phedon's story(4.16-46) matches the British chronicle(10.45-15),³⁰ instances of private turmoil correspond to public upheavals. For example, the triad with Phedon caught between Occasion and Furor("Betwixt them both," 4.33) matches one involving Lear's daughters, with Cordelia "twixt the other twaine"(10.28).

5.1-16/10.14-9.59: Guyon and Pyrochles/The British Chronicle

Next the symmetrical pattern matches Guyon's encounter with Pyrochles(5.1-16) with the British chronicle(10.14-9.59). Here, the pattern aligns proper government of the self and of the state. For

instance, Guyon's advice to Pyrochles regarding proper self-control (5.15-16) matches the discovery of the chronicles (9.60-59), one of which shows Britain's reduction "to one mans governments" (9.59) and both of which present public forms of temperance and intemperance.

Three other pairings here are noteworthy. First, while Pyrochles' "lasting infamie" (5.13) contrasts with Elizabeth's "soueraine glory" (10.2) in the corresponding stanza, Guyon's offer of mercy (5.13) matches Elizabeth's "great bountihed" (10.2). Second, an allusion to the Faery Queen's head on Guyon's shield (5.11) matches a stanza devoted to Elizabeth, addressing her as "soueraine Queene" and alluding to "the Northerne starre" (10.4), symbolic of the Virgin Queen.³¹ Third, the simile comparing Guyon to "a Lyon" with "imperiall powre" (5.10) matches an account of the "mightie empire raysd" by the Britons (10.5). The Lion, symbol of sovereignty, corresponds to an allusion to the rise of the British empire.

5.17-25/9.58-50: Pyrochles and Furor/Alma's Sages

As the symmetrical pattern matches the episode involving Pyrochles and Furor (5.17-25) with the three sages in the House of Alma (9.58-50), figures of intemperance and temperance correspond. For instance, Occasion, who tries to "prouoke" Guyon "against Pyrochles" (5.21), contrasts with Reason, representing temperance ("of ripe and perfect age," "growne right wise, and wondrous sage," "goodly reason, and graue personage," 9.54) in the corresponding stanza. Occasion (who returned "to her vse," 5.19; two stanzas removed from 9.54) is associated with "abuse" (5.21), Reason with proper "vsage" (9.54). Guyon, remaining

temperate ("But he was wise," 5.21), matches Reason, "growne right wise"(9.54).

5.26-6.1/9.49-36: Cymochles/Shamefastness and Prays-Desire

Next, the symmetrical pattern pairs Cymochles' experiences in the Bower of Bliss(5.26-6.1) with Guyon's encounter with Shamefastness and Arthur's meeting with Prays-Desire(9.49-36). Two pairings here are noteworthy.

First, as Acrasia's Bower(5.27-31) matches Alma's House, and, in particular, the tour of the Head(9.48-44), the pattern draws attention to the meaning of private temperance. The Bower's stream threatens to betray the "wearie Traueiler" into sleep(5.30), a sinister possibility heightened by the allusion to the fall of the towers of Thebes and Troy in the corresponding stanza(10.45), and a chaos to which Alma's Turret stands opposed (it is "not" like the towers "on ground"). Cymochles, disarmed, abandoning himself "to lust and loose liuing"(5.28), epitomizes the private intemperance which the Bower of Bliss encourages and contrasts with the "wondrous powre" of the head, wherein dwell the three sages (9.47). Acrasia's bower (named "her Bowre of Blisse" in 5.27, one stanza removed from 9.47; 5.27 matches 9.48), contrasts with the temperate head, which "likest is vnto that heauenly towre,/That God hath built for his owne blessed bowre"(9.47). Here the pattern matches two bowers designed for opposite purposes.

Second, as the reawakening of Cymochles(5.36-38) matches Arthur's encounter with Prays-Desire(9.39-37), the pattern draws attention to the "forward" passions of the two heroes.³² Atin's criticism that

Cymochles is "Vnmindfull" of his "praise and prowest might"(5.36) matches Alma's account of the meaning of Prays-Desire: she "by well doing sought to honour to aspire"(9.39). Cymochles' call for his arms, in preparation to revenge his brother's death(5.37), matches the stanza in which Prays-Desire articulates Arthur's "great desire of glory and of fame"(9.38).

6.2-18/9.35-19: Phaedria and Cymochles/Alma

Next the symmetrical pattern pairs Cymochles' encounter with Phaedria(6.2-18) with the tour of Alma's House(9.35-19). Here, as Phaedria, "the merry marriner"(6.4, line 5), matches "faire Alma"(9.33, also line 5) and Phaedria and Cymochles ("that gay paire issuing on the shore," 6.11, line 6) match Alma and her guests ("Alma passed with the guestes," 9.26, also line 6), the pairing hints at the contrast between Phaedria's role as temptress and Alma's role as exemplar of temperance, and, more broadly, at the contrast between the Bower of Bliss and Alma's House.

Phaedria's threats to the body contrast with Alma's tour of the well-ordered body. For example, Phaedria's "vaine toyes"(6.7) encourage intemperance while the lungs, in the corresponding stanza, temper the stomach(9.30); Phaedria's "pleasant purpose"(6.6), designed to titillate Cymochles, contrasts with "carefull" Concoction, and Digestion, who "Did order all th'Achates in seemely wise"(9.31); and the statement that Phaedria and Cymochles "serue Acrasia"(6.9) matches the assertion that Diet and Appetite "Did dewty to their Lady"(9.28). Also interesting is the pairing of Cymochles' intemperate behavior(6.8) with intemperate

potential(i.e. the stomach) in Alma's House: "to quench his flamed mind"(6.8) matches "a mighty furnace, burning whot,/More whot, then Aetn', or flaming Mongiball"(9.29).

6.19-36/9.18-1: Phaedria and Guyon/Alma

The symmetrical pattern aligns the episode in which Guyon is tempted by Phaedria(6.19-36) with the approach to the House of Alma (9.18-1). Here it presents a phenomenon frequently encountered in the structural patternings of Book II: the pairing of the extremes of sensual delights and sensual terrors. For example, Phaedria's "pleasant Ile"(6.22) matches "cruell" Maleger and his forces(9.15), and her island's "happie fruitfulness"(6.24) matches the enemies of Alma's House, "All threatning death"(9.13). As Phaedria's temptation of Guyon (6.25) matches the Watch's discussion of Maleger's forces(9.12), the pattern aligns the possibility of intemperance from within, encouraged by external allurements, with threats of intemperance from without.

6.37-40/8.56-53: Guyon leaves Phaedria/Guyon revives

The next section is inter-episodic. It pairs Guyon's temperate resolve to avoid Phaedria's inducements(6.37) with his newly-regained consciousness(8.56), Atin's railings ("Streight gan he him reuile," 6.39) with the Palmer's reason(8.54), and Guyon's self-control ("sober Guyon...with strong reason maistred passion fraile," 6.40) with his reawakening from his swoon(8.53).

6.41-51/8.52-42: Pyrochles' suicide/Arthur defeats Pyrochles and Cymochles

Next this symmetrical pattern pairs Pyrochles' attempted suicide (6.41-51) with Arthur's battle with Pyrochles and Cymochles(8.52-42). These two passages demonstrate that the intemperance of the twins--their wilfullness or lack of self-control--has a suicidal component which eventually culminates in their death. Pyrochles' death at Arthur's hand, in particular, reveals his unalterable suicidal impulse. His attempted suicide in canto 6 ("Readie to drowne himselfe," 6.43) matches his defeat by Arthur ("So he now subiect to the victours law," 8.50). In one instance he throws himself into "the idle flood"(6.41), while, in the corresponding stanza, he stubbornly refuses grace and is beheaded(8.52). The internal conflict that forces Pyrochles into the water in canto 6 is externalized and brought to its inevitable fulfillment in the paired episode.

7.1-19/8.41-23: Mammon/Arthur defends Guyon

The opening scenes of the Mammon episode(7.1-19) match Arthur's battle with Pyrochles and Cymochles(8.41-23). Here the pattern sets up an analogy between earth and its treasures and Guyon. Guyon's comments on the rape of earth after the Golden Age ("Then gan a cursed hand the quiet wombe/Of his great Grandmother.../With Sacriledge to dig," 7.17) match the attempt of Guyon's "cruel foes" to "him disarm"(8.25). Significantly, the disarming of Guyon is also called sacrilege(8.16). In one episode Guyon avoids avarice while castigating those (especially Mammon) who engage in seeking treasure; in the other, Pyrochles and Cymochles greedily seek to plunder Guyon's wealth (his armour).

American allusions underlie the analogy between earth in the Golden Age and its treasures and the rape of Guyon-Guiana and its treasures.³³

In another pairing, here, Guyon's state before matches his state after the Mammon episode. In one ^{stanza} he ironically celebrates his deeds although he has been passive on the Idle lake ("himselfe with comfort feedes,/Of his owne vertues and prayse-worthy deedes," 7.2), while, in the matching one, he lies in a swoon(8.40), brought on by his failure to feed himself with vital food for the body. The pattern draws attention to two related concepts: proper care of the body and proper evaluation of the self.

7.20-41/8.22-1: Disdain/Guyon's Swoon

The symmetrical pattern next matches Guyon's encounter with Disdain in Mammon's underworld(7.20-41) with the results of his contact with Mammon(8.22-1). Disdain, threatening Guyon's life, and "More fit amongst blacke fiendes, then men to haue his place"(7.41, line 9), contrasts with the "blessed Angels," in the corresponding stanza, sent by God's grace "To serue to wicked man, to serue his wicked foe" (8.1, lines 8-9). More striking is the contrast between Mammon's intervention to save Guyon from Disdain(7.40-41) and the account, in the corresponding stanzas, of Guyon's need for the Angel's protection after his contact with Mammon(8.2-1). The pattern exposes the contrasting motives of Mammon and the Angel. Mammon temporarily assumes a palmer-like role, counselling Guyon to refrain from battle, but he does so not so much from desire to preserve life as from desire to preserve the object of his temptations.³⁴ The angel, on the other hand, functions as

an affirmation of God's grace.

The pattern focuses on Mammon's role as improper guide for Guyon as it pairs the tour of Mammon's refinery(7.34-35) with the Angel's transfer of the charge of Guyon to the Palmer(8.8-7). The stanza in which Mammon conducts Guyon through the refinery ("he him led," 7.35) in preparation for the second temptation matches the restoration of the "Long lackt" Palmer to Guyon(8.7), thus emphasizing Guyon's increased vulnerability in the Mammon episode where his only external guide advocates intemperance.

In another pairing an allusion to Vulcan ("fiers Vulcans rage to tame," 7.36) matches an epic simile containing an allusion to Cupid laying aside his bows and arrows and "his faire mother," Venus, "through sleepe beguild"(8.6). These representations of Vulcan and Venus both hint at the myth of the disarming of Mars (where Vulcan raged and Venus "beguiled" Mars) which, in part, underlies the Mammon episode. While Mammon endeavours with riches and beauty (Philotime potentially functions like Venus) to beguile Guyon (Mars) into intemperance (manifested by both Vulcan's rage and Mars' passivity), the paired episode shows Guyon reduced to total passivity (Mars disarmed) and threatened with disarming.³⁵

7.42-53/7.66-55: Philotime/The River Cocytus

Two sections of the Mammon episode correspond in this pattern: Guyon's encounter with Philotime(7.42-53) matches his adventure by the River Cocytus(7.66-55). Images of blackness and death dominate matching stanzas: the "direfull deadly blacke" plants of the Garden of Proserpina,

"Fit to adorne the dead, and decke the drery toombe"(7.51), match the "blacke flood" of "the riuer Cocytus deepe"(7.56, one stanza removed; 7.51 matches 7.57), which "direfull deadly stanke"(7.57). Ironically, the introduction of the "goodly tree" with golden apples(7.53) matches the sinister account of one golden apple:

Here eke that famous golden Apple grew,
The which emongst the gods false Ate threw;
For which th'Idaeen Ladies disagreed,
Till partiall Paris dempt it Venus dew,
And had of her, faire Helen for his meed,
That many noble Greekes and Troians made to bleed.
(7.55)

The pattern also pairs three extremes that are not temperance: Philotime, representing the immoderation of perverted ambition(7.46-48); Tantalus, who did too much for the gods(7.60); and Pilate, who did too little(7.62).³⁶

Most striking here is the pairing of the Temple(7.43) with Guyon's physical exhaustion(7.65). Mammon leads Guyon to "some Gyeld or solemne Temple"(7.43, line 4) where "Many great golden pillours did vpbeare/The massy roofe..."(7.43, lines 5-6). In the corresponding stanza, Guyon faints "For want of food and sleepe, which two vpbeare,/ Like mightie pillours, this fraile life of man"(7.65, lines 3-4). With "vpbeare" and "pillours" appearing in paired stanzas, the pattern clearly suggests the familiar metaphor of the body as a temple.³⁷ Ironically, while Guyon successfully rejects the temptation in the Temple (that is, the offer of honour and riches), he fails to maintain the temple of his own body.³⁸

Conclusion

The parallel and symmetrical patterns of Book II as a whole, then, engrain recurrent themes into the poem's design. The figures, images, and thematic motifs in the various episodes correspond in meaningful ways. For example, tempters match other tempters (e.g. Archimago and Mammon or Mammon and Acrasia) or figures who encourage temperance (e.g. Archimago and the Palmer); repeatedly, sensual stimuli (delights and terrors) which threaten temperance match; the houses of temperance (Medina's and Alma's) and the realms of intemperance (e.g. Mammon's and Acrasia's or Phaedria's and Acrasia's) correspond, or one of the former contrasts with one of the latter (e.g. Alma's House and Acrasia's Bower); the Amavia episode, introducing Acrasia, matches the episode in Acrasia's Bower; true virgins, types of the Virgin Queen, repeatedly match (e.g. Alma and Medina or Belphoebe and Alma); and, repeatedly, passages of encomium correspond (e.g. Belphoebe and Gloriana or Belphoebe and the chronicles). These and similar types of correspondences occur in the other patterns of Book II; these patterns are the subject of the remaining chapters.

NOTES

¹See Mammon's debate with Guyon early in canto 7. Mammon emerges as a verbal figure whose temperate words incite Guyon to wrath and intemperate responses. The tour inspecting his underworld is always augmented by Mammon's commentary and the four temptations are all presented verbally.

²The analogy between Guyon and Christ was made by Frank Kermode, Shakespeare, Spenser, Donne: Renaissance Essays (London: Routledge and Kegan Paul, 1971), pp. 68-83. See also A. Kent Hieatt, Chaucer, Spenser, Milton: Mythopoeic Continuities and Transformations (Montreal: McGill-Queen's University Press, 1975), especially p. 196.

³Guyon's position is ambiguous once he has allowed this episode to happen. Ironically, his refusal to succumb to Mammon's final temptation betrays his very need for what Mammon offers--food and sleep. But having exposed himself to Mammon, Guyon cannot preserve his temperance in all forms. Whatever he does, he is defeated: by Disdain if he rests, by physical exhaustion, if he does not (i.e. Guyon is caught in a false mean situation, between two contrary pulls--cf. Scylla and Charybdis in canto 12--both bad). Avoiding intemperance from without, he is overcome by disorder from within. See also Harry Berger, The Allegorical Temper: Vision and Reality in Book II of Spenser's "Faerie Queene" (New Haven: Yale University Press, 1957), pp. 22-27. Berger discusses how Guyon wrongfully succumbs to curiositas (i.e. concupiscence

of the eyes) in the Mammon episode.

⁴William Nelson, The Poetry of Edmund Spenser: A Study (New York/London: Columbia University Press, 1963), pp. 183-193, discusses the pleasure-pain opposition in Book II.

⁵The stripping process which begins with Braggadocchio's theft of Guyon's horse and spear, then sees Guyon lose consciousness (at the end of canto 7), his shield (8.22), his sword (8.40), and almost his life.

⁶As Guyon wonders why Ruddymane's hands cannot be cleansed, he imagines that his failure may be due to original sin, God's wrath, or Acrasia's charm (2.3-4). See A.S.P. Woodhouse, "Nature and Grace in The Faerie Queene", ELH, XVI (1949), 194-228.

⁷Hair in Book II becomes symbolic of the degree of temperance of its owner. Like Alma's, Medina's tresses are orderly when she is first described: "Her golden lockes she roundly did vptye/...that no looser heares/Did out of order stray about her daintie eares"(2.15). Medina's unusually untidy hair (2.27) aptly underscores the embattled nature of her temperance when she intervenes in the battle between Guyon and the lovers.

⁸Guyon's meeting with Shamefastness at this dinner party (9.40-44) matches the introduction of Braggadocchio and Trompart (3.1-5) and is discussed pp. 46-47.

⁹See Berger, Allegorical Temper, pp. 120-160; three chapters (5, 6, and 7) discuss Belpheobe's "conspicuous irrelevance."

¹⁰Discovery of the chronicle is associated with ideas of empire ("This lands first conquest.../Till it reduced was to one mans governments," 9.59) and "countries auncestry"(9.60). The chronicle is associated with Elizabeth's lineage (10.1-3). Notice also Arthur's reaction of patriotic enthusiasm after reading it: "Deare countrey, O how dearely deare"(10.69).

¹¹This same pair of stanzas (3.21 matching 9.60) occurs in the symmetrical pattern linking cantos 3 and 9 from the arithmetical centre (See Chapter IV). The pairing hints at a connection between the Belpheobe episode and the Faery chronicle as the appearance of Belpheobe(3.21) matches Guyon's discovery of the "Antiquitie of Faerie lond"(9.60), a book whose contents are concisely summarized at the end of canto 10 (10.70-76). Significantly, the Faery chronicle ends with Oberon's (Henry VIII) successor, Gloriana (Elizabeth I), praising her rule: "Long mayst thou Glorian liue, in glory and great powre"(10.76). The Belpheobe episode(3.30-37) matches the Faery chronicle(10.77-70) in the symmetrical pattern of the book as a whole by episodes (see pp. 73-74).

¹²See Spenser's Letter to Raleigh: "In that Faery Queene I meane glory in my generall intention, but in my particular I conceiue the most excellent and glorious person of our soueraine the Queene, and her kingdome in Faery land. And yet in some places els, I doe otherwise shadow her. For considering she beareth two persons, the one of a most royall Queene or Empresse, the other of a most vertuous and beautifull Lady, this latter part in some places I doe expresse in Belpheobe...." See also III, proem, 5, regarding types of Elizabeth seen in the mirrors of Belpheobe and Gloriana: "Ne let his fairest Cynthia refuse,/In

mirroures more then one her selfe to see,/But either Gloriana let her
chuse,/Or in Belphoebe fashioned to Bee:/In th'one her rule, in th'
other her rare chastitee."

¹³The epic simile associates Belphoebe with Diana and alludes to Dido and to the Queen of the Amazons. As it ends, it introduces ideas of threats to empire (i.e. the collapse of "sad afflicted Troy" which can be extended as an allusion to the possible collapse of Britain, as New Troy). Arthur's patriotic enthusiasm is described in 10.69.

¹⁴Maleger has twelve troops (11.6; 14): five attack the five senses(11.7-13); the other seven probably represent the seven deadly sins.

¹⁵This phenomenon is frequently encountered in the patterns of Book II. See also the symmetrical pattern in the first part of canto 12 (Chapter V). Cf. Nelson, The Poetry of Edmund Spenser, pp. 182-183, for a discussion of the pleasure-pain opposition in Book II.

¹⁶Cf. "The strong through pleasure soonest falles, the weake through smart"(1.57).

¹⁷Here there are American allusions in the aligned stanzas. That Acrasia's Bower of Bliss (canto 12) can be viewed as the myth of the American terrestrial paradise perverted is hinted at as an allusion to the Bower(5.27) matches Maleger's arrows, "Such as the Indians in their quiuers hide"(11.21)--a direct American allusion. The pattern hints at the allurements and dangers of the New World. Both represent

potential disaster to those who wander abroad. See Thomas H. Cain, Praise in "The Faerie Queene" (Lincoln and London: University of Nebraska Press, 1978), pp. 91-101.

¹⁸Both episodes associate drowning and the passions: notice, for instance, "drowne in dissolute delights"(6.25) and "such, as hauing all their substance spent/In wanton ioyes, and lustes intemperate,/Did afterwards make shipwracke violent"(12.7).

¹⁹This pairing of episodes is, in effect, a pairing of two New World temptations: El Dorado and the terrestrial paradise. See Cain, Praise, pp. 91-101.

²⁰The close relationship between these two episodes is hinted at by a line which appears in canto 7: "Here Sleep, there Richesse, and Hel-gate them both betwext"(7.25). For while Mammon offers temptation in the form of "Richesse," Acrasia offers the opportunity to relax which can lead to sleep and, ultimately, death.

²¹Interestingly, an allusion to Archimago's "web of wicked guile"(1.8) is only one stanza removed from the stanza in which the Palmer throws "A subtile net"(12.81; 1.8 matches 12.80) over the lovers. Both nets are associated with Vulcan's net, used to capture Venus and the disarmed Mars.

²²Notice that paired episodes describe attempts by skilled seductresses to arouse the two primary emotions manifesting intemperance in Book II: anger and concupiscence respectively.

²³Notice the reference, in the description of Verdant's loss of virility, to his lips on which "the downy heare/Did now but freshly spring, and silken blossomes beare"(12.79).

²⁴For Arthur and Gloriana as lovers, see I.9.13-15; for Arthur as Elizabeth's ancestor, see the British chronicle, especially II.10.68.

²⁵Belphoebe's horn may be associated with praise (i.e. to blazon forth the glory of empire). The matching stanza, here, focuses on derogatory statements ("Slaunderous reproches, and fowle infamies,/ Leasings, backbyttings, and vaine-glorious crakes,/Bad counsels, prayses, and false flatteries," 11.10). The pairing plays upon "blaze" which, for Spenser, means both praise and blame. See the horns of Calliope and Clio which are associated with praise in The Teares of the Muses.

²⁶See Cain, Praise, p. 99.

²⁷See 1 Cor 6:19; 1 Cor 15.

²⁸The icon's description of Belphoebe's hair ("In her rude haire sweet flowres themselues did lap," 3.30), accompanied by the reference to art and nature ("whether art it were, or heedlesse hap," 3.30), suggests a perfect, natural mixture. Cf. the conflict between art and nature, the bad blend (a-krasis) in Acrasia's bower (12.50; 12.59).

²⁹The former episode (4.1-15) also matches another part of the British chronicle (10.26-40) in the parallel pattern discussed earlier in this chapter (see pp. 51-52).

³⁰Phedon's story (4.16-44) matches the British chronicle (10.41-69) in the parallel pattern discussed earlier in this chapter (see p.52).

³¹The northern star is also associated with the Virgin Queen in I.2.1 and II.7.1.

³²See Nelson, The Poetry of Edmund Spenser, pp. 182-183, for a discussion of "forward" and "froward" passions in Book II.

³³See Cain, Praise, pp. 94-99, for a discussion of American allusions in the Mammon episode and the episodes involving Pyrochles and Cymochles.

³⁴"So hauing him with reason pacifide"(7.43), Mammon immediately resumes his role as tour guide ("He brought him in," 7.43), leading Guyon to the Temple for yet another temptation. Cf. Phaedria in a Medina-role, 6.32. Like Phaedria, whose intervention in the battle between Guyon and Cymochles is a comic inversion of the meaning of "Medina" since her action is a prudent device to render Guyon vulnerable to her temptations by preventing the annihilation of passion, Mammon cannot allow Guyon to be killed or he will be unable to tempt Guyon to intemperance. Both Phaedria and Mammon act in accordance with one definition of temperance to retain the possibility of intemperance in another form. They both function as a false mean.

³⁵Cf. the obvious allusion to Venus and Mars as Duessa seduces the Redcrosse Knight (I.7.2-7) in the corresponding seventh canto of Book I.

³⁶First, Ambition's "great gold chaine"(7.46) is a deformed image of the Great Chain of Being, where the idea of hierarchy (order) is perverted to create discord: "all by wrong wayes for themselves prepar'd.../But every one did strive his fellow downe to throw"(7.47). The image suggests the gold chain worn by the Chancellor of England, who pays out monetary honours. Also compare Philotime with Lady Meed, who gives honours and rewards in Piers Plowman. Second, Spenser's allusion to Tantalus' service to Jove ("Of whom high Ioue wont whylome feasted bee," 7.59) points to excess: Tantalus served the flesh of his own child, Pelops. Third, Spenser sums up Pilate's default in 7.62.

³⁷This metaphor underlies the tour of Alma's House of Temperance in canto 9. See also Belpheobe's legs, jokingly described as "two faire marble pillours" which support the "temple of the Gods" (3.28). Cf. Song of Solomon 5:15, 1 Cor 6:19, and 1 Cor 3:17.

³⁸The Temple is associated with "riches huge," "crownes and Diademes and titles vaine,/Which Princes wore"(7.43). Guyon's rejection(7.50) matches a stanza where Tantalus is denied what Guyon needs but neglects--food and drink(7.58). The "Gyeld"(7.43) perhaps represents a betrayal of the body-temple. The term "Gyeld" plays upon Guyon's name, the wealth Mammon offers ("gyeld": gold, gilt, guild, gilder), and "guilt" associated with Philotime ("her crime," 7.45; "wrong wayes," 7.47) and the potential of emasculation if one succumbs to such temptation ("gyeld,": geld).

CHAPTER III
INTER-CANTO RELATIONSHIPS:
PATTERNS BETWEEN CANTOS

Besides the two patterns, one parallel and one symmetrical, which align the episodes of Book II as a whole, I have discovered demonstrable patterns between the cantos of the book. My investigations suggest that the stanzas of any two cantos in Book II are related by at least five simultaneously operative patterns.

Given any two cantos of Book II, say canto X and canto Y, where canto X occurs numerically before canto Y, there are five discernible patterns: three parallel and two symmetrical. Each of these five patterns is described briefly below and the descriptions are followed by a table which provides a symbolic notation for each pattern to facilitate reference in this chapter and the next.

- 1) PCB: a parallel pattern, by cantos, such that the stanzas of canto X, taken from the beginning in a numerically forward sequence, match the stanzas of canto Y, also taken from the beginning in a numerically forward sequence (e.g. for cantos 1 and 2: 1.1 matches 2.1, 1.2 matches 2.2, 1.3 matches 2.3, and so on).¹
- 2) PCE: a parallel pattern, by cantos, such that the stanzas of canto X, taken from the end in a numerically backward sequence, match the stanzas of canto Y, also taken from the end in a numerically backward sequence (e.g. for cantos 1 and 2: 1.61 matches 2.46, 1.60 matches 2.45, 1.59 matches 2.44, and so on).²

- 3) SCI: a symmetrical pattern, by cantos, such that the stanzas of both cantos are taken from the inside: that is, the stanzas of X, taken from the end in a numerically backward sequence, match the stanzas of Y, taken from the beginning in a numerically forward sequence (e.g. cantos 1 and 2: 1.61 matches 2.1, 1.60 matches 2.2, 1.59 matches 2.3, and so on).³
- 4) SCO: a symmetrical pattern, by cantos, such that the stanzas of both cantos are taken from the outside: that is, the stanzas of X, taken from the beginning in a numerically forward sequence, match those of Y, taken from the end in a numerically backward sequence (e.g. for cantos 1 and 2: 1.1 matches 2.46, 1.2 matches 2.45, 1.3 matches 2.44, and so on, converging on the arithmetically central stanza, 1.54).⁴
- 5) PUB: a parallel pattern such that, when the stanzas of X and Y are considered together as an arithmetical unit (counted as an arithmetical progression: X.1, X.2,...X.n, Y.1, Y.2,...Y.p) and the arithmetical centre is located, the stanzas of the first half thus determined, taken from the beginning in a numerically forward sequence, match those of the second half, also taken from the beginning in a numerically forward sequence (e.g. for cantos 1 and 2, where the arithmetical centre is 1.54: 1.1 matches 1.55, 1.2 matches 2.56, 1.3 matches 1.57...1.7 matches 1.61, 1.8 matches 2.1, 1.9 matches 2.2, and so on).⁵

To summarize, then, the five patterns are as follows:

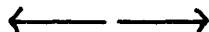
- 1) PCB: parallel, by cantos, from the beginning:



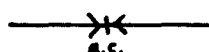
- 2) PCE: parallel, by cantos, from the ends:



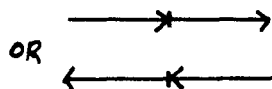
- 3) SCI: symmetrical, by cantos, from the inside:



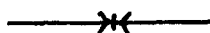
- 4) SCO: symmetrical, by cantos, from the outside, converging on the arithmetical centre:



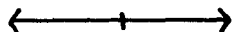
- 5) PUB: parallel, by the cantos as a unit, from the beginning (if the stanzas of each half of the unit are taken from the end--e.g. PUE--the resulting pattern would be identical to PUB):



The fourth of these patterns, SCO, might as easily be identified by the notation SUO since the paired stanzas converge upon the arithmetical centre of the cantos considered as a unit:



Logically, there is a sixth pattern, SUI--that is, a symmetrical pattern, by the cantos as a unit, from the inside. But it is necessarily identical with SUO (i.e. SCO):



It should be noted here, as well, that in the case where cantos X and Y consist of the same number of stanzas, the five patterns described above are reduced to two distinct patterns: one parallel (since PCB, PCE, and PUB are identical) and one symmetrical (since SCI and SCO are identical), both matching all the stanzas of canto X with all those of canto Y. For example, cantos 2, 3, and 4 of Book II each have 46 stanzas. Thus, for cantos 2 and 3, for cantos 2 and 4, and for cantos

3 and 4, there are two distinct patterns, one parallel and one symmetrical.⁶

From now on, I will refer to patterns by the acronyms given above. For example, the abbreviation, SCI 5 & 8, refers to the symmetrical pattern which matches the stanzas of cantos 5 and 8, taken from the inside.

I have tested these five discernible patterns for numerous pairs of cantos in Book II. I have matched canto 1, for instance, with all eleven other cantos according to the five patterns.⁷ Any single pattern tends to be strong only part (say one quarter to one half) of the time. The five patterns for a given pair of cantos tend to yield repeatedly correspondences of theme (e.g. the five patterns for cantos 1 and 7 frequently pair images of food and images of rape; the five for cantos 1 and 2 repeatedly pair virgins, be they true or false). As well, key stanzas for interpretation often occur in convincing pairings in two or more of the five patterns. Such phenomena suggest that Book II has a deliberate design which ensures that any given two cantos have their meanings engrained in their structures according to five simultaneously operative patterns.

In this chapter my purpose is to demonstrate the five patterns for four pairs of cantos: 1 and 7, 1 and 12, 1 and 2, and 2 and 9. Needless to say, all correspondences have not been included. I discuss the patterns selectively, reporting some of the pairings and focusing, in particular, on examples of patterning by themes. These pages should indicate the way in which the five patterns described above work simultaneously for specific pairs of cantos. The following chapter (IV)

is reserved for a report of significant correspondences which occur in numerous other patterns between cantos.

The Five Patterns, Cantos 1 and 7

This section is devoted to a discussion of the five patterns simultaneously operative for cantos 1 and 7 (i.e. the first canto of Book II and the first canto of the second half of the book). PCB, PCE and SCI, though relatively weak patterns, yield several significant pairings; PUB is especially strong towards the end, where it pairs Acrasia's influence with Mammon's; SCO is very strong throughout. Because it is impractical to describe each pattern in full, I have selected some of the correspondences for presentation.

Correspondences of images frequently occur in the patterns between cantos 1 and 7. For instance, in PCB 1 & 7 Amavia's suicidal conception of life as "wearie thraldome"(1.36, line 9) matches the fiends enthralled in Mammon's refinery ("did swinke...did sweat," 7.36, also line 9), especially interesting when we remember that Amavia's place of enslavement is "beside a bubbling fountaine"(1.40) while Mammon declares his refinery to be "the fountaine of the worldes good"(7.38). As well, two stanzas employing images of lifting and falling(1.46-47) correspond to two depicting the golden chain, Ambition, also associated with upward and downward movement(7.46-47). Here Guyon's lifting of Amavia ("Vplifted light," "did vphold," and "Thrise he her reard, and thrise she suncke againe," 1.46) matches the great gold chain "Whose vpper end to highest heauen was knit,/And lower part did reach to lowest Hell"(7.46). Both the grief-stricken Amavia and the ambitious courtiers are depicted in similar terms: in first lines, "casting vp a deadly

looke, full low"(1.47) matches "thought to raise themselues to high degree"(7.47); "full low" and "from bottome"(1.47) are echoed by "kept others low," "were low themselues," "Ne suffred them to rise," and "his fellow downe to throw"(7.47). Despite Guyon's efforts, Amavia, like the spiritually hell-bound competitors, seeks a false heaven/haven.

Ruddymane figures prominently in several pairings. For instance, SCO 1 & 7 pairs him with Mammon's fiend: in sixth lines, "His cruell sport"(1.40) matches "his cruell clawes"(7.27), and, in eighth lines, "His litle hands"(1.40) matches "his rauenous pawes"(7.27). In PCE 1 & 7 "This lucklesse child...with bloud defild"(1.50, line 9) matches "many noble Greekes and Troians made to bleed"(7.55, line 9). More significant is the pairing, in PCB 1 & 7, of Ruddymane and his parents ("their bloud," "guiltie bloud," 1.61) with Pilate (7.61), unable to wash from his hands the guilty blood. In SCI 1 & 7 Ruddymane's birth ("So deare...I bought...too deare I deemd," 1.53) matches Guyon's rejection of Mammon's "idle offers" and "golden fee"(7.9). PUB 1 & 7 links the child's birth(1.53) with another mercantile image--the tree of golden apples, "laden with rich fee"(7.56). It also pairs Amavia, "enwombed of this child"(1.50), with the tree of golden apples, "loaden all with fruit"(7.53). In addition, in SCO 1 & 7, the definition of the golden mean ("temperance...with golden squire/...can measure out a meane," 1.58) matches Guyon's rejection of Mammon's "idle offers of thy golden fee"(7.9).

As well, patterns between cantos 1 and 7 frequently match an emotion with its allegorical personification. A few examples are summarized below:

PCE Duessa/ Personified Emotions	<u>1.17</u> 2) "What comfort can I ...conceaue" 2-4) "Wofull wretch... why should euer I... desire/To see faire heauens face" 5) "that false Traytour" 9) "such a foule despight"	<u>7.22</u> 2) "Reuenge, and rancorous Despight" 9) "Lamenting Sorrow did in darknesse lye" 3) "Disloyall Treason" 2) "rancorous Despight"
PCB Archimago/ Strife	<u>1.21</u> 6) "false Archimago" (who stirs up strife)	<u>7.21</u> 6) "tumultuous Strife"
PCB Duessa/ Fear and Shame	<u>1.22</u> 5) Duessa's attempt "To hide her shame and loathly filthinesse"	<u>7.22</u> 6-7) Fear's inability to find a place "where safe he shroud him might" 9) "Shame his vgly face did hide"
PCB Archimago/ Horror's Messengers	<u>1.23</u> 5) "exceeding griefe"	<u>7.23</u> 5) "Of death and dolour telling sad tidings"
PCE Duessa/ Celeno	<u>1.18</u> 5-9) Duessa's feigned tale of woe	<u>7.23</u> 6-9) "sad Celeno.../A song of bale and bitter sorrow sings"
SCI Amavia/ Horror's Messengers	<u>1.39</u> 3-4) "that sad pourtraict/ Of death and dolour"	<u>7.23</u> 5) "Of death and dolour telling sad tidings"
SCO Amavia/ Horror's Messengers	<u>1.44</u> 4-5) "image.../Of ruefull pitie, and impatient smart"	<u>7.23</u> 4-5) "hatefull messengers.../ Of death and dolour"
Tales of Woe	6-9) Guyon asks Amavia to speak of her plight	6-9) "sad Celeno" sings her "song of bale"
PCB Guyon/ Disdain	<u>1.42</u> 6) Guyon's "great disdaine" when he "did behold"(line 1) Mordant	<u>7.42</u> 1) Disdain's antagonism when he sees Guyon: "Soone as...he did espie"
SCO Amavia/ Despight	<u>1.45</u> 3) "death...sad...made darke clouds appeare" 8) "her selfe in great despight"	<u>7.22</u> 8) "Lamenting Sorrow did in darknesse lye" 2) "rancorous Despight"

These five patterns between cantos 1 and 7 are characterized by recurrent correspondences of theme. For instance, patterns explore Guyon's perception, true or false enchanters, female figures of temptation, the violation of virgins and mother earth, and the concepts of vital and deadly food. Each of these recurrent themes is discussed in the following pages.

First, three patterns (PCB, PCE, and SCI) yield pairings which explore Guyon's ability to perceive treachery. In PCB 1 & 7 Archimago, "That cunning Architect of cancred guile"(1.1, line 1), is set against Guyon's skill "As Pilot well expert in perilous waue"(7.1, also line 1). The former's "secret meanes vnseene"(1.1) pose a problem for Guyon. The matching stanza, however, celebrates his expertise in the face of "foggy mistes, or cloudy tempests"(7.1) that "couer'd heauen" and "The faithfull light of that faire lampe yblent"(7.1). Also in PCB 1 & 7 Guyon's first-hand experience of Redcrosse's virtue ("I present was, and can it witnesse well," 1.19, line 6) matches Mammon's attempt to arouse Guyon's curiosity ("yet neuer eye did vew," 7.19, line 6). In both cases, Guyon fails to perceive treachery: he accepts Archimago's claims against Redcrosse in the former; he agrees to accompany Mammon in the latter.

At the same time, PCE 1 & 7 pairs the introduction of Guyon (1.5-6) with his encounter with Mammon(7.10-11). Here, "all armd in harnesse meete" (1.5) matches "Faire shields...bright armes"(7.10); "A goodly knight"(1.5) matches "an aduent'rous knight"(7.10); and, more importantly, the identification of Guyon as an "Elfin borne of noble state," "demure and temperate"(1.6), matches, and is qualified by, Mammon's address "Vaine glorious Elfe"(7.11). The latter points to

Guyon's inherent lack of self-knowledge.

Finally, two pairings in SCI 1 & 7 involve perception. First, the Palmer's perfect recognition of Redcrosse(1.31) contrasts with Guyon's susceptibility to Mammon's treachery: in fourth lines, "his eye did glance"(1.31) matches "shewd"(7.31) and, in fifth lines, "of him had perfect cognizance"(1.31) matches "As eye of man did neuer see before"(7.31). Second, Guyon's sight of Amavia ("Sir Guyon did behold," 1.42) matches Mammon's invitation to "Come...and see" the gold hidden "from heauens eye"(7.20). Guyon's confrontation with Ruddymane, Mordant's corpse, and Amavia's hell-bound spirit ("gan deepe to grone," 1.42) corresponds to his allegorical descent into Mammon's underworld ("That deepe descended," 7.20).

Guyon's difficulties in achieving and maintaining correct perception are manifest in his guides at various points in Book II. Repeatedly, the five patterns between cantos 1 and 7 match the figures who guide Guyon, be it properly or improperly. Their roles are often indicated by two key words: "guide" and "led." A few correspondences should demonstrate my point. There are many more like these:

PCE False	<u>1.1</u>	<u>7.6</u>
Tempters	Archimago	Mammon
	7) "caytiues hands"	7) "His hand"
	8) "secret meanes vnseene"	8) "at the sight dismayd"
PCB True/False	<u>1.7</u>	<u>7.7</u>
Guides	Palmer	Mammon
	8-9) "with slow pace the knight did lead"	8-9) "I read thee rash, and heedlesse of thy selfe"

SCO Palmer/ Guyon as Counsellor		<u>1.7</u>	<u>7.60</u>
	4)	"with a staffe" (instrument of temperance)	"Ensample be of mind intemperate"
	8-9)	"with slow pace the knight did lead,/ Who taught his trampling steed with equall steps to tread"	5) "To teach them how to vse their present state"
SCI False Guides (Schemers)		<u>1.23</u>	<u>7.39</u>
		Archimago	Mammon
	7-9)	"craftie engine... to stirre vp enmitye"	7-9) new scheme: "thence him forward led, him further to entise"
Encourage idleness	1-3)	"deceiue good knights...draw them from pursuit of praise and fame" into "slouth and sensuall delights"	1-2) "thou Money God...thine idle offers"
PCE Traps		<u>1.23</u>	<u>7.28</u>
	7-9)	Archimago's scheme: "craftie engine he did frame" (See also SCI 1 & 7 where Guyon's Palmer "that him guided still," 1.34, contrasts with the treacherous Arachne, 7.28)	7-9) Arachne's "cunning web," "subtile net"
SCI Improper guides		<u>1.24</u>	<u>7.38</u>
		Archimago	Mammon
	1)	"he Guyon guides an vncouth way"	4) "all the wealth late shewd by mee" 8) "Auisse thee well"
SCO Improper guides		<u>1.24</u>	<u>7.43</u>
	1-2)	"he Guyon guides... till they came" (Archimago)	1-3) "So hauing him with reason pacifide.../He brought him in." (Mammon)
SUO Guidance of Guyon		<u>1.29</u>	<u>7.38</u>
	8-9)	"I know your goodly gouernaunce,/Great cause, I weene, you guided, or some vncouth chaunce"	8) "Auisse thee well, and chaunge thy wilfull mood"

PCE Guidance	<u>1.29</u>	<u>7.34</u>
	4) "And entertaine them- selues with court'sies meet"	4) "tempt his guest"(i.e. his prey)
	9) "Great cause, I weene, you guided..."(Guyon was deceived by Archimago)	9) "Him to entrap vnwares another way he wist" (Mammon's treachery)
PCE Archimago/ Mammon	<u>1.30</u>	<u>7.35</u>
	2) "me hither led"	1) "he him led"
	7) "to this place me led" (Note: "his intent," 1.30, is one stanza removed in PCE 1 & 7 from "his purpose," 7.34)	
PUB Palmer/ Mammon	<u>1.31</u>	<u>7.34</u>
	2) "goodly handling and wise temperance"	2) "grieu'd...to lacke his greedy pray"
God	7) "God giue you happie chance"	7) "Eternall God thee saue from such decay"
PCE God/God of the underworld	<u>1.32</u>	<u>7.37</u>
	8) "God guide thee, Guyon"	9) "their soueraigne Lord and sire"
SCO Christian & guides/ PUB Mammon's fiends	<u>1.32</u>	<u>7.35</u>
	5) "a Saint with Saints"	6) "many feends"
	8) "God guide thee, Guyon, well to end thy warke" (in SCO "God guide thee, Guyon," 1.32, is just one stanza removed from "Eternall God thee saue," 7.34, and, in matching fifth lines, "For all I did, I did but as I ought," 1.33, matches "Had he so doen, he had him snatcht away," 7.34)	8) "euery feend his busie paines applide"
PCEB God's grace/ Mammon's false grace	<u>1.32</u>	<u>7.32</u>
	7-9) "begin, like race to runne;/God guide thee, Guyon, well to end thy warke,/And to the wished hauen bring thy weary barke" (toil and weariness/ease and bliss)	7-9) "Loe here the worldes blis, loe here the end, To which all men do ayme, rich to be made:/Such grace now to be happy, is before thee laid."
PCE Palmer/ Mammon	<u>1.34</u>	<u>7.39</u>
	4-5) "his blacke Palmer, that him guided still./ Still he him guided"	7-9) "Mammon...thence him forward led, him further to entise"

PCB True/ False Guides	<u>1.34</u> Palmer 4) "Palmer, that him guided still" 6-9) "steedie staffe did point his way...not in wrath...to stray"	<u>7.34</u> Mammon 4) "tempt his guest" 9) "Him to entrap vnwares another way he wist"
SCI Acrasia/ Mammon: Enticements designed to entrap	<u>1.52</u> 1) "Her blisse is all in pleasure and delight" 2-4) "makes her louers drunken mad...workes her will to vses bad"	<u>7.10</u> 3) "thy bounteous baytes, and pleasing charmes" 4) "weake men thou witchest"
PUB False Women: Deadly food	<u>1.52</u> Acrasia 2) "she makes her louers drunken mad" 5) "My lifest Lord she thus beguiled had"	<u>7.55</u> Ate 2) golden apple: "got his louer trew" 5) "amongst the gods false Ate threw"
SCI Acrasia/ Mammon	<u>1.54</u> 2) "that witch" 3) "in chaines of lust and lewd desires"	<u>7.8</u> 2) "Great Mammon" 3) "my plenty poure out"

Another recurrent motif in the patterns for cantos 1 and 7 is the pairing of female figures. In SCO 1 & 7, for example, Duessa, pretending to be a raped virgin(1.17-23), matches Philotime(7.50-44).

The following summary reports some of the correspondences here:

SCO Duessa's lament/ Guyon's rejection of Philotime	<u>1.17</u> 1) "gentle trustie Squire" (Archimago in disguise) 2) "What comfort" 4) "faire heauens face" 5-6) "False traytour," who raped a virgin 9) rape: "foule despight"	<u>7.50</u> 1) "Gramercy Mammon (said the gentle knight)" 2) "so great grace" 4) "such immortall mate" 5-6) Guyon, true to his "trouth yplight" 9) fickleness: "To chaunge loue causelesse is reproach"
Guyon's thoughts on rape/ fidelity	6-9) who "would deceaue/ A gentle Ladie, or her wrong through might"	6-9) "...love auowd to other Lady late,/That to remoue the same I haue no might"

SCO Duessa/ Philotime	<u>1.18</u> 1) "faire Ladie"	<u>7.49</u> 1) "faire Philotime"
SCO Guyon's curiosity: supposed rape/ Philotime	<u>1.19</u> 1) "(said Guyon) much I muse" 3) "gentle Damzell" (Duessa)	<u>7.48</u> 1) "whenas Guyon saw, he gan inquire" 2) "that Ladies throne"
SCO Duessa/ The ambitious courtiers	<u>1.20</u> 2) "th'imputed blame" 5) "All wrongs haue mends" 6) "rise out" 9) "her purpose so to gaine"	<u>7.47</u> 2) "vnrighteous reward" 5) "all by wrong wayes" 8) "to rise" 9) "did striue"
SCO Attempts to hide real self	<u>1.22</u> Duessa 4-5) "with greene mosse cou'ring her nakednesse,/To hide her shame" 5) "To hide her shame" ("To cloke her guile," one stanza removed, 1.21) 7) "borrow'd beautie" 6-7) Duessa, by "Prince Arthur," "of proud ornaments...spoyld"	<u>7.45</u> Philotime 4-5) "not that same her owne natieue hew,/But wrought by art and counterfett shew" 9) "to cloke her crime" 2) "her broad beauties beam" (also borrowed?) one stanza removed, 7.44, lines 6-9 : "woman gorgeous gay.../That neuer earthly Prince in such aray/His glory did enhaunce..."
SCO Honour	<u>1.23</u> 2-4) "draw them from pursuit of praise and fame" into "irrenowned shame" 6) "thus aduaunced hye"	<u>7.44</u> 1-4) the ambitious courtiers, seeking honour 4) "aduaunced hye"

An especially suggestive pairing emerges here in SCO 1 & 7 as one stanza's concern with reputation ("he hath great glory won," 1.19) matches another's identification of Philotime as the source of honour ("Honour and dignitie from her alone...few get, but many mis," 7.48). In the

former instance, the recognition Redcrosse has received at Faery Court is at stake. The pairing invites comparison of Gloriana with Philotime as the source of honour and dignity. The latter's court is a parodic version of the celebrated court of the Faery Queen.

SCI 1 & 7 also repeatedly pairs Duessa and Philotime, pointing to the deception of each:

SCI Duessa/ Philotime	<u>1.13</u> 8) "eyes were much disfigured"	<u>7.49</u> 3-4) "her light/Doth dim with horreur and deformitie" 7) "fauour in mine eye"
SCI Duessa/ Philotime	<u>1.14</u> 1-2) "The knight...to her said,/Faire Ladie"	<u>7.48</u> 1-2) "Guyon...gan inquire, What meant...that Ladies throne"
SCI Duessa's Lament/ Philotime	<u>1.17</u> 4) "To see faire heauens face" 5-6) "false Traytour" (more applicable to Duessa than to Redcrosse) 8) "her wrong through might"	<u>7.45</u> 1) "Her face right wondrous faire did seeme" 7) "most heauenly faire" 4-5) "not...her owne natieue hew/But wrought by art and counterfett shew" 9) "her crime"

PCB 1 & 7 indirectly pairs Acrasia and Proserpina by matching Amavia's account of the Bower of Bliss(1.51-52) with the black garden (7.51-52). Both gardens are well-frequented: in third and fourth lines, "Acrasia.../That many errant knights hath foule fordonne"(1.51) matches "a beaten path/Into a gardin"(7.51). More significantly, Amavia's account of induced eroticism(1.52) matches the tree catalogue(7.52). In first lines, "pleasure and delight"(1.52) is undermined by "mournfull Cypresse"(7.52), the tree of death; "she makes her louers drunken mad"(1.52) matches "Tetra mad"(7.52) and "bitter Gall, and Heben sad"(7.52),

hinting at the lack of fulfillment in the Bower; "vses bad"(1.52) matches "Cicuta bad"(7.52); and, most potent, the effect of Acrasia's poison ("makes her louers drunken mad," 1.52) matches Socrates' suicide by imbibing hemlock ("Pourd out his life.../To faire Critias his dearest Belamy," 7.52). This matching of two images of deadly food hints that Acrasia is connected with suicidal impulses. This interpretation seems confirmed as PCE 1 & 7 matches Amavia's suicidal wish ("trouble dying soules tranquillitee," 1.47, line 8), deriving from contact with Acrasia, with the same allusion to Socrates' suicide ("glad/ Pourd out his life," 7.52, lines 7-8).

Another recurrent theme in the patterns between cantos 1 and 7 is rape. The falsely violated virgin of canto 1 repeatedly matches the terrible image of the rape of earth in canto 7. In PCB 1 & 7 Duessa's supposed plight(1.16-17) matches Guyon's depiction of the Golden Age (1.16-17). In second lines, "For Gods deare loue"(1.16) matches "his Creatours grace"(7.16); in third lines, "to receiue reliefe"(1.16) matches "with glad thankes"(7.16); in fourth lines, "which good fortune doth...present"(1.16) matches "The gifts of soueraigne bountie did embrace"(7.16). These parallel images point to the manner in which the former situation (where a misguided knight prepares to revenge a rape that has not taken place) parodies the true grace illustrated in the latter. Sixth and seventh lines contain images of increase: "ill increase ...with double woe,"(1.16) matches "pride.../Abusd her plenty... encrease"(7.16). In eighth and ninth lines, Duessa's pleasure, due to the success of the scheme ("feelee some secret ease," 1.16), matches another image of intemperance: "gan exceed/The measure of her meane"(7.16).

More important, Duessa's false declaration, "that false Traytour did my honour reave"(1.17), matches Guyon's image of the actual rape of earth:

Then gan a cursed hand the quiet wombe
Of his great Grandmother with steele to wound,
And the hid treasures in her sacred tombe,
With Sacriledge to dig.

(7.17)

Here, "faire heauens face"(1.17) matches "sacred tombe" and "Sacriledge (7.17); "conceaue"(1.17) matches "quiet wombe"(7.17); "desire"(1.17) matches "hid huge desire," "auarice," and "greedy"(7.17); and "deceaue/A gentle Ladie, or her wrong through might"(1.17) matches "Then gan a cursed hand the quiet wombe...with steele to wound"(7.17). The images in the former stanza are much less graphic than those in the latter; they emphasize the ironic incongruity of an association of Duessa's deceitful performance with the incestuous image of a man raping his grandmother and the curious inversion which suggests that loss of virginity, a virtue heralded in The Faerie Queene, is less serious than loss of gold and silver, material goods.

Simultaneously, PCE 1 & 7 pairs Archimago's false report of the violated virgin(1.10-12) with Guyon's account of the rape of earth(7.15-17). The matching passages depict rape in similar terms: "vile lust"(1.10) is one stanza removed from "all licentious lust"(7.16; 1.10 matches 7.15); "Layd first his filthy hands on virgin cleene"(1.10) and "To spoile her daintie corse"(1.10) are two stanzas removed from "Then gan a cursed hand the quiet wombe"(7.17); "earth, great mother of us all"(1.10) is two stanzas removed from earth, "his great Grandmother"(7.17); "drew her on the ground, and his sharpe sword/Against her snowy brest"(1.11) is one stanza removed from "the quiet wombe/...with steele to wound.../

With Sacrilege to dig"(7.17; 1.11 matches 7.16); "that treachour"
 "that wrought this act"(1.12) matches "cursed hand...to wound"(7.17);
 and "bleeding wound"(1.12) matches "to wound"(7.17).

Repeatedly, as the patterns between cantos 1 and 7 exploit the suggestiveness of rape, images of the mother earth, virginity, fruitfulness, pregnancy, and stolen goods appear in matching stanzas. Such pairings provide scope for interpretation. The correspondences reported here are only a sample:

PUB Duessa/ Earth	<u>1.13</u> 8) "much disfigured" 8) "Her swollen eyes"	<u>7.16</u> 2) "no defect" 7) "fat swolne encrease"
PUB Duessa/ Rape of Earth	<u>1.14</u> 4) "marre the blossome of your beutie"	<u>7.17</u> 1-2) "the quiet wombe/... with steele to wound"
PUB Duessa's Golden Hair/ Mammon's Gold	<u>1.15</u> 4) "Her golden lockes most cruelly she rent"(symbol of the supposed rape)	<u>7.18</u> 5) "workes for wealth, and life for gold engage" (fruits plundered from the earth)
SCI Earth	<u>1.10</u> 6) "earth, great mother of vs all"	<u>7.51</u> --one stanza removed from 1.10(1.11 matches 7.51) 6) "earth out of her fruitfull woomb"
SCO Amavia's Pregnancy/ Earth	<u>1.50</u> 8) "enwombed of this child"	<u>7.17</u> 1) "the quiet wombe"
SCO Holes in Earth	<u>1.60</u> Amavia's Grave 2-4) "great earthes wombe they open to the sky...couering... their closed eye"	<u>7.7</u> Mammon pours his gold into the earth 3-4) "rich heapes of wealth doest hide apart/From the worldes eye"

SCO The Womb of Earth	<u>1.61</u> Corpses returned to earth's womb 2-4) "heare/Which medling with their bloud and earth, he threw/Into the graue"	<u>7.6</u> Earth's treasures returned to her womb 3-5) "Those pretious hils... poured through an hole .../Into the hollow earth"
PCB Rape/ Stolen goods	3-5) "Damzell so abuse"; "A right good knight" (loss of virginity)	3-4) "didst these goods bereau/From rightfull owner" (theft of material riches)
SCI Violated virgin/ perversion of earth's fruitfulness	<u>1.11</u> Archimago's tale 6-7) "drew her on the ground, and his sharpe sword/Against her snowy brest" 8) "threatned death"	<u>7.51</u> The Black Garden 5-7) "fruits.../Not such, as earth out of her fruitfull woomb/Throwes forth" 8) "direfull deadly blacke"

The final recurrent theme in the patterns between cantos 1 and 7 to be discussed here--vital and deadly food--is particularly important for interpretation. Repeatedly, paired stanzas depict temperance of the body in terms of food. Individual temperance depends upon proper nourishment, an adequate supply of vital food, an avoidance of deadly food, a mean between want(default) and superfluity(excess), and so on. Key words--"feede," "food," "vitall," deadly," "bayt," "wantes," "want," --occur in both cantos. With one exception, each usage of one of these terms in canto 1 matches another usage of one of the terms in canto 7 in one or more of the five simultaneously operative patterns.⁸ A few of the correspondences are noted below (for a complete summary of this theme in the patterns in cantos 1 and 7, see the Appendix).

In PCB 1 & 7 Archimago's "new bait"(1.4) matches another deadly food, the gold Mammon uses "to feede his eye/And couetous desire" (7.4). In SCO 1 & 7 the image of Guyon nourishing himself, not with vital food

for the body, but with narcissistic thoughts of his own supposed virtues ("himselfe with comfort feedes," 7.2) matches Mammon's gold, "turned vpsidowne, to feed his eye/And couetous desire"(7.4). Simultaneously, PUB 1 & 7 ironically pairs Guyon's neglect of his body's needs just before he meets Mammon with his physical collapse after that episode: "himselfe with comfort feedes"(7.2) matches his body, unable to accept the "vitall aire" and "with deadly fit opprest"(7.66).

As well in PCB 1 & 7 paired stanzas focus on care of the body. In one, the Redcrosse Knight rests and drinks ("Himselfe refreshing with the liquid cold," 1.24), increasing his vulnerability to external attack. In the matching one, Guyon nourishes his curiosity ("Did feed his eyes, and fild his inner thought," 7.24) but neglects his body's needs.

Three of the five patterns operative here match Acrasia's charm and Mordant's death(1.55) with images of deadly food. First, PCB 1 & 7 pairs the "vile Enchaunteresse," Acrasia(1.55), responsible for Mordant's demise (her "charme fulfild, dead suddenly he downe did sincke," 1.55, line 9) with "false Ate"(7.55) who threw the golden apple, an action that eventually "many noble Greekes and Troians made to bleed"(7.55, also line 9). Here the pattern aligns a private and a public feeding on deadly food: Mordant's need for vital water ("he stoupt to drincke," 1.55) creates the deadly blend of wine (Bacchus) and water (the Nymph) that causes his death; Ate's golden apple is deadly food creating strife.

Second, PCE 1 & 7 pairs this same stanza, in which Mordant drinks and dies(1.55), with one presenting Tantalus(7.60). While the former identifies Acrasia and her charm as author of Mordant's death

("The charme fulfild...he downe did sincke, 1.55, line 9), the latter shows Tantalus blaspheming Jove, the gods, and heauen "As authour of vniustice, there to let him dye"(7.60, also line 9).

Third, PUB 1 & 7 matches Mordant's death ("he stoupt to drinke... dead suddenly he downe did sincke," 1.55) with another stanza devoted to Tantalus, this time to his inability to drink or die (e.g. "as coueting to drinke," "floud from mouth," "with drouth," "He daily dyde, yet neuer throughly dyen couth," 7.58). Mordant, satisfying his need of a drink, dies (the realization of his name: "death-giving"); Tantalus, tantalized by drink, but denied it, cannot die.

At the same time, SCI 1 & 7 pairs Archimago's preparation of "deadly food"(1.3) with Tantalus' account of the role of food in his fate: Jove "feasted"(7.59) on deadly food (i.e. the flesh of Tantalus' son, Pelops) and, in retaliation, left Tantalus dying "for want of food"(7.59). Simultaneously, SCO 1 & 7 pairs this "deadly food"(1.3, line 2) with Mammon's "sinfull bayt"(7.64, also line 2), designed to do Guyon "deadly fall"(7.64, line 1). Key words occur in close proximity in SCO 1 & 7 at this point. For instance, Archimago's "new bait"(1.4), which the "wise and warie"(1.4) Redcrosse avoids, is only one stanza removed from Guyon's "warie wise"(7.64: 7.64 matches 1.3, not 1.4) rejection of Mammon's "sinfull bayt"(7.64) and matches exactly Mammon's final temptation, the offer of food and rest ("Why takest not of that same fruit of gold,/Ne sittest downe...", 7.63). In addition, "deadly food"(1.3) and "new bait"(1.4) are, respectively, one stanza and two stanzas removed from "vitall powres"(7.65) and "want of food, and sleepe"(7.65), two and three stanzas removed, respectively, from

"vitall aire"(7.66) and "deadly fit"(7.66). Moreover, the image of "vitall food"(1.12) contrasts with the ironically deadly "golden fruit" (7.55), the suggestion that a rapist should be denied the former(1.12) corresponding to denial of erotic fulfillment ("fruitlesse suit," 7.55) and the bloodshed of the Trojan wars (notice that matching ninth lines pair "the bleeding wound," 1.12, and "Troians made to bleed," 7.55).

Two additional correspondences deserve special mention. In PCB 1 & 7 "want," denoting default, appears in seventh lines of matching stanzas: "who so wants, wants so much of his rest"(1.59) matches "I now for want of food doe dye"(7.59). Also in PCB 1 & 7 the image of "liuing bloud" sustaining the "life" of Amavia's "forsaken shop"(1.43) matches Mammon's "Temple" where "Many great golden pillours did... riches huge sustayne"(7.43). In fact, "liuing bloud"(1.43) and "great golden pillours"(7.43) both occur in fifth lines, reinforcing the metaphor of the body as temple.⁹ While the former is essential to the body's life, the latter are superfluous. Unless the body-temple survives (as Amavia's does not), the riches sustained by the ornate pillours of Mammon's Temple are rendered meaningless.¹⁰

The Five Patterns: Cantos 1 and 12

This section describes selectively the five patterns (PCB, PCE, SCI, SCO, and PUB) simultaneously operative for cantos 1 and 12. Once again, strong correspondences might be anticipated, since the cantos involved are the first and last of the book, the first including the introduction of Acrasia and the initiation of Guyon's quest, the last presenting the fulfillment of that quest in Acrasia's Bower. Here, SCI is somewhat weak, but yields some important pairings; the other four

patterns, especially SCO, are strong throughout.¹¹

These patterns align two episodes in which Acrasia figures predominantly: the Amavia episode (canto 1) and the Bower of Bliss (canto 12). In four of the five, significant pairings focus on the effects of Acrasia in various settings:

PCE Two fountains	<u>1.40</u> The "bubbling fountaine" by which Amavia dies and from which Mordant drinks	<u>12.66</u> The fountain at the centre of Acrasia's Bower
Water imagery	"cleane waues," "sorrow dew," "embay," "embrew"	"low ducked in the flood," "melting hart"
Imagery of Perception	"Pitifull spectacle, as euer eye did view"	"him espying," "Gazing," "vnwonted guise," "did a vise," "aloft displayd," "The rest hid vnderneath"
Bad blends	2-4) Blood and water: "her bleeding hart... the cleane waues with purple gore did ray"	3-9) Bold and coy gestures: "all, that might his melting hart entise"; "him more desirous made"
PUB Two fountains	<u>1.55</u> Mordant dies by nymph's fountain ("this well")	<u>12.68</u> Guyon confronts the Maidens in Acrasia's fountain
Success of seductresses	Mordant dies: "The charme fulfild, dead suddenly he downe did sincke"	Guyon is tempted erotically: "in his sparkling face/The secret signes of kindled lust appeare"
PCE Acrasia	<u>1.51</u> First allusion to Acrasia and her Bower	<u>12.77</u> Acrasia revealed in the Bower

SCO Acrasia	<u>1.51</u> First allusion to Acrasia's Bower	<u>12.37</u> First sight of Acrasia's island
	5) "a wandring Island"	6) "the faire land"
	6) "perilous gulfe"	8) "The sacred soile, where all our perils grow"
	8) "The cursed land where many wend amis"	
	9) "it hight the Bowre of blis"	
SCI Wandering islands	<u>1.51</u> Allusion to Acrasia's Bower on a wandering island	<u>12.11</u> Voyage to the Wandring Islands
	1-2) "Him fortunéd.../To come, where vile Acrasia does wonne"	4) "nor any certein wonne"
	4) "That many errant knights hath foule fordonne"	2) "Least we vnweeting hap to be fordonne"
	5) "Within a wandring Island, that doth ronne"	5) "stragglng plots, which to and fro do ronne"
	6) "stray in perilous gulfe"	7) "The wandring Islands"
	7) "Faire Sir...shonne"	6) "In the wide waters"
	8) "where many wend amis"	7) "Therefore doe them shonne"
	9) "it hight the Bowre of blis"	8-9) "haue oft drawne many a wandring wight/Into most deadly daunger"
		6-7) "they hight/The wandring Islands"

Simultaneously, in two patterns, Amavia, a true dolefull maiden, matches the forged Dolefull Maid. In SCI 1 & 12 Amavia's shrieks(1.35) match the Dolefull Maid's cries(12.27): "They heard a ruefull voice, that dearnly cride"(1.35) matches "they heard a ruefull cry"(12.27); "percing shriekes"(1.35) matches "resounding plaints"(12.27); and "many a dolefull lay"(1.35) is only one stanza removed from "that dolefull Mayd"(12.28). In SCO 1 & 12 the burial of Amavia(1.60-61) matches the Dolefull Maid (12.28-27), stressing Guyon's desire to help both distressed women and his vulnerable affections. Here, in third lines, "sad Cypresse"(1.60) matches "ease her sorrow sad"(12.28), and "Sir Guyon more affection to

increace"(1.60) matches "onely womanish fine forgery,/Your stubborne hart t'affect with fraile infirmity"(12.28).¹²

In these five patterns between cantos 1 and 12, several stanzas repeatedly appear in significant pairings. One such key stanza is 1.3, with its image of "doubtfull ballaunce"(line 8). In each of the five patterns this image corresponds to another one indicative of some operative definition of temperance. PCB 1 & 12 pairs it with an image of excess: "his superfluity"(12.3, also line 8). PCE 1 & 12 pairs it with "The knight was ruled"(12.29), an instance in which reason prevails and deadly "bayt" is avoided. In SCI 1 & 12 it matches the doubtfull balance of art and nature in Acrasia's garden: "Each did the others worke more beautifie,/So diff'ring...all agreed through sweete diuersitie"(12.59). In SCO 1 & 12 it corresponds to "life intemperate"(12.85). Finally, in PUB 1 & 12 the image, suggestive of the scales of justice, matches "her iustly wite"(12.16, again line 8).

Another key stanza contains the image of the sea's pride: "the great sea puft vp with proud disdaine,/To swell aboue the measure of his guise...threatning to deuoure all"(12.21, lines 7-9). Here the patterns play upon pride and destruction, often utilizing identical words. In PCB 1 & 12 this image matches the treachery of Archimago who does Duessa "seruice well aguisd"(1.21, line 9). In SCO 1 & 12 it matches the Gulf of Greediness, whose "griesly mouth" sucks "the seas" and condemns sailors "to be drent"(12.6, lines 1,2, and 9). In PUB 1 & 12 it matches Archimago's appeal to Guyon's pride: "Faire sonne of Mars, that seeke with...great atchieu'ments great your selfe to make"(1.8, lines 7-8). To succumb to Archimago's flattery would be fatal.

Another key stanza, 12.52, alludes to Daphne's love for Phoebus and to the nymph who bore a deformed child and committed suicide. In SCO 1 & 12 Amavia's suicidal lament(1.36) matches exactly the "Nimphe, that bore/A gyaunt babe, her selfe for grieve did kill"(12.52), while Amavia's damaged "Babe"(1.37) is one stanza removed from this key one. In PCB 1 & 12 the birth of Ruddymane(1.53) is only one stanza removed from this allusion to the nymph's damaged child(12.52). PUB 1 & 12 also pairs Amavia's suicide(1.39) with the nymph's and the "griesly wound" in Amavia's "white...brest"(1.39) with "Faire Daphne Phoebus hart with loue did gore"(12.52). At the same time, PCB 1 & 12 pairs the spiritual wounds induced by Acrasia (e.g. "makes her louers drunken mad"; "My lifest Lord she thus beguiled had," 1.52) with these two mythological examples of the proximity of eros and thanatos(12.52).

One more example of this phenomenon of key stanzas should suffice. The two stanzas depicting the "grosse fog"(12.34-35) repeatedly occur in pairings that stress the significance of that physical impediment as an embodiment of mental and spiritual confusion. A few examples are cited below:

PCB Metaphor/ Actual Voyage	<u>1.34</u>	<u>12.34</u>
	3) "Guyon forward gan his voyage make"	3-4) "gan descry/The land, to which their course they leueled"
	6-9) the Palmer maintains order: "his steedie staffe...suffred not ...to stray"	9) Fog embodies chaos: "this great Vniuerse seemd one confused mas"
PCB "Voyages"	<u>1.35</u>	<u>12.35</u>
	Steady Progress	Obstacle
	1) "In this faire wize they traueild"	1-3) "ne wist/How to direct their way...wander in that wastfull mist"

PCE Web/ Fog	4) <u>1.8</u> "web of wicked guile"	5) <u>12.34</u> "grosse fog"
PCE Archimago's treachery/ Fog	3-4) <u>1.9</u> "feigning...to quake/ Through inward feare"	3) <u>12.35</u> "feard to wander in that wastfull mist"
SCI Perceptual error	2) <u>1.28</u> "His error" 5) "so farre from reason strayd"	9) <u>12.34</u> "one confused mas" 5) "a grosse fog ouer spred"
SCO Spiritual entrapment/ Fog	2-3) <u>1.54</u> "him that witch had thralled to her will, In chaines of lust and lewd desires ybound"	5-7) <u>12.34</u> "grosse fog ouer spred ...enueloped"
PUB Disguise/ Fog	6-7) <u>1.21</u> "disguisd/To cloke her guile"	5-7) <u>12.34</u> "grosse fog...face enueloped"
PUB Spiritual confusion/ Fog	2) <u>1.22</u> "did wander in waste wildernesse" 5) "To hide her shame"	3) <u>12.35</u> "feard to wander in that wastfull mist" 5) "Worse is the daunger hidden, then descride"

Like cantos 1 and 7, cantos 1 and 12 are patterned according to theme. Three such themes warrant discussion.

First, all five patterns yield the now familiar phenomenon by which enchanters and enchantresses, be they true or false, appear in matching stanzas. The following summary presents only a few of the numerous pairings:

SCO False/ True Enchanters	<u>1.2</u> Archimago 1) "full of malicious mind"	<u>12.86</u> Palmer 1) "his vertuous staffe"
PUB False/ True Enchanters	<u>1.3</u> Archimago 1-3) Archimago's "forged treason," "deadly food" 6) "his faire filed tong"	<u>12.16</u> Phaedria; Palmer 1-3) Phaedria's "wanton sport"; "faining dalliance" 6) "her to rebuke"

PUB Archimago/ Phaedria	<u>1.4</u> Redcrosse avoids Archimago's trap	<u>12.17</u> Travellers by-pass Phaedria's "vaine allurements"
	6) "wise and warie"	5) "the wary Boateman"
	7) "former harmes and cares"	6) "vs well to auyse"
	9) "new bait"	7) "of our safetie good heede to take"
		9) "Mermayds haunt, making false melodies"
SCI Palmer/ Excess	<u>1.7</u> 2) "A comely Palmer" 2) "clad in blacke attire"	<u>12.55</u> 7) "a comely dame" 8) "Clad in faire weedes, but foule disordered"
SCO Palmer	<u>1.7</u> 2) "A comely Palmer" Archimago's "web of wicked guile"(1.8, one stanza removed)	<u>12.81</u> 1) "carefull Palmer" 4) "A subtile net.../The skilfull Palmer...did frame"
SCO False Enchantresses	<u>1.10</u> Duessa 5) "To spoile her daintie corse" 3) "lewd...vile lust" 7) "With liuing eye"	<u>12.78</u> Acrasia 1) "Her snowy breast bare to readie spoyle" 2) "hungry eies" 6) "her faire eyes"
PCE Guyon	<u>1.12</u> Enraged by Archimago 1) "amoued from his sober mood"	<u>12.38</u> Ruled by his Palmer 5) "his sage Palmer, that him gouerned"
PUB False Figures contrast with the Palmer	<u>1.13</u> Duessa; Archimago 3) "craftie Squire" 5-9) Duessa's feigned sorrow	<u>12.26</u> Acrasia; Sea Monsters; Palmer 4) "that same wicked witch" 2-3) Monsters "disguiz'd" by Acrasia 6-9) Palmer's staff restores order
PUB Duessa/ Dolefull Maid	<u>1.14-16</u> Three stanzas on Duessa	<u>12.27-29</u> Three stanzas on the Dolefull Maid

PUB False Women (forgeries to arouse pity)	<u>1.14</u> Duessa as violated virgin 3) "Great pittie is..." 2) "foule sorrow" 8) "due recompence" (one stanza removed, 1.13: "Where sate a gentle Lady")	<u>12.27</u> Dolefull Maid 3) "one...pittifully wept" 7) "great sorrow" 9) "for succour called" 6) "A seemely Maiden, sitting by the shore"
PUB Duessa/ Dolefull Maid	<u>1.15</u> 1-2) "Which when she heard ...her sorrow did augment" 3) "offred hope of comfort did despise" 9) "As if her hart with sorrow had transfixed beene"(pretence)	<u>12.28</u> 1-2) "Which Guyon hearing... bad/To stere...towards that dolefull Mayd" 3) "ease her sorrow sad" 8-9) "onely womanish fine forgery,/Your stubborne hart t'affect with fraile infirmity"
PCB Duessa/ Phaedria	<u>1.15</u> 4) "Her golden lockes most cruelly she rent" (Notice also, "haire discheueled," 1.13, one stanza removed, and "A daintie damzell dressing of her heare," 12.14, one stanza removed)	<u>12.15</u> 6) "she left her lockes vndight"
PCB False Enchantresses	<u>1.17</u> Duessa's feigned sorrow	<u>12.17</u> Mermaids "making false melodies"
PUB False Enchantresses	<u>1.18</u> Duessa 1) "faire Ladie"	<u>12.31</u> Mermaids 1) "faire Ladies"
PUB Duessa/ Mermaids Reputation Active/ Tempt to Inactivity	<u>1.19</u> Guyon addresses Duessa 3) "gentle Damzell" 4-5) "he surely is/A right good knight" 7) "When armes he swore" 8) "Th'adventure" 9) "great glorie wonne"	<u>12.32</u> Mermaids address Guyon 3) "gentle Faery" 4-5) "That art.../Aboue all knights" 4) "in mighty armes" 8) "the Port of rest" 9) "worldes sweet In"
SCI False/ True Enchanters	<u>1.21</u> "false Archimago," "false Duessa," stir up strife	<u>12.41</u> Palmer's staff restores concord

PCE False Figures	<u>1.22</u> Archimago and Duessa	<u>12.48</u> Genius
	8) "Th'enchauter"	4) "The foe of life, that good enuyes to all"
	9) "deckt with due habiliments" (accoutrements and props of tempters)	9) "staffe in hand for more formalitee"
SCO Duessa/ Maidens	<u>1.22</u>	<u>12.66</u>
	1) "Her...naked he had found"	1) "The wanton Maidens him espying"
Hiding nakedness	4) "with greene mosse cou'ring her nakednesse"	3-4) the coy maiden "her selfe low ducked.../Abasht, that her a straunger did a vise"
	5) "To hide her shame"	7) "The rest hid vnderneath"
PCB Gloriana/ Dolefull Maid	<u>1.28</u>	<u>12.28</u>
	7-9) "faire image of that heauenly Mayd"; "with faire defence"	7-9) Dolefull Maid: "onely womanish fine forgery,/br/>Your stubborne hart t'affect with fraile infirmity"
PCE False Figures	<u>1.30</u> Archimago	<u>12.56</u> Excess
	4-7) Guyon explains how he happened "to meet" Archimago who "me hither led"	7-8) "she vsd" to give wine to those "Whom...she happened to meet"
	8) "his intent"	9) "her guise"
PCB & SCI	<u>1.31</u> Archimago/Palmer	<u>12.31</u> Mermaids
	1) "turne his earnest vnto game"	1) "fondly striu'd"
	2) "goodly handling and wise temperance"	2) "for maistery"
	3) "guide in presence came"	8-9) "abusd.../To allure weake trauellers"
SCI Palmer's Role	<u>1.34</u>	<u>12.28</u>
	3-4) "Guyon forward gan his voyage make,/With his blacke Palmer, that him guided still"	1-4) "Which Guyon hearing, streight his Palmer bad/ To stere the boat.../Who him auizing better"
	8) "From foule intemperance he oft did stay"	9) "Your stubborne hart t'affect with fraile infirmity"

PCE Acrasia	<u>1.55</u> 1) "vile Enchaunteresse"	<u>12.81</u> 1) "carefull Palmer" 8) "The faire Enchauntresse" is captured in the Palmer's net
Her arts	3) "cup thus charmd...she deceiu'd..." 9) "The charme fulfild" (Success)	9) "Tryde all her artes, and all her sleights" (Failure)

Second, the theme of vital and deadly food, already seen in cantos 1 and 7, again emerges in the patterns for cantos 1 and 12. Several pairings point to the necessity of seeking proper nourishment and, concomitantly, of avoiding sensual delights such as those offered by Acrasia, if one is to maintain physical and spiritual health. A few correspondences of this type appear below:

PCE Deadly Food	<u>1.3</u> 2) Archimago's "deadly food"	<u>12.29</u> 2) Dolefull Maid as "guilefull bayt"
PCB Vital/ Deadly food	<u>1.12</u> 3) "vitall food"	<u>12.12</u> 2) "faire and fruitfull" Wandring Islands (tempting, but deadly)
SCO Blood/ Wine	<u>1.39</u> Amavia loses blood, the body's sustaining element	<u>12.49</u> Guyon destroys a deadly food, Genius' wine
PCE Contact with Acrasia	<u>1.52</u> 1-2) her "blisse" makes her "louers drunken mad"	<u>12.78</u> 1-2) Acrasia: "bare to readie spoyle/Of hungry eies, which n'ote therewith be fild" (titillation but no fulfillment)

SCI Deadly food	<u>1.55</u> Mordant drinks and dies; the water, charmed by Acrasia, is a bad blend of Bacchus with the Nymph One stanza removed, 1.54: Mordant bound "In chaines of lust and lewd desires" (In PUB, "in wanton ioyes and lustes intemperate" "fowly blent," 12.7, is one stanza removed from Verdant who "in lewd loues" himself "did blend," 12.80)	<u>12.17</u> Intemperate individuals are forever "fowly blent" "In wanton ioyes and lustes intemperate"
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Of particular interest, here, is the way three patterns engrain the pun inherent in "bayt" (meaning both abate or rest, and bait or trap) into the design of Book II. In PCE 1 & 7 the images of "deadly food"(1.3) and of Archimago's "new bait"(1.4), only one stanza removed, pick up on the pun in the matching stanza: "ne euer sought to bayt/His tyred armes for toylesome wearinesse"(12.29). At the same time, SCI 1 & 7 matches Redcrosse's wish "That home" Guyon "may report thrise happie newes"(1.33) when the pageant is completed--"home" suggesting a haven and well-earned rest (notice that "to the wished hauen bring the weary barke," 1.32, is only one stanza removed in the pattern)--with the deadly offer, shunned by Guyon, "to bayt/His tyred armes"(12.29). SCO 1 & 7 ironically pairs the Palmer's image of death as "the common Inne of rest"(1.59) with the Dolefull Maid's temptation "to bayt"(12.29) the weary body, hinting at the deadly nature of the latter.

The third and final theme to be discussed here is the most pervasive in the five patterns between cantos 1 and 12. Repeatedly they match stanzas which employ a ship or sea voyage metaphor. Not only is Guyon's quest for temperance presented as a voyage (e.g. "Guyon forward gan his voyage make," 1.34) and not only does he undertake a literal

voyage in canto 12, but, as well, loss of temperance in the body (e.g. when passions prevail) is presented as a shipwreck (e.g. "shipwracke violent," 12.7). Some pairings involving this sea or ship metaphor are summarized below:

PCB Safe harbour/ Perilous voyage	<u>1.2</u> 9) Una: "As weather- beaten ship arriu'd on happie shore"	<u>12.2</u> 9) "them of drowning made affeard"
PUB Una/ Phaedria	<u>1.2</u> 9) "weather-beaten ship arriu'd on happie shore"	<u>12.15</u> 2) "Bidding them nigher draw vnto the shore" 7-9) "running to her boat... from the departing land it launched"
PCE Prior to "voyage"/ enroute	<u>1.6</u> Guyon is introduced 4) "did his foes amate" 5) "an Elfin borne of noble state" 6) "his natiue land" (home) 9) "to Faerie land" 7) "Well could he tourney and in lists debate" 8) "And knighthood tooke" (in SCO the introduction of Guyon, 1.6, matches the fulfillment of his quest as he captures Acrasia, 12.82)	<u>12.32</u> Guyon is tested by the Mermaids: a temptation to abandon his quest 5) "that euer battell tride" 3) "O thou faire sonne of gentle Faery" 8-9) "the Port of rest... the worlds sweet In" 4-5) "That art in mighty armes most magnifide/ Aboue all knights..."
PCB Reason/ Passion	<u>1.7</u> 7) "sage and sober sire" 8-9) "knight did lead... equall steps"	<u>12.7</u> 7) "wanton ioyes and lustes intemperate" 8-9) "make shipwracke violent ...fowly blent"

PCB Voyages	<u>1.8</u> Archimago's flattery: trap for Guyon 7) "that seeke with warlike spoile" 8) "great atchieu'ments great your selfe to make" (overt perils gloss the danger inherent in Guyon's first adventure)	<u>12.8</u> Perils on Voyage: Sea Birds 7) "For spoyle of wretches" 8) "After lost credite"
PCB Supposed loss of former worthiness/ Loss of ship	<u>1.19</u> Redcrosse's reputation is at stake 7) "streight did enterpris" 8) "Th'aduenture" 9) "hath great glorie wonne"	<u>12.19</u> Ship trapped in Quicksand 9) "neither toyle nor trauell" 4) "great disauenture" 7) "Labour'd in vaine, to haue recur'd their prize"
PCB Palmer/ Mermaids	<u>1.32</u> Palmer's wish 1-5) Palmer praises Redcrosse (Deserved praise) 7) "like race to runne"	<u>12.32</u> Mermaid's offer 1-5) Mermaids flatter Guyon 7) "Thy storme-bet vessell safely ride"
Weariness/ and the Wished haven	8) "well to end thy warke" 9) "to the wished hauen bring thy weary barke"	8) "This is the Port of rest" 9) "worlds sweet In, from paine and wearisome turmoyle"
SCI The Wished Haven	<u>1.32</u> Palmer's wish 8-9) "God guide thee, Guyon, well to end thy warke, And to the wished hauen bring thy weary barke"	<u>12.30</u> Mermaids 6-7) "twixt them both a pleasaunt port they made"
SCI Metaphor/ Actual Voyage	<u>1.34</u> 3-4) "Guyon forward gan his voyage make,/With his blacke Palmer, that him guided still" 8) "From foule intemperance him oft did stay"	<u>12.28</u> 1-2) "Which Guyon hearing, streight his Palmer bad, To stere the boate..." 4) "Who him auizing better..." 9) "Your stubborne hart t'affect with fraile infirmity"

SCI Passion/ Drowning	<u>1.42</u> Guyon's Grief	<u>12.20</u> Whirlpool
	4) "all his senses seemd bereft attone"	4) "of whom no memorie did stay"
	9) "shew his inward paine"	9) "to haue them dround"
SCI Amavia's suicide/ Shipwreck	<u>1.43</u> Guyon labours "To call backe life" to Amavia	<u>12.19</u> sailors "Labour'd in vaine...to saue from pitteous spoyle"
SCI Temperance/ Shipwreck	<u>1.58</u> 2) "Betwixt...a meane" 5) "Thrice happie man, who fares them both atweene"	<u>12.4</u> 1) "On th'other side" 8-9) "For whiles they fly that Gulfes deuouring iawes,/They on this rock are rent, and sunck in helplesse wawes"
SCO Perils on the voyage	<u>12.2</u> 6) "An hideous roaring" 5) "Vpon the waues" 5) "trembling" 7) "That all their senses filled with affright" 9) "of drowning made affeard"	<u>12.25</u> 3) "With dreadfull noise, and hollow rombling rore" 4) "in the fomy waues" 5) "to fly for feare" 6) "did the knight appall" 8) "to fearen"
SCO Perils on voyage	<u>12.3</u> Gulf 9) "all the seas for feare do seeme away to fly"	<u>12.24</u> Sea Monsters 4) "The flying ships"
SCO Perils on voyage	<u>12.4</u> Rock 3) "dreadfull to sight" 6-7) "it drawes/All passengers" 8) "they fly"	<u>12.23</u> Sea Monsters 2) "mote feare to see" 5) "All dreadfull pourtraicts" 7) "all fishes make to flee"
SCO Perils on voyage	<u>12.5</u> Gulf 3) "more violent and greedy" 6) "the threatfull waue" 8) "th'huge abyss"	<u>12.22</u> Sea Monsters 2) "Outragiously,...enraged" 3) "wrathfull" 1) "The waues come rolling" 9) "huge Sea monsters"

SCO Perils on voyage	<u>12.6</u> <u>Gulf</u>	<u>12.21</u> <u>Sea</u>
	2) "the seas"	7) "the great sea"
	4) "dreadfull hole"	4) "dred daunger"
	9) "condemned to be drent"	9) "threatning to deuoure all"
	1) "that griesly mouth"	
SCO Shipwreck	<u>12.7</u> <u>Rock</u>	<u>12.20</u> <u>Whirlpool</u>
	1) "On th'other side, they saw that perilous Rocke"	1) "On th'other side they see that perilous Poole"
	3) "On whose sharpe clifts the ribs of vessels broke"	3) "In which full many had with hapless doole..."
	4) "And shiuered ships, which had been wrecked"	4) "Beene suncke"
	8) "make shipwracke violent"	8) "To draw their boate"
	9) "for euer fowly blent"	9) "them to haue them dround"
SCO Drowning/ Shipwreck	<u>12.8</u>	<u>12.19</u>
	7) "For spoyle of wretches"	7-8) "Labour'd in vaine... to saue from pitteous spoyle"
SCO How to avoid Shipwreck	<u>12.9</u>	<u>12.18</u>
	3) "lustfull luxurie and thriflesse waste"	3) "keepe an euen hand"
	6) "here to be red"	7-8) "they did descry/It plaine"
	9) "To shunne Rocke of Reproch"	9) "It called was the quicksand of Vnthriftyhed"

The Five Patterns: Cantos 1 and 2

Five patterns (PCB, PCE, SCI, SCO, and PUB) also operate simultaneously between cantos 1 and 2. Here, PCE and SCO are relatively weak, while the others, especially SCI, are strong throughout. All yield correspondences of episode and recurrent themes. The following report is necessarily selective.

To begin, then, several pairings draw attention to the appearance of Amavia and Acrasia in both cantos. For instance, In PCB 1 & 2 part of Guyon's encounter with Amavia(1.43-46) matches his account of his

quest and of Amavia's family(2.43-46). At the same time, PUB 1 & 2 pairs Guyon's request that Amavia speak(1.46) with Medina's request that Guyon tell his tale(2.39). As well, PUB 1 & 2 pairs Amavia's account of Acrasia(1.50-52) with Guyon's discussion of his quest against that enchantress(2.43-45). Correspondences here are striking:

PUB Acrasia	<u>1.51</u>	<u>2.44</u>
	2) "vile Acrasia does wonne"	6) "Till I that false Acrasia haue wonne"
	3) "Acrasia, a false enchaunteresse"	
	4) "many errant knights hath foule fordonne"	7) "whose fowle deedes"
Ruddymane	one stanza removed, 1.50; "lucklesse child"	8) "their wretched sonne"
PUB	<u>1.52</u>	<u>2.45</u>
	1) "Her blisse is all in pleasure and delight"	4) "learne from pleasures poyson to abstaine"
Words	3-4) "words and weedes... to vses bad"	1-4) "Tell on.../That we may...learne"

A few examples of verbal correspondences also deserve mention. For instance, PUB 1 & 2 pairs two allusions to Guyon's shield: "faire image of that heauenly Mayd,/That decks and armes your shield"(1.28) matches "sunbroad shield"(2.21). In SCI 1 & 2 the father, Mordant, who "was flesh: (all flesh doth frailtie breed)"(1.52), matches the son, Ruddymane ("as sacred Symbole it may dwell/In her sonnes flesh," 2.10). Also in SCI 1 & 2 Ruddymane, "This lucklesse child...with bloud defild"(1.50), is just one stanza removed from "his sad fathers armes with bloud defild"(2.11: 1.50 matches 2.12). In PCE 1 & 2 courteous exchanges correspond as "each other for to greete"(1.29, line 2) matches "was right well/Receiu'd"(2.14, lines 1-2) and "with court'sies meet"(1.29, line 4) matches "comely curteous Dame"(2.14, line 5). Finally, in SCO 1 & 2 imagery of death dominates matching accounts of Amavia's death(1.49)

and death itself(1.50): "her death" and "this dead corpse"(1.49) match "death is an equall doome," "death the tryall," "death" (twice repeated) and "to dyen bad"(1.59).

Like the other pairs of cantos discussed so far, cantos 1 and 2 are patterned according to recurrent themes. Once again, we find frequent pairing of figures of enchantment, both true and false. Some of these pairings are summarized briefly below:

PCB Archimago/ Palmer	<u>1.1</u> 1) "That cunning Architect"	<u>2.1</u> 1) "his faithfull guide"
PUB Archimago/ Acrasia	<u>1.1</u> 1) "That cunning Architect" 3) "falsed letters and suborned wile"	<u>1.55</u> 1) "the vile Enchaunteresse" 3) "With cup thus charmd... she deceiu'd"
SCO Archimago/ Acrasia	<u>1.3</u> 5) "His practick wit, and his faire filed tong"	<u>2.44</u> 6) "false Acrasia"
PCB Archimago/ Palmer	<u>1.5</u> 1) "th'Enchaunter" 2) "to win occasion to his will"	<u>2.5</u> 1) "the Palmer" 2) "With goodly reason"
SCO Symbols of Control	<u>1.7</u> 4) the Palmer's "staffe" (reason)	<u>2.40</u> 4) the Faery Queen's "scepter" (sovereignty)
SCO Archimago/ Medina	<u>1.8</u> 1-4) "Archimago...gan to weaue a web of wicked guile" (Disorder)	<u>2.39</u> 1) Medina "attempered her feast" (Order)
PUB Archimago/ Palmer	<u>1.8</u> 7-9) Archimago flatters Guyon (one stanza removed, 1.7, Guyon is guided by his Palmer)	<u>2.1</u> 1) "Sir Guyon with his faithfull guide"

PCB Archimago/ Palmer	<u>1.11</u> 1) Guyon is "halfe wroth" after hearing Archimago's tale	<u>2.11</u> 1) Guyon "hearkned to his reason"
SCO Duessa/ Medina	<u>1.17</u> Duessa's words rile Guyon	<u>2.30</u> Medina's words against wrath
SCI Archimago/ Medina	<u>1.23</u> 1) "For all he did, was to deceiue good knights"	<u>2.39</u> 1) "fairely she attempered her feast"
SCI Archimago/ Medina	<u>1.24</u> 1) "he Guyon guides" 4) "Betwixt two hils"	<u>2.38</u> 1) "Betwixt them both the faire Medina sate"
SCI Archimago/ Medina	<u>1.30</u> 7) "Which to auenge, he to this place me led" (Causes discord)	<u>2.32</u> 7) "stablish termes betwixt..." (Restores harmony)
SCI Palmer/ Medina (verbal figures)	<u>1.34</u> 7) Palmer guides Guyon: "His race with reason, and with words his will"	<u>2.28</u> Medina guides others with words: "she with pitthy words and counsell sad"; "And hearken to her sober speaches, which she spoke"(line 9)
PUB Words: Palmer/ Medina	<u>1.34</u> 4) "his blacke Palmer, that him guided still" 7) "with reason, and with words"	<u>2.27</u> 5) Medina "Besought them..." 9) "her iust conditions of faire peace to heare"
SCI False/True Enchanters	<u>1.51</u> 2) "vile Acrasia"	<u>2.11</u> 2) "the Palmer"
PUB Acrasia	<u>1.51</u> 2) "vile Acrasia does wonne" 3) "Acrasia a false enchauteresse" 4) "Many errant knights hath foule fordonne" 5-9) "Within a wandring Island,...her dwelling is;/...shonne/The cursed land..."	<u>2.44</u> 6) "Till I that false Acrasia haue wonne" 7) "whose fowle deedes" 9) "she hath wickedly fordonne" 5-6) "Ne euer shall I rest in house nor hold,/Till I that false Acrasia haue wonne"

SCI Palmer	<u>1.57</u>	<u>2.5</u>
(Reason)	1) "his Palmer"	1) "the Palmer"
	5) "Robs reason of her due regalitie"	2) "With goodly reason"

Another recurrent theme, here, is the familiar contrast of vital and deadly food. In SCI 1 & 2, for instance, desire to deny the rapist "vitall food"(1.12, line 3) matches "ne ought would eat"(2.35, line 2) and "for want of merth or meat"(2.35, line 4) while, in PUB 1 & 2, "vitall food"(1.12) is only one stanza removed from "feeds each liuing plant with liquid sap"(2.6; 1.12 matches 2.5). In PCE 1 & 2 the "little riuer"(1.24) by which Redcrosse refreshes himself matches the nymph-fountain(2.9) from which Mordant drank and died in canto 1. In PCB 1 & 2 this same stanza, in which Redcrosse exposes himself to attack(1.24), matches a simile which shows Guyon's vulnerability: his enemies may "swallow" him "in greedy graue"(2.24). Finally, in SCI 1 & 2 Archimago's wiles(1.23) contrast with Medina's "feast"(2.39). In third lines, "To slug in slouth and sensuall delights"(1.23) matches "when lust of meat and drinke was ceast"(2.39), the explicit imagery of food and appetite in the latter case pointing to the deadly nature of Archimago's offerings in the former, offerings referred to elsewhere as "deadly food"(1.3) and "bait"(1.4).

Even more striking in the patterns of cantos 1 & 2 is the frequent correspondence between images of blood or the pairing of blood with images of water, filth, crime, or guilt. Most of these images are connected with Ruddymane. A few are listed below:

PCB Rape/ Ruddymane	<u>1.10</u> 4) "Layd first his filthy hands on virgin cleene"	<u>2.10</u> 4) Ruddymane's hands: "let them still be bloody" 5) "they his mothers innocence may teli"
PUB Rape/ Ruddymane	<u>1.10</u> 4) "Layd first his filthy hands on virgin cleene"	<u>2.3</u> 4) "His guiltie hands from bloudie gore to cleene"
PUB Rape/ Ruddymane	<u>1.11</u> 8) "a bloudie word"	<u>2.4</u> 5) "bloudguiltinesse" 7) "bloud"
PCE Redcrosse's symbol/ Ruddymane	<u>1.18</u> 9) "bloudie Crosse"	<u>2.3</u> 4) "His guiltie hands from bloudie gore to cleene" 7) "still the litle hands were bloudie seene"
SCO Imagery	<u>1.18</u> 9) "bloudie Crosse"	<u>2.29</u> 6) "after bloud"
SCI Red Cross/ Ruddymane	<u>1.18</u> 9) "bloudie Crosse"	<u>2.44</u> 8) "this their wretched sonne"
PCE Rape/ Ruddymane	<u>1.19</u> 2) "do so foule amis" 3) "gentle Damzell so abuse"	<u>2.4</u> 1) "blot of foule offence" 3) "in lieu of innocence" 5) "sore bloudguiltinesse" 7) "Their bloud with secret filth infected hath"
SCI Saint/ Guilt	<u>1.32</u> 1-5) "euerlasting fame... your glorious name/... a Saint with Saints"	<u>2.30</u> 1-4) "with bloud guiltinesse to heape offence... crime abhord"
PUB Ruddymane/ Strife at Medina's house	<u>1.37</u> 7) "blemish criminall" 8) "Thy litle hands embrewd in bleeding brest"	<u>2.30</u> 3) "with bloud guiltinesse" 4) "crime abhord"

SCO Ruddymane	<u>1.37</u>	<u>2.10</u>
	1) "sweet Babe"	1) "this babes bloody hand"
	5) "thy lucklesse parents did befall"	4-5) "befell/That they his mothers innocence may tell"
	6) "thy mother dead attest"	6) "her last testament"
	7) "blemish criminall"	7) "a sacred Symbole"
	8) "Thy litle hands embrewd in bleeding brest"	4) "let them still be bloody"
	9) his hands "for pledges leaue"	8-9) hands: "an endlesse moniment" for "all chast Dames"
SCO Blood/ Fountain	<u>1.38</u>	<u>2.9</u>
	7) "forth her bleeding life does raine"	2) "As from two weeping eyes, fresh streames do flow"
		6) "in her water"
		8) "Ne lets her waues with any filth be dyde"
SCO Amavia's blood/ Nymph's tears	<u>1.39</u>	<u>2.8</u>
	6) "a griesly wound"	7) "Welling out streames of teares"
	7) "forth gusht a streme of gorebloud thick"	
PUB Water and blood	<u>1.40</u>	<u>2.33</u>
	2-3) "a bubbling fountaine... she increased with her bleeding hart"	2) "their wearie sweat and bloody toile"
	4) "cleane waues with purple gore did ray"	8) "soiled armes"
	7-8) "For in her streaming blood he did embay/His litle hands..."	
SCI Mordant's corpse/ Strife	<u>1.41</u>	<u>2.21</u>
	3) "all with bloud besprinckled"	3) "in bloody fight"
SCO Imagery	<u>1.43</u>	<u>2.4</u>
	5) "liuing bloud"	5) "bloudguiltinesse"
SCO Amavia/ Her son	<u>1.44</u>	<u>2.3</u>
	7) "cursed hand"	7) "The litle hands"

SCI Amavia/ Ruddymane	<u>1.58</u> 6-7) "wretched woman ouercome/Of anguish, rather then of crime hath beene"	<u>2.4</u> 3) "in lieu of innocence" 5) "sore bloudguiltinesse" 7) "secret filth"
SCI Guilt Amavia/ Ruddymane	<u>1.59</u> 4) "that liued best" 9) "selfe to dyen bad"	<u>2.3</u> 4) "His guiltie hands"
SCI Ruddymane	<u>1.61</u> 6) "worse and worse young Orphane be thy paine" 7-8) "guiltie bloud"; "doe forbeare" 9) "So shedding many teares" 1-4) burial 5-9) Guyon's vow of vengeance	<u>2.1</u> 6) "Gan smyle on them, that rather ought to weepe" 7-8) "innocent/Of that was doen" 9) "wordes with bitter teares did steepe" 1-3) burial 4-9) Guyon's response to Ruddymane

The most striking feature of these patterns for cantos 1 and 2 is the frequent pairing of female figures. For instance, a particularly strong section of SCI 1 & 2 pairs the counterfeited virgin, Duessa(1.22-18), with Gloriana(2.40-44). While Duessa is associated with shame, filth, and deception, Gloriana is associated with power, beauty, and true virginity:

SCI Duessa/ Gloriana	<u>1.22</u> 1-2) Duessa wandered, naked, in the wilderness 6-7) "her Prince Arthur of proud ornaments/And borrow'd beautie spoyld"	<u>2.40</u> 2) "that great Queene" 3) "virgin Queene" 6) "her throne" 4) "her soueraigne powre, and scepter shene"
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SCI Deception/ True beauty	<u>1.21</u> Duessa	<u>2.41</u> Gloriana
	1) "she did faine" 3) "vnder simple shew and semblant plaine" 4) "Lurkt false Duessa secretly vnseene" 5) "As a chast Virgin, that had wronged beene" 6) "her disguisd"(Duessa) 7) "To cloke her guile" 8-9) Archimago "himselpe... deuisd/To be her Squire, and do her seruice well aguisd"(Archimago's action parodies proper homage and true service)	1-4) "In her...all that else this worlds enclosure bace/Hath great or glorious in mortall eye" 5) "Adornes the person of her Maiestie" one stanza off, 2.40: "most glorious virgin Queene alieue" 6-7) "men beholding...rare perfection in mortalitie" 8-9) "Do her adore with sacred reuerence,/As th'Idole of her makers great magnificence" One stanza off, 2.42, line 1: "To her I homage and my seruice owe"
Homage and service		
SCI Blame/ Praise	<u>1.20</u> Guyon addresses Duessa, vowing to try Redcrosse	<u>2.42</u> Guyon praises Gloriana and the Knights of Maidenhead
	1) "shall againe be tried" 2) "quite him of th' imputed blame " 5) "All wrongs haue mends" 7) "saluing of your blotted name"	2) "noblest knights" 3-4) "bestowe/Order of Maydenhead, the most renownd" 8) "all knights of worth"
SCI Types and Antitypes of Elizabeth	<u>1.19</u> 3) "gentle Damzell" 8) "the Errant damozell" (Una) 9) "hath great glorie wonne"(Redcrosse)	<u>2.43</u> 2) "that mighty Princesse" 8) "My Soueraine" 3) "a wicked Fay"(Acrasia) 6) "Whose glory is in gracious deeds"(Gloriana)
SCI Types and Antitypes of Elizabeth	<u>1.18</u> 1) "faire Ladie"(Duessa)	<u>2.44</u> 1) "faire Phoebe" 4) Gloriana's "royall presence" 6) "false Acrasia"

Such pairings of female figures are recurrent as the patterns focus upon true and feigned virginity, rape, and erotic pursuit. The figures who manifest sexual temperance or intemperance in these cantos

figure in numerous pairings (these figures include, in canto 1: the falsely violated virgin, Duessa; the grief-stricken Amavia; the seduced Mordant; the seductress, Acrasia; in canto 2: the nymph-fountain; the goddess, Diana; the virgin, Medina; Medina's wanton sisters; the seductress, Acrasia; the virgin queen, Gloriana; and the virgin, Una, alluded to in both cantos). The patterns point to the way in which, in cantos 1 and 2, personal temperance is epitomized in sexual terms. Some of the correspondences of this type are summarized below:

PCB Palmer/ Dan Faunus	<u>1.7</u>	<u>2.7</u>
	7) "a sage and sober sire"6-7)	"kindling fire.../ Inflamd"
	8-9) "with slow pace the knight did lead... with equall steps to tread"	8-9) sexual pursuit: "chaced her, that fast from him did fly...she fled from her enemy"
PCB Reported rape/ True virginity	<u>1.9</u>	<u>2.9</u>
	Archimago's disguise and false report:	The nymph's transformation:
	1) "humble misers sake"	1) "now she is that stone"
	3-4) "feigning...inward feare"	3) "cold through feare"
	4) "seeming pale"	4) "the stone her semblance seemes to show"
	6) "Deare Lady how shall I declare thy cace"	5) "Shapt like a maid, that such ye may her know"
	6-9) Archimago's "ruefull tale" of the supposed rape	6-9) The Palmer's account of the virtues of the nymph- fountain ("chast and pure...vnstained")
PUB Duessa/ Nymph	<u>1.14</u>	<u>2.7</u>
	Reported Rape	Erotic Pursuit
	2) "Faire Ladie, through foule sorrow ill bedight"	2) "Which to her Nymph befell"
	3) "to see you thus dismaid"	3-4) "The hartlesse Hind... to dismay
	4) "marre the blossome of your beautie bright"	7) "Inflamed was to follow beauties chace"
	5-9) Guyon asks Duessa to reveal the cause of her distress	5-9) Dan Faunus' pursuit of the nymph

PCB Duessa/ Medina	<u>1.15</u> 2) "wilfully her sorrow did augment" 4) "Her golden lockes most cruelly she rent"	<u>2.15</u> 2) "comely courted with meet modestie" 7-9) "Her golden lockes she roundly did vptye... order"
PUB Duessa/ Amavia False/True violated virgins	<u>1.17</u> 5) "false Traytour did my honour reauue" 6-9) Guyon duped: "certes... I read the man, that euer would deceaue/A gentle Ladie"	<u>2.10</u> 5) "his mothers innocence may tell" 7-9) the Palmer's reading of Ruddymane's hands: "for all chast Dames an endlesse monument"
SCI Dolefull Women	<u>1.17</u> Duessa 2) "What comfort," "wofull wretch"	<u>2.45</u> Amavia 1-9) "dolefull tale," "sad ruth," "pitty such vnhappy bale," "rew," "lamenting eyes"
PCE False violated virgin/ Damaged child	<u>1.17</u> 5-8) "false Traytour did my honour reauue... wrong through might" 9) "paine...foule despight"	<u>2.2</u> 5-8) "Poore Orphane... scattered,/As budding braunch rent from the natiue tree" 9) "woe...miseree"
PCB False/ True violated virgins	<u>1.18</u> Duessa 1) "faire Ladie" 5-9) Duessa identifies Redcrosse as the rapist	<u>2.18</u> Una 2) "faire Vna" 1-2) true rapist, Sansloy: "He that faire Vna late fowle outraged"
PUB Duessa/ Medina	<u>1.21</u> 4) "Lurckt false Duessa secretly vnseene" 5) "As a chast Virgin, that had wronged beene" 6-7) "disguisd,/To cloke her guile" 9) "do her seruice well aguisd"	<u>2.14</u> 4) "Medina was her name" 5) "A sober sad, and comely curteous Dame" 6-7) "rich arayd, and yet in modest guise,/In goodly garments, that her well became" 6) "in modest guise" 9) "well did entertaine"

PCE Duessa/ Diana's Nymph Beauty: False/ True	<u>1.22</u> 2) "she did wander in waste wildernesse" 6-7) "Sith her Prince Arthur of proud ornaments/And borrow'd beautie spoyld"	<u>2.7</u> 3) "she the woods...did raunge" 7) Dan Faunus: "Inflamed was to follow beauties chace"
PUB Rapists: Supposed/ True	<u>1.25</u> 1-2) "Loe yonder he.../ That wrought the shamefull fact"	<u>2.18</u> 1-2) "Sansloy,/He that faire Vna late fowle outraged"
PCB Amavia/ Perissa	<u>1.36</u> Excess of grief ¹³ 6-9) Death wish 7) "long lent loathed light" 9) "long captiued soules from wearie thraldome free"	<u>2.36</u> Excess of pleasure 5) "poured out in pleasure and delight" 7) "in excesse exceeded" 9) "of her loue too lauish"
PCE Anger and Concupiscence	<u>1.41</u> 8) "Fit to inflame faire Lady with loues rage"	<u>2.26</u> 5-6) "So loue does raine/... and maketh monstrous warre"
SCI Amavia/ Una	<u>1.44</u> 2) "goodly counsell, that for wounded hart" 4-9) Guyon begs Amavia to explain the cause of her distress: 5) "impatient smart" 7) "cursed hand...cruell part"	<u>2.18</u> 2) "that faire Vna late fowle outraged" 3-9) Description of the rapist, Sansloy: 5) "all lawlesse lust" 7-8) "Ne ought he car'd, whom he endamaged/By tortious wrong"
Amavia/ Perissa	9) "O deare Lady" (excessive grief and smart)	9) "this Ladies champion" (excessive pleasure)
PCE Amavia/ Medina Words	<u>1.47</u> 2) "Shee sight from bottome of her wounded brest" 3) "bitter throbs" 4) "foltring tongue" 5) "These words" 6-9) Amavia speaks (Passion prevails)	<u>2.32</u> 2) "suncke so deepe into their boyling brests" 1) "Her gracious wordes" 5) "discrete behests" 6) "treatie" 1-9) The effect of Medina's speech (Passion is moderated)

SCI Amavia/ Medina	<u>1.48</u> Guyon addresses Amavia 1) "Deare dame" 6) "O Lady"	<u>2.14</u> Medina welcomes Guyon 5) "comely curteous Dame"
SCI Amavia/ Medina Words	<u>1.47</u> 1) "casting vp" 3-5) "bitter throbs... foltring tongue.../ These words"	<u>2.15</u> 1) "she led him vp" 3-4) "Ne in her speach, ne in her hauiour,/Was lightnesse seene"
SCO Female Figures	<u>1.53</u> 1) "faire Cynthia" 7) "the Nymphes"	<u>1.55</u> 1) "vile Enchaunteresse," Acrasia 6) "the Nympe"
PCE Temperance Words Appetite	<u>1.54</u> "wise handling," "faire gouernance," "foule intemperance," "meanes" 3) sexual: "In chaines of lust and lewd desires ybound"	<u>2.39</u> "fairely she attempered," "meete satietie," "comely grauitie" 3) "lust of meat and drinke"
SCI Female Figures	<u>1.54</u> Acrasia 2) "that witch" Acrasia's control over Mordant: 2) "thralled to her will" 3) "In chaines of lust and lewd desires" Transformation: 4) "transformed from his former skill" Spiritual/ physical 9) "meanes...for his deliuerance"	<u>2.8</u> The nymph seeks Diana's aid 4) "Diana" 6) "The goddess" The nymph's plight: 2) "no meanes to scape, of shame affrayd" (because of Faunus' lust) 9) "transformd her to a stone from stedfast virgins state" 4) "To Diana calling lowd for ayde"
PCE Female figures	<u>1.55</u> 1) "vile Enchaunteresse," Acrasia	<u>2.40</u> 1) Medina: "O Lady" 2) "great Queene," Gloriana

SCI Death/ Sexual pursuit	<u>1.55</u>	<u>2.7</u>
	6) "Bacchus with the Nymph does lincke"	1-2) "occasion straunge, Which to her Nymph befell"
	8) "Till comming to this well"	1) "Such is this well"
	9) "dead suddenly he downe did sincke"(Mordant's death)	9) "she fled from her enimy"(the nymph, pursued by Dan Faunus)

The Five Patterns, Cantos 2 and 9

The five patterns between cantos 2 and 9 also yield noteworthy correspondences, pairing, as they do, the book's two houses of temperance: Medina's and Alma's. PCE is relatively weak; the others are strong, especially SCI, which aligns two passages in which Guyon discusses the Faery Queen, and PUB, which matches Gloriana with the discovery of the chronicles. The following pages report a few of these correspondences.

As might be expected, several pairings focus on the two houses of temperance. In PCB 2 & 9, for instance, the arrival at Medina's castle(2.12) matches the conversation with Alma's Watch(9.12): "they to a Castle came...adioyning to the seas"(2.12, lines 6-7) matches "vs in this castle hould"(9.12, line 7) and is only two stanzas removed from "they spide a goodly castle plast,/Foreby a riuer"(9.10); "did him sore disease"(2.12, line 4) matches "saue your selues from neare decay"(9.12, line 3). As well, in PCB 2 & 9 the welcome at Medina's house ("right well/Receiu'd," 2.14, lines 1-2) contrasts with the attack at Alma's ("those knights they did assaile," 9.14, line 1). In SCI 2 & 9 the restoration of peace at Medina's house matches the siege of Alma's: "let their cruell weapons fall"(2.32) matches "their

cruell Capitaine"(9.15) and, in seventh lines, "stablish termes"(2.32) contrasts with "orders did confound"(9.15). At the same time, PCB 2 & 9 pairs conflict at Medina's house with concord at Alma's: "The house was raysd"(2.20, line 7) matches "fauour.../Of that faire Castle to affoord them vew"(9.21, lines 7-8). Particularly strong is the pairing in SCO 2 & 9 of two stanzas indicative of the operative definition of temperance in each house.¹⁴ Both stress the number "3":

SCO 3 Sisters/ 3 Sages	<u>2.13</u> 1-2) "three sisters dwelt of sundry sort,/The children of one sire by mothers three" 6) "Drew them in parts" 7) "striue, and dayly disagree" 8-9) "eldest...youngest... both against the middest"	<u>9.48</u> 5) "Three ages" 8) "three in these three roomes did sundry dwell" 3) "compar'd...by many parts" 7) "mote striue" 9) "counselled faire Alma, how to gouerne well"
Golden Mean/ Head:Reason		

Several correspondences of image and subject also deserve mention:

PCB Eyes	<u>2.46</u> 3) "flaming head" 6) "their eyes"	<u>9.46</u> 4) "flam'd continually" 1-3) "arched ouer head.../ Two goodly Beacons"
PCB Elissa/ Lovers in Alma's parlour	<u>2.35</u> 8) "She...frownd with froward countenance" (embodiment of default)	<u>9.35</u> 6) "This fround, that faund" (the lovers also manifest default)
SCI Passion	<u>2.29</u> 2-3) "fell Erinmys.../Her hellish brond hath kindled"	<u>9.18</u> 2) "had not yet felt Cupides wanton rage"

PCE Order	<u>2.14</u> Medina welcomes Guyon	<u>9.28</u> Appetite
	1-2) "he was right well/ Receiu'd"	4) "Both gwestes and meate"
	4) "Medina was her name"	3) "Whose name was Appetite"
	5) "A sober sad, and comely curteous Dame"	5) "to order without blame"
Medina/ Alma	7) "In goodly garments, that her well became"	7) "Did dewty to their Lady, as became"
	8) "Faire marching forth"	8) "Who passing by, forth led"
	(Medina meets Guyon at "the threshold" of her castle)	(Alma leads her guests into the kitchen)
SCO Excess/ Order	<u>2.36</u> Perissa	<u>9.25</u> The Tongue
	4) "No measure...no rule of right"	2) "duely keeping watch and ward"
	7) "in excesse exceeded"	4) "good order...dew regard"
PUB Chaos/ Order	<u>2.18</u> Sansloy	<u>9.25</u> The Tongue
	2) "fowle outraged"	2) "duely keeping watch and ward"
	3-5) "most vnruely... lawlesse lust"	4) "good order...dew regard"
	8) "tortious wrong"	6) "blazers of crime"
PCE Order	<u>2.11</u> Palmer(Reason)	<u>9.25</u> The Tongue(Instrument of speech)
	1-2) Guyon "hearkned to his reason...the Palmer"	1-2) "a Porter sate/... duely keeping watch and ward"
	(this pairing hints at the Renaissance commonplace that ability to speak manifests human rationality)	
SCO Pun on pray/prey/ praise	<u>2.22</u> 8) "in equall pray hope to deuide"	<u>9.39</u> 8-9) "her name was Prays- desire...sought to honour to aspire"
PCB Grace	<u>2.6</u> 6) "by gift of later grace"	<u>9.6</u> 1-2) "what meed so great,/ Or grace of earthly Prince"

PCE Grace	<u>2.6</u> 6) "by gift of later grace"	<u>9.20</u> 3) "gracious delight"
PCB Service	<u>2.19</u> 5) "th ^r others pleasing service to abate"	<u>9.19</u> 5-6) "taught/That service well"
SCI Service	<u>2.19</u> 5) "th ^r others pleasing service to abate"	<u>9.28</u> 7) "Did dewty to their Lady"

The five patterns between cantos 2 and 9 repeatedly pair female figures. The most notable correspondence is that between the presiders over the two houses of temperance: Medina and Alma. In SCO 2 & 9 Medina's verbal guidance ("she with pitthy words and counsell sad," 2.28, line 5) matches Alma's physical guidance ("faire Alma led them right," 9.33, also line 5). In PCB 2 & 9 a distraught "Medina with her tresses torne" (2.27) matches a serene Alma, guiding her "guestes"(9.27). In PCE 2 & 9 Medina's courtesy matches Alma's: "fairely she attempered her feast" (2.39, line 1) matches "Alma hauing shewed to her guestes"(9.53, also line 1). In SCI 2 & 9 "Medina"(2.14, line 4) matches "faire Alma"(9.33, line 5) while, in sixth and seventh lines, "Who rich arayd.../In goodly garments"(2.14) matches "a goodly Parlour...with royall arras richly dight"(9.33).

A few of the numerous other pairings of female figures are summarized below:

PCB Virgins	<u>2.18</u> Una	<u>9.18</u> Alma
	2) "faire Vna late fowle outraged"	1) "a virgin bright"
The	5) "to all lawlesse lust encouraged"	5) "with her to lincke in marriage"
concupiscible		
and the	9) "chose for loue to fight"	2) "had not yet felt Cupides wanton rage"
irascible		

PUB Perissa/ Shamefastness	<u>2.36</u> 4) "No measure in her mood, no rule of right"	<u>9.43</u> 4) "strong passion mard her modest grace"
PCB Gloriana/ Alma and Shamefastness	<u>2.43</u> 5) "My Soueraine" 9) "Me all vnfit for so great purpose she employes" (Guyon's quest)	<u>9.43</u> 6) "Alma" 8-9) "She is the fountaine of your modestee;/ You shamefast are" (Guyon's controlling impetus)
PCB Dan Faunus and the Nymph/ Arthur and Gloriana	<u>2.7</u> 6) "kindling fire at her faire burning eye" 7) "Inflamed was to follow beauties chace"	<u>9.7</u> 5) "the Sunne with his lamp-burning light" 3) "My whole desire.../ To serue that Queene" 7) "Of that Goddesse I haue sought the sight"
SCO Medina and & the lovers/ PUB Lovers in Alma's parlour	<u>2.27</u> 2) "Faire Medina" 8) Medina begs the lovers their "deadly cruell discord to forbear"	<u>9.34</u> 2) "Faire Ladies" 8-9) Cupid, returned "From his fierce warres, and hauing from him layd/ His cruell bow"
PCB Diana; Nymph/ Gloriana	<u>2.8</u> 2) "saw no meanes to scape" 4) "to Diana calling lowd for ayde" 5) "to let her dye a mayd" 7) "quite dismayd" 6) "The goddesse" (Diana)	<u>9.8</u> 4) "her course is stopt, and passage staid" 1-2) Fortune.../Seldome... yields to vertue aide" 5) "be not herewith dismaid" One stanza removed, 9.7: "that Goddesse" (Gloriana)

The correspondences in the patterns between cantos 2 and 9 that are most significant for interpretation occur in three patterns: SCI, SCO, and PUB. SCI matches two of Guyon's accounts of the Faery Queen; SCO matches Gloriana and Alma; PUB pairs Gloriana with the discovery of the chronicles. These patterns engrain the inevitable association of Gloriana, Elizabeth, and the chronicles into the design of Book II. They

are discussed further in the first section of the next chapter which considers topics that repeatedly occur in patterns between cantos.

NOTES

¹In PCB, then, X.1 matches Y.1, X.2 matches Y.2, and so on, so that either X.n matches Y.n where $n \leq p$, or X.p matches Y.p where $p \leq n$ and n is the number of stanzas in X, p the number in Y. All stanzas are not accounted for in this pattern unless cantos X and Y have the same number of stanzas. If X has more stanzas than Y, the number of stanzas by which X exceeds Y will not be included in the pattern. Similarly, if Y has more stanzas than X, the number of stanzas by which Y exceeds X will not be included in the pattern.

²In PCE, then, X.n matches Y.p, X.n-1 matches Y.p-1, and so on, so that either X.1 matches Y(p-n) + 1 (where $p > n$ and p-n is the number of stanzas by which Y exceeds X in length) or X.(n-p) + 1 (where $n > p$ and n-p is the number of stanzas by which X exceeds Y in length) matches Y.1. Again, as in PCB, all stanzas are not accounted for in this pattern unless cantos X and Y have an equal number of stanzas.

³In SCI, then, X.n matches Y.1, X.n-1 matches Y.2, and so on, so that X.1 matches Y.n (if $n \leq p$) or X.(n-p) + 1 matches Y.p (if $n > p$). All stanzas are accounted for in this pattern only when X and Y have an equal number of stanzas.

⁴All stanzas of X and Y are accounted for in SCO. The two cantos are treated as an arithmetical unit counted as an arithmetical progression: X.1, X.2,...X.n, Y.1, Y.2,...Y.p and the unit is divided into two halves containing an equal number of stanzas by determining the

arithmetical centre, $\frac{n+p}{2}$ (if $\frac{n+p}{2}$ is a whole number, the fulcrum of the symmetry falls between two stanzas, the last of the first half of the unit and the first of the second half of the unit; if $\frac{n+p}{2}$ is a fraction, the fulcrum is the stanza left over when the stanzas of the two halves of the unit are matched). In this pattern, then, the first stanza of canto X matches the last stanza of canto Y, the second of canto X matches the second last of canto Y, and so on, so that the last stanza in the first half of the unit (h where $\frac{n+p}{2}$ is a whole number or h - 1 where $\frac{n+p}{2}$ is a fraction and where h is the stanza reached by counting $\frac{n+p}{2}$ stanzas from the beginning of canto X) matches the first stanza in the second half of the unit, h + 1.

⁵In PUB, X and Y are treated as an arithmetical unit. The first stanza of canto X matches the first stanza of the second half of the unit (h + 1), the second stanza of canto X matches the second stanza of the second half of the unit (h + 2), and so on, so that the last stanza in the first half of the unit (h where $\frac{n+p}{2}$ is a whole number or h - 1 where $\frac{n+p}{2}$ is a fraction) matches the last stanza of canto Y. As in SCO, all stanzas of cantos X and Y are accounted for in this pattern.

⁶My investigations have been based on the premise that canto X always occurs numerically in Book II before canto Y, so that by "inside" I mean the end of X and the beginning of Y, by "outside," the beginning of X and the end of Y, and, so that, in the unit, the stanzas of X always precede those of Y. If the stanzas of Y are considered to precede those of X, however, PCB, Y before X ($\xrightarrow{Y} \xrightarrow{X}$) will be identical to PCB, X before Y ($\xrightarrow{X} \xrightarrow{Y}$) and PCE, Y before X ($\xleftarrow{Y} \xleftarrow{X}$) will be

identical to PCE, X before Y ($\overleftarrow{X} \overleftarrow{Y}$). As well, if we ignore the pattern carry-over when the stanzas of one canto run out, SCI, Y before X ($\overleftarrow{Y} \overleftarrow{X}$) will be identical to SCO, X before Y ($\overrightarrow{X} \overrightarrow{Y}$) and SCO, Y before X ($\overrightarrow{Y} \overrightarrow{X}$) will be identical to SCI, X before Y ($\overleftarrow{X} \overrightarrow{Y}$). Finally, where $\frac{n+p}{2}$ is a whole number, PUB, Y before X will be identical to PUB, X before Y (although the arithmetical centre of the unit falls between different stanzas in PUB, Y before X, than in PUB, X before Y, the stanza pairs in the two patterns will be identical; i.e. in PUB 2 & 5, the arithmetical centre ($\frac{46+38}{2} = 42$) falls between 2.42 and 2.43, so that 2.1 matches 2.43, 2.2 matches 2.44, 2.3 matches 2.45, 2.4 matches 2.46, 2.5 matches 5.1, 2.6 matches 5.2, ... 2.41 matches 5.37, 2.42 matches 5.38, while in PUB 5 & 2, the arithmetical centre falls between 2.4 and 2.5, so that 5.1 matches 2.5, 5.2 matches 2.6, ... 5.38 matches 2.42, 2.1 matches 2.43, 2.2 matches 2.44, 2.3 matches 2.45, and 2.4 matches 2.46). Where $\frac{n+p}{2}$ is a fraction (the arithmetical centre is a single stanza unmatched in the patterning), PUB, Y before X, and PUB, X before Y, will contain some identical stanza pairs (i.e. the pairs composed of two stanzas from canto X, when X contains more stanzas than Y, or composed of two stanzas from canto Y, when Y contains more stanzas than X, occur in both patterns) while the other stanza pairs will be "one stanza off" (Notice that the arithmetically central stanza in PUB, Y before X, has a matching stanza in PUB, X before Y, and the arithmetically central stanza in PUB, X before Y, has a matching stanza in PUB, Y before X).

⁷I have also matched cantos that are related in numerical position in Book II in a parallel arrangement (i.e. 1 with 7, 2 with 8, 3 with 9, 4 with 10, 5 with 11, 6 with 12) and cantos related in a symmetrical arrangement (i.e. 1 with 12, 2 with 11, 3 with 10, 4 with 9, 5 with 8, 6 with 7). I have also tested adjoining cantos as well as cantos neither parallel, symmetrical, nor adjoining in position in Book II. In all cases tested, the five patterns work simultaneously.

⁸The one exception is the use of "so glorious bayte"(7.34) which does not match one of these terms in any of the five patterns. See the Appendix for further elaboration.

⁹The image of the "forsaken shop"(1.43) is both architectural and obliquely religious, hinting at Solomon's Temple.

¹⁰Cf. the symmetrical pattern of Book II as a whole, Chapter II, p. 83, where Mammon's Temple (7.43) matches a stanza depicting Guyon's body as temple (7.65).

¹¹SCO 1 & 12 is identical for the most part to the symmetrical pattern of Book II as a whole. Both patterns match the same stanzas initially (i.e. in both 1.1 matches 12.87, 1.2 matches 12.86, 1.3 matches 12.85...1.60 matches 12.28, 1.61 matches 12.27). At this point, SCO 1 & 12 matches 12.1-13 with 12.26-14 (the fulcrum of the symmetry falls between 12.13 and 12.14); the symmetrical pattern of Book II as a whole matches 2.1-26 with 12.26-1. For a fuller discussion of correspondences in the overlapping patterns, see Chapter II, pp. 65-70.

¹²This same pairing (12.28 matching 1.60) occurs in the symmetrical pattern of Book II as a whole; see Chapter II, p. 70.

¹³Cf. the discussion between Guyon and the Palmer at the end of canto 1: "The strong through pleasure soonest falles, the weake through smart"(1.57); "temperance...can measure out a meane,/Neither to melt in pleasures whot desire,/Nor fry in hartlesse grieve"(1.58). Spenser depicts pain and pleasure as threats to temperance in 6.1: "A Harder lesson, to learne Continence/In ioyous pleasure, then in grievous paine." See also William Nelson, The Poetry of Edmund Spenser, pp. 182-183.

¹⁴The strong verbal echoes here suggest the validity of an interpretation of the three occupants of Alma's turret (allegorically, Fantasy, Reason, and Memory, the three powers of the head) as a version of the Aristotelian golden mean, with Reason occupying the position held by Medina in the matching stanza.

CHAPTER IV
PREDOMINANT TOPICS
IN THE PATTERNS BETWEEN CANTOS

The preceding chapter has demonstrated the five simultaneously operative patterns for four pairs of cantos. This one does not present all five patterns for any particular pair of cantos, but, rather, reports significant correspondences which occur in numerous patterns between pairs of cantos. Again, the data in the following pages ~~are~~ selective. ~~They~~ illustrate some of the topics which repeatedly occur in these patterns. These topics involve prominent figures in Book II (e.g. Gloriana, Belphebe, Pyrochles and Cymochles, Arthur, etc.).

Passages of Encomium

I have reserved this section for a discussion of the patternings involving four crucial passages in Book II: Guyon's account at Medina's house of the Faery Court(2.41-46); Guyon's discussion of the Faery Queen with Arthur as they approach Alma's house(9.2-10); the introduction of Belphebe in canto 3; and the discovery of the chronicles in Alma's library(9.54-60). The unmistakable correspondences which occur are crucial to an understanding of the encomiastic element of The Faerie Queene.

In SCI 2 & 9 two passages in which Guyon, on request, comments on the Faery Queen match. Some of the correspondences are summarized below:

SCI 2 & 9	Gloriana	<u>2.44</u> 4) "her royall presence"	<u>9.3</u> 4) "that most glorious visage"
	Contrast	6-7) "false Acrasia...fowle deedes"	5-6) "beautie of her mind... bountie, and imperiall powre"
SCI 2 & 9	Gloriana	<u>2.43</u> 2) "that mighty Princesse"	<u>9.4</u> 1) "She is the mighty Queene of Faerie"
	Acrasia/ Gloriana	3) "Of grieuous mischiefes, which a wicked Fay..."	3) "flowre of grace and chastitie"
	Sovereignty	5) "My Soueraigne"	5) "my Soueraigne"
	Glory	6) "Whose glory is in gracious deeds..."	6) "Whose glory shineth as the morning starre"
	Extent of	6-7) "and ioyes/Throughout the world her mercy"	7) "And with her light... enlumines cleare"
	Influence	to maintaine"	8) "Far reach her mercies, and her prayes farre"
SCI 2 & 9	Service to Gloriana	<u>2.42</u> 1) "To her I homage and my seruice owe"	<u>9.5</u> 5) "Doth blesse her seruaunts"
			6-7) "How may straunge knight hope euer to aspire,/By faithfull seruice"
		2-4) "In number of the noblest knights on ground,/Mongst whom on me she deigned to bestowe/Order of Maydenhead..."	3) "Haue made thee souldier of that Princesse bright"
		9) "straunge aduentures"	5) "them high aduaunce" 6) "straunge knight"
SCI 2 & 9	Grace	<u>2.41</u> 1) "all heauenly grace"	<u>9.6</u> 2) "grace of earthly Prince so soueraigne"
		one stanza removed, 2.42: lines 2-4) "In number of the noblest knights.../Order of Maydenhead"	6) "And numbred be mongst knights of Maydenhed"

SCI 2 & 9	Queen	<u>2.40</u>	<u>9.7</u>
		2-3) "that great Queene, Great and most glorious virgin Queene aliue"	4) "To serue that Queene"
	Power	4) "her soueraigne powre" (Gloriana)	4) "with all my powre" (Prince Arthur)
		6-8) "in widest Ocean she her throne does reare, That ouer all the earth it may be seene;/As morning Sunne her beames dispredden cleare"	5-6) "the Sunne with his lamp-burning light, Walkt round about the world" 7-8) "of that Goddesse I haue sought the sight, Yet no where can her find"
		9) "mercy doth appeare"	9) "fortune fauourlesse"
SCI 2 & 9	Guyon's quest	<u>2.39</u>	<u>9.8</u>
		6) "And whither now on new aduenture bound" (Medina asks Guyon to speak)	8) "With hard aduenture, which I haue in hand"

Simultaneously, SCO 2 & 9 pairs Guyon's account of the Faery Queen(2.41-43) with a description of Alma(9.20-18), one of her types in Book II. Matching stanzas associate both women with grace and service: "all heauenly grace"(2.41) matches "gracious delight"(9.20); "Whose glory is in gracious deeds"(2.43) matches "full of grace"(9.18); "my seruice owe"(2.42) matches "That seruice well"(9.19); and "that mighty Princesse"(2.43) matches "a virgin bright"(9.18). In addition, SCO 2 & 9 hinges upon Guyon's discussion of the Faery Queen with Arthur, Arthur's lament that he cannot find Gloriana(9.7) matching Guyon's reply(9.8): "My whole desire hath beene.../To serue..."(9.7, lines 3-4) matches "But in her way throwes mischief and mischaunce,/Whereby her course is stopt, and passage staid"(9.8, also lines 3-4); "Walkt round about the world"(9.7, line 6) matches "But constant keepe the way, in which ye stand"(9.8, also line 6); "of that Goddesse I haue sought the sight,/ Yet no where can her find"(9.7, lines 7-8) matches "Which were it not,

that I am else delaid.../I labour would to guide you through all Faery land"(9.8, lines 7-9); and "Such happinesse/Heauen doth to me enuy, and fortune fauourlesse"(9.7, lines 8-9) is echoed by Guyon's opening comment in the matching stanza: "Fortune, the foe"(9.8, line 1).

At the same time, two crucial passages--the discussion between Guyon and Arthur of the Faery Queen(9.1-7) and their discovery of the chronicles in Alma's library(9.54-60)--correspond exactly in three patterns: PUB 2 & 9, PUB 3 & 9, and PUB 4 & 9. This phenomenon occurs because cantos 2, 3, and 4 consist of the same number of stanzas (i.e. 46). The parallel pattern PUB is determined by locating the arithmetical centre of a pair of cantos considered as a unit and matching the stanzas of the first half thus determined, taken from the beginning in a numerically forward sequence, with those of the second half, also taken from the beginning in a numerically forward sequence. For cantos 2 and 9, for cantos 3 and 9, and for cantos 4 and 9, the arithmetical centre of the unit falls between 9.7 and 9.8 ($\frac{46 + 60}{2} = 53$ stanzas in each half of the unit), so that, in PUB 2 & 9, PUB 3 & 9, and PUB 4 & 9, 9.1 matches 9.54, 9.2 matches 9.55,...9.6 matches 9.59, and 9.7 (the last stanza in the first half of the unit) matches 9.60 (the last stanza in the second half of the unit).¹ This phenomenon points to the deliberate alignment, through patterning, of these two passages.² The correspondences, here, are numerous and unmistakable:

PUB 2 & 9 3 & 9 4 & 9	Body/ Reason	<u>9.1</u> 1) "Of all Gods workes"	<u>9.54</u> 1) "Of those that roome was full"(i.e. works of man's wit)
		2) "no one more faire and excellent"(man's body)	2) "a man of ripe and perfect age"(Reason)
		3-4) "mans body...kept in sober gouernment"	4-5) "through continuall practise and vsage,/... right wise, and wondrous sage"
	Contrast	6) "Distempred through misrule and passions bace"	7) "His goodly reason"
	Gloriana/ Memory	<u>9.2</u> 8) "the picture of that Ladies head" 9) "Full liuely is the semblaunt, though the substance dead"	<u>9.55</u> Visit to the third room in the Head 5-7) "old oldman...all decrepit in his feeble corse,/Yet liuely vigour rested in his mind"
	Flesh/ History	<u>9.3</u> 5) "the beautie of her mind" 7) "her mortall hew"	<u>9.56</u> 1) "man of infinite remembrance"; one stanza removed, 9.55, line 9: "minds redoubled forse" 6) "his immortall scrine"
	Renown/ Records	<u>9.4</u> 4) "Throughout the world renowned far and neare"	<u>9.57</u> 6-9) "rolles,...old records from auncient times deriu'd," "books," "scrolles"
	Service	<u>9.5</u> 5) "Doth blesse her seruaunts" 7) "faithfull seruice"	<u>9.58</u> 4) "A litle boy did on him still attend"
	Arthur's desire to serve Gloriana/ Arthur finds the British chronicle	<u>9.6</u> 1-2) "what meed so great,/ Or grace of earthly Prince so soueraine" 3) "wondrous worth"	<u>9.59</u> 1-2) "did him reuerence dew/ And wondred..." 5-6) "There chaunced to the Princes hand to rize,/ An auncient booke, hight Briton moniments"

Gloriana/ The chronicles	<u>9.7</u> 3-4) "My whole desire hath beene.../To serue that Queene"	<u>9.60</u> 3-4) "greedily.../Th'off- spring of Elues and Faries there be fond"
	5) "his lamp-burning light"	9) desire "To read those bookes"
	7) "that Goddess"	6) "they burning both with feruent fire"
		7) "Their countries auncestry"
Desire: Denied/ Granted	8) "Yet no where can her find"	8-9) "Crau'd leaue of Alma, and that aged sire,/To read those bookes; who gladly graunted their desire"
	8-9) "such happinesse/ Heauen doth to me enuy, and fortune fauourlesse."	

This pairing of Arthur's frustrated quest to find the Faery Queen with the discovery of the chronicles is particularly important in terms of encomium in Book II. Arthur finds the British chronicle, which traces Britain's history up to his own father(10.68), thereby suggesting the Tudor claim to Arthurian descent. But he is denied sight of Gloriana. Typically, Arthur's desire is frustrated while Guyon reads of Gloriana herself in the Faery chronicle.

The five patterns between cantos 3 and 9 all yield interesting correspondences involving the four passages noted at the beginning of this section. The fifth, PUB 3 & 9 has been discussed above. In the first, PCB 3 & 9, an allusion to Medina ("that virgin pure," 3.2) matches a reference to the Faery Queen of whom she is a type: "that Ladies head" on Guyon's shield(9.2).

Second, in PCE 3 & 9 a brief allusion to Belphebe's horn ("when earst that horne I heard," 3.45, line 6) matches Arthur's discovery of the British chronicle ("There chaunced to the Princes hand to rize,/An auncient booke, hight Briton moniments," 9.59, lines 5-6). Thus the pattern hints that this horn, possessed by a type of the virgin

queen, may be associated with the blazoning forth of the glory of Elizabeth and her empire that is the impetus behind the chronicle's concern with the Arthurian ancestors of the Virgin Queen.

This parallelism also occurs in the parallel pattern of Book II as a whole (see Chapter II, p. 48), where another allusion to this horn (3.20) matches Arthur's discovery(9.59). In fact, in the patterning of Book II, the allusions to Belpheobe's horn in canto 3 repeatedly match references to Elizabeth and to the chronicles. In SCI 3 & 9, as well, this last mention of Belpheobe's horn(3.45) matches Arthur's questions regarding "the picture of that Ladies head"(i.e. the Faery Queen's head,9.2). In PCE 3 & 10 that same allusion(3.45) matches the stanza of the Faery chronicle which culminates in the figure of Gloriana: "Long mayst thou Glorian liue, in glory and great powre"(10.76). Also, in PCE 3 & 10 the concluding stanza of the Belpheobe episode(3.46) matches the one in which the chronicles end(10.77). As well, SCI 3 & 10 matches two references to Belpheobe's horn with the authorial voice's address to Elizabeth, pairing "When earst that horne I heard"(3.45) with the labour of tracing Elizabeth's lineage(10.2) and "When first I heard her horne"(3.44, line 9) with "Thy name, O soueraine Queene, to blazon farre away"(10.3, also line 9). Such phenomena, repeatedly appearing in the patterning of Book II, tend to confirm that Belpheobe's horn is to be associated with the impetus of the chronicles to blazon forth the name, descendants, and empire of Elizabeth.³

Third, as already noted, the last allusion to Belpheobe's horn(3.45) matches, in SCI 3 & 9, Arthur's interest in "the picture of that Ladies head"(9.2). Here, eight stanzas in which Belpheobe

dominates Braggadocchio's thoughts(3.45-38) match eight devoted to the conversation between Arthur and Guyon as they approach Alma's house (9.2-9). Braggadocchio's dismay that Belpheobe departs "vntoucht"(3.43) matches the observation that the Faery Queen "is the flowre of grace and chastitie"(9.4). The stanza in which Braggadocchio's lust for Belpheobe interrupts her speech ("In Princes court...", 3.42) matches Arthur's wish to serve "that Princesse bright"(9.5) and "dye at her desire"(9.5). These pairings hint at the complexity of both situations and the paradoxical nature of the virgins who, while representing the temperate ideal of virginity, both arouse erotic passion (witness Braggadocchio's lust, 3.42, and the sexual pun inherent in Arthur's wish "to dye at her desire," 9.5), yet seem unaware of the erotic possibilities and are apparently unattainable.

In another correspondence in SCI 3 & 9 Belpheobe and Alma appear in matching stanzas, both of which abound in erotic imagery: Belpheobe's weapons--"a sharpe bore-speare"(3.29, line 1) and "a bow and quiuer"(3.29, line 2), both associated mythologically with erotic hunts (e.g. Adonis, Diana as huntress, Cupid)--match the presentation of Alma as "a virgin bright;/That had not yet felt Cupides wanton rage" (9.18, lines 1-2), "not yet" suggesting the potential for such feeling and "wanton rage" combining the concupiscible and the irascible, the very passions associated with Belpheobe as huntress. As if to stress this point, Belpheobe's "darts, wherewith she queld/The saluage beastes," (3.29, lines 3-4) match an account of those who woo Alma(9.18, also lines 3-4) and "Knit with"(3.29, line 5), although used explicitly in terms of clothing, also suggests the meaning articulated in the

corresponding line, "to lincke in marriage"(9.18, line 5).⁴ The erotic images applied to Belpheobe here (her breasts "like young fruit in May ...gan to swell," 3.29) not only parallel those applied to Alma ("faire," "in the flowre now of her freshest age," 9.18) but point to the erotic possibilities for her, as for Alma in the corresponding stanza.

Fourth, SCO 3 & 9 again illustrates the now familiar phenomenon of pairing virgins and virgin queens. Braggadocchio's lament that Belpheobe has escaped "vntoucht"(2.43) matches Alma and her suitors(9.18), underscoring the erotic attractiveness of the two virgins. Both are also worthy of respect, a similarity hinted at as Trompart's attempt to identify the goddess, Belpheobe, "That vnto thee due worship I may rightly frame"(3.33) matches the assertion that Diet and Appetite "Did dewty to their Lady"(9.28). Both are also associated with grace, the word appearing three times in connection with Belpheobe ("many Graces sate," "with a grace endowes," and "mirrhour of celestiall grace," 3.25), twice, in the corresponding stanza, regarding Alma("the gracious Alma" and "with humble grace," 9.36).

Interestingly, the icon's comically euphemistic reference to "the temple of the Gods"(3.28)--obviously a sexual allusion--matches the first stanza devoted to Alma's parlour, allegorically the heart (another centre of eros). One other pairing, here, is noteworthy, for Belpheobe's denial of eros, by breaking the blinded god's "wanton darts" (3.23), matches an allusion to Arthur's frustrated erotic quest for the Faery Queen(9.38).

Gloriana and Belpheobe also figure prominently in numerous other patterns. For instance, in SCO 2 & 8 a type of the virgin queen, "Medina

was her name"(2.14), matches "the Faery Queenes pourtract"(8.43). In PCB 2 & 8 Guyon's account of "that mighty Princesse"(2.43, line 2) matches his "shield.../Whereon the Faery Queenes pourtract was writ" (8.43, lines 2-3). Elsewhere in PCB 2 & 8 an allusion to Gloriana's sovereignty ("In widest Ocean her throne does reare,/That ouer all the earth it may be seene," 2.40, lines 6-7) matches exactly a simile comparing the Faery Queen's lover, Arthur, to a Lion ("like a Lion," 8.40, line 7), a well-known symbol of sovereignty.

Significantly, PCB 2 & 3 pairs Guyon's account of the Faery Queen(2.39-44) with Belphoebe(3.39-44).⁵ Selected correspondences are summarized below:

PCB 2 & 3	Types of the Virgin Queen	<u>2.38</u> Medina 1) "faire Medina"	<u>3.38</u> Belphoebe 1) "O fairest vnder skie"
PCB 2 & 3	Medina/ Belphoebe	<u>2.39</u> Medina asks Guyon to speak to her court	<u>3.39</u> Braggadocchio asks Belphoebe why she does not exchange the forest for the court
	Attention at Court	8) "Drawing to him the eyes of all"	8) "There maist thou best be seene, and best maist see"
PCB 2 & 3	Medina and Gloriana/ Belphoebe	<u>2.40</u> 1) Medina addressed 2) "that great Queene" 3) "most glorious virgin Queene"	<u>3.40</u> 1) Belphoebe speaks
	Empire/ Honour	5-7) "all Faery land.../In widest Ocean...ouer all the earth"	8-9) "Abroad...at home... shall honor soonest find"
PCB 2 & 3	Two courts of honour	<u>2.41</u> Gloriana's	<u>3.41</u> Honour's "happie mansion"

PCB 2 & 3	Gloriana/ Belpheobe	<u>2.42</u> 1) Guyon's "homage" and "seruice" to Gloriana (The two basic responses--both Platonic-- to beauty in <u>The Faerie Queene</u>)	<u>3.42</u> 2-5) Braggadocchio's "filthy lust" for Belpheobe
PCB	Gloriana/ Belpheobe	<u>2.43</u> Guyon praises "that mighty Princesse"	<u>3.43</u> Braggadocchio laments Belpheobe's departure
PCB 2 & 3	Gloriana/ Belpheobe	<u>2.44</u> 4) "her royall presence"	<u>3.44</u> 4) "she is some powre celestiall"

In SCI 2 & 3 Guyon's discussion of Gloriana and her court
(2.42-40) corresponds to Braggadocchio's ludicrous pursuit of honour
at court(3.5-7):⁶

SCI 2 & 3	Respect and honour/ Pride and ambition	<u>2.42</u> Guyon's response to Gloriana 1) "To her I homage and my seruice owe" 3-5) "bestowe/Order of Maydenhead" 6-9) yearly feasts at Faery Court	<u>3.5</u> Braggadocchio's pride 1) "of him selfe great hope and helpe conceiu'd" 3-5) "selfe-loued personage ...gan to hope, of men to be receiu'd" 7) "in court gay portauce he perceiu'd" 9) "to court he cast t'auaunce"
SCI 2 & 3	Grace and homage/ Self- love and ludicrous homage	<u>2.41</u> Gloriana 1-4) "all heauenly grace... great or glorious" 8) "Do her adore with sacred reuerence"	<u>3.6</u> Braggadocchio 3-4) "in great brauery,/ As Peacocke" 8-9) Trompart "fell flat to ground for feare,/ And crying mercy lowd"
SCI 2 & 3	Mercy	<u>2.40</u> 9) Gloriana's "faire peace, and mercy"	<u>3.7</u> Braggadocchio: "Great fauour I thee graunt"

Another pattern is noteworthy here: SCI 3 & 9 pairs Belpheobe's
speech on honour(3.41) with Guyon's discourse on becoming a knight of
Maidenhead(9.6). Here, Belpheobe asserts that he "that moulds in idle

cell"(3.41, line 3) cannot hope to "attaine" honour(3.41, line 4), "But easie is the way.../To pleasures pallace"(3.41); Guyon declares that Arthur "by...worth and warlike feat...well may hope, and easely attaine" (9.6, also lines 3-4) his desire to serve Gloriana.

Three additional patterns are also important for Elizabeth's encomium in Book II. First, SCI 2 & 10 matches the end of Guyon's account of the Faery Queen(2.46-43) with the authorial voice's address to Elizabeth(10.1-4). Here, images correspond as "Orion, flying fast"(2.46) and "the chaunged skyes"(2.46) match "who shall lend me wings"(10.1) and "the highest skies"(10.1) and references to Gloriana match others to Elizabeth: "that honorable place,/In which her royall presence is introld"(2.44) matches "O soueraine Queene(10.3); "that mighty Princesse" (2.43, line 2) and "My Soueraine"(2.43) match "Thy name O soueraine Queene"(10.4, line 1); in second lines, "that mighty Princesse"(2.43) matches "this renowned Prince"(10.4); and "Whose glory is in gracious deeds"(2.43) matches "Whose noble deedes"(10.4) and "Immortall fame"(10.4).

Second, PCB 9 & 10 matches Arthur and Guyon's discussion of the Faery Queen(9.1-5) with the authorial voice's address to Elizabeth(10.1-5). Selected correspondences are summarized below:

PCB	God's work	<u>9.1</u>	<u>10.1</u>
9 & 10	(man's body)/ narrator's verse	2) "no one more faire and excellent" 3) "powre and forme" 8) "Doth loose his dignitie and natieue grace"	2) "Equall vnto this haughtie enterprise?" 5) "loftily arise" 8) "my most dreaded Soueraigne"

PCB 9 & 10	Gloriana/ Elizabeth 7-9)	<u>9.2</u> "on your shield... the picture of that Ladies head?/Full liuely is the semblaunt, though the substance dead" (artist's success in portraying the Faery Queen)	<u>10.2</u> 7-9) "A labour huge.../ How shall fraile pen .../Conceiue such soueraine glory and great bountihed" (narrator's inability to praise Elizabeth adequately)
PCB 9 & 10	Rendering the Virgin Queen in picture/ song	<u>9.3</u> Gloriana	<u>10.3</u> Elizabeth
PCB 9 & 10	Realm and race Arthur	<u>9.4</u> Gloriana 1) "She is the mighty Queene of Faerie" 4) "renowned far and neare" Guyon addresses Arthur 5) "my Soueraigne" 6) "as the morning starre" 8) "her prayes farre" 9) "in warre"	<u>10.4</u> Elizabeth 1) "Thy name, O soueraine Queene, thy realme and race" 2) "From this renowned Prince deriued arre" Arthur as Elizabeth's ancestor 1) "O soueraine Queene" 7) "the Northerne starre" 8) "Immortall fame" 5) "in warre"
PCB 9 & 10	Britons	<u>9.5</u> 1) "(said then the Briton knight)"	<u>10.5</u> 1) "The land, which warlike Britons now possesse"

Third, SCI 9 & 10 pairs the discovery of the chronicles(9.60-56) with the address to Elizabeth(10.1-5).⁷ Again, specific correspondences can be summarized:

SCI	Gloriana/	<u>9.60</u>		<u>10.1</u>
9 & 10	Elizabeth's	1) "another booke"	1)	"words and sound"
	ancestry	2) "Antiquitie of Faerie lond"	2)	"this haughtie enterprise"
		4) "Th'off-spring of Elues and Faries there be fond"	7-8)	"the famous auncestries/ Of my most dreaded Soueraigne I recount"
	Chronicles/	7) "Their countries auncestry to vnderstond"	7)	"The famous auncestries"
	Elizabeth			
	Alma/	8) "Alma"	8)	"my most dreaded Soueraigne"
	Gloriana	8-9) "Grau'd leaue of Alma, and that aged sire,/To read those bookes; who gladly graunted their desire"	1)	Who now shall giue vnto me words and sound"
SCI	British	<u>9.59</u>		<u>10.2</u>
9 & 10	chronicle/	5) "There chaunced to the Princes hand to rize"	5)	"Yet doth it selfe stretch forth to heauens hight"
	Elizabeth's			
	lineage			
SCI	Memory's	<u>9.57</u>		<u>10.4</u>
9 & 10	library/	7) "old records from auncient times deriu'd"	1-2)	"Thy name...thy realme and race... deriued arre"
	Memory's			
	book	6-8) "hangd about with rolles.../Some made in books"	8-9)	"Immortall fame for euer hath enrolld;/As in that old mans booke"
SCI	Memory	<u>9.56</u>		<u>10.5</u>
9 & 10	records	3) "Which he recorded still, as they did pas"	5)	"In antique times..."
	past			
	events/			
	British			
	chronicle			
	begins			

All of the patternings recorded in this section pertain to encomium in The Faerie Queene. What emerges is the realization that Spenser has carefully designed Book II so that the crucial passages involving Belpheobe, Gloriana, Elizabeth, and the chronicles, occupy corresponding positions, thereby building his encomiastic strategy into the very design of the poem. The patterning confirms familiar

interpretations of these passages and suggests new ones.

Medina and the Golden Mean

The episode introducing Medina and the concept of the Golden Mean figures prominently in many patterns. Some pairings align the two houses of temperance. For instance, in PCE 2 & 11 Guyon's arrival at Medina's house matches references to Alma's castle: "to a Castle came"(2.12) matches "Th'assieged Castles ward"(11.15) and "wondrous strong by nature, and by skilfull frame"(2.12) matches "That goodly frame from ruine to sustaine"(11.15). Also in PCE 2 & 11 Medina's sisters, who with "strifull minde...did...striue"(2.13), match Maleger, "th'author of that strife"(11.16) at Alma's house. In PUB 2 & 11 "to a Castle came"(2.12) matches "that Castle"(11.14), and Medina's temperance, symbolized by "Her golden lockes" tied so that "no looser heares/Did out of order stray"(2.15), contrasts with the "vnruely rablement"(11.17) attacking Alma's house in the corresponding stanza.

Other patterns reinforce Medina's function as a figure of order. For example, PCB 2 & 3 contrasts Medina's hair ("no looser heares/Did out of order stray," 2.15, lines 8-9) with Archimago's impetus "to confound"(3.15, line 9). In PCB 3 & 4 Medina's tutelage of Ruddymane matches the Palmer's instruction of Guyon: "to traine"(3.2) matches "most trusty guide"(4.2) and "thereby taught"(3.2) matches "Teach him"(4.2).⁸ SCI 2 & 3 pairs Guyon's account of Amavia and Ruddymane at Medina's house(2.45) with his entrustment of that child to Medina's tutelage(3.2): "And learne"(2.45, line 4) matches "In vertuous lore to traine"(3.2, line 4) and "taught"(3.2); in seventh lines, "the storie of the mortall payne"(2.45) matches "for memorie of that dayes ruth"(3.2); "sad ruth"

(2.45) is echoed by "dayes ruth"(3.2); and "Which Mordant and Amavia did rew"(2.45) matches "T'auenge his Parents death"(3.2). PCB 2 & 3, as well, pairs Guyon's concern for Ruddymane prior to his arrival at Medina's castle(2.2) with his entrustment of the child to her as he prepares to leave her house(3.2).

Another phenomenon in the patterns between cantos is the repeated pairing of triads indicative of the concept of the Golden Mean, in both true and false versions. Situations in which one figure functions as a "mean" between others occur frequently in Book II. For example: Medina mediates between her sisters or between Guyon and the lovers, canto 2; Archimago incites Braggadocchio to wrath against Guyon and Redcrosse, canto 3; Phaedria mediates between Guyon and Cymochles, canto 6; Mammon prevents a battle between Guyon and Disdain, canto 7; Arthur thwarts Pyrochles and Cymochles, canto 8; Maleger encourages and is assisted by his hags, Impatience and Impotence, canto 11. A few pairings of such triads are summarized below:

PCB	Triads	<u>2.13</u>	<u>3.13</u>
2 & 3		Medina & her sisters	Archimago incites Braggadocchio
		1) "three sisters"	3-4) "both his foen...him"
		3-4) "diuide this fort... by equall shares in equall fee"	3) "both his foen with equall foyle to daunt"
		6) "each made others foe"	
	Chaos	5) "strifull minde, and diuerse qualitee"	5) "To plaine of wrongs"
		7) "striue, and dayly disagree"	7) "treason and deceiptfull gin"
		9) "both against the middest meant to worken woe"	9) "to wreake so foule despight"

PCB	Triads	<u>2.28</u>	<u>11.28</u>
2 & 11	Medina 1-3) Sisters encourage and her lovers to "Pursew... sisters/ strong enmity" Maleger 5-9) Medina "stroue their and his stubborne rages to hags reuoke"	1-2) Impotence brings Maleger his arrows, "fresh battell to renew" 8-9) Impatience also assists Maleger	
SCO	Medina/ 2 & 11 Maleger's 2) <u>2.27</u> hags "faire Medina with her tresses torne"	2) <u>11.23</u> "two wicked Hags,/With hoarie lockes all loose"	
SCI	Extremes: 2 & 11 Depicted in terms of food 2) "ne ought would eat" and 4) "discontent for want eating of merth or meat"	<u>11.12</u> Maleger's squad(default; excess) 2) "the Tast" 3) "mouth'd...greedy" 6-8) "luxury/Surfeat, misdiet, and vnthrifitie wast,/ Vaine feasts... superfluity"	
PUB	Triads 2 & 11 Guyon, Huddibras, and Sansloy "Mean" 1) "that straunger knight" 2) "in hand" Extremes 3) "two braue knights" (Huddibras, a male- content--default; Sansloy--excess) 5-9) Guyon, armed with "sunbroad shield.../ And shyning blade" tries "With goodly meanes to pacifie" the lovers (adds to discord)	<u>11.23</u> Maleger and his hags 1) "Maleger" 2) "fast at hand" 2) "two wicked Hags" (Impotence--default; Impatience--excess) 8-9) "Impotence" and "Impatience, arm'd with raging flame," assist Maleger to stir up strife	
PUB	Guyon / 2 & 8 Arthur: ineffective as "mean" 8-9) "them began/With goodly meanes to pacifie" (but becomes involved in the battle)	<u>2.21</u> Guyon and the lovers 7-9) "Words well dispost/ Haue secret powre, t'appease inflamed rage" (but words fail and Arthur has to use force)	<u>8.26</u> Arthur, Pyrochles, and Cymochles

SCI	True/	<u>2.32</u>	<u>3.15</u>
2 & 3	False	Medina restores concord	Archimago incites
	Mean		Braggadocchio
		1) "Her gracious wordes"	1) Archimago speaks
		3) "downe they let their cruell weapons fall"	4-5) "do puruay/Your selfe of sword"
			9) "Do arme your selfe... them to confound"
		5) "discrete behests"	3) "I wisely you aduise"
	"Extremes"	7) "betwixt both their requests"	6) "two the prowest knights"
SCI	Medina/	<u>2.29</u>	<u>3.18</u>
2 & 3	Archimago	Restores peace	Instigates conflict
		1-3) "what cursed euill Spright,/Or fell Erinnys, in your noble harts/Her hellish brond hath kindled"	2-3) "That shall I shortly purchase to your hond ...noblest knight"
			5) "He hath a sword, that flames like burning brond" (Morddure)
PUB	False	<u>6.32</u>	<u>7.40</u>
6 & 7	"Mean"	Phaedria, Guyon, and Cymochles	Mammon, Guyon and Disdain
		6-9) "your cruell eyes... did teach the cursed steele to bight/In his own flesh, and make way to the liuing spright"	8-9) "Yet had both life and sence, and well could weld/That cursed weapon, when his cruell foes he queld"
PUB	False	<u>6.34</u>	<u>7.42</u>
6 & 7	"Mean"	Phaedria, Guyon, and Cymochles	Mammon, Guyon, and Disdain
		2) "these armes"	1) "those glitterand armes"
		2) "this rude kind of battell"	4) "threaten batteill"
		Phaedria prevents a fight so she can try to seduce Guyon	5) "to batteill dight" Mammon prevents a fight so he can tempt Guyon with Philotime

Guyon's Quest

It should be noted that patterns between cantos frequently match stanzas that pertain to Guyon's quest. His arrivals and departures from the various "houses" in Book II and direct allusions to his "aduenture" often appear in corresponding stanzas. Some of these instances have been

noted in the preceding chapter. A few others are included here:

SCI 2 & 8	Guyon's stay with Medina/ Mammon	<u>2.44</u> Guyon's claim at Medina's house 5-6) "Ne euer shall I rest in house nor hold,/Till I that false Acrasia haue wonne"	<u>8.3</u> An allusion to Guyon's stay with Mammon 1-2) "Guyon did abide/ In Mammons house"
SCI 2 & 11	Quest resumes	<u>2.44</u> Guyon explains why he must leave Medina's house 5) "Ne euer shall I rest in house nor hold" 6) "Till I that false Acrasia haue wonne"	<u>11.3</u> Guyon prepares to leave Alma's house 6) "to his purposed iourney him prepar'd" 8) "Him selfe address to that aduenture hard"
SCI 2 & 3	Medina's castle	<u>2.44</u> Guyon's claim at Medina's house 5) "Ne euer shall I rest in house nor hold"	<u>3.3</u> Guyon leaves Medina's house 1) "So forth he far'd"
PUB 3 & 9	The quest	<u>3.1</u> Guyon prepares to leave Medina's house 6-7) "him address/Vnto the iourney"	<u>9.8</u> Guyon speaks about his quest 8) "hard aduenture, which I haue in hand"
PUB 3 & 9	Initiation of the quest	<u>3.2</u> Guyon's first-hand experience of Acrasian influence: "Ruddymane... his Parents death"	<u>9.9</u> Guyon's account of the Palmer's suit at Faery Court
PUB 2 & 11	The quest against Acrasia	<u>2.1</u> Acrasian influence (Ruddymane) 1) "Sir Guyon with his faithfull guide" 3) "end of their sad tragedie"	<u>11.3</u> Guyon, leaving Alma's house, begins the voyage to Acrasia's Bower 5-7) "Sir Guyon.../with him the Palmer" 6) "to his purposed iourney him prepar'd" 8) "address to that aduenture"

PCB	Phaedria/	<u>6.20</u>	<u>7.20</u>
6 & 7	Mammon	Guyon boards Phaedria's boat	Guyon descends into Mammon's underworld
	Loss of Palmer	1-2) "Guyon was loath to leaue his guide behind,/ Yet being entred, might not backe retyre"	Guyon, without his Palmer, is guided by Mammon past the point of no return
		6-7) "ran her.../Through the dull billowes thicke"	6) "Through that thicke couert he him led"

Braggadocchio

Braggadocchio figures prominently in several patterns between cantos. Repeatedly correspondences underscore his inherent nature. A few notable examples appear below:

PCB	Loss	<u>3.35</u>	<u>5.35</u>
3 & 5	of martial prowess	Trompart describes Braggadocchio hiding in the bush	Atin reproaches Cymochles in the Bower of Bliss
		1-5) "loe my Lord...whose warlike name/Is farre renownd.../And now in shade he shrowded yonder lies"	4) "Cymochles shade" 5) "manly person late did fade" 7-9) "where hath he hong vp his mortall blade,/ That hath so many haughtie conquests wonne?" 9) "all his glory donne?"
PCE	Cowardice/	<u>3.43</u>	<u>5.35</u>
3 & 5	Idleness	Braggadocchio	Cymochles
		5) "in the bush he lay"	5) "that manly person late did fade"
PCE	Lust	<u>3.42</u>	<u>5.34</u>
3 & 5		Braggadocchio's lust for Belphebe	Cymochles' wantonness
		3-4) "all his sence dismaid,/ And with her wondrous beautie rausht quight"	3) "his fraile eye with spoyle of beautie feedes"
		5-6) "Gan burne in filthy lust.../Thought in his bastard armes her to embrace"	5-6) "his wanton eies do peepe,/To steale a snatch of amorous conceipt"

SCI 2 & 3	Ruddymane/ Braggadocchio	<u>2.4</u> Guyon's amazement: he cannot cleanse Ruddymane's hands	<u>3.43</u> Braggadocchio's amazement: Belpheobe escaped "vntoucht" by his hands
		1) "He wist not" one stanza, removed, 2.3: "great amazement"	1) "amazd he stood"
		1) "whether blot of foule offence"	7) "what foule blot"
		4) "token of his wrath"	4) "he feard her wrath"
PCB 3 & 5	Braggadocchio/ Pyrochles	<u>3.14</u> Braggadocchio vows vengeance against Guyon	<u>5.14</u> Pyrochles' response to Guyon's victory over him
		1) "he seemd enragd"	1) "with grim looke"
		2) "dreadfull countenance"	2) "count'naunce sterne"
		4) "shaking his mortall launce"	3-4) "shooke/His sandy lockes"
PCB 2 & 3	Default	<u>2.35</u> Elissa	<u>3.35</u> Braggadocchio's cowardice
		4) "for want of merth"	5) "now in shade he shrowded yonder lies"
		7) "bent lowring browes"	4-5) "crauld...creeping"
PCB 2 & 3	Excess ⁹	<u>2.36</u> Perissa	<u>3.36</u> Braggadocchio's pride
		4) "No measure...no rule"	4) "gay painted plumes disorderid"
		6-7) "flowd aboue the bancke,/And in excesse exceeded..."	6) "renewes her natue pride"
		8) "In sumptuous tire she loyd her selfe to prancke"	8) "her feathers foule disfigured/Proudly to prune"
SCI 2 & 3	Default	<u>2.35</u> Elissa	<u>3.12</u> Braggadocchio
		4) "discontent for want of merth or meat"	4) "But wanted sword"
		7) "she would threat"	7) "hath vowd, till he auenged bee"

PCB	Mercy	<u>2.8</u>	<u>3.8</u>
2 & 3		Nymph; Diana	Trompart; Braggadocchio
		4) "to Diana calling lowd for ayde"	4) "do for mercy call"
		5) "Her deare besought, to let her dye a mayd"	5) "I giue thee life"
PUB	Braggadocchio	<u>3.36</u>	<u>9.43</u>
3 & 9	Guyon	9) "shakes off shame"	9) "You shamefast are"
PCB	Desire	<u>3.38</u>	<u>9.38</u>
3 & 9	for fame	Braggadocchio	Arthur
		7-9) "Endeuouring my dreadded name to raise/ Aboue the Moone, that fame may it resound/ In her eternall trompe"	7-9) "Through great desire of glory and of fame;/ Ne ought I weene are ye therein behind,/ That haue twelue moneths sought one, yet no where can her find"
PCB	Desires	<u>3.5</u>	<u>9.5</u>
3 & 9		Braggadocchio seeks honour at court	Arthur seeks to serve Gloriana
		5) "He gan to hope, of men to be receiu'd"	5) "How may straunge knight hope euer to aspire"
			9) "to dye at her desire"

Several patterns emphasize Braggadocchio's lack of horsemanship, symbolic of his inability to control the passions, while others stress that the horse he rides is stolen:

PCB	Guyon's	<u>2.12</u>	<u>3.12</u>
2 & 3	stolen horse	Discovery of theft	Braggadocchio rides Guyon's horse
		3) Guyon is forced to "fare on foot"	3) "That rode"

PCB	Guyon's	<u>2.11</u>	<u>3.11</u>
2 & 3	stolen horse	Discovery of theft and refusal to explain	Explanation: Braggadocchio rides the stolen horse
		3) "sad fathers armes with bloud defilde"	3) "one that shone in armour faire"
		6-7) "loftie steed with golden sell,/And goodly gorgeous barbes, him found not"	4) "On goodly courser thundring with his feet"
		8-9) "By other accident that earst befell,/He is conuaide, but how or where, here fits not tell"	one stanza removed, 3.12: "mighty warriour .../That rode in golden sell with single spere"
PCE	Horsemanship	<u>3.46</u>	<u>5.38</u>
3 & 5		Braggadocchio	Cymochles
		3-4) "to his steed he got, and gan to ride,/As one vnfit therefore"	2) "And lightly mounted, passeth on his way"
		6) "that valiant courser"	8) "proudly pricketh on his courser strong"
SCI	Braggadocchio's	<u>3.46</u>	<u>4.1</u>
3 & 4	lack of Horsemanship	3-5) "So to his steed he got, and gan to ride,/As one vnfit therefore, that all might see/He had not trayned bene in cheualree"	7-9) "chiefly skill to ride, seemes a science/ Proper to gentle bloud; some others faine/To menage steeds, as did this vaunter; but in vaine"
		9) "that base burden"	one stanza removed, 4.2: "he the rightfull owner of that steed,/Who well could menage and subdew his pride"
		6-7) "valiant courser... despysd to tread in dew degree"	

Belpheobe

Some of the pairings involving Belpheobe have already been discussed in the section on encomium, but she figures prominently in other patterns as well. Most frequently, she corresponds to other female figures. A few examples are reported below:

PCB	False/ 1 & 3 True Virgin	<u>1.21</u> Duessa 4-5) "Lurckt false Duessa .../As a chast Virgin that had wronged beene"	<u>3.21</u> Belphoebe 7-8) "A goodly Ladie.../ That seemd to be a woman of great worth"
PCB	Duessa/ 1 & 3 Belphoebe	<u>1.22</u> 5) "To hide her shame and loathly filthinesse" 7) "borrow'd beautie spoyld"	<u>3.22</u> 3) "Cleare...withouten blame or blot"
SCI	Types of 3 & 10 the Virgin Queen	<u>3.30-28</u> Three stanzas about Belphoebe	<u>10.17-19</u> The three stanzas about Guendolene and her daughter, Sabrina
PCE	Types of 3 & 10 the Virgin Queen	<u>3.28</u> Belphoebe	<u>10.59</u> 5) "faire Helena"
PCE	Encomium 3 & 10	<u>3.23-25</u> Three stanzas about Belphoebe	<u>10.54-56</u> The three stanzas about Bunduca
PCE	Types of 3 & 10 the Virgin Queen	<u>3.25</u> Belphoebe 7) "soueraine moniment of mortall vowes"	<u>10.56</u> Bunduca 1) "O famous moniment of womens prayse"
SCI	Medina/ 2 & 3 Belphoebe	<u>2.27</u> Medina's speech 2) "her tresses torne" 9) "her iust conditions of faire peace to heare"	<u>3.20</u> Belphoebe's horn 5) "their haire on end does reare" 4) "they heare" 7) "they heard a horne"
SCI	Una/ 2 & 3 Bel- phoebe	<u>2.18</u> 1-5) Una as victim of rape: "He that faire Vna late fowle outraged,/The most vnruly.../That euer warlike weapons menaged"	<u>3.29</u> Belphoebe as huntress: with "sharpe bore-speare" she hunts the "saluage beastes"
PCB	Belphoebe/ 3 & 9 Prays- Desire	<u>3.37</u> 3) "Those deadly tooles, which in her hand she held"	<u>9.37</u> 3) "And in her hand a Poplar braunch did hold"

PCB	Belphoebe/ 3 & 4 Pryene	<u>3.26</u> Belphoebe's clothes 3-9) "yclad...in a silken Camus..."	<u>4.26</u> 8) Disguise; "Aray thy selfe in her most gorgeous geare"
PCB	Clothes 3 & 4	<u>3.27</u> Belphoebe's garments 3-9) "In gilden buskins... within their fouldings close enwrapped bee"	<u>4.27</u> Clothes used as disguise by Pryene and Philomen: 2) "her selfe arayd" 8) "Disguised"
SCI ¹⁰	Belphoebe/ ¹¹ 3 & 4 Claribell	<u>3.21</u> 7) "A goodly Ladie clad in hunters weed"	<u>4.26</u> 5) "faire Claribell" 6) "thy Lady" 8) "Aray thy selfe in her most gorgeous geare"

Three additional correspondences involving Belphoebe deserve mention. First, in PCE 3 & 10 the stanza which attributes to Belphoebe the gift of healing ("Hable to heale the sicke, and to reuiue the ded," 3.22) matches one recording the re-introduction of Christianity into Britain under "good Lucius,/That first receiued Christianitie"(10.53). While the former stanza hints at the commonly held belief that the British monarch (Belphoebe as a type of the Virgin Queen) possessed, like Christ, the gift of healing, the latter focuses on the reemergence of Christianity in the realm. Second, in PCE 3 & 5 Belphoebe's rejection of pleasure's palace(3.40) matches the depiction of Cymochles in just such a place(5.32):

PCE	Pleasure's 3 & 5 palace	<u>3.40</u> Belphoebe's speech on honour 2-3) "Does swim, and bathes 1-3) himselpe in courtly blis,/ Does waste his dayes in dark obscuritee" 5) "Where ease abounds" 6-9) "who his limbs with labours, and his mind/ Behaues with cares... shall honor soonest find"	<u>5.32</u> Cymochles in the Bower of Bliss "all carelesly displayd,/ In secret shadow from the sunny ray,/On a sweet bed of lillies softly layd" 5) "dissolute did play" 6-9) "wanton follies and light meriment"
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Third, in SCI 3 & 4 Belpheobe's words(3.42) match Occasion's(4.5). Belpheobe's words, arousing Braggadocchio's lust ("the foolish man, fild with delight/Of her sweet words.../Gan burne in filthy lust," 3.42, lines 2-5), illustrate that sweet words, as well as outrageous ones, like Occasion's in the corresponding passage ("her tongue did walke/In foule reproch, and termes of vile despight,/Prouoking him by her outrageous talke," 4.5, lines 1-4), can occasion disruptive passion. Here matching stanzas contain images of the concupiscible and irascible passions, respectively:"all his sence dismaid," "rauisht quight," "Gan burne in filthy lust," and "in his bastard armes her to embrace"(3.42), match "foule reproch," "termes of vile despight," "outrageous," "vengeance," and "moue to wrath, and indignation reare" (4.5).

Occasion and Furor

Two other figures who occur in significant pairings are Occasion and Furor. Various patterns draw attention to the meaning of these figures. The pairing of Occasion with Maleger's hags is particularly noteworthy:

PCB	Archimago/	<u>1.5</u>	<u>4.5</u>
1 & 4	Occasion	1) "th'Enchaunter"	1-2) "her tongue did walke/
	(verbal	2) "In hope to win	In foule reproch, and
	skills)	occasion to his will"	termes of vile despight"
PUB	Hair:	<u>4.12</u>	<u>9.19</u>
4 & 9	Symbol	1-4) Guyon grabs Occasion	6-7) Alma's "golden heare/
	of chaos/	by her "hoare lockes,	Was trimly wouen, and
	order	that hong before her	in tresses wrought"
		eyes"	

PCE	Occasion/ 4 & 9 Alma	<u>4.4</u> 1) "a wicked Hag" 2) "In ragged robes"	<u>9.18</u> 1) "Alma...a virgin bright" one stanza removed, 9.19: Alma "In robe of lilly white" one stanza removed, 9.19: Alma's "golden heare... trimly wouen" 9) "her sweete face"
		5-6) "Her lockes...hoarie gray...loosely hong vnrold"	
		9) "her face ill fauourd"	
PCE	Occasion/ 5 & 11 Maleger's hags	<u>5.17</u> Pyrochles urges Guyon to free Occasion 3) "an aged woman, poore and bare" 4) "thralled her in chaines" 5) "Voide of all succour" 8-9) "set Occasion free, And to her captiue sonne yield his first libertee"	<u>11.28</u> Arthur binds Impotence 1) Impotence: "that lame Hag" 4-6) "cast her to restraine ...thought her hands to tye" 5) "restraine/From yielding succour" 7-9) "soone as him.../That other Hag did...espy/ Binding her sister, she to him ran"
PUB	Occasion/ 5 & 11 Maleger's hags	<u>5.17</u> 3) "an aged woman"	<u>11.23</u> 3) "Hags,/With hoarie lockes all loose"
SCO	Occasion/ 4 & 9 Memory	<u>4.4</u> 4) "on a staffe her feeble steps did stay" 5-6) "Her lockes...loosely hong vnrold" 9) "face ill fauourd, full of wrinckles old"	<u>9.57</u> 4) "depriu'd/Of natiue strength" 6) "all was hangd about with rolles" 7-9) "old records...all worme-eaten, and full of canker holes"
PCB	Archimago: 1 & 5 Duessa/ Occasion	<u>1.21</u> 1) "Her purpose...she did faine" 8) "eke himselfe had craftily deuise"	<u>5.21</u> 1-2) "did prouoke...new matter framed" 8) "others she more vrgent did deuise"
PCB	Instigators 1 & 5 of strife	<u>1.22</u> Archimago disguises Duessa 8-9) "Th'enchauter finding fit...deckt with due habiliments"	<u>5.22</u> Occasion arms Furor 8-9) "that she gaue into his hond,/That armd with fire..."

PUB	Occasion;	<u>5.22</u>		<u>11.28</u>
5 & 11	Furor/	Occasion arms Furor		Impotence arms Maleger
	Impo-	6-8) "a flaming fire brond	2-3)	"His wicked arrowes...
	tence;	...she gaue into his		to him brought"
	Maleger	hond"		
PCE	Occasion/	<u>5.22</u>		<u>8.40</u>
5 & 8	Palmer	Arms Furor		Arms Arthur
		6-9) "a flaming fire brond	2-6)	"Sir Guyons sword...to
		...she gaue into his		him raught,/...he armed
		hond/That armd with fire"		felt his hand"
SCO	Furor/	<u>4.7</u>		<u>9.54</u>
4 & 9	Reason	7) "reason blent through	7)	"His goodly reason"
		passion"		
PCB	Palmer/	<u>1.7</u>		<u>4.7</u>
1 & 4	Furor	2) "A comely Palmer"	1-2)	"a man of mickle might,/
		8) "with slow pace the		Had he had gouernance,
		knight did lead"		it well to guide"
		7) "a sage and sober	7)	"reason blent through
		sire"		passion"
PCB	Duessa/	<u>1.15</u>		<u>4.15</u>
1 & 4	Furor	4) "Her golden lockes most	8)	"Shakt his long lockes,
		cruelly she rent"		colour'd like copper-wire"
PCB ¹²	Dan Faunus/	<u>2.7</u>		<u>4.7</u>
2 & 4	Furor	5) "chaunst to meet her"	6)	"himselfe he chaunst
				to hurt vnwares"
		6) "her faire burning eye"	5)	"he had eide"
		7) "Inflamed was to	3)	"the franticke fit
		follow beauties chace"		inflamd his spright"
PCB	Medina/	<u>2.15</u>		<u>4.15</u>
2 & 4	Furor	3-4) "Ne in her speach, ne	3-4)	"his great yron teeth
		in her hauiour,/Was...		he still did grind,/...
		looser vanitie"		threatning reuenge in
				vaine"
	Contrast	5-6) "gratious...grauitie	5-7)	"burning eyen...threw
		reason"		forth sparkes of fire"
	Hair	7-9) "Her golden lockes	7-9)	"for ranck despight.../
		she roundly did vptye/		Shakt his long lockes,
		...that no looser		colour'd like copper-
		heares/Did out of order		wire,/And bit his tawny
		stray"		beard to shew his raging
				ire"

SCI	Furor/ 4 & 9 Maleger	<u>4.32</u> Phedon's encounter with Furor	<u>9.15</u> Maleger's forces
		1) "Feare...rage enforst my flight"	1-2) "fled.../With greater fury"
		3) "this mad man"	3) "their cruell Capitaine"
		4) "Hath now fast bound, me met in middle space"	4) "Sought...t'enclose them round"
		5-6) "he me pursewd... ouertooke"	5) "ouerrun to tread them"
		6-8) "breathing yre...heat kindled his cruell fyre"	6) "bright-burning blades"
SCO	Furor/ 4 & 9 Eyes of Alma's turret	<u>4.15</u> 5-6) "burning eyen...threw forth sparkes of fire"	<u>9.46</u> 3) "Two goodly Beacons" 4) "gaue light, and flam'd continually" 5) "of liuing fire"
SCO	Fire 6 & 7	<u>6.50</u> Pyrochles speaks about Furor	<u>7.17</u> Guyon describes the Rape of Earth
		1) "cursed man"	1) "cursed hand"
		3) "deadly wounds"	2) "with steele to wound"
		4) "His whot fire burnes in mine entrails"	8-9) "auarice gan through his veines inspire/His greedy flames, and kindled life-deuouring fire"
		5) "Kindled through his infernall brond"	
		8) "scorch"	
		9) "flaming Phlegeton... felly roste"	
PCB	Two 5 & 8 figures of passion (i.e.Fire)	<u>5.22</u> Occasion arms Furor	<u>8.22</u> Pyrochles snatches Morddure from Archimago
		6-8) "a flaming fire brond ...she gaue into his hond"	4-5) he seized "this inchaunted brond... out of his hond"
		9) "arnd with fire"	

Pyrochles and Cymochles

Three cantos in Book II (4, 5, and 8) involve Pyrochles or Cymochles or both. As might be expected, these figures appear in interesting pairings in various patterns between cantos.

In the five patterns between cantos 5 and 8 episodes in which the brothers appear correspond. PCB 5 & 8, for instance, pairs Guyon's

victory over Pyrochles(5.12) with Pyrochles' encounter with the fainted Guyon(8.12). In first lines, "Whom Guyon seeing stoup"(5.12) matches "Whom when Pyrochles saw"(8.12); "he smote his haughty crest"(5.12) matches "crownd his coward crest"(8.12); and Pyrochles' acknowledgement of Guyon's victory ("thus low me laid in dust," 5.12, line 9) matches his description of Guyon: "Loe where he now inglorious doth lye"(8.12, line 8). As well, in PCE 5 & 8 the stanza in which Atin, mistakenly believing Pyrochles has been killed, seeks Cymochles "to tell his funerall"(5.25, line 8) matches one in which the authorial voice asserts that Pyrochles is about to die: "now arriued is his fatall howre"(8.43, also line 8). In SCI 5 & 8 matching stanzas depict wounds Pyrochles receives in his shoulder: "in his flesh...opened wide a red floodgate"(5.7, line 9) matches "all gored in his gushing wound"(8.32, also line 9). In addition, in PCB 5 & 8 Atin's precipitate report that Pyrochles is dying from "many a streaming wound"(5.36, line 8) matches the fatal wound received by his twin, Cymochles: "Out of the wound the red bloud flowed"(8.36, also line 8).

Simultaneously, SCI 5 & 8 matches passages indicative of Pyrochles' wilfulness: Guyon's release of Occasion and Furor at his insistence(5.21-15) corresponds to Pyrochles' rejection of Archimago's advice(8.18-24). Released Occasion provokes Guyon(5.21) just as Archimago incites Pyrochles and Cymochles(8.18), but while Guyon "was wise/Ne would with vaine occasions be inflamed"(5.21), Pyrochles and Cymochles "vpstarted furiously"(8.18). Imagery of strife and fire dominates both passages: "inflam'd...with Pyrochles fight"(5.20, lines 1-2) matches "fierce Pyrochles"(8.19, line 1); "had not well

mainteind" and "impatient might"(5.20) match "might maintaine"(8.19); in seventh lines, "To stirre vp strife"(5.19) matches "flames of Aetna"(8.20); "Furor"(5.19, line 8) and "To kindle his quencht fire...causes wrought"(5.19, line 9) match "bitter waue/Of hellish Styx"(8.20, lines 8-9) and "wrought apart"(8.20, line 7).

At the same time, PUB 5 & 8 pairs Pyrochles' attack on Guyon(5.6) with his plan to disarm him(8.15). Though "his intent"(5.6) is violent, Pyrochles fails to pierce through Guyon's "seuenfolded shield"(5.6), while, in the matching stanza, Pyrochles decides, "Sith wrathfull hand wrought not her owne desire"(8.15), to take Guyon's "armes" and "shield"(8.15).

Another section of PUB 5 & 8 pairs four stanzas in which Atin provokes Cymochles to revenge Pyrochles' supposed death(5.35-38) with four in which Arthur battles with the brothers(8.44-47). The stanza in which Atin's censure of Cymochles' passivity begins(5.35) matches one depicting Cymochles' attempt, in another situation, to avoid blame or merit fame(8.44). In third lines, "Fiercely approching"(5.35) matches "he fiercely gan approach"(8.44); Atin's accusations (e.g. "hong vp his mortall blade," "all his glory donne," 5.35) match Cymochles' resolve "to put away that loathly blame,/Or dye with honour and desert of fame"(8.44).

In this section of PUB 5 & 8 Atin's account of Pyrochles' supposed death and Cymochles' death-like passivity(5.36) match Cymochles' actual death(8.45). In sixth and seventh lines, "sad Pyrochles lies on senselesse ground,/And groneth out his vtmost grudging spright"(5.36) is echoed by "He tombling downe on ground,/Breathd out his ghost"(8.45);

and, in ninth lines, "in ioyes art dround"(5.36), Atin's image for Cymochles' lewdness, corresponds to the assertion that Cymochles' ghost flew to hell, "For all the sinnes, wherewith his lewd life did abound" (8.45). Atin's action in "pricking" Cymochles "with his sharpe-pointed dart"(5.36, line 1) matches Arthur's attack on Cymochles: "renfierst with wrath and sharpe regret,/He stroke so hugely with his borrowd blade"(8.45, lines 1-2). While the former action is designed to revitalize the spiritually-dead Cymochles, the latter causes his physical death. Significantly, "prick" appears (in one form or another) in both of these paired cantos, within the four-stanza section under discussion at the moment: it occurs three times in canto 5 at this point, once in canto 8.¹³ Atin's "pricking" of Cymochles with his dart (5.36) is a physical manifestation of his psychological proding of Cymochles with words, the latter epitomized in the concluding lines of canto 5, where Spenser employs the crucial verb twice: "So proudly pricketh on his courser strong,/And Atin aie him pricks with spurs of shame and wrong"(5.38). Patterning substantiates an interpretation of Atin as the embodiment of Cymochles' conscience, for, in the corresponding passage, "prick" is also combined with "shame" to describe Cymochles' conscience at work: "prickt with guilty shame,/And inward griefe"(8.44).

PUB 5 & 8 also pairs Cymochles' reawakening(5.37) with Pyrochles' response to his brother's death(8.46). Cymochles' revitalization(5.37, lines 1-2) contrasts with Pyrochles' temporary lifelessness(8.46, lines 1-3); Cymochles' call for his arms to revenge Pyrochles' supposed death(5.38, lines 6-9) matches Pyrochles' vow to slay his brother's killer(8.46, lines 5-9); Cymochles' reawakened wrath is described in

the same terms as Pyrochles' fear: "As one affright/With hellish feends,
or Furies mad vprore,/He then vprose, inflam'd with fell despight,/And
called for his armes"(5.37) matches "But as a man, whom hellish feends
haue frayd,/Long trembling still he stood, at last thus sayd..."(8.46).

Finally, in this section of PUB 5 & 8 Cymochles' vow of vengeance
against Guyon(5.38) corresponds to Pyrochles' attack on Arthur who killed
Cymochles(8.47). Here "lightly mounted"(5.38) matches "loathing light"
(8.47); "entreaties might"(5.38) matches "vtmost might"(8.47), both in
third lines; "Appease his heat, or hastie passage"(5.38) matches "So
hasty heat soone cooled"(8.47); and "vowd, to beene aueng'd that day.../
On him, that did Pyrochles deare dismay"(5.38) matches "with reuenge
desiring soone to dye...he fierce at him did flye"(8.47).

There are numerous other pairings of these episodes in the
patterns between cantos 5 and 8. A few are summarized below:

PCE 5 & 8 and fire	Rage	<u>5.8</u> Pyrochles' rage	<u>8.26</u> Arthur claims words can calm Pyrochles and Cymochles
		3) "his fury"	2) "outrage"
		4) "added flame vnto his former fire"	6-7) "better reason will asswage/The rash reuengers heat"
		5) "molt his hart in raging yre"	
		9) "rudely rag'd"	7-8) "Words.../Haue secret powre, t'appease inflamed rage"
PCE 5 & 8	Conflict	<u>5.23</u> Furor attacks Pyrochles	<u>8.41</u> Arthur confronts Pyrochles and Cymochles
		2) "That nothing might sustaine his furious forse"	2-3) "that neither mayle could hold,/Ne shield defend"

PCE	Cymochles:	<u>5.27</u>	<u>8.45</u>
5 & 8	Introduced/ Dies	Serves Acrasia 4-5) "feeble sprighes/ Can call out of the bodies"	Dies at Arthur's hands 7) "Breathd out his ghost"
		8-9) "Captiu'd eternally in yron mewes,/And darksom dens..."	7-8) "to th'infernall shade...there eternall torment found"
SCI	Mercy	<u>5.12</u>	<u>8.27</u>
5 & 8		Pyrochles begs for Guyon's mercy	Arthur requests pardon for Guyon
		7) "Mercy, do me not dye"	8) "pardon I entreat"
		8-9) "by fortunes doome vniust,/That hath... low me laid in dust"	8-9) "Whom fortune hath alreadie laid in lowest seat"
SCI	Pyrochles/ Guyon:	<u>5.25</u>	<u>8.14</u>
5 & 8	mistaken for dead	Atin thinks Pyrochles is dead	Cymochles thinks Guyon is dead
		7) "Him deeming dead"	9) "Bad therefore I him deeme, that thus lies dead"
SCI	Passivity/ Aggression	<u>5.28</u>	<u>8.11</u>
5 & 8		Atin finds Cymochles in the bower	Pyrochles and Cymochles find the fainted Guyon
		1) "There Atin found Cymochles"	2) "Where euer that on ground they mote him fynd"
		5) "pourd out his idle mind"	4) "stubborne mynd"
SCO	Guyon's sword	<u>5.12</u>	<u>8.45</u>
5 & 8		Guyon uses it against Pyrochles	Arthur uses it against Cymochles
		3) "his dreadfull blade"	3) "his borrowd blade"
	Defeat of Pyrochles/ Cymochles	4-5) "he smote his haughty crest so hye,/That streight on ground made him full low to lye"	4-6) "deepe inuade/Into his head...He tomling downe on ground"
SCO	Cymochles'	<u>5.35</u>	<u>8.22</u>
5 & 8	passivity/ Pyrochles' foolhardiness	7) "Where hath he hong vp his mortall blade"	6-7) "That vertuous steele he rudely snatcht.../ And Guyons shield"

PUB	Pyrochles'	<u>5.13</u>		<u>8.22</u>	
5 & 8	wilfulness	8-9)	Guyon's advice:"hasty wroth, and heedlesse hazardie/Do breede repentaunce late"	Ignores Archimago's warning about Arthur's sword	
PUB	Pryochles'	<u>5.14</u>		<u>8.23</u>	
5 & 8	nature		Response to Guyon's mercy	Response to Arthur's greeting	
		2)	"count'naunce sterne"	4)	"sterne lookes, and stomachous disdaine"
		3)	"great disdeigne"		
PUB	Reason	<u>5.18</u>		<u>8.27</u>	
5 & 8	and		Guyon complies with Pyrochles' demand for the release of	Arthur asks Pyrochles and Cymochles to pardon Guyon	
	Passion		Occasion and Furor		
		3)	"Great mercy sure"	2)	"great might"
				8)	"pardon I entreat"
		5)	"now quench thy whot emboyling wrath"	5-6)	"allay the storme... so furious heat"

Pyrochles and Cymochles also figure in numerous other pairings in various patterns between cantos. For example, in PCE 5 & 12 Cymochles' experiences in Acrasia's bower(5.38-31) match part of Guyon's sojourn there(12.87-80). Cymochles' departure(5.38) matches Guyon's preparation to leave Acrasia's realm(12.87); Cymochles' awakening(5.37, lines 1-2) matches the Palmer's restoration of the beasts (12.86, also lines 1-2); and Atin's rebuke, suggesting spiritual transformation ("womanish weake knight...in Ladies lap entombed," 5.36), matches the Palmer's account of physical metamorphosis ("men...transformed thus,/ Whylome her louers," 12.85). As well, the stream, associated with sleep ("To lull him soft a sleepe"; "creeping slomber," 5.30), matches Verdant, "The young man sleeping," "Yet sleeping"(12.79). Moreover, the account of the Bower's "pleasaunt groue," "full of the stately tree,/That dedicated is t'Olympicke Ioue,/And to his sonne Alcides, whenas hee/Gaynd in Netmus goodly victoree"(5.31), matches the description of

Verdant's abandoned arms: "His warlike armes, the idle instruments/Of sleeping praise, were hong vpon a tree"(12.80). Symbolic of his loss of martial promise and virility through seduction (cf. the mythological disarming of Mars by Venus), the image of Verdant's arms in a tree ironically contrasts his passivity with Hercules' warlike victory in the corresponding stanza, a contrast even more ironic if that tree is considered to be one of the variety in Acrasia's Bower dedicated to Jove and Hercules.

Several other pairings, most associated with the uncontrolled passions of Pyrochles and Cymochles, are summarized below:

PUB Assistance 5 & 11	<u>5.23</u> Pyrochles; Furor 8-9) Pyrochles requests Guyon's "Helpe" against Furor	<u>11.29</u> Arthur; Maleger 4) Maleger assists his hags: "the villein comming to their ayd" 8-9) Arthur's Squire "commen to his reskew"
PUB Atin; 5 & 11 Pyrochles Squire; Arthur	<u>5.25</u> 5) Atin "saw his Lord in heauy plight" 7) "Him deeming dead, as then he seemed"(Pyrochles)	<u>11.31</u> 5) the Squire's concern for Arthur: "Least that his Lord they should behind inuade" 7) "As one awakt out of long slombring shade" (Arthur)
PUB Supposed 5 & 11 death	<u>5.36</u> Pyrochles 6) "Pyrochles lies on senselesse ground"	<u>11.42</u> Maleger 6) "The lumpish corse vnto the senselesse ground"
SCI Death- 5 & 8 like states	<u>5.36</u> Cymochles in the Bower 3) "in Ladies lap entombed" 6) "Whiles sad Pyrochles lies on senselesse ground" 9) "Calling thy helpe in vaine"	<u>8.3</u> Guyon in his swoon 3) allusion to Phaedria: "That wanton Mayd" 6) "Where Guyon lay in traunce" 7-9) "a voice, that called ...with the ruefull cry"

SCI	Cymochles/ 5 & 8 Guyon	<u>5.35</u> Atin's discovery 1-2) "Atin arriuing there, when him he spide,/ Thus in still waues of deepe delight to wade"	<u>8.4</u> Palmer's discovery 8-9) "There the good Guyon he found slumbring fast/ In senselesse dreame"
PUB	Discarded 5 & 11 weapons	<u>5.35</u> Cymochles 7-8) "where hath he hong vp his mortall blade"	<u>11.41</u> Arthur 6-8) "His owne good sword Morddure...he lightly threw away,/And his bright shield"
PCB	Guyon/ 3 & 5 Guyon and Pyrochles	<u>3.3</u> Guyon on foot (his horse was stolen) 1) "he far'd...on foot" 5) "His Palmer now shall foot no more alone" 9) "rushed in on foot"	<u>5.3</u> Guyon, on foot, confronts the mounted Pyrochles 3) "his feete" 8-9) "Sir Guyon...on foot"
PCB	Loss 3 & 5 of horse	<u>3.4</u> Braggadocchio steals Guyon's horse 8-9) "braue steed.../ Purloynd both steed and speare"	<u>5.4</u> Guyon unhorses Pyrochles 7-8) "he did compell/On foot with him..."
PCB	Archimago/ 1 & 5 Pyrochles	<u>1.1</u> 2) "left in bands" 7-9) "out of caytiues hands/ Himselfe he frees.../His shackles emptie left, him selfe escaped cleene"	<u>5.1</u> 8-9) "His owne woes authour, who so bound it findes ...and it wilfully vnbindes"
PCB	Wrath 2 & 8	<u>2.12</u> 1) "Which when Sir Guyon saw, all were he wroth"	<u>8.12</u> 1) "Whom when Pyrochles saw, inflam'd with rage"
PCB	Passion 2 & 4	<u>2.23</u> Pyrochles and Cymochles 2) "sharpe assault" 5) "Whose griued mindes, which choler did englut"	<u>4.23</u> Phedon 1) "sharpe gelosy" 4) "my engreeued mind"
SCI	Pyrochles/ 5 & 11 Impatience	<u>5.16</u> Emotion 3-4) "Outrageous anger.../ Direfull impatience"	<u>11.23</u> Its allegorization 9) "Impatience, arm'd with raging flame"

SCO	Pyrochles/ 6 & 7 Care	<u>6.42</u> Attempted suicide 3) "himselfe beducked" 5) "Ne of his saftie seemd care he kept"	<u>7.25</u> Care 1) "selfe-consuming Care" 2) "keeping wary watch and ward"
PCE	Triads 2 & 8	<u>2.24</u> Guyon and the lovers 4) "Meetes two contrary billowes" 9) "faire her selfe doth saue"	<u>8.34</u> Arthur and the brothers 4) "Against two foes of so exceeding might" 9) "of his fate ignoraunt"
PCE	Triads 2 & 8	<u>2.25</u> Guyon, Huddibras, Sansloy 1-2) "So boldly.../ Betweene them both" 9) "So double was his paines, so double be his prayse"	<u>8.35</u> Arthur, Pyrochles, Cymochles 1) "So both attonce him charge" 8) "Whom foe with double battray doth assaile"
SCO	Triads 2 & 8	<u>2.22</u> Guyon, Sansloy, Huddibras 1-2) "they him spying, both .../Attonce vpon him ran" 3-4) "With strokes of mortall steele...on his shield"	<u>8.35</u> Arthur, Pyrochles, Cymochles 1) "So both attonce him charge on either side" 2-5) "With hideous strokes ...in his shield"
PCB	Medina/ 2 & 8 Pyrochles	<u>2.30</u> Medina speaks against wrath 7) "on wrathfull sword"	<u>8.30</u> Pyrochles tries to slay Arthur with Morddure 7) "His own good sword Morddure"
PCB	Medina/ 2 & 8 Arthur	<u>2.31</u> Uses words to restore order 6-7) "she triumphes ouer ire and pride,/And winnes an Oliue girlond for her meeds"	<u>8.31</u> Uses force to quell Pyrochles 5) "full of anger" 6-8) "thou broken hast/The law of armes...thy treasons fruit...shall taste"

PCB	Words/ 2 & 8 Force	<u>2.32</u> Medina's speech quells the lovers	<u>8.32</u> Arthur forcefully quells Pyrochles
		1-2) "Her gracious wordes ...suncke so deep into their boyling brests, That downe they let their weapons fall"	1-2) "his balefull spear he fiercely bent/Against the Pagans brest"

Arthur, the Angel, and Grace

In the patterns between cantos, Arthur and the Angel often appear in significant pairings. Most often, the patterns point to the association of both with grace. Selected correspondences involving Arthur, the Angel, and grace are reported in the following pages.

To begin, some of the pairings which involve Arthur are summarized below:

SCO	Words 2 & 8	<u>2.31</u> Medina addresses Guyon, Huddibras, and Sansloy	<u>8.26</u> Arthur addresses Pyrochles and Cymochles
		5) "honorable deeds"	5) "Honour is least"
		6) "she triumphes ouer ire and pride"	6-7) "better reason will asswage/The rash reuengers heat"
		8-9) "Be therefore... pacifide"	7-8) "Words well dispost/ Haue secret power, t'appease inflamed rage"
SCO	Medina's 2 & 8 words/ Arthur's speech	<u>2.30</u> 1) "were there rightfull cause of difference" 4) "mortall vengeance" 5) "O fly from wrath" 7) "thousand furies wait on wrathfull sword"	<u>8.27</u> 3) "iust wrongs to vengeance doe prouoke" 4) "wreake your wrath" 6) "settle patience in so furious heat"
PUB	Source 2 & 11 of conflict	<u>2.29</u> Medina's speech 1-4) "what cursed euil Spright,/Or fell Erinnys .../Her hellish brond hath kindled.../And stird you vp"	<u>11.31</u> Arthur's plight 1-4) Impotence and Impatience identified as "chiefest lets and authors of his harmes"
	Praise and blame	5-9) "victory uniust, ""dew right, ""iust desarts," "rightfull cause"	6-9) Arthur revives "thought of glorie and of fame...to purge himselfe from blame"

PCE Arthur/ 3 & 5 Lion	<u>3.18</u> 4) "Prince Arthur is"	<u>5.10</u> 1) "Like as a Lyon, whose imperiall powre"
PUB Discarding 2 & 11 weapons	<u>2.32</u> Guyon, Huddibras and Sansloy 3) "they let their cruell weapons fall"	<u>11.34</u> Arthur 5) "of his weapons did himselke disarm"
PUB Excess 2 & 11	<u>2.38</u> 6) Medina's sisters "would striue dew reason to exceed"	<u>11.40</u> 1) Arthur's "wonder farre exceeded reasons reach" when Maleger revived
SCI Amazement 2 & 11	<u>2.3</u> Guyon wonders about Ruddymane 8) "him into great amaz'ment droue"	<u>11.44</u> Arthur wonders about Maleger 1) "Nigh his wits end then woxe th'amazed knight"
PUB Arthur's 5 & 11 battle with Maleger	<u>11.4</u> 8-9) First reference: "here I a while must stay,/To see a cruell fight doen by the Prince this day"	<u>11.48</u> 1) Arthur's wounded, but victorious: "Thus now alone he conquerour remaines"
PCE Cymochles/ 5 & 11 Arthur	<u>5.38</u> Rage(disease of spirit) 2) Cymochles "mounted" his horse 3-4) rage cannot be appeased by "Ladies loues, ne sweete entreaties" (implicit contrast of Acrasia's Bower with Alma's House)	<u>11.49</u> Alma restores his physical health 2) wounded Arthur is taken "from his steed" and put to bed 3-5) "Alma" comforts him "in his infirmity" with "balme and wine and costly spicery"
PUB Temperate 2 & 11 body	<u>11.1</u> 1) "strong affections" 3) "fort of reason" 4) "the soule" 5-6) "infirmities/Of the fraile flesh"	<u>11.49</u> 2) "take him from his steed" (the horse is an archetypal symbol of the passions) 3) "fairest Alma" 5) "comfort him in his infirmity"(Alma nurses Arthur)

The appearance of the Angel in canto 8 is a unique event in the poem. As might be expected, the Angel is important in several patterns. In SCO 2 & 8 two stanzas devoted to the Palmer's discovery of the Angel and the fainted Guyon match.¹⁴ In first lines, "The Palmer lent his eare"(8.4) matches "the Palmer saw"(8.7); in third lines, "he heard a more efforced voyce"(8.4) matches "Till him the child bespoke"(8.7); "That bad him come in haste"(8.4, line 4) matches "Long lackt.../Hath bene thy faithfull aide"(8.7, lines 4-5); and in eighth and ninth lines, "good Guyon he found slumbring fast/In senselesse dreame"(8.4) matches "life ere long shall to her home retire,/And he that breathlesse seemes ...respire"(8.7).

In SCO 5 & 8 a stanza in which the Palmer sees Guyon(8.7) matches one in which Pyrochles sees the fainted hero(8.12).¹⁵ Verbal echoes point to the confusion caused by the similarity of sleep and death. In first lines, "Whom when the Palmer saw"(8.7) matches "Whom when Pyrochles saw"(8.12); in second lines, "he nought could say"(8.7) contrasts with "he foule bespake"(8.12); in fourth lines, the restoration of the "Long lackt" Palmer(8.7) matches a demand for him to "Abandone soone" his charge(8.12); and the Angel's assurance that Guyon is not dead but in a "deadly fit" which will be overcome(8.7) matches Pyrochles' assumption that Guyon is dead(8.12). Also, SCO 5 & 8 pairs a stanza stressing the necessity of guarding the fainted Guyon(8.8) with one in which his foes approach(8.11). In first and second lines, the Angel's insistence that the Palmer take charge of Guyon's "deare safetie"(8.8) matches a threat to that safety ("auenge on him," 8.11); the Angel's direction for the Palmer to "watch" Guyon(8.8, line 6) matches an

allusion to the Palmer doing just that ("whereas the Palmer sate,/ Keeping that slombred corse to him assynd," 8.11, lines 6-7); and the Angel's warning that "euill is at hand him to offend"(8.8, line 7) is fulfilled when Guyon's foes approach in the matching stanza(8.11).

We should note at this point, that both Arthur and the Angel are associated with grace. Patterns between cantos frequently focus on their grace, and on other figures who manifest that virtue. For example, in SCO 5 & 8 "th'exceeding grace/Of highest God"(8.1), as evidenced by this Angel's service to man, matches "Prince Arthur, flowre of grace and nobillesse"(8.18), hinting at a pun on Angels/Angles(Britons) in the former stanza, since Arthur, the Briton Prince, in effect functions as Guyon's guardian angel. In PCB 8 & 9 God's grace ("the exceeding grace," "all his workes with mercy doth embrace," 8.1), manifested in the "blessed Angels" he sends to serve man(8.1), matches a stanza devoted to man's body, the fairest "Of all Gods workes"(9.1) but prone to "loose...natiue grace"(9.1). Also in PCB 8 & 9 the simile comparing the Angel to Cupid "with his goodly sisters, Graces three"(8.6) matches Guyon's discussion with Arthur of Gloriana and "grace of earthly Prince so soueraigne"(9.6). In PUB 2 & 8 God's grace ("O th'exceeding grace/Of highest God," 8.1, lines 5-6) matches Pyrochles' rejection of Arthur's proffered mercy ("he so wilfully refused grace," 8.52, line 6). In PCE 2 & 8 grace and glory, associated with the Faery Queen(2.41), match Arthur's grace and glory as he offers mercy to Pyrochles(8.51): "In her the riches of all heauenly grace"(2.41, line 1) matches "full of Princely bounty and great mind"(8.51, also line 1); "great or glorious"(2.41, line 4) matches "More glory...

to giue life"(8.51, also line 4). In SCI 2 & 8 this allusion to the Faery Queen's "heauenly grace"(2.41) matches one to Cupid's "goodly sisters, Graces three"(8.6). At the same time, PCB 2 & 8 aligns the Palmer's observation that virtue was poured into some fountains "by gift of later grace"(2.6, line 6) with this reference to Cupid's "goodly sisters, Graces three"(8.6). Thus, through patterning, Christian and pagan motifs are juxtaposed. In fact, Christian grace in canto 2 is illustrated by pagan myth (the story of Diana's nymph), while in canto 8 the Angel, an embodiment of God's grace towards man, is associated in the epic simile(8.6) with the pagan Graces.

Three additional patterns yield pairings in which grace is significant. First, in PCB 3 & 4, one stanza associates Belphoebe with "many Graces"(3.25, line 1) while the matching one depicts Philomen as "This gracelesse man"(4.25, line 1). Here, as well, in eighth and ninth lines, "through wont of skill her beautie to disgrace"(3.25) matches "lowly to abase thy beautie bright/...deface"(4.25). Second, in PUB 5 & 11 Guyon's willingness "to succour" Pyrochles' "distress" (5.24, line 2) corresponds to Arthur's "need" of "the helpe of weaker hand"(11.30, also line 2). But while the Palmer prevents Guyon's intervention, arguing that wilfull Pyrochles "Deserues to tast his follies fruit, repented payne"(5.24, line 9), the Squire's intervention is seen as a manifestation of the reversal of Fortune by grace: "thee fierce Fortune did so nearely driue,/That had not grace thee blest, thou shouldest not suruiue"(11.30, lines 8-9). Third, in PCB 4 & 9 Phedon's assertion that he has long "seru'd" his Lady(4.19, line 6) matches the maidens who bear Alma's train and "were taught/That

service well"(9.19, lines 5-6) and Philomen's abuse of the Lady,
though he seemed "gratious" to her(4.20, line 4) matches the
"gracious delight" Alma shows her guests(9.20, line 3).

NOTES

¹In PUB 2 & 9 the unit is counted as 2.1, 2.2, 2.3,...2.46, 9.1, 9.2,...9.60; 2.1 (the first stanza in the first half of the unit) matches 9.8 (the first stanza in the second half on the unit), 2.2 matches 9.9, and so on, so that 2.46 matches 9.53, 9.1 matches 9.54, 9.2 matches 9.55,...9.7 (the last stanza of the first half of the unit) matches 9.60 (the last stanza of the second half of the unit). In PUB 3 & 9 the unit is counted as 3.1, 3.2, 3.3,...3.46, 9.1, 9.2,...9.60; because like canto 2, canto 3 has 46 stanzas, the arithmetical centre for cantos 3 and 9 is the same as that for cantos 2 and 9, so that 3.1 (the first stanza of the unit) matches 9.8 (the first stanza of the second half of the unit), 3.2 matches 9.9, and so on, so that 3.46 matches 9.53, 9.1 matches 9.54, 9.2 matches 9.55,...9.7 matches 9.60. Similarly, for cantos 4 and 9, the unit is counted as 4.1, 4.2,...4.46, 9.1, 9.2,...9.60 and in PUB 4 & 9, 4.1 matches 9.8, 4.2 matches 9.9, and so on, so that 4.46 matches 9.53, 9.1 matches 9.54, 9.2 matches 9.55,...9.7 matches 9.60.

²These two passages also match in the symmetrical pattern within canto 9, where 9.1-7 matches 9.60-54; see Chapter V, pp. 226-227.

³Spenser associates a shrill horn with fame ("fame of her shrill trumpet worthy reedes," 7.2) and describes Belphebe's horn as the "horne, that shrilled cleare"(3.20). See note 25, Chapter II, p. 90, for a discussion of Spenser's use of "blazon."

⁴Spenser uses "knit" in a sexual sense in I.2.4: "wicked wights/
Haue knit themselues in Venus shamefull chaine."

⁵Cantos 2 and 3 consist of the same number of stanzas, so PCB, PCE, and PUB are identical. I use the acronym PCB 2 & 3 for this parallel pattern.

⁶Because cantos 2 and 3 have the same number of stanzas, SCI and SCO are identical. I use the acronym SCI 2 & 3 for this symmetrical pattern.

⁷This same address to Elizabeth (10.1-5) again figures prominently in the symmetrical pattern within canto 10; see Chapter V, pp.228-230.

⁸Cantos 3 and 4 consist of the same number of stanzas, so PCB, PCE, and PUB are identical. I use the acronym PCB 3 & 4 for this parallel pattern.

⁹This pairing of Perissa's joy "In sumptuous tire...her selfe to prancke"(2.36) with Braggadocchio's pride, described by means of a simile comparing him to a fowl pruning her "gay painted plumes"(3.36) is appropriate. Cf. Spenser's earlier use of "prancke" in connection with Braggadocchio's pride: "As Peacocke, that his painted plumes doth prancke"(3.6).

¹⁰Cantos 3 & 4 consist of the same number of stanzas, so SCI and SCO are identical. I use the acronym SCI 3 & 4 for this symmetrical pattern.

¹¹The pairing of Belphoebe (3.21-20) and Claribell (4.26-27) in SCI 3 & 4 is appropriate. Both have names containing "bel" (beautiful: from the French, belle, and the Italian, bella). Both are also associated with virginity (Diana, the goddess of chastity, names Belphoebe in III.6.28: "her name Belphoebe red"; Claribell is "faithfull," 4.19, and "innocent," 4.29), with clarity ("phoebe" derives from the Greek, phoibos, bright; "Clar" from the Latin, clarus, and the French, clair, clear; both bright and clear are commonly associated with Gloriana), and with the heralding of such virtues ("bel," "bell": bell). As the pattern matches Belphoebe, dressed as the huntress, Diana, with Pryene, preparing to dress in Claribell's clothes, it hints that the latter (involving deception, guilt, and falsity) constitutes the replacement of the ideal (Belphoebe and Claribell as types of Gloriana) with its falsification: Pryene wears the clothes but does not embody the virtues of Claribell. SCI 3 & 4, here, also plays upon the etymology of the name, Trompart. "Trompart" (3.21, line 5) matches "faire Claribell with all her art"(4.26, also line 5) and Philomen's suggestion that Pryene disguise herself in Claribell's clothes. Trompart translates as "deceit by means of art or the artificial" or "announcement by means of art" or "announce the artificial" (Spenser employs "tromp," a bilingual pun on the French, tromper, to deceive, and trumpet).

¹²Cantos 2 and 4 consist of the same number of stanzas, so PCB, PCE, and PUB are identical. I use the acronym PCB 2 & 4 for this parallel pattern.

¹³Forms of "prick" are important in canto 5 (e.g. see 5.2, 5.3, 5.29, as well as 5.36 and 5.38). The word occurs only once in canto 8 (in 8.44).

¹⁴The arithmetical centre of the symmetry in which the stanzas of canto 2, taken from the outside, match those of canto 8, taken from the outside, falls between 8.5 and 8.6, so that in SCO 2 & 8, 8.4 matches 8.7.

¹⁵The arithmetical centre of the symmetry in which the stanzas of canto 5, taken from the outside, match those of canto 8, taken from the outside, falls between 8.9 and 8.10, so that in SCO 5 & 8, 8.7 matches 8.12 and 8.8 matches 8.11.

CHAPTER V

PATTERNS WITHIN CANTOS

The stanzas of each single canto of Book II are designed according to two patterns, one parallel, the other symmetrical. For each canto, these patterns can be discerned by determining the arithmetical centre of that canto. In the parallel pattern, the first stanza of the canto matches the first stanza of the second half, the second stanza matches the second stanza of the second half, and so on, so that the last stanza of the first half of the canto matches the last stanza of the canto. In the symmetrical pattern, on the other hand, the first stanza of the canto matches the last stanza of the canto, the second stanza of the canto matches the second last stanza of the canto, and so on, converging on the arithmetical centre.

The first two sections of this chapter are devoted to the patterns, first parallel, then symmetrical, for cantos 2 to 11. In each case, the patterns for canto 3 are demonstrated in some detail while sample correspondences are noted for nine other cantos (2, and 4 to 11). The third section illustrates the manner in which the parallel and symmetrical patterns operate simultaneously within canto 1. The final section, considering these two patterns within canto 12, demonstrates the existence, within that canto, of two additional symmetries.

Parallel patterns within cantos

The following summary demonstrates in some detail the parallel pattern within canto 3. Emphasis is placed on correspondences which are particularly apt.

Medina/ Belphoebe	<u>3.1-3</u> Guyon prepares to leave Medina's	<u>3.24-26</u> Belphoebe
Types of Elizabeth	<u>3.2</u> Medina: "that virgin pure"	<u>3.25</u> Belphoebe: "So glorious mirrhoe of celestially grace"
Self-love/ "Honour"	<u>3.5</u> Braggadocchio 2-4) "of him selfe great hope and helpe conceiu'd, /... self- loued personage"	<u>3.28</u> Belphoebe 1-4) "marble pillours... temple of the Gods.../ Whom all the people... honour in their festiuall sport"
Weapons (erotic)	<u>3.6</u> Braggadocchio's "hart- thrilling speare"	<u>3.29</u> Belphoebe's "sharpe bore-speare"
Trompart	<u>3.9</u> Responds to Braggadocchio's vanity 2) "gan to wexe more bold"	<u>3.32</u> Responds to Belphoebe 2) "dismayed in his coward mind"
Trompart and honour	<u>3.10</u> 1-2) "Trompart fit man for Braggadocchio, /To serue at court..." 3-9) "Such prayse is shame; 7-9) but honour vertues meed/Doth beare the fairest flowre in honorable seed"	<u>3.33</u> Trompart addresses Belphoebe as a goddess "mote thy goodlyhed forgiue it mee, /To weet, which of the Gods I shall thee name, / That vnto thee due worship I may rightly frame"

Braggadocchio's true nature	<u>3.11</u> Archimago meets him	<u>3.34</u> Belphoebe mistakes him for a "beast"
	3) "one that shone in armour faire"	2-3) "the bush.../In which vaine Braggadocchio was mewed"
	5) "supposed him a person meet"	
Braggadocchio's true nature	<u>3.12</u> Seems to be a "mighty warriour" and "great aduenturer" Trompart praises his lord to Archimago	<u>3.35</u> Hides in the bush ("now in shade he shrowded yonder lies") Trompart praises his lord to Belphoebe
Honour/ Shame	<u>3.13</u> 9) "That mote him honour win"	<u>3.36</u> 9) "So shakes off shame"
Braggadocchio	<u>3.14</u> Vows to assist Archimago	<u>3.37</u> Sees Belphoebe
	3) "As if their liues had in his hand been gaged" (aggressive)	3) frightened by Belphoebe's "deadly tooles, which in her hand she held"
	6-9) Braggadocchio addresses Archimago, vowing vengeance	5-9) Belphoebe addresses Braggadocchio, flattering him
Braggadocchio's vanity and folly	<u>3.15-19</u> Braggadocchio scorns Archimago's advice to avail himself of a sword and flees for fear when the enchanter vanishes	<u>3.38-42</u> Braggadocchio speaks of honour and the court and interrupts Belphoebe's speech on honour, thinking "in his bastard armes her to embrace"
Belphoebe's arrival/ departure	<u>3.20</u> Her horn announces her appearance	<u>3.43</u> Braggadocchio laments her departure
	7-9) "they heard a horne, that shrilled clear/ Throughout the wood.../ And made the forrest ring"	7-9) "What foule blot/... that Ladie should again, /Depart to woods vntoucht"
Belphoebe's habitat	1) "forrest greene" 8) "the wood"	3) "wild vnknownen wood"
	9) "the forrest"	9) "Depart to woods"
Fear	2-3) "causelesse feare;/Yet feare"	4) "feard her wrath"

Braggadocchio's fear	<u>3.21</u> Belphoebe's arrival	<u>3.44</u> Belphoebe's departure
	1-4) "they heard one rudely rush;/With noyse whereof he... crept into a bush,/	8-9) "And I (said Braggadocchio) thought no lesse,/When first I heard her horne sound with such ghastlinesse"
Trompart's reaction	5-6) "But Trompart stoutly stayd to taken heed/ Of what might hap"	2-6) "Least by her presence daunger mote befall... her great words did appall/My feeble courage"
Unearthly origin	9) "borne of heauenly birth"	4) "she is some powre celestiall"
Belphoebe	<u>3.22</u> The icon begins	<u>3.45</u> Braggadocchio explains why he hid when he heard her horn
	2) "heauenly pourtraict of bright Angels hew"	3-5) "earthly thing may not my courage braue/Dismay .../But either hellish feends, or powres on hie"
Denial of Cupid/ Lack of horsemanship	<u>3.23</u> Belphoebe	<u>3.46</u> Braggadocchio
	9) "She broke his wanton darts, and quenched base desire"	9) his horse, uncontrolled, wants "to be easd of that base burden" (passions prevail)

The parallel patterns within cantos 2 and 4 to 11 can be similarly demonstrated in detail. I have chosen instead to report only a few of the correspondences in each, especially those which contribute to interpretation.

In the parallel pattern within canto 2, the opening episode, in which Guyon and the Palmer discuss Ruddymane and the fountain(2.1-10) matches the fight at Medina's(2.24-33). The Palmer's wise speech tempers Guyon's amazement that Ruddymane's hands cannot be cleansed(2.5-9) and confirms the virtue of the nymph-fountain; it matches Medina's speech against wrath(2.28-32), a speech which restores concord. The

Palmer's tempering words ("gan to bord/With goodly reason," 2.5) match Medina's "pitthy words and counsell sad...sober speaches"(2.28). As well, his account of Dan Faunus' lust for the nymph(2.7) matches Medina's description of wrath(2.30): "kindling fire at her faire burning eye"(2.7, line 6) and "Inflamed was to follow beauties chace"(2.7, line 7) match "fly from wrath"(2.30, line 5), "thousand furies...wrathfull sword"(2.30, line 7), and "fowle reuenging rage(2.30, line 9). This pairing involves the familiar association of the concupiscible and the irascible, both of which play a part in the fight at Medina's (i.e. the knights, Huddibras and Sansloy, display a bellicose sexual love, and are encouraged to fight by Elissa and Perissa).

The parallel pattern within canto 2 also pairs stanzas which emphasize the meaning of Medina and her sisters. A few of these correspondences are summarized below:

The Golden	<u>2.13</u>	<u>2.36</u>
Mean:	Three sisters	Perissa (Excess)
Aristotelian	1) "three sisters dwelt	1) "young Perissa was of
triad/One	of sundry sort"	other mind"
extreme		3) "quite contrary to her
	4) "equall shares in	sisters kind"
	equall fee"	4) "No measure...no
	8) "the youngest"	rule of right"
	8-9) "The eldest did	1) "young Perissa"
	against the youngest	7) "in excesse exceeded"
	goe,/And both	9) "too lauish"
	against the middest"	
The Mean/	<u>2.14</u>	<u>2.37</u>
The	Medina	Her sisters and their
Extremes		lovers
	3) "who did far excell"	3) "exceeding"
	4-5) "Medina...A sober sad,	5) "her lewd parts"
	and comely curteous	
	Dame"	

Medina	<u>2.15</u>	<u>2.38</u>
	2) "comely courted with meet modestie"	2) "sober grace, and goodly carriage"
	3-4) "Ne...lightnesse, seene, or looser vanitie"	3) "With equall measure she did moderate"
	5) "gratious womanhood and grauitie"	
	6) "aboue the reason of her youthly yeares"	6) "striue dew reason to exceed"(her sisters)
	8-9) "no looser heares/ Did out of order stray"	9) "So kept she them in order, and her selfe in heed"
Medina	<u>2.16</u>	<u>2.39</u>
	She and her sisters	Her feast
	1-2) "she her selfe...did frame,/Seemely to entertaine her new- come guest"	1) "fairely she attempered her feast"
	5) "Accourting each her friend with lauish fest"	4) "She Guyon deare besought of curtesie"

As well, this parallel pattern within canto 2 pairs stanzas which relate to encomium in The Faerie Queene. For instance, second and third lines of paired stanzas match Huddibras' reputation ("not so good of deedes, as great of name," 2.17) with Gloriana's greatness ("great Queene,/Great and most glorious virgin Queene," 2.40). In another pairing, types of Elizabeth correspond: "faire Vna late fowle outraged"(2.18) matches Gloriana ("men beholding.../Do her adore with sacred reuerence," 2.40).

In canto 4, the parallel pattern yields marked verbal and imagistic correspondences. For instance, "great remorse"(4.6) matches "dearely did lament"(4.29); in fourth lines, "mightie hands(4.6) matches "wrathfull hand"(4.29); and "his auengement"(4.6) matches "vengeance"(4.29). As well, images of blood and dishonour correspond: "distaind her honorable blood"(4.22) matches "with thy bloud abolish so reprochfull blot"(4.45). Most significantly, matching stanzas depict

two figures associated with fire, Furor and Pyrochles: the former's "burning eyen"(4.15, line 5), "sparkes of fire"(4.15) and "raging ire"(4.15) match the latter's shield, bearing "A flaming fire"(4.38) and the inscription, "Burnt I do burne"(4.38, also line 5).

The parallel pattern within canto 4 also aligns two episodes involving Furor and Occasion. The Palmer's advice to Guyon concerning the two(4.10-11) matches Phedon's account of them(4.33) and the Palmer's observations(4.34):¹

The problem and its solution	<u>4.10</u>		<u>4.33</u>	
	2-3)	"Not so, O Guyon, neuer thinke that so/ That Monster can be maistred or destroyd"	1-2)	"Betwixt them both, they haue me doen to dye,/Through wounds, and strokes, and stubborne handeling"
	5)	"As steele can wound"	2)	"Through wounds"
			5)	"mortall sting"
	8-9)	"that same Hag...hight/ Occasion, the root of all wrath and despight" (the Palmer counsels Guyon)	9)	"through temperance be easd"(Guyon reassures Phedon)
The Palmer's advice	<u>4.11</u>		<u>4.34</u>	
	1-3)	"With her, who so will raging Furor tame,/ Must first begin, and well her amenage:/ First her restraine"	1-2)	"Most wretched man,/ That to affections does the bridle lend"
	2)	"Must first begin"	3)	"In their beginning"
	6)	"strong withstood"	6-7)	"to perfect strength.../ Strong warres"
	7)	"idle furie"	9)	"Wrath, gelosie, grieve, loue"
	8)	"calme the tempest of his passion wood"	8)	"Gainst fort of Reason, it to ouerthrow"

In canto 5, the parallel pattern pairs an allusion to Pyrochles' wilfulness(5.1) with the stanza in which Furor, released at Pyrochles' request, attacks him(5.20). In first lines, "temperaunce"(5.1) contrasts with "inflam'd"(5.20); in third lines, "no greater enimy"(5.1)

matches "his foe"(5.20); and "his owne woes authour, who so bound it findes,/As did Pyrochles, and it wilfully vnbindes"(5.1) matches "he would algates with Pyrochles fight,/And his redeemer chalengd for his foe"(5.20).

In addition, two verbal correspondences deserve mention. First, in a pairing which occurs in both the parallel and the symmetrical pattern within canto 5, ninth lines match "to the mighty victour yields a bounteous feast"(5.10) and "Did breathe out bounteous smels"(5.29). The simile depicting the fated unicorn hints at the sinister fate of those seduced by Acrasia's fragrant arbour in the matching stanza. Second, Guyon's defeat of Pyrochles, as he places "his victour foote"(5.12, line 6) on the paynim's breast, matches an allusion to Hercules' "goodly victoree"(5.31, line 5).

Finally, two figures who encourage chaos--Occasion and Atin--correspond. Occasion's practice (e.g. "to her vse returnd, and streight defyde/Both Guyon and Pyrochles," "To stirre vp strife, and do them disagree," and "she sought/To kindle his quencht fire," 5.19) matches Atin's: "Atin aie him pricks with spurs of shame and wrong"(5.38).

In canto 6, the parallel pattern pairs the celebration of Guyon's mastery of continence(6.1) with Cymochles' reawakening(6.27). Here, the assertion--"A Harder lesson, to learne Continence/In ioyous pleasure"(6.1)--matches Cymochles' awakening "out of his idle dreame" in the Bower(6.27); "feeble nature"(6.1) matches "molten hart"(6.27); and "But grieve and wrath...can restraine"(6.1, lines 5-6) matches "quench the brond of his conceiued ire"(6.27, line 6). As well, in first lines, "bold Cymochles" seeks Guyon(6.2) and finds him ("he with Sir Guyon met," 6.28). In

third lines, Cymochles' "wrath...kindled in his mind"(6.2) matches "he gan to rage, and inly fret"(6.28), while, in the latter parts of the paired stanzas, Cymochles sees Phaedria's boat(6.2) and challenges Guyon to fight for Phaedria's love(6.28). In another pairing, where "she toyd"(6.11) matches "immodest toy"(6.37), Cymochles succumbs to Phaedria's profferings(6.11) while Guyon achieves his goal of returning to shore (i.e. he rejects her temptation, 6.37).

Especially interesting is the pairing of Phaedria's mirth(6.6) with her intervention in the conflict between Cymochles and Guyon(6.32). In first lines, "the wanton Damzell"(6.6) matches "faire Phaedria"(6.32); in second lines, "New merth"(6.6) contrasts with "deadly daunger"(6.32); and in fourth lines, "merry tales"(6.6) contrasts with "Crying with pitteous voice"(6.32). Phaedria's "words," "laughter," and "scoffing game," all part of her "pleasant purpose"(6.6), are the impetus behind her words of moderation(6.32) in the matching stanza, where she prevents a battle so she can continue her seduction.

The pairing of Cymochles' curiosity about Phaedria's identity and "vsage"(6.9) with Phaedria's advocacy of "Amours"(6.35) is interesting in terms of the myth underlying the episodes involving Phaedria and her mistress, Acrasia. In seventh to ninth lines, Phaedria, Cymochles, and Acrasia correspond to Cupid, Mars, and Venus: "Phaedria...thine owne fellow seruaunt;/For thou to serue Acrasia thy selfe doest vaunt"(6.9) matches "Mars is Cupidoes frend,/And is for Venus loues renowned more,/Then all for wars and spoiles"(6.35).

Two additional pairings in this parallel pattern within canto 6 are noteworthy. First, in two stanzas on the Idle lake, Guyon's

separation from the Palmer ("loath to leaue his guide behind," 6.20) corresponds to Atin's reunion with Pyrochles, "his Lord to ayd"(6.46), both in first lines. The latter parts of both stanzas contain images of water and mud: "nimble ran," "the dull billowes thicke as troubled mire," and "sluggish sourse"(6.20) match "waues...so slow and sluggish" and "Engrost with mud"(6.46). Second, Phaedria's music, designed to draw Guyon "from thought of warlike enterprize"(6.25), matches Archimago's medicine as he "disarmd" and "charm'd" Pyrochles(6.51). The former action leads the victim to "drowne in dissolute delights"(6.25), while the latter saves Pyrochles from physical drowning. Both abandonment of duty in favour of sexual pleasures and suicidal passions are depicted in terms of drowning.

In the parallel pattern within canto 7 paired stanzas stress the replacement of the Palmer by Mammon as Guyon's guide in canto 7: in first lines, "So Guyon hauing lost his trusty guide"(7.2) matches Guyon "led" by Mammon to the refinery(7.35). In another pairing, the association of Mammon with a blacksmith's forge ("His cole-blacke hands did seeme to haue beene seard/In smithes fire-spitting forge," 7.3) corresponds to his refinery with its "great bellowes," "dying bronds," and "yron tounge"(7.36) and to an allusion to "fiers Vulcans rage"(7.36). In yet another pairing, Mammon's emotion, "great disdain"(7.7), matches its personification in the figure of Disdain(7.40).

Several correspondences of image and subject also deserve mention. For instance, in ninth lines, "in the hollow earth to haue their eternall brood"(7.8) matches "More fit amongst blacke fiendes, then men to haue his place"(7.41). In another pairing, Guyon's

advocation of "the high heroicke spright,/That ioyes for crownes and kingdomes to contend"(7.10, lines 6-7) and his celebration of "Faire shields, gay steedes, bright armes...the riches fit for an aduent'rous knight"(7.10, lines 8-9) match and are qualified by, the Temple, full of "riches huge"(7.43, line 6) and "crownes and Diademes, and titles vaine,/Which mortall Princes wore"(7.43, lines 8-9). In ninth lines of corresponding stanzas, "whom I lust, do heape with glory and renowne"(7.11) matches "His glory did enhaunce, and pompous pride display"(7.44). Finally, Mammon's method of hiding his gold "from straungers enuious sight"(7.6, line 3) matches "what needeth mee/Too couet more, then I haue cause to vse?"(7.39, lines 3-4).

Of particular interest in this parallel pattern within canto 7 is the pairing of Guyon's rejection of Mammon's wealth(7.33) with his physical collapse as the canto ends(7.66). Guyon's assertion ("But I in armes, and in atchieuements braue,/Do rather choose my flitting houres to spend...", 7.33) matches, ironically, his collapse ("The life did flit away out of her nest," 7.66). His desire to "be Lord of those" who have riches rather than to have riches himself "and be their seruile sclaue"(7.33, lines 8-9) ironically corresponds to his loss of control over his own senses ("all his senses were with deadly fit opprest," 7.66, line 9).

In canto 8, the parallel pattern also yields significant correspondences of subject and image. For example, in sixth lines, God's mercy and justice correspond: "highest God, that loues"(8.1) matches "So streightly God doth iudge"(8.29). In second lines, Cupid, "hauing

laid his cruell bow away"(8.6) matches Arthur, "Wanting his sword"(8.34); in third lines, Cupid's "mortall arrowes"(8.6) match Arthur's "single speare"(8.34); and in seventh lines, "his wanton play"(8.6) contrasts with "cruell fight"(8.34). As well, "do not so foule a deed"(8.16) matches "fowle reproch"(8.44) and the Palmer's address to Pyrochles ("Ne blame your honour with so shamefull vaunt," 8.16) matches Cymochles' resolve "to put away that loathly blame/Or dye with honour and desert of fame"(8.44).

Numerous pairings in this parallel pattern within canto 8 involve arms. Pyrochles' desire to disarm Guyon, "For why should a dead dog be deckt in armour bright?"(8.15), matches his use of Guyon's shield(8.43). Here, as well, "Sith wrathfull hand wrought not her owne desire"(8.15, line 5) matches "His hand relented.../And his deare hart the picture gan adore"(8.43, lines 4-5). In another pairing, "Pyrochles, lacking his owne sword"(8.19) matches Pyrochles' attempt to use Morddure against Arthur ("With his owne sword," 8.47). In addition, Guyon's "cruell foes"(8.25, line 1) match his awakening from the swoon, "Life hauing maistered her sencelesse foe"(8.53, line 2), and "Would him disarme"(8.25) matches "his shield he lakt,/And sword saw not"(8.53). Notably, Archimago's advice regarding Morddure ("Ne euer may be vsed by his fone,/Ne forst his rightfull owner to offend," 8.21) matches exactly a stanza in which Pyrochles tries, in vain, to use Morddure against Arthur: "At last when as the Sarazin perceiu'd/How that straunge sword refusd, to serue his need"(8.49). Archimago's warning ("For sure it would deceiue thy labour, and thy might," 8.21) is realized in the matching stanza where the same word occurs (i.e. "the

dint deceiu'd," 8.49).

In canto 9 the parallel pattern pairs Maleger's siege of Alma's castle(9.15) with an allusion to the fall of Thebes and Troy(9.45). Here, "t'enclose them round"(9.15) matches "compassed round"(9.45); "to tread them to the ground"(9.15) matches "lower ground"(9.45) and "But not on ground"(9.45); and, in seventh lines, "orders did confound"(9.15) matches "which Alexander did confound"(9.45).

The most remarkable correspondences in the parallel pattern within canto 9 involve Gloriana and Alma. Arthur's discussion with Guyon of the Faery Queen(9.3-8) matches their tour of Alma's parlour(9.33-38). A few correspondences are presented below:

Gloriana/ Alma's parlour	<u>9.3</u>	<u>9.33</u>
	6) "imperiall powre"	5) "faire Alma"
		7) "royall arras"
	8-9) "O how great wonder would your thoughts deuoure,/And infinite desire"	2-3) "those knights beheld, with rare delight,/And gazing wonder they their minds did fill"
Gloriana/ Alma's suitors	<u>9.4</u>	<u>9.34</u>
	2) "faire retrait"	2) "faire Ladies"
	3) "flowre of grace and chastitie"	3) "Courtred of many a iolly Paramoure"
	6) "the morning starre" (Venus)	6) "litle Cupid playd"
	9) "puissaunce in warre"	7-8) "returned late/From his fierce warres"
Gloriana/ Alma	<u>9.6</u>	<u>9.36</u>
	2) "grace of earthly Prince so soueraine"	1) "gracious Alma"
Arthur	His desire to win Gloriana's favour	3) "humble grace" His encounter with Prays-Desire

Arthur's inspiration	<u>9.7</u> His search for Gloriana	<u>9.37</u> Epitomized in Prays- Desire
	3-4) "My whole desire hath beene.../To serue that Queene"	8) "Or doen you loue, or doen you lack your will?"
Arthur's quest	7) "of that Goddesse I haue sought the sight"	one stanza removed, 9.38, line 9: "have twelue moneths sought one, yet no where can her find"
	8) "Yet no where can her find"	

Several correspondences of image and word occur in the parallel pattern within canto 10. For instance, "Polluted this same gentle soyle"(10.9) and "her owne natiue slime"(10.9) match "false to natiue soyle"(10.48). As two battles by a river, the Abus and Severne, correspond, fifth lines refer to flight (e.g. "after fearfull flight," 10.16, matches "through former flight preseru'd," 10.55), while ninth lines depict death (e.g. "Where he an end of battell, and of life did make," 10.10, matches Bunduca's suicide, "her selfe she slew," 10.55). As well, "The second Brute"(10.23) matches "crownd the second Constantine"(10.62), and Lear's questioning of his daughters(10.27) matches "Through his faire daughters face, and flattring word"(10.66).

Especially significant in the parallel pattern within canto 10 are the pairings of types of the Virgin Queen. For instance, Elizabeth(10.3-4) corresponds to Dame Mertia(10.42-43) and Guendolene(10.20) to Helena(10.59):

Elizabeth/ Dame Mertia	<u>10.3</u> 1-2) "Argument worthy of Maeonian quill,/Or rather worthy"	<u>10.42</u> 4) "A woman worthy of immortall prayse"
	5) "his loftie note"	5) "many goodly layes"
	6) "heauenly lay"	
	9) "Thy name, O soueraine Queene, to blazon"	9) "of her be Mertian lawes both nam'd and thought"

Elizabeth/	<u>10.4</u>	<u>10.43</u>
Mertia's	3) "that royall mace"	3) "the crowne"
son	5) "mightie kings"	6) "mightie deeds"
	7) "noble deedes"	
	8-9) "Immortall fame...hath enrold;/As in that old mans booke"(i.e. Memory's book)	9) "Yet liues his memorie"
Guendolene/ Helena	<u>10.20</u>	<u>10.59</u>
	6) "The glorie of her sex"	5) "Faire Helena, the fairest liuing wight"
	7) "first taught men a woman to obey"	

In canto 11, the parallel pattern again matches words and images. For instance, as a stanza depicting the troop which attacks the sight(11.8) matches one describing Maleger(11.33), "Others like Dogs"(11.8) matches "Whom angry cures"(11.33) and "did bows and arrowes beare"(11.8) matches "his hands/Discharged of his bow and deadly quar'le"(11.33). Especially significant, here, is the pairing of Arthur's donning of arms(11.17) with the actual encounter with Maleger(11.42), where arms prove useless and Arthur has to rely upon his body: "himselpe in glitterand armes he dight...well proued weapons"(11.17, lines 1-2) matches "Twixt his two mightie armes"(11.42, line 1), and, in ninth lines, "They reard a most outrageous yelling cry"(11.17) matches "gaue against his mother earth a gronefull sownd"(11.42). Another reference to Arthur's weapons, at the beginning of his battle with Maleger ("Glistring in armes and warlike ornament," 11.24; "Vpon his shield," 11.24, line 7), matches his disarmed state after that battle: Alma tends him, "of his armes dispoyled"(11.49, also line 7).

Symmetrical patterns within cantos

This section follows the same plan as the preceding one. A detailed demonstration of the symmetrical pattern within canto 3 is followed by a report of selected correspondences in the symmetrical patterns within canto 2 and cantos 4 to 11.

The symmetrical pattern within canto 3, like the parallel one, contrasts the celebration of Braggadocchio by Archimago and Trompart(3.12-11) with his cowardly hiding in the bush(3.35-36). As well, an account of Braggadocchio's search for recognition at court(3.10) corresponds to Belpheobe's words to him about honour(3.37). Moreover, the symmetry converges upon two stanzas devoted to Belpheobe(3.23-24), stanzas which associate her with "Maiestie"(3.23) and "triumphes"(3.24). Here, a type of the Virgin Queen occupies the canto's central position just as, Fowler argues, a sovereign often occupied the central place in a triumph.² These and a few other correspondences in the symmetrical pattern within canto 3 are summarized below:

Episodes end	<u>3.1-3</u> Guyon prepares to leave Medina's house	<u>3.46-44</u> Braggadocchio and Trompart discuss Belpheobe's departure
Braggadocchio's lack of honour	<u>3.4</u> Introduced: stole Guyon's horse and spear 3-4) "Ne thought of honour euer did assay/His baser brest"	<u>3.43</u> Laments Belpheobe's departure 7-9) "What foule blot/Is this to knight, that Ladie should againe/ Depart to woods vntoucht"

Braggadocchio:	<u>3.5</u>	<u>3.42</u>
Folly/Vanity	2-3) "of him selfe great hope...vanitie"	2) "the foolish man"
Self-love/ Lust	4) "with self-loued personage deceiu'd"	4-5) "with her wondrous beautie rauisht quight, Gan burne in filthy lust"
	5-6) "He gan to hope, of men to be receiu'd/ For such, as he him thought, or faine would bee"	6) "Thought in his bastard armes her to embrace"
Idleness	<u>3.6</u>	<u>3.41</u>
	1-2) Trompart "sitting idle"	1-4) "The man, that moulds in idle cell" cannot attain honour
Pride	<u>3.7</u>	<u>3.40</u>
	Braggadocchio threatens Trompart	Belphoebe's speech on honour
	1) "the Scarcrow wexed wondrous prowde"	1) "Who so in pompe of proud estate"
Braggadocchio's concept of homage/honour	<u>3.8</u>	<u>3.39</u>
	Trompart agrees to serve Braggadocchio	Braggadocchio recommends the court
	2) "I am your humble thrall"	6) "There thou maist loue, and dearely loued bee"
	5-6) "prostrated fall,/And kisse my stirrup; that thy homage bee"	8) "There maist thou best be seene"
Pride	<u>3.9</u>	<u>3.38</u>
	Trompart flatters Braggadocchio	Braggadocchio addresses Belphoebe
	7-9) "he cast for to vphold/His idle humour with fine flattery, And blow the bellows to his swelling vanity" (Trompart means "announce the artificial")	7-9) "Endeuouring my dreadded name to raise/ Aboue the Moone, that fame may it resound/ In her eternall trompe"

Honour	<u>3.10</u> Braggadocchio seeks recognition 2) "To serue at court in view of vaunting eye" 6-7) "without desert of gentle deed,/And noble worth to be aduaunced hye" 8-9) "Such prayse is shame; but honour vertues meed/Doth beare the fairest flowre in honorale seed"	<u>3.37</u> Belphoebe addresses Braggadocchio 1) "He gan himselfe to vaunt" 7) "all...which honour haue pursewed" 8-9) "Through deedes of armes.../All vertue merits praise, but such the most of all"
Courageous appearance/ cowardly actions	<u>3.11</u> Archimago "supposed him a person meet"	<u>3.36</u> A simile depicts Braggadocchio emerging from the bush
Trompart's role; Braggadocchio's true nature	<u>3.12</u> Trompart praises Braggadocchio to Archimago 2) "what mighty warriour" 5) "He is a great aduenturer"	<u>3.35</u> Trompart praises Braggadocchio to Belphoebe 3-4) "whose warlike name/Is farre renowmd" 5) "now in shade he shrowded yonder lies"
Braggadocchio: pride; folly/ Trompart: cowardice; respect	<u>3.13-15</u> Archimago incites Braggadocchio against Guyon and Redcrosse (wrath; vow of vengeance)	<u>3.34-32</u> Trompart questions Belphoebe (his initial fear gives way to desire "due worship" to "rightly frame")
Weapons	<u>3.18</u> Archimago promises to give Arthur's sword to Braggadocchio 2) "to your hond"	<u>3.29</u> Belphoebe's "sharpe bore-speare" 1) "in her hand"

Belphoebe	<u>3.21</u> First appearance	<u>3.26</u> Her garments
	7-8) "A goodly Ladie clad in hunters weed/That seemd..."	1-3) "more faire/She seemd, when she presented was to sight,/And was yclad..."
Belphoebe	<u>3.22</u>	<u>3.26</u>
	2) "heauenly pourtraict of bright Angels hew"	6) "So glorious mirrhour of celestiall grace" 8) "heauenly face"
Type of the Virgin Queen (at centre of the canto)	<u>3.23</u> Belphoebe	<u>3.24</u> Belphoebe
	6) "the blinded god his lustfull fire" 9) "She broke his wanton darts" 8) "dredd Maiestie"	3) "For Loue his loftie triumphes to engraue" 3) "triumphes"

In the symmetrical pattern within canto 2, Guyon's attempt to cleanse Ruddymane's hands(2.1-4) matches the part of his speech at Medina's court in which he discusses Ruddymane and his parents(2.46-42). Here, "The end of their sad Tragedie vptyde"(2.1, line 3) matches "of his pitteous tale he end did make"(2.46, line 4); "lucklesse babe... dead parents"(2.2) matches "Mordant and Amauia"(2.45); "balefull ashes"(2.2) matches "vnhappy bale"(2.45); "sorrowes" and "woe... miseree"(2.2) match "sad ruth," "pitty," and "lamenting"(2.45); Ruddymane's "guiltie hands"(2.3) match "their wretched sonne"(2.44). As well, this symmetrical pattern within canto 2 pairs two stanzas depicting Medina and her sisters: in first lines, "three sisters"(2.13) matches "two froward sisters"(2.34); in fifth lines, "strifull minde, and diuerse qualitee"(2.13) matches "natures bad"(2.34); and "The eldest did against the youngest goe,/And both against the middest"(2.13) matches "both did at their second sister grutch"(2.34).

In this symmetrical pattern within canto 2 types of the Virgin

Queen correspond. Diana's "Nymph"(2.7, line 2) matches "that great Queene...virgin Queene," Gloriana(2.40, lines 2-3); the nymph's plea for help ("to Diana calling.../Her deare besought, to let her dye a mayd," 2.8, lines 4-5) matches Medina's request that Guyon address her court ("Sir Guyon deare besought.../To tell...", 2.39, lines 4-5) and Diana's response to her nymph's request ("The goddess heard...", 2.8, lines 6-9) matches Guyon's compliance with Medina's ("with bold grace...began these words aloud to sound," 2.39, lines 7-9); and the virtue of the nymph-fountain ("euer like her selfe vnstained hath been tryde," 2.9, line 9) matches Medina's temperance ("So kept she them in order, and her selfe in heed," 2.38, also line 9). Two stanzas which associate Medina with grace correspond as well: "gracious womanhood"(2.15) matches "Her gracious wordes"(2.32). Finally, in another pairing, the Palmer's assertion that some fountains have virtue poured into their waters "by gift of later grace"(2.6) matches an allusion to Gloriana's "heauenly grace"(2.41).

In canto 4, the symmetrical pattern yields strong correspondences. For instance, ninth lines pair "that would abuse so gentle Dame"(4.20) with "he had feignd th'abuser of my loue to bee"(4.27) and "faultie thoughts"(4.18) matches "faultie Handmayd"(4.29), both in eighth lines. Moreover, images of fire and binding repeatedly appear in paired stanzas:

Furor	<u>4.15</u> Guyon binds Furor	<u>4.32</u> Phedon speaks of Furor and Occasion
	1) "he did him bind"	3-4) "this mad man.../now fast bound" (allusion to Guyon's binding of Furor)
	6) "burning eyen"	8) "kindled his cruell fyre"
	7) "sparkes of fire"	
	9) "raging ire"	6) "breathing yre"
		9) "rage inspyre"

Fury	<u>4.14</u> 4) "furious fits...weren quaild"	<u>4.33</u> 4) "furie vnto me did bring"
Binding Occasion/ Controlling passion	<u>4.13</u> Guyon binds Occasion 5) "both her hands fast bound"	<u>4.34</u> The Palmer counsels Phedon 2) "That to affections does the bridle lend"
Occasion/ Phedon	<u>4.11</u> The Palmer counsels Guyon 1-3) "With her, who so will raging Furor tame,/Must first begin, and well her amenge:/ First her restraine"	<u>4.36</u> Guyon counsels Phedon 2) "Falne into mischief through intemperaunce" 3) "take heede" 4) "guide thy wayes with warie gouernaunce" 5) "worse betide thee by some later chaunce"

Here, as well, the introduction of Furor and Occasion(4.3-5) corresponds to Atin's search for Occasion(4.44-42). Guyon's first sight of the pair(4.3) matches the Palmer's observations on the folly of seeking Occasion(4.44): "It fortun'd.../He saw"(4.3) matches "She comes vnsought"(4.44) and "loe, where bound she sits, whom thou hast sought"(4.44); "some troublous vprere or contentious fray"(4.3) matches "that does seeke/Occasion to wrath, and cause of strife"(4.44) and "rash Occasion makes vnquiet life"(4.44); "A mad man, or that feigned mad to bee"(4.3) matches "Madman"(4.44); and "great crueltee," "sore he bett," "gor'd with many a wound," and "bloud did all abound,"(4.3) match "Rancour rife/Kindles Reuenge, and threats his rusty knife"(4.44). As well, the first mention of Occasion in Book II ("a wicked Hag did stalke," 4.4) matches Atin's task: "To seeke Occasion, where so she bee"(4.43). Finally, Occasion's practice of "Prouoking" Furor with all "That might him moue to wrath, and indignation reare"(4.5) matches Atin's identification of himself:

Him am I Atin...
 That matter make for him to worke vpon,
 And stirre him vp to strife and cruell fight.
 (4.42)³

In the symmetrical pattern within canto 5, two pairings by episode are particularly significant.⁴ Guyon's advice to Pyrochles, whom he has just conquered(5.15), corresponds to the Palmer's observations to Guyon about Pyrochles(5.24), both stressing Pyrochles' wilfulness. In seventh to ninth lines, "But to be lesser, then himselfe.../Vaine others ouerthrowes, who selfe doth ouerthrowe"(5.15) matches "He that his sorrow sought through wilfulnesse,/And his foe fettred would release agayne,/Deserues to tast his follies fruit, repented payne"(5.24). As well, this symmetry converges upon two stanzas depicting the disastrous results when Guyon agrees to release Occasion and Furor. In one stanza Occasion immediately "to her vse returnd" "To stirre vp strife"(5.19), while in the matching one, Furor, inflamed by Occasion, begins his attack on Pyrochles(5.20).

In canto 6, two events on the Idle lake (Phaedria's seduction of Cymochles, 6.1-10, and Pyrochles' suicide attempt, 6.51-42) correspond in the symmetrical pattern. A few of the many correspondences appear below:

Cymochles and Atin/Pyrochles and Furor	<u>6.2</u> 2) "cruell purpose" 3) "wrath, which Atin kindled in his mind"	<u>6.50</u> 1) "cruell feend" 5) "Kindled through his infernall brond of spight"
Imagery: feeding	<u>6.3</u> 2) "sweet solace" 9) "feede her foolish humour"	<u>6.49</u> 2) "hellish furie" 8-9) "flames which me consume.../Ne can be quencht"

Cymochles and Phaedria/ Pyrochles, Atin, and Archimago	<u>6.4</u> 1) "Cymochles heard, and saw" 2) "He loudly cald" 3-4) Cymochles seeks a ferry over the Idle lake 7) "warlike Lord" (Cymochles) 9) Phaedria takes Cymochles aboard her boat	<u>6.48</u> 1) "Him Atin spying" 2) "And loudly cald" 2-4) Atin seeks help for Pyrochles in the Idle lake 7) "Pyrochles" 9) Archimago "approched" to assist Pyrochles
Phaedria seduces Cymochles/ Pyrochles describes his plight	<u>6.8</u> 2) "Gae wondrous great contentment" 6) "So easie was to quench his flamed mind"	<u>6.44</u> 2) "O how I burne with implacable fire" 3) "nought can quench mine inly flaming syde"
Idle lake	<u>6.10</u> 1) "wide Inland sea" 2) "The Idle lake" 7) "Ne swelling Neptune"	<u>6.42</u> 1) "the flood" 4) "in the lake" 7) "The waues about"

In paired episodes, the brothers exhibit suicidal behavior: Cymochles succumbs to Phaedria's inducements to idleness while Pyrochles impulsively enters the Idle lake.

As well, paired stanzas in the symmetrical pattern within canto 6 illuminate the meaning of Phaedria and her island. The "quaire of birds" which "sweetly sing" and tell "that gardins pleasures"(6.24) contrast with "the fowles in aire" who "flocke, awaiting shortly to obtaine/Thy carcasse for their pray"(6.28) in the matching stanza. The latter image underscores the sinister nature of the island's seeming pleasures. In addition, Phaedria's ploys (e.g. "striue to passe.../Their native musicke by her skilfull art," and "So did she all, that might his constant hart/...drowne in dissolute delights," 6.25) correspond to her victim's passivity (In slouthfull sleepe his molten hart to steme," 6.27) and revival ("awoke out of his idle dreame," 6.27). As well, her success in

leading Cymochles to the "shadie dale" where he falls asleep(6.14) contrasts with her failure to seduce Guyon, shown as she leads him back to shore(6.38). Finally, her lily song(6.16-17) corresponds to her speech of moderation(6.36-35). Matching sentiments appear in fourth lines: "wast thy ioyous houres in needlesse paine"(6.17) matches "in Amours the passing houres to spend"(6.35).

In canto 7, the symmetrical pattern ironically pairs the celebration of Guyon's experience and competence(7.1) with his collapse after Mammon brings him into daylight(7.66). As well, it sets Guyon's separation from his Palmer ("So Guyon hauing lost his trusty guide... of none accompanide," 7.2) against his unfortunate association with Mammon ("he has so long remained there...great Mammon...he besought... to guide him backe," 7.65), his idleness ("yet no aduenture found," 7.2) against his encounter with Mammon ("For now three dayes.../Since he this hardie enterprize began," 7.65), and, significantly, his reliance on deadly food of self-conceit ("himselpe with comfort feedes,/Of his owne vertues and prayse-worthy deedes," 7.2) against his neglect of vital food ("For want of food, and sleepe, which two vpbeare,/Like mightie pillours, this fraile life of man," 7.65).

Imagery of food and want occurs in other pairings as well. For instance, "to feede his eye"(7.4) matches "fruit of gold"(7.63); "greedy vew"(7.9), "may not suffise"(7.9), "idle offers of thy golden fee"(7.9), and "couet such eye-glutting gaine"(7.9) match "coueting to drinke"(7.58), "To reach the fruit"(7.58), and "steru'd with hunger and with drouth"(7.58); and "money can thy wantes at will supply"(7.11) matches the tree, "laden with rich fee"(7.56). In another pairing, gold appears in two deadly

forms: Mammon's riches(7.12) and the golden apples(7.55). Both are associated with discord: in first lines, "I riches read"(7.12) matches "goodly golden fruit"(7.55); "First got with guile"(7.12) matches "got his louver trew"(7.55); "roote of all disquietnesse"(7.12) and "Infinite mischiefes.../Strife, and debate"(7.12) match "Th'Idaeon Ladies disagreed"(7.55); and, in ninth lines, "That noble heart as great dishonour doth despize"(7.12) matches "That many noble Greekes and Troians made to bleed"(7.55).

In this symmetrical pattern, several pairings also involve images of hiding and usage:

Mammon's gold/ Pilate	<u>7.6</u> 4-5) "them poured through an hole...them there to hide"	<u>7.61</u> 2-3) "carkasse deepe.../ Within the riuer, which the same did hide"
Images of sight	1) "he Guyon saw" 3) "enuious sight" 8) "sight dismayd"	1) "He lookt...espyde" 8) "fowler seemed to the eye"
Shame/ Philotime	<u>7.22</u> 9) "Shame his vgly face did hide from liuing eye"	<u>7.45</u> 9) "to cloke her crime"
Mammon's house/Guyon in the refinery	<u>7.28</u> 4) "massy gold of glorious gift" 5) "with rich metall loaded" 7-8) Arachne's "cunning web ...subtile net"	<u>7.39</u> 4) "what needeth mee/To couet more, then I haue cause to vse?" 5) "With such vaine shewes" 9) Mammon's temptations: "him forward led, him further to entise"

Cave/ Fountain: images of perception	<u>7.29</u> 3) hid in darkenesse, that none could behold" 4) "vew of...day" 5) "Did neuer...it selfe display" 6) "faint shadow of vncertain light" 9) "shew to him"	<u>7.38</u> 1) "Behold...with mortall eye" 4) "late shewd" 2) "liuing eye before did neuer see" 5) "is reueald to thee"
Mammon/ Tantalus	<u>7.7</u> 3-4) "rich heapes of wealth doest hide apart/From the worldes eye, and from her right vsaunce"	<u>7.60</u> 4-5) "Ensample be of minde intemperate,/To teach them how to vse their present state"
Mammon/ Tantalus	<u>7.8</u> 1-2) "I me call/Great Mammon" 2) "greatest god below the skye"	<u>7.59</u> 2) "Askt who he was" 5) "Lo Tantalus, I" 4) "Most cursed of all creatures vnder skye"
Grace	4) "Vnto none my graces do enuye"	9) "Of grace I pray thee, giue to eat and drinke to me"
Excess/ Default	6-8) "all this worldes good.../From me do flow in ample flood" 7) "For which men swinck and sweat"	7) "for want of food" 1) "labour so in vaine"

One more pairing deserves mention. In third and fourth lines, "a beaten broad high way/That streight did lead to Plutoes griesly raine"(7.21) matches the great gold chain "Whose vpper end to highest heauen...lower part did reach to lowest Hell"(7.46).

In canto 8, the symmetrical pattern yields notable verbal and imagistic correspondences. For instance, "dread of death"(8.7) matches "waites for death with dread"(8.50); in ninth lines, the Angel's "painted nimble wings"(8.8) match Arthur's "nimble sleight"(8.49); in third lines, "sore affraid"(8.9) matches "things affrayd"(8.48); in seventh lines, "Archimago slie"(8.10) matches "the Prince, with...

sufferaunce sly"(8.47); in third lines, "prouekt their courage
prowd"(8.11) matches "ne courage did appeare"(8.46); in first lines,
"inflam'd with rage"(8.12) matches "renfierst with wrath"(8.45); "too
much to blame"(8.13, line 2) matches "loathly blame"(8.44, line 4);
"shame"(8.13, line 4) matches "guilty shame"(8.44, line 2); and "enuie
base, to barke at sleeping fame"(8.13) matches "dye with honour and
desert of fame"(8.44). Finally, "wrathfull hand"(8.15) matches
"Breathing out wrath"(8.42) and "brother fierce"(8.15) and "a dead
dog"(8.15) match "two fierce mastiues"(8.42). These correspondences
occur as the symmetry aligns the beginning and end of the episode in
which Arthur fights Pyrochles and Cymochles.

Also in this symmetrical pattern within canto 8, Guyon,
"slumbring fast/In senselesse dreame"(8.4), matches "Sir Guyon from his
traunce awakt,/Life hauing maistered her sencelesse foe"(8.53), and
the canto's opening assertions regarding God's grace(8.1-2) match
Arthur's response to Guyon's gratitude(8.56-55). Grace, service, and
reward are the subjects of paired stanzas: "th'exceeding grace/Of
highest God"(8.1) matches "of curteous aggrace"(8.56); "To serue...to
serue"(8.1) matches "a seruile bond"(8.56); in fifth lines, "to aide
vs"(8.2) matches "most gracious ayd"(8.55); and "And all for loue, and
nothing for reward"(8.2) matches "What may suffise, to be for meede
repayd/Of so great graces"(8.55). The "blessed Angels" sent "To serue
to wicked man"(8.1) correspond to Arthur's acknowledgement of the "Good
turnes"(8.56) he has done for Guyon. As well, an allusion to Cupid's
"goodly sisters, Graces three"(8.6) matches Arthur's offer of mercy to
Pyrochles: "But full of Princely bounty and great mind,/The Conquerour

nought cared him to slay"(8.51).

In the symmetrical pattern within canto 9, the most striking correspondence is that between two passages already discussed in Chapter IV: the discussion between Guyon and Arthur about the Faery Queen(9.1-7) and the discovery of the chronicles(9.60-54).⁵ A few of the correspondences appear below:

Body ruled by reason/ State ruled by monarch	<u>9.1</u> Man's body, ruled by reason 3-4) "mans body...kept in sober gouernment" 6) "Distempred through misrule and passions bace" 8) "loose his dignitie and natue grace" 9) "Behold, who list"	<u>9.60</u> The chronicles 3) "greedily did looke" one stanza removed, 9.59: "one mans gouernments" 6) "burning both with feruent fire" 8-9) "Alma...graunted" 9) "To read...graunted their desire"
Arthur	<u>9.2</u> Questions Guyon about Gloriana 2-3) "Briton Prince.../And Guyon" 5) "Till him the Prince ...did bord"	<u>9.59</u> Discovers the British chronicle 1) "The knights"(Arthur and Guyon) 6) "Briton moniments" 5) "There chaunced to the Princes hand to rize" 6) "An auncient booke, hight Briton moniments"
Gloriana/ British chronicle	6-8) "read,/To weet why on your shield.../Beare ye the picture of that Ladies head"	
Gloriana's renown/ Memory's records	<u>9.4</u> 6) "Whose glory shineth as the morning starre" (Guyon's report constitutes a mini- chronicle, celebrating Gloriana)	<u>9.57</u> 6) "His chamber all was hangd about with rolles" (The chronicles, found in Memory's library, celebrate Gloriana- Elizabeth)

Gloriana/ Reason and Alma	<u>9.7</u> Arthur's quest for the Faery Queen	<u>9.54</u> Enthusiasm of Guyon and Arthur
	7-9) "I haue sought.../ Yet no where can her find: such happinesse/ Heauen doth to me enuy"	6-9) "Great pleasure...to see/...his disciples both desir'd to bee"; Alma curbs their enthusiasm by leading them to Memory's library

Some matching images and subjects in this symmetrical pattern within canto 9 also deserve mention. For instance, a description of Alma corresponds to her account of Shamefastness: "Alma she called was"(9.18) matches "Alma him bespake"(9.43); in eighth lines, "full of grace and goodly modestee"(9.18) matches "she is the fountaine of your modestee"(9.43); and "her sweete face"(9.18) matches "her louely head"(9.43). As well, corresponding accounts of the hall and parlour emphasize order: "to order without blame"(9.28) matches "goodly order"(9.33) and "Did dewty to their Lady"(9.28) matches "faire Alma led them right"(9.33). Finally, the symmetrical pattern within canto 9 converges upon two stanzas depicting the Cooks in Alma's kitchen. The temperance maintained by the lungs ("There added was by goodly ordinaunce...cooling breath inspyre," 9.30) corresponds to that enforced by Concoction and Digestion ("A carefull man.../Did order all th'Achates in seemely wise," 9.31). Sixth to ninth lines of these paired stanzas enumerate the duties of the cooks, pairing "many Cookes...did about their businesse sweat, and sorely toyld"(9.30) with "The rest had seuerall offices assind"(9.31), and, in seventh lines, "as need did require"(9.30) with "Some...as it did rise"(9.31).

In canto 10, the symmetrical pattern yields many correspondences of word, image, and subject. For example, "Polluted...gentle soyle"(10.9)

and "her own native slime"(10.9) match "The royall Ofspring of his native land"(10.69); in fifth lines, "borne of her owne native slime"(10.9) matches "Be to thy foster Childe"(10.69); "Brutus anciently deriu'd/From royall stocke"(10.9) matches "The royall Ofspring"(10.69); and "them of their vniust possession depriu'd"(10.9) matches "How much to her we owe, that all vs gaue"(10.69). As well, "those three monstrous stones"(10.11) thrown by Godmer match "entombed lyes at Stoneheng"(10.67), a place characterized by the cromlech. In another pairing, the division of Brutus' realm among his three sons(10.14) matches Constantine's "Three sonnes he dying left, all vnder age"(10.64); "nor grudge.../That once their quiet gouernment annoyd"(10.14) matches "for those Picts annoyes"(10.64); and, in ninth lines, "to others profit still employd"(10.14) matches "whom he for his safetie imployes"(10.64). Furthermore, as matching stanzas explore peaceful succession, the introduction of Greek arts(10.25) corresponds to the introduction of Christianity into Britain(10.53): in second lines, "Enloyd an heritage of lasting peace"(10.25) matches "Who ioyd his dayes in great tranquility"(10.53); in eighth lines, "whence he brought them"(10.25) matches "Who brought with him the holy grayle"(10.53); and, in ninth lines, "with sweet science mollifide their stubborne harts"(10.25) matches "And preacht the truth"(10.53).

Of particular significance in this symmetrical pattern within canto 10 is the pairing of the authorial voice's address to Elizabeth(10.1-5) with the Faery chronicle culminating in the figure of Gloriana(10.77-73). Some of the correspondences are noted below:

Elizabeth's lineage/ Gloriana and her father, Oberon	<u>10.2</u> 1) "Ne vnder Sunne that shines so wide and faire" 3-6) "her lineage... stretch forth to heauens hight,/And all the world... ouerspred" 9) "Conceiue such soueraigne glory"	<u>10.76</u> 1) Oberon's "glorie ouer all" 3) "his wide memoriall" 4-5) "He dying left the fairest Tanaquill,/Him to succede" 1) "and glorie ouer all" 8) "they Glorian call that glorious flowre" 9) "long mayst thou Glorian liue, in glory and great powre"
Elizabeth's lineage/ Faery chronicle Elizabeth/ Allusion to her father, Henry VIII	<u>10.3</u> 4) "triumphes of Phlegraean Ioue he wrote" 5) "all the Gods admird his loftie note" 9) "Thy name, O soueraigne Queene"	<u>10.75</u> 4) "with rich spoiles and famous victorie" 5) "Did high aduaunce the crowne of Faery" 8-9) "mightie Oberon/ Doubly supplide, in spousall, and dominion"
Elizabeth's lineage/ Faery chronicle	<u>10.4</u> 1) "thy realm and race" 2) "From this renowned Prince deriued arre" 4) "descended farre" 7) "Northerne starre" 9) "As in that old mans booke they were in order told"(allusion to the British chronicle)	<u>10.74</u> 1) "in order raynd" 2) "all their Ofspring, in their dew descents" 3) "Euen seuen hundred Princes" 2) "dew descents" 7) "famous monuments" 1) "three sonnes...in order raynd" (Faery chronicle)
Chronicles: British/ Faery	<u>10.5</u> 8-9) "thought/By sea to haue been from the Celticke mayn-land brought"	<u>10.73</u> 8-9) "He built...vpon the glassy See/A bridge of bras"

Imperialism:	<u>10.6</u>	<u>10.72</u>
Britons/ Faeries	2) "the venturous Mariner"	5-6) "Elfin...all India obayd,/And all that now America men call"
	7-9) "namd it Albion.../ Finding in it fit ports for fishers trade,/Gan more the same frequent, and further to inuade"	

A few pairings in the symmetrical pattern within canto 11 deserve mention. The first allusion to Arthur's fight with Maleger matches his drowning of that villain. In ninth lines, "To see a cruell fight doen by the Prince this day"(11.4) matches "So end of that Carles days, and his owne paines did make"(11.46). In addition, "Which do that sence besiege with light illusions"(11.11) matches "Illusion, that did beguile his sense"(11.39); "Like a great water flood"(11.18) matches "Like as a fire...breakes forth"(11.32); "tombling low/From the high mountaines"(11.18) matches "striues to mount"(11.32); and, in sixth lines, "with suddein fury"(11.18) matches "with furious vnrest"(11.32). Finally, in fifth lines, a generalization about sickness matches a specific example--the wounded Arthur: "Their force is fiercer through infirmitie"(11.1) matches "To comfort him in his infirmity"(11.49).

Patterns within canto 1

The purpose of this section is to demonstrate in some detail the simultaneously operative parallel and symmetrical patterns within canto 1. The canto naturally falls into two episodes, the first depicting Archimago's manipulation of Guyon against Redcrosse, the second presenting Guyon's encounter with Amavia. The two patterns pair the stanzas of these episodes in two arrangements, each pointing to the similarities and differences in Guyon's first two adventures.

In the symmetrical pattern, an allusion to Redcrosse's successful quest in Book I ("his victorious hands did earst restore/To native crowne and kingdome," 1.2) matches the initiation of Guyon's quest as, burying Mordant and Amavia, he vows vengeance against Acrasia(1.60). More significant is the emphasis on transition between episodes as this symmetrical pattern converges on stanza 31. The end of the first episode, as Guyon refrains from the battle with Redcrosse(1.27) coincides with the beginning of the second, when Guyon and the Palmer hear Amavia's shrieks(1.35). Guyon's acknowledgement of near culpability corresponds exactly to a celebration of Guyon's praises: in third and fourth lines, "had almost committed crime abhord,/ And with reprochfull shame mine honour shent"(1.27) matches "he honour still away did beare,/And spred his glorie"(1.35). In addition, part of Guyon's conversation with Redcrosse(1.28) matches the end of that discussion and the beginning of Guyon's "voyage"(1.34): in third lines, "Ah deare Sir Guyon"(1.28) matches "Guyon forward gan his voyage make"(1.34); "Whose hastie hand so farre from reason strayd"(1.28, line 5) matches "his blacke Palmer, that...him guided"(1.34, lines 4-5), "steedie staffe did point his way"(1.34, line 6), "His race with reason"(1.34, line 7), and "suffred not...his hastie steps to stray"(1.34, line 9); and "Your court'sie(1.28) matches "So courteous conge"(1.34).⁶

These two patterns within canto 1 again yield the phenomenon encountered so often in the patterning of Book II: the pairing of figures of enchantment. A few of these numerous correspondences are summarized below:⁷

Par.	Verbal figures	<u>1.3</u> 6-9) Archimago's "wit" and "faire filed tong" 8) "doubtfull ballaunce"	<u>1.34</u> 6-9) Palmer's "steedie staffe" and "words" 8) "foule intemperance"
Sym.	Archimago/ Palmer	<u>1.5</u> 1) "th'Enchaunter" 5) "to all good he enemy was still"	<u>1.57</u> 1) "his Palmer" 4-5) "raging passion.../ Robs reason of her due regalitie"
Sym.	Palmer/ Acrasia	<u>1.7</u> 2) "A comely Palmer" 4) the Palmer's "staffe"	<u>1.55</u> 1) "the vile Enchaunteresse" 3-6) Acrasia's cup and charm
Sym.	Archimago/ Acrasia; 1-5) Amavia	<u>1.8</u> 1-5) Archimago schemes against Redcrosse, using Guyon 6-9) Archimago, disguised as a humble miser, deceives Guyon with flattery	<u>1.54</u> 1-5) Acrasia binds Mordant to her will 6-9) Amavia, disguised as a palmer (see 1.52), purges Mordant
Sym.	Archimago/ Acrasia; Amavia in palmer's 3-4) weed	<u>1.10</u> Archimago's report of the rape of a virgin 3-4) the reported vile attack 5) "To spoile her daintie corse" 6) "As on the earth, great mother of vs all" 7-9) chaste Lady called for help in vain (the enchanter's tale of a distressed virgin matches a distressed Lady's account of an enchantress and her victim)	<u>1.52</u> Amavia's account of Mordant and Acrasia 3-4) Acrasia's methods 5) "My lifest Lord she thus beguiled had" 6) "For he was flesh: (all flesh doth frailtie breed.)" 7-9) Amavia dresses as a palmer to assist Mordant
Par.	Duessa/ Acrasia	<u>1.20</u> 1-5) Guyon believes Duessa's lies about Redcrosse 8) Duessa's deception: "full loth she seemd thereto, but yet did faine"	<u>1.51</u> 2-3) Amavia describes "vile Acrasia.../Acrasia a false enchaunteresse"

Par.	Deception	<u>1.21</u> Duessa; Archimago	<u>1.52</u> Acrasia; Amavia
		1) "Her purpose was not such, as she did faine"	1) "Her blisse is all in pleasure and delight"
		2) "Ne yet her person such, as it was seene"	
Methods		3) "vnder simple shew and semblant plaine"	3) "with wordes and weedes of wondrous might"
False/ True victims	4-5)	Duessa poses "As a chast Virgin, that had wronged beene"	5) Mordant "she thus beguiled had"
Disguise	7-9)	"To cloke her guile... himselpe had craftily deuisd/To be her Squire"(to promote intemperance)	7-9) Amavia "wrapt my selfe in Palmers weed,/And cast to seeke him forth" (to restore temperance)
Par.	Archimago/ Acrasia	<u>1.23</u>	<u>1.54</u>
	1-2)	"deceiue good knights,/1-2) And draw them from pursuit of praise and fame"	"Him...I found,/1-2) Where him that witch had thrall'd to her will"
	3)	"To slug in slouth and sensuall delights"	3) "In chaines of lust and lewd desires ybound"
	4)	"And end their daies with irrenowned shame"	4) "And so transformed from his former skill"
	5-9)	Archimago's grief due to Redcrosse's success (his "exceeding grief" is a manifestation of intemperance); he "did frame" a device to stir up strife	5-9) Amavia purges Mordant: rescues him from "foule intemperance" temporarily; she seeks to restore order
Par.	Archimago/ Acrasia	<u>1.24</u>	<u>1.55</u>
	1)	"So now he Guyon guides"	1) "the vile Enchaunteresse"

The pairing of vulnerable or distressed figures is another phenomenon which recurs in the parallel and symmetrical patterns within canto 1. Examples of pairings involving Duessa (the supposedly violated virgin), Redcrosse, Mordant, and Amavia, are given below:

Sym.	False/ True violation	<u>1.10</u> Duessa	<u>1.52</u> Mordant
	5)	"To spoile her daintie corse"	5) "My lifest Lord she thus beguiled had"

- Par. Duessa/
Mordant 4-5) 1.10 "Layd first his 1-2) 1.41
filthy hands on virgin gras/The dead corse
clene,/To spoile her of an armed knight
daintie corse" was spred"
- Sym. Supposed 1.12 3) "doen the heauens afford 3) 1.50
rapist/ him vitall food?" "heauens iust.../
Mordant; Vouchsafed"
Ruddymane 5) "any knight his courage 5) "him high courage...
crackt" ye knights"
9) "the bleeding wound" 9) "child...with bloud
defild"
- Par. False/
True 1.13 Duessa 1.44
violated 5) "a gentle Lady" Amavia
women 6-7) "discheueled...making 4) "deare Lady"
piteous mone" 4-5) "image.../Of ruefull
7) "Wringing her hands" 7) "cursed hand"
9) "faire face...fowly 8) "fowle to hasten your
blubbered" vntimely date"
- Sym. Duessa/
Amavia 1.13 7) "Wringing her hands" 1) 1.49
8-9) "swollen eyes...teares" 3) "dry drops congealed
in her eye"
- Sym. Guyon 1.14 1) Guyon addresses 1) 1.48
encounters a false/ Duessa Guyon addresses
true 2) "Faire Ladie" Amavia
distressed 3) "Great pittie" 1) "Deare dame"
lady 5) "appease your griefe 3) "sad life"
and heauie plight" 4-5) "to haue redrest/The
6) "tell the cause of bitter pangs"
your conceiued paine" 6) "Tell then, O Lady
7) "hath you doen tell, what fatall
despight" priefe"
8) "You doe due 7) "Hath...you opprest"
recompence" 8) "cast to compasse
your reliefe"
- Sym. Duessa/
Amavia 1.15 2) "She wilfully her sorrow 2) 1.47
did augment" "Shee sight from
3) "offred hope of comfort 3) "many bitter throbs"
did despise"

- | | | | |
|------|-----------------------|--|---|
| Par. | Duessa/
Amavia | <u>1.15</u>
Duessa rejects Guyon's
aid
3) "offred hope of comfort
did despise"
5-9) Duessa refuses to
speak
8-9) "for grieuous shame
.../As if her hart
with sorrow had
transfixed beene" | <u>1.46</u>
Guyon tries to comfort
Amavia
3) "Thrise he her reard,
and thrise she sunke"
4-9) Guyon asks Amavia to
speak
8-9) "tell the secret of
your mortall smart...
griefe impart" |
| Sym. | Duessa/
Amavia | <u>1.16</u>
8-9) "she gan appease/Her
voluntarie paine, and
feelee some secret ease" | <u>1.46</u>
8-9) "tell the secret.../
He oft finds present
helpe, who does his
griefe impart" |
| Par. | Duessa/
Amavia | <u>1.17</u>
2) "What comfort can I
wofull wretch conceaue"
8) "her wrong"
9) "Death were too little
paine" | <u>1.48</u>
2) "hinder soule from her
desired rest"
3) "sad life"
8) "compasse your relief"
9) "Or die with you in
sorrow" |
| Par. | Duessa/
Amavia | <u>1.18</u>
2) "who...wrought this
shamefull plight"
5) Duessa begins to speak
Redcrosse/
Mordant 6) "vnder him a gray
steede"
8) "he rode...siluer
shield"
9) "He bore a bloudie
Crosse"(Redcrosse
identified) | <u>1.49</u>
2) "guiltie of her death"
5) Amavia begins to speak
9) "Gay steed...did pricke"
8) "gentlest knight...
on greene gras"
9) "the good Sir Mordant
was" |
| Par. | Redcrosse/
Mordant | <u>1.19</u>
5-8) "A right good knight
.../I present was.../
When armes he swore,
and streight did
enterpris/Th'aduenture
of the Errant damozell" | <u>1.50</u>
5-7) "One day when him
high courage did
emmoue,/As wont ye
knights to seeke
aduentures wilde,/He
pricked forth his
puissant force to proue" |
| Par. | Duessa/
Mordant | <u>1.21</u>
5) "As a chast Virgin,that
had wronged beene" | <u>1.52</u>
5) "My lifest Lord she
she thus beguiled had" |

Par.	Redcrosse/ Mordant	<u>1.24</u> Rests by the river; exposes himself to attack	<u>1.55</u> Drinks and dies
	Vital 8-9) and deadly food	"Himselfe refreshing with the liquid cold,/br/>After his trauell long"	8-9) "comming to this well, he stoupt to drinke:/br/>The charme fulfild, dead suddenly he downe did sincke"

Patterns within canto 12

This section discusses one parallel and three symmetrical patterns within canto 12. First, it considers the parallel and symmetrical patterns of the canto as a whole, as described at the beginning of this chapter. Then it demonstrates the existence of two additional symmetries, one converging from stanzas 1 and 34, the other from 35 and 87.

In the parallel pattern, the two encounters with Acrasia's beasts(12.39-43; 12.83-87), transformed from goodly men, correspond. Images of chaos prevail as the clamour of the beasts(12.39) matches Guyon's destruction of the Bower(12.83): in first and second lines, "they heard an hideous bellowing/Of many beasts, that roard outrageously"(12.39) matches "those pleasant bowres and Pallace braue,/ Guyon broke downe, with rigour pittillesse"(12.83) and, in fourth lines, "Had them enraged with fell surquedry"(12.39) matches "the tempest of his wrathfulnesse"(12.83). The Palmer's action of quelling the beasts(12.40) and an allusion to it(12.84) correspond: "The Palmer ouer them his staffe vpheld...their stubborne courages queld...meekely feld"(12.40, lines 2-5) matches "Till they arriued, where they lately had/Charm'd those wild-beasts, that raged with furie mad"(12.84, lines 4-5); and "Such wondrous powre did in that staffe appeare,/All monsters

to subdew to him, that did it beare"(12.40, lines 8-9) matches "But them the Palmer soone did pacify"(12.84, line 8). As well, the account of "Stygian realmes...ghastly horror...infernall feends"(12.41, lines 4-6) matches these "figures hideous"(12.85, line 4) while the assertion-- "Such vertue in his staffe had eke this Palmer sage"(12.41, line 9)-- matches Guyon's request: "Palmer.../Let them returned be vnto their former state"(12.85, lines 8-9). Finally, the fence built "those vnruely beasts to hold without"(12.43) matches Grill, who exemplifies "the mind of beastly man"(12.87) and "chooseth.../To be a beast, and lacke intelligence"(12.87). The forces needed to withstand temptation ("wisedomes powre, and temperaunces might," 12.43, line 6) match the figure who embodies both, "the Palmer"(12.87, also line 6).

In the symmetrical pattern of canto 12 as a whole, the canto's opening and concluding stanzas correspond. In first lines, "goodly frame of Temperance"(12.1) contrasts with "the mind of beastly man"(12.87); "To pricke of highest praise"(12.1, line 3) matches "the excellence/Of his creation"(12.87, lines 2-3); in fifth lines, "firme foundation of true bountihed"(12.1) matches "To be a beast and lacke intelligence"(12.87); and, in eighth lines, "sensuall delights"(12.1) matches "his hoggish mind"(12.87). The pairing hints that one manifestation of "this goodly frame of Temperance" is man's body, governed by right reason(intelligence), rather than by a hoggish mind.⁸

Elsewhere in this symmetrical pattern mercantile imagery dominates corresponding stanzas: "that wastfull cliff"(12.8, line 6) matches "wastfull luxuree"(12.80, line 7) and, in eighth lines, "lost credite and consumed thrift"(12.8) matches "his goods, his bodie he did

spend"(12.80). That "The Rocke of vile Reproch"(12.8, line 1) matches Verdant, his "idle instruments/Of sleeping praise"(12.80, lines 1-2) hung upon a tree, is appropriate: the latter stanza reproaches Verdant for his intemperance and passivity.⁹

In both the parallel and symmetrical patterns within canto 12, the Palmer figures in significant pairings. In the symmetrical pattern, for instance, the Palmer's staff contrasts with Genius', the former restoring concord ("Such wondrous powre did in that staffe appeare,/All monsters to subdew to him, that did it beare," 12.40) while the latter is a mere prop, part of Genius' pleasing semblance: "Holding a staffe in hand for more formalitee"(12.48). In the parallel pattern, the Palmer's advice, as they arrive on Acrasia's island(12.37-38), matches his part in the capture of Acrasia and Verdant(12.81-82): "the Palmer"(12.37) matches "The noble Elfe, and carefull Palmer"(12.81) and "The skilfull Palmer"(12.81); "with feare"(12.37) matches "Fled all away for feare"(12.81); "The sacred soile, where all our perils grow"(12.37) matches "The faire Enchauntresse"(12.81); and "noble Guyon.../And his sage Palmer, that him gouerned"(12.38) matches "But Verdant...he soone vntyde,/And counsell sage in steed thereof to him applyde"(12.82).

The predominate feature of both these patterns of canto 12 as a whole is the pairing of pleasure and pain as threats to continence. A few of the numerous pairings of terrors with terrors, delights with delights, or terrors with delights are reported below:

Par.	Beasts/ Genius	6)	<u>12.2</u> "An hideous roaring"	4-5)	<u>12.46</u> "A comely personage.../ And semblaunce pleasing"
	Terror/ Delight	7)	"That all their senses filled with affright"	6)	"That trauellers to him seemd to entize"
Par.	Rock/ Genius	5)	<u>1.24</u> "threatneth downe to throw his ragged rift"	4-5)	<u>12.48</u> "The foe of life.../ That secretly doth vs procure to fall"
	Terror/ Seeming Delight	6-7)	"yet nigh it drawes/ All passengers"	8)	"And Pleasures porter was deuizd to bee"
		8)	"that Gulfes deuouring iawes"		
Par.	Gulf/ Plain	1-3)	<u>12.6</u> "griesly mouth.../That seem'd more horrible then hell to bee"	3)	<u>12.50</u> "Strowed with pleasauns"
	Terror/ Delight	4)	"darke dreadfull hole"	4)	"Mantled with greene, and goodly beautifide"
Par.	Rock/ Weather	1-2)	<u>12.7</u> "perilous Rocke,/ Threatning it selfe on them to ruinate"	2)	<u>12.51</u> "still in stedfast state"
	Ship- wreck/ Images of Temperance	8-9)	"Did afterwards make shipwracke violent,/ Both of their life, and fame for euer fowly blent"	3-4)	"Ne suffred storme nor frost...to violate"
		7)	"lustes intemperate"	6)	"Nor scorching heat..."
				6)	"nor cold intemperate"
Par.	Rock and Birds/ Sinister Simile	2)	<u>12.8</u> "A daungerous and detestable place"	1-3)	<u>12.52</u> "pleasaunt hill...on which the Nimphe... her selfe...did kill"
		6)	"still sate waiting on that wastfull clift"	6-7)	"Or Ida, where the Gods lou'd to repaire,/When euer they their heavenly bowres forlore"

Par. Delights	<u>12.9</u>	<u>12.53</u>
	3) "lustfull luxurie and thrifftlesse wast"	5) "Bridling his will, and maistering his might"
	4-5) "miserable wights,/	2-3) "suffred no delight/ To sincke into his sence, nor mind affect"
Terror/ Sinister delight	9) "To shunne Rocke of Reproch, and it as death to dred"	9) "Their clasping armes, in wanton wreathings intricate"
Par. Delights	<u>12.10</u>	<u>12.54</u>
	Wandering Islands	Grapes
	4) "light bubbles daunced all along"	3-4) "seemed to entice/All passers by to tast their lushious wine"
Par. Explicit knowledge and warning/ Sinister hints	<u>12.11</u>	<u>12.55</u>
	3) "seeming"	9) "seemd vnmeet"
	2) "Least we vnweeting, hap to be fordonne"	2) "So made by art, to beautifie the rest"
	4) "Are not firme lande, nor any certein wonne"	3-4) "enfold,/As lurking..."
	7) "doe them shonne"	5) "with so rich load opprest"
	8-9) "haue oft drawne many a wandring wight/Into most deadly daunger and distressed plight"	6) "Did bow adowne, as ouer-burdened"
		8) "faire weedes, but fowle disordered"
Sym. Traps	<u>12.11</u>	<u>12.77</u>
	8-9) Wandering Islands: "they haue oft drawne many a wandring wight/ Into most deadly daunger"	7-9) Acrasia's dress: "More subtile web Arachne cannot spin,/Nor the fine nets"
Par. Fruitfulness and sensual delights	<u>12.12</u>	<u>12.56</u>
	Wandering Islands	Excess
	2) "faire and fruitfull"	2) "riper fruit"
	3) "grassie greene of delectable hew"	3) "sappy liquor, that with fulnesse sweld"
	4) "tall trees with apparelled"	6) "so faire wine-presse made the wine more sweet"
	5) "deckt with blossomes dyde in white and red"	
Entice in order to entrap	6-9) "That mote the passengers thereto allure...wandreth euer more vncertein and vnsure"	7-9) "she vsd to giue to drinke to each,/When passing by she happened to meet:/It was her guise, all Straungers goodly so to greet"

- | | | | |
|------|--------------------------------------|--|--|
| Par. | Phaedria/
Paradise | <u>12.14</u>
5) "seemd so sweet and
pleasant to the eye"
6) "That it would tempt
a man to touchen there" | <u>12.58</u>
2) "It selfe doth offer
to his sober eye"
3) "In which all pleasures
plenteously abound" |
| Sym. | Phaedria/
Acrasia | <u>12.16</u>
3) "faining dalliance
and wanton sport" | <u>12.72</u>
2-3) "faire Witch...a
new Louer"
6) "long wanton ioyes" |
| Par. | Phaedria/
Fountain | <u>12.16</u>
1) "merry sort"
3) "faining dalliance and
wanton sport" | <u>12.60</u>
7) "seemd with liuely
iollitie"
8) "playing their wanton
toyes" |
| Par. | Phaedria/
Fountain | <u>12.17</u>
1) "That was the wanton
Phaedria" | <u>12.61</u>
9) "seemd for wantones
to weepe" |
| | Perception | 5) "the wary Boateman"
6) "Here now behoueth vs
well to auyse" | 4-5) "That wight, who did
not well auis'd it vew" |
| Par. | Terror/
Delight | <u>12.18</u>
Quicksand
2) "hidden ieopardy"
6-8) "The quicksand nigh
with water couered;/But
by the checked waue
they did descry/It
plaine, and by the sea
discoloured" | <u>12.62</u>
Fountain
2) "sweet and faire"
7-9) "through the waues one
might the bottom see,/All
pau'd with Iaspar
shining bright,/That
seemd the fountaine in
that sea did sayle
vpright" |
| Sym. | Whirlpool/
Maidens | <u>12.20</u>
8) "To draw their boate" | <u>12.68</u>
8) "to him beckned, to
approch more neare" |
| Par. | Two forms
of
death
by water | <u>12.20</u>
Whirlpool
1) "perilous Poole"
5) "circled waters"
3-4) "In which full many
had with haplesse
doole/Beene suncke,
of whom no memorie
did stay"
9) "then to haue them
dround" | <u>12.64</u>
Maidens
2) "Aboue the waters"
2-3) "then downe againe/Her
plong, as ouer maistered
by might,/Where both
awhile would couered
remaine"
9) "th'amarous sweet
spoiles to greedy eyes
reuele" |

Par. and Sym.	Terrors/ Delights	<u>12.22</u> Monsters	<u>12.66</u> Maidens
		1-2) "The waues come rolling, and the billowes rore/ Outragiously"	1) "wanton Maidens"
		7) "horroure straunge did reare"	6) "two lilly paps aloft displayd"
		8) "an hideous hoast arrayd"	7) "his melting hart entise"
		9) "Of huge Sea monsters, such as liuing sence dismayd"	8) "To her delights"
			9) "him more desirous made"
Par.	Terrors/ Delights	<u>12.23</u> Sea Monsters	<u>12.67</u> Maidens
		1-2) "vgly shapes, and horrible aspects... feare to see"	2) "her faire lockes"
		5) "All dreadfull pourtraicts of deformitee"	6) "faire spectacle"
			9) "louely face"
Sym.	Terror/ Delight	<u>12.24</u> Monsters	<u>12.64</u> Maidens
		9) "And greedy Rosmarines with visages deforme"	9) "And th'amarous sweet spoiles to greedy eyes reuele"
Par.	Sounds: Unpleasant/ Pleasant	<u>12.27</u> Dolefull Maid	<u>12.71</u> Birds
		2) "they heard a ruefull cry"	2) "vnto the voyce attempred sweet"
		3) "one, that wayld and pittifully wept"	3) "Th'Angelicall soft trembling voyces"
		4) "resounding plaints"	4) "diuine response meet"
		9) "lowd...called"	8) "Now soft, now loud, vnto the wind did call"
Par.		<u>12.28</u> Dolefull Maid	<u>12.72</u> Acrasia and Verdant
		1) "Guyon hearing"	1) "seemed heard to bee"
		2) "dolefull Mayd"	2) "faire Witch"
		8-9) "onely womanish fine forgery,/Your stubborne hart t'affect"	Verdant has succumbed to Acrasia's wiles

Sym. Delights	<u>12.30</u> Mermaids	<u>12.58</u> Paradise
	5) "an high rocke"	5) "trees vpshooting hye"
	6) "twixt them both a pleasaunt port they made"	3) "all pleasures"
	4) "the brode shadow of an hoarie hill"	5) "The dales for shade, the hilles for breathing space"
	9) "deceiptfull shade"	9) "art...appeared in no place"
Par. Delights	<u>12.31</u> Mermaids	<u>12.75</u> Rose Song
	3-4) "were depriu'd/Of their proud beautie"	3) "Ne more doth flourish after first decay"
	9) "T'allure weake trauellers, whom gotten they did kill"	9) "Whilest louing thou mayst loued be with equall crime"
Par. Delights	<u>12.32</u> Mermaids	<u>12.76</u> Rose song ends
	2) "Their pleasaunt tunes"	2) "notes t'attune"
		3) "his pleasing words"
	7-9) "Port of rest...worlds sweet In"	7-9) Verdant sleeping in Acrasia's lap
Par. Birds of Death/ Verdant	<u>12.36</u> 2) "fatall birds" 9) "prophets of sad destiny"	<u>12.80</u> 2) "sleeping praise" 9) "him so did blend"
Sym. Beasts/ Genius	<u>12.39</u> 6) "to deuoure those vnexpected guests"	<u>12.49</u> 5) "Wherewith all new-come guests he gratifide"
Sym. Bower/ Genius	<u>12.42</u> 6) "Is sweet, and pleasing"	<u>12.46</u> 5) "And semblaunce pleasing"

The ultimate effect of such pairings is to illustrate the way in which, through patterning, the first half of canto 12 (the voyage to and initial experience of Acrasia's island) prepares the way for the experience, in the second half, of the island and the bower itself. The unpleasant physical perils--the sea beasts, the Rock, the Gulf, the Quicksand, and the Whirlpool--are physical manifestations of the moral dangers inherent in the tempting obstacles and diversions--the wandering

islands, Phaedria, the mermaids, the dolefull maid, and the pleasures of Acrasia's island.¹⁰ Whereas the former perils, associated with private forms of intemperance such as greediness, are overtly frightening and destructive, the latter are subtly designed to entice the protagonists in order to entrap them. The temptations proffered by Acrasia's servants in the first half of the canto are but a preview of the titillations in the second half, where Acrasia herself appears.

In addition to the parallel and symmetrical patterns already discussed, there are two other demonstrable symmetrical patterns within canto 12.¹¹ The first, where Spenser describes Guyon's voyage, converges from stanzas 1 and 34, hinging upon stanzas 17 and 18. The second, where Spenser relates Guyon's experiences on Acrasia's island and in the Bower of Bliss, converges from stanzas 35 and 87, hinging upon stanza 61. These two symmetries thus encompass all the stanzas of canto 12.

The structural symmetry in the first section of the canto again aligns terrors with delights, revealing the dangers inherent in both types of sensual stimuli. In its two parts (delights and terrors, or absence of delights) this symmetry 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 to produce, ultimately, unpleasant physical embodiments of intemperance, like Grill and his fellow beasts.

The outer limits of this symmetry, stanza 1 and 34, are linked primarily through thematic contrast. Images of structure and order in the former stanza ("goodly frame of Temperance," "formerly grounded,"

"fast setteled," "firme foundation," 12.1) contrast with the image of chaos in the latter ("a grosse fog ouer spread...this great Vniuerse seemd one confused mas," 12.34). As Guyon fights for individual temperance ("this braue knight, that for that vertue fights," 12.1), he must overcome such environmental chaos and, analogously, the potential to chaos in himself when passions are unrestrained.

The following summary demonstrates the repeated pairing of terrors and delights in this symmetry:

Water imagery: Terror/ Delight	<u>12.2</u> 1) "in that sea" 5) "Vpon the waues" 3) "perill" 6) "hideous roaring" 7) "all their senses filled with affright" 8) "raging surges reard" 9) "of drowning made affeard"	<u>12.33</u> 1) "the rolling sea" 3) "the waues" 1) "resounding soft" 6) "a straunge kinde of harmony" 7) "Which Guyons senses softly tickled" 4) "a solemne Meane" 9) "rare melody"
Gulf/ Mermaids	<u>12.3</u> Boatman instructs Palmer to "keepe an euen course"(2):they must by- pass danger 4) "That is the Gulfe of 8-9) "This is the Port of Greedinesse" (image of mouth swallowing boats) 9) "That all the seas for feare do seeme away to fly" (fear and chaos)	<u>12.32</u> Mermaids sing to Guyon--6) "O turne thy rudder hither-ward a while":an invitation to relax rest.../The worlds sweet In" (image of port harbouring boats) 9) "The worlds sweet In, from paine and wearisome turmoyle"(pleasure and peace)
Rock/ Mermaids	<u>12.4</u> 8-9) "For whiles they fly that Gulfes deuouring iawes,/They on this rock are rent, and sunck in helplesse wawes."	<u>12.31</u> 8-9) "they abusd to ill,/T'allure weake traouellers, whom gotten they did kill."

Transition	<u>12.5</u> 1-2) Reach Gulf: "Vntill they nigh vnto that Gulfe arriue" Stanza 5	<u>12.30</u> 1-2) Approach mermaids: "now they nigh approched" "fiue sisters"
Need to fight/ 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 as "halfe Theatre"
Transition	<u>12.6</u> Pass by Gulf: Gulf as mouth (catches sailors)	<u>12.29</u> Pass by "dolefull Mayd": maid as "bayt"(catches sailors)
	2 & 7) "deepe" 9) "be dreht"	2 & 7) "bayt" 9) "watry wildernesse"
Rock/ Doleful Maid	<u>12.7</u> Approach "The Rocke of vile Reproch" 3) "vessels"; 4) "ships" 6-9) intemperance: "hauing all their substance spnt/In wanton ioyes, and lustes intemperate,/ Did afterwards make shipwracke violent"	<u>12.28</u> Guyon wants to steer towards the "dolefull Mayd" 2) "the boate" 9) "Your stubborne hart t'affect with fraile infirmity"(Palmer counsels Guyon to avoid intemperance)
Violence/ Sorrow	<u>12.8</u> 2) "daungerous and detestable place" (to frighten) 6) "still sate waiting on that wastfull clift" 7) "wretches...vnhappie cace" 8-9) "lost credite and consumed thrift... despairefull drift"	<u>12.27</u> 2) "ruefull cry" (to allure) 6) "A seemely Maiden, sitting by the shore" 7) "great sorrow and sad agony" 8-9) "great misfortune to deplore"
Images of Sorrow		
Unpleasant Sounds	4) "yelling Meawes, with Seagulles hoarse and bace"	"ruefull cry," "wayld and pittifully wept," "resounding plaints," "lowd"

Rock by-passed/Sea Monsters by-passed	<u>12.9</u> 1-2) "The Palmer seeing .../Thus said" 2) "Behold th'ensamples in our sights" 4-5) "What now is left of miserable wights,/Which spent their looser daies in lewd delights" 8-9) the Palmer's counsel "hereby be counselled,/ To shunne Rocke of Reproch"	<u>12.26</u> 1) "(then said the Palmer well auiz'd;)" 2) "these same Monsters are not those in deed" 3-4) "into these fearefull shapes disguiz'd/By that same wicked witch" 6-9) the Palmer's "vertuous staffe" calms the sea and dispells the monsters
Delights (Islands)/Terrors (Sea Monsters)	<u>12.10</u> 4) "light bubbles daunced" Sensual enticements of the "many Islands"	<u>12.25</u> 4) "rushing in the fomy waues" "deformed Monsters," "dreadfull noise," "appall," "fearen," "dreadfull"
Islands/Sea Monsters	<u>12.11</u> 7) "doe them shonne" 8) "wandring wight" Islands entice men into "most deadly daunger"	<u>12.24</u> 7) "whom Mariners eschew" 8) "trauellers" The "dreadfull" sea monsters make mariners flee
Islands/Sea Monsters Sensual delights/Terrors	<u>12.12</u> 1) "well they seeme" 2) "faire and fruitfull" 3) "delectable hew" 6) "mote the passengers thereto allure"	<u>12.23</u> 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"
A wandering island/The Sea Monsters	<u>12.13</u> 5) "Flying from Iunoos wrath" Harmony out of Chaos: Delos, formerly floating, "firmely was established" in Apollo's honour	<u>12.22</u> 3) "wrathfull Neptune did them driue before" Chaos: waves and billows; sea monsters

Transition	<u>12.14</u> Encounter Phaedria	<u>12.21</u> By-pass Whirlpool
	2) "passe on forward"	3) "they shortly fetch"
	3) "one of those same Islands"	3) "th'vtmost sandy breach"
	4-5) "needes must passen by,/Which seemd so sweet and pleasant"	4) "the dred daunger does behind remaine"
	5) "pleasant to the eye"	5-6) "they see.../The surging waters"
Pride	8) Phaedria's vanity: "dressing of her heare" (to allure sailors)	7-8) Sea's pride: "puft vp with proud disdaine,/ To swell about the measure of his guise" (to frighten sailors)
Phaedria/ Whirl- pool Images of rotation	<u>12.15</u> 1) "She them espying...can call" 2) "Bidding them nigher draw" 5) "would they once turne"	<u>12.20</u> 1) "they see that perilous Poole" 7-8) "Did couet.../To draw their boate" 5-6) "circled waters...with whirling sway...restlesse wheele, still running round" 7) "running to her boat" 7) "her boat"
Phaedria/ Quicksand	<u>12.16</u> 1) Phaedria overtakes their boat 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"	<u>12.19</u> 1) They see a ship caught in the Quicksand 6) "mariners and merchants with much toyle" 7) "Labour'd in vaine" 9) "But neither...might her backe recoyle"
The fulcrum of the symmetry	<u>12.17</u> 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 begins (This speech forms the fulcrum of the pattern)	<u>12.18</u> 6-9) Threat of Quicksand by-passed 9) "It called was the quicksand of Vnthrifyhed" 8) "the sea discoloured" 5) "Scarse had he said" 1-4) Boatman's speech continued

The symmetry in the second section of canto 12, converging from stanzas 35 and 87, is also remarkably strong. The first half of this symmetry seems to anticipate the experiences of the corresponding final stanzas of the Bower of Bliss episode. Selected correspondences are summarized in the following pages:

Perception: Problems/ Awareness	<u>12.35</u> 1-2) "ne wist/How to direct their way in darkenesse" 3) "feard to wander in that wastfull mist" 4) "mischiefe vnespide" 5) "Worse is the daunger hidden, then describe"	<u>12.87</u> 1) "See the mind of beastly man" 2-3) "forgot the excellence/ Of his creation" 4) "he chooseth" 5) "lacke intelligence"
Fog/ Grill's Incontinence	2) "darkenesse wide" 3) "wastfull mist" 9) "groping in that griesly night"	7) "Delights in filth and foule incontinence" 8) "his hoggish mind" 9) "whilest wether serues and wind"
(Fog as physical embodiment of moral problem: incontinence)		
Birds/ Beasts	<u>12.36</u> 2) "fatall birds" 3) "Such as by nature men abhorre and hate"	<u>12.86</u> 2) "of beasts they comely men became" 3) "Yet being men they did vmanly looke"
Birds/ Beasts	<u>12.37</u> 1) "all that else does horroure breed"	<u>12.85</u> 4) "figures hideous"
Enchanters: Palmer; Acrasia	7) "the Palmer" 8-9) "The sacred soile, where all our perils grow" (Acrasia's island)	8) "But Palmer" 2) "Whom this Enchauntresse hath transformed thus" 9) "Let them returned be vnto their former state"
Transition: the wheel has come full circle	<u>12.38</u> The Boat, passing fog and sea-birds, strikes Acrasia's island; the protagonists encounter the first hazard on shore: Acrasia's beasts The Palmer governs Guyon	<u>12.84</u> The protagonists, with their captives, Verdant and Acrasia, leave the Bower and arrive "where they lately had/Charm'd those wild-beasts" The Palmer pacifies the beasts

Chaos	<u>12.39</u> Acrasia's beasts bellow: "hideous bellowing," "roard outrageously," "rearing fiercely"	<u>12.83</u> Guyon destroys the Bower: "broke downe," "feld," "did deface," "spoyle," "suppresse," "burne," "race"
	4) "enraged"	4) "tempest of his wrathfulnesse"
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" (12.39 also matches 12.83 in the symmetrical pattern of canto 12 as a whole: see p. 236)	Motivation for Guyon's "rigour pittillesse" in destroying Bower: perhaps anger that he was attracted by maidens(12.65), but ostensibly to revenge Mordant and Amavia(1.61)
Palmer's Staff/Net	<u>12.40</u> 2) "The Palmer" 3) "staffe, that could all charmes defeat" 8-9) staff has "Such wondrous power.../All monsters to subdew" The Palmer's "mighty. staffe" subdues Acrasia's monsters	<u>12.82</u> 6-9) The Palmer binds Acrasia and counsels Verdant 2) "net so cunningly was wound" that neither Acrasia's "guile" nor Verdant's "force" "might it distraine" The Palmer's "net" has captured Acrasia and her lover
Palmer's Staff/Net	<u>12.41</u> 1) staff "fram'd was" 9) "Palmer sage"(Reason)	<u>12.81</u> 5) "did frame" net 8) "faire Enchauntresse" (Incontinence) 1) "carefull Palmer" 5) "skillful Palmer"
Nature of Setting/ Effect on Verdant	<u>12.42</u> 1-2) "do arriue,/Whereas the Bowre of Blisse was situate" 5-8) "What euer.../Is sweet, and pleasing vnto liuing sense.../ Was poured forth" 7) gratify "dayntiest fantasie"	<u>12.80</u> Verdant, sleeping, in the Bower 8-9) "His dayes, his goods, his body he did spend; /0 horrible enchantment, that him so did blend" 7) experience "lewd loues"

Accessibility/ Result	¹² <u>12.43</u> 1) "Goodly" fence (but easy to break)	<u>12.79</u> 2) "goodly swayne" (but now unmanned)
Gate/ Acrasia	<u>12.44</u> 1) gate "framed was of precious youry" 9) "First through the Euxine seas"	<u>12.78</u> 1) Acrasia's "snowy brest" 9) "Which sparckling on the silent waues"
Circean enchantress	5) Medea: "Her mighty charmes, her furious louing fit"	6-8) Acrasia: "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 hungrey eies"
Portraits: Jason and Medea/Acrasia upon her bed of Roses	<u>12.45</u> 1) "frothy billowes fry" (Both oxymorons recall the Palmer's speech: "But temperance...can measure out a meane,/Neether to melt in pleasures whot desire,/Nor fry in hartlesse griefe, 1.58--a useful gloss on titillation and frustration in Acrasia's realm)	<u>12.77</u> 9) "scorched deaw" Acrasia in silk and silver, reclining on bed of roses, wearing a web-like dress ("More subtile net Arachne cannot spin")
Sinister Overtones: similar visual images	5-7) "snowy substaunce sprent/ With vermell, like the boyes bloud therein shed, A pitteous spectacle" (Medea murdered her children)	
Dominant Colours and Textures Metallic	3-4) "yuory" (twice) 5) "snowy substance" 6) "vermell...bloud" 8) "gold"	5-6) "alablaster skin... more white" 1) "bed of Roses" (red?) 4) "siluer"
Transition ¹³	<u>12.46</u> 1-3) pass by the "goodly gate"; introduce Genius 3) "Which thither came: but in the Porch there sate" 5-6) Porter's "semblaunce pleasing.../That trauellers to him seemd to entize" 7-9) "looser garment...did fall,/And flew...in wanton wize"	<u>12.76</u> 7-9) find Acrasia and Verdant in the Bower 7) "In which they creeping did at last display" 4-6) the "constant paire" are not allured by the Rose Song: "heard all.../ Yet swarued not" 1-3) choir of birds "attune" their "diuerse notes" (cf. art and nature "agreed through sweete diuersitie." 12.59)
Disorder/ Harmony		

Genius/ Rose Song	<u>12.47-48</u>	<u>12.75-74</u>
	3(47) "generation" 8(47) "That is our Selfe" 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") Bad blend: "equall crime" --i.e. the equall self- indulgence and frustration of Verdant and Acrasia
False Enchanters	<u>12.49</u>	<u>12.73</u>
	Genius: with his staff "charmed semblaunts sly" flowers and wine offers wine indiscrim- inately: enticer to balefulness--his "guests" are his victims; his "idle curtesie" is aimed at producing idleness	Acrasia: sucks victim's "spright"(soul) out through his eyes images of deflowering and liquidity Acrasia, "depasturing delight," is insatiable: Acrasia is a destroyer; Verdant is her victim
The enticement/ the result	8) Guyon overthrows Genius' bowl Guyon rejects the temptation	8) "Quite molten into lust, and pleasure lewd"-- ambiguously applicable to both Acrasia and Verdant; Verdant succumbed to Acrasia's wiles: resulted in a "molten" state
Sensual delights	<u>12.50</u>	<u>12.72</u>
	3) "Strowed with pleasauns" Visually pleasant atmosphere Art undermines Nature	7) "Whilst round about them pleasauntly did sing" Audibly pleasant atmosphere Acrasia destroys Verdant
Sinister images	7-9) "pompous bride... virgin bowre"	2-5) "faire Witch" solaces herself with sleeping "new Louer"(one of many?) in "secret shade"

Temperate weather/ Harmonious sound	<u>12.51</u> 8) "Gently attempred," "stedfast," "intemperate," "milde," "moderate," "disposd so well," "holesome"	<u>12.71</u> 2) "attempred sweet" "meet"(twice), "discreet," "attempred"
Excessive sensual delights	<u>12.52</u> 7) "heauenly bowres" "more sweet" smell: sinister overtones (deformed birth, suicide, erotic wounds)	<u>12.70</u> 3) "not on liuing ground" "most melodious sound": 5-6) "Right hard it was, for wight, which did it heare,/To read, what manner musicke that mote bee" (problem of perception)
Self-control/ Palmer's aid	<u>12.53</u> Excess 1-2) "Much wondred Guyon at the faire aspect/Of that sweet place" 2-3) "yet suffred no delight/ To sincke into his sence, nor mind affect" 5) "Bridling his will, and maistering his might"	<u>12.69</u> The Maidens and the Bower "On which when gazing him the Palmer saw,/He much rebukt those wandring eyes of his, And counseld well"
Perception	6-7) "he came vnto another gate;/No gate, but like one"	4-5) "they come nigh to the Bowre of blis...so nam'd amis" 6) "Now Sir, well auise"
Sinister overtones	8-9) "boughes and braunches ...clasping armes, in wanton wreathings intricate" (artificiality, eroticism, and sinister entrapment; cf. Acrasia's practices)	8-9) "Here wonnes Acrasia .../Else she will slip away"
Porch and Grapes/ Maidens	<u>12.54</u> 1-6) "embracing vine" entices passers-by 3) "seemed to entice" 7-9) 3 stages of ripeness of grapes; 3 "red" words 8) "laughing"	<u>12.68</u> 4-9) girls entice Guyon 8) "to him beckned to approach" 1-3) 3 "laughters" and 3 "blushes" of the maiden

Golden Grapes/Maid with golden hair	<u>12.55</u> 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" gold grapes hide among leaves Embodiment of <u>a-kra</u> sis: Excess is a "comely dame" "Clad in faire weedess" but "fowle disordered" and with "garments loose"	<u>12.67</u> 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" girl hides in hair and waves Maiden (hair unbound) is a bad blend of titillation and fulfillment: excess of the former leads to default of the latter (i.e. frustration)
Aim: titillation		
Excess/ Maidens Imagery	<u>12.56</u> 9) "It was her guise" "sappy liquor," "wine- presse," "wine," "drinke"	<u>12.66</u> 2) "his vnwonted guise" "ducked in the flood," "melting"
Excess/ Maidens	<u>12.57</u> 1-5) Guyon refuses to drink Excess's wine, when "offred it to tast" 5) "liquor stained all the lond"; Golden "cup" smashed 9) "displeasure" (Excess is frustrated; if Guyon succumbs to his desires, they will be frustrated)	<u>12.65</u> 7-9) Guyon is tempted by the bathing girls: "gan secret pleasaunce to embrace" 5) "yellow heare/ Christalline humour dropped downe apace"; "yellow heare" drops 9) "secret pleasaunce"
Sensual Paradise/ Maidens	<u>12.58</u> 1-2) "There the most daintie Paradise on ground,/It selfe doth offer to his sober eye" ("sober eye": temperance) 7) "Christall running by"	<u>12.64</u> 8-9) "both would themselues vnhele,/And th'amarous sweet spoiles to greedy eyes reuele" ("greedy eyes"; incontinence) 7) "Christall waues"

A-krasis

- | | | |
|------|---|---|
| | <u>12.59</u> | <u>12.63</u> |
| 1-2) | "(so cunningly the rude,/And scorned parts were mingled with the fine)" | 8-9) "ne car'd to hyde,/ Their dainty parts from vew of any, which them eyde" |
| 3) | "for wantonnesse ensude" | 8) "wrestle wantonly" |
| 3-4) | Art versus Nature: excess versus default | 7) Content between maidens: bold versus coy |

The
Fountain

- | | | |
|----|-------------------------------|--|
| | <u>12.60</u> | <u>12.62</u> |
| 1) | "a fountaine stood" | 9) "the fountaine" |
| 2) | "Of richest substaunce" | 2) "this fountaine" |
| 3) | "siluer flood" | 8) "Iaspar shining bright" |
| 4) | "Through...one might see" | 7) "waues" |
| 7) | "some seemd" | 7) "through...one might the bottom see" |
| 9) | "did...embay in liquid ioyes" | 5) "It seemd" |
| | | 1) "Infinit streames continually did well" |

The fulcrum
of this
symmetry

- 12.61
- Gold ivy painted green
 Perception: "That wight, who did not well auis'd it vew,/Would surely deeme it to be yuie trew"
 5) as centre of pattern? Notice the parallel:
 3) "rich metall," and 7) "siluer dew"

This symmetry allows the reader to anticipate the Bower itself without entering it. In other words, the pattern has a teaching aspect. The authorial voice's guidance in the first half, as we encounter the visual, aromatic, and climatic "pleasauns" of Acrasia's island, enables us to perceive proleptically the nature of the Bower. Characteristically, in the first half of this symmetry(12.35-60) he applauds, then suspects the isle's "pleasauns," undermining it by sinister suggestiveness.¹⁴ His habit should teach us to suspect and avoid the same perversion in the more potent temptations of the second half(12.62-87).¹⁵

Ironically, as Guyon stops to watch the maidens, the reader, too, begins to relent the "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 those descriptions. Like the Redcrosse Knight, who escapes the House of Pride only to be seduced by Duessa, Guyon avoids the obstacles from fog to ivy only to be titillated by the girls. We, as readers, can sympathize with Guyon's as a possible reaction, while retaining the necessary degree of detachment.¹⁶ We are not so much attracted by the maidens as we are generally inclined to be uninquisitive in sensually comfortable situations, accepting the pleasant, delightful, and sensuous places (the well-worn topic locus amoenus) without rational scrutiny.¹⁷

What we become involved in, here, is a differentiation between the cataleptic and experiential aspects of the 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. Yet we fail to take seriously the menace of the maidens even though, for the hero, they are the one effective threat to his self-control. The erotic description of the seductress, Acrasia, and the portrait of the disarmed Verdant, confirm in the second part of the pattern the suspicions we held in the first. The suspicious possibilities of the first part of the symmetry are confirmed as we experience the second part.

NOTES

¹The proverbial image ("The bankes are ouerflowen, when stopped is the flood," 4.11, line 9), employed to denote passion, matches exactly the list of passions ("Wrath, gelosie, grieve, loue," 4.34, also line 9) which includes grief, identified, in the following stanza, as "a flood" (4.35, line 3).

²See Fowler, Triumphal Forms, pp. 23-61, for a discussion of triumphs and centrally-placed sovereignty.

³The same function is attributed to Occasion in 5.19: "To stirre vp strife." Notice that the figures stirred to strife by Occasion and Atin, respectively, are Furor and Pyrochles, two figures associated with fire.

⁴Canto 5 can be divided readily into three episodes: first, Guyon's conflict with Pyrochles(5.2-16); second, the release of Occasion and Furor(5.17-24); third, Atin's journey to find Cymochles(5.25-38). The conclusions of the first two of these three episodes match in the symmetrical pattern within canto 5.

⁵See the discussion of these two passages of encomium in Chapter IV, pp. 154-156.

⁶The symmetrical pattern within canto 1, as it converges upon 1.31, pairs the stanzas of Guyon's conversation with Redcrosse. See Fowler, Spenser and the Numbers of Time, p. 92, for a discussion of

1.29 as the midpoint of Books I and II, counting proem and canto stanzas. This midpoint, says Fowler, "falls at II, i, 29, the stanza describing the reconciliation of Redcrosse and Guyon: 'So been they both attone.' The equity of their relationship is expressed numerically; reckoned from this point, too, their courses have the same temporal measure."

⁷In this section and the next, I use Par. to identify the parallel pattern within the canto, Sym. to identify the symmetrical pattern.

⁸The term "frame" is also applied to Alma's House of Temperance, allegorically the body, in 9.22 ("The frame thereof") and, in particular, to the Turret (i.e. the head: "That Turrets frame," 9.45). Also, compare "in a body, which doth freely yeeld/His partes to reasons rule obedient... goodly gouernment/Is settled there in sure establishment"(11.2) with "this goodly frame of Temperance...faste setteled/On firme foundation..."(12.1), stanzas only one stanza removed in PCB 11 & 12. The "frame of Temperance" may also refer to Book II itself and, perhaps, to the network of complex patterning just demonstrated.

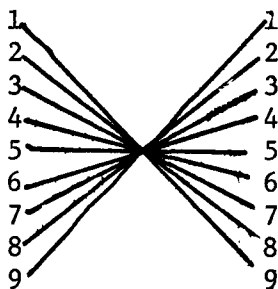
⁹Similar words and images appear in close proximity at this point in this symmetrical pattern: "Of lustfull luxurie, and thriftlesse wast" (12.9) is only one stanza removed from "lewd loues, and wastfull luxuree" (12.80: 12.9 matches 12.79), "lewd delights"(12.9) is only one stanza removed from "lewd loues"(12.80), and "which spent their looser daies in lewd delights"(12.9) is only one stanza removed from "his bodie he did spend"(12.80).

¹⁰Harry Berger, The Allegorical Temper, p. 230, divides the voyage into two parts. While his classification of the obstacles into "Unpleasant" and "Tempting" seems appropriate, the further division into "natural" obstacles and those "produced by unnatural malice" imposes too rigid a categorization.

¹¹The Bower of Bliss is one of the texturally most highly finished as well as structurally most complex episodes in The Faerie Queene. For discussions of its indebtedness to Tasso, see Robert M. Durling, "The Bower of Bliss and Armida's Palace", Comparative Literature, VI (1954), 335-347. See also Chapter I in my M.A. thesis, "Imitative Design and Secret Design in The Faerie Queene, 2.12", McMaster University, 1973. Cf. also patterns relating canto 12 to other parts of Book II, Chapters II - IV in this dissertation. A few patterns between canto 12 and passages in Books I and III are explored in Chapter III in my M.A. thesis. My investigations of this phenomenon are by no means complete; they indicate the need for further study.

¹²Like the notorious Garden of Deduit in Roman de la Rose, this garden is easy to enter: "fence thereof but weake and thin...the gate... of substaunce light"(12.43). The qualities necessary to stay out or survive unscathed--"wisedomes power and temperaunces might"(12.43)--are precisely what the "sleeping" Verdant lacks in 12.79, the matching stanza.

¹³Notice the intense series of parallels in these two stanzas. The lines of the stanzas are symmetrically paired so that line 1 of 12.46 matches line 9 of 12.76, line 2 of 12.46 matches line 8 of 12.76, and so on, so that line 9 of 12.46 matches line 1 of 12.76:



This phenomenon occurs in other pairings in this pattern. See, for example, 12.55 matching 12.67 and 12.60 matching 12.62.

¹⁴The authorial voice's habit is epitomized in 12.50 where he initially seems to praise the "large and spacious plaine" but subtly undermines it by means of pleonasms. His remark that the "grassy ground" is "Mantled with greene," for instance, is too explicit, for grass is normally green. The artificiality, reinforced by such images as "Mantled" and "ornaments" and the formulaic "goodly beautifide," is ironically undermined by the concluding image of Art as a "pompous bride" emerging from her "virgin bowre." Just as an overdressed bride places her virginity in question, so Art's over-adornment 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, adorning it "too lauishly" and, so, creating an excessive sensual attractiveness which is so pleasurable it in effect destroys Nature by undermining it. The senses themselves become suspect.

¹⁵Only after describing the metal ivy and the fountain itself does the narrator introduce the first truly erotic human temptation--the

bathing maidens(12.63).

¹⁶Cf. Arlene N. Okerlund, "Spenser's Wanton Maidens: Reader Psychology in the Bower of Bliss", 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 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. Moreover, she assumes a very passive reader, while Spenser from the beginning of the poem has educated us to react to all episodes with rational and questioning alertness.

¹⁷For a discussion of the topic locus amoenus see Ernst Robert Curtius, European Literature and the Latin Middle Ages, trans. Willard R. Trask, Bollingen Series, 36 (New York: Pantheon, 1953), pp. 195-200.

EPILOGUE

The parallel and symmetrical patterns which have been discussed in the foregoing pages may not be the only patterns waiting to be traced in The Faerie Queene, Book II. What is presented here are the results of an investigation for which the research is necessarily inductive. There may well be some underlying principle involved that we do not see at the moment. But the material offered does show evidence of a warp-and-woof sort of composition, minutely planned, and quite contradictory to the superficial sense of romance rambling that Spenser obviously intends to create.

We may well ask how the Renaissance readers read the poem and the meaning of the distinction between the common reader and the more curious reader in so many Renaissance prefaces. Obviously the more curious reader did not buy two copies of the poem and read in the way a critic must read in inducing these patterns from the poem. But if the more literate reader was aware of the possibility of patterned composition and of the likelihood that it proceeded on fairly inevitable parallel and symmetrical lines, he could use this knowledge to compare passages corresponding to one he was especially interested in at the moment. In other words, literati may have used presumption of patterning as a means of interpretation. They may have used it, also, according to topical clues for which we no longer have a key.

What has been presented here is a demonstration of intricate construction along consistently predictable lines. As I indicated earlier,

Thomas H. Cain has detected parallel and symmetrical patterns in Book I.¹ It remains to be seen if similar symmetrical and parallel patterns underlie the other books of The Faerie Queene. The logical next step in exploring such predictable patterns in The Faerie Queene is to investigate why each canto-to-canto pattern manifests itself where it does, for the place where the pattern manifests itself is the one variable in these patterns. There may be a set of mathematical ratios--some sort of mathematical formula for composition--involved in making the goodly framework of the poem just as it now appears there was in Renaissance buildings.² Since Spenser talks of Book II as a building and fills it with temples and houses as major symbols and since some of the framework has been demonstrated in this patterning, it is reasonable as a next step to look at the Pythagorean ratios and other symbolic proportions now known to have been used in Renaissance architecture.

Eventually, these patterns in The Faerie Queene will need to be considered in the light of other such proofs of design in the Renaissance, in music and the visual arts as well as in literature and architecture, to understand the assumptions about "making" (Sidney's word for the poet's activity)³ that seem to underlie creative activity in this era.

NOTES

¹See the Acknowledgements.

²See G.L. Hersey, Pythagorean Palaces: Magic and Architecture in the Italian Renaissance (Ithaca: Cornell University Press, 1976). The underlying seminal book is probably Rudulph Wittkower, Architectural Principles in the Age of Humanism (New York: W.W. Norton and Co., Inc., 1971).

³Sir Philip Sidney, The Defence of Poesie(1595), gen. ed. Geoffrey Shepherd (London/Toronto: Thomas Nelson and Sons Ltd., 1965; reprinted 1967). The word "making" allies the poet with all other artisans or makers of artifacts.

APPENDIX

Below are listed the correspondences, in the five simultaneously operative patterns relating the stanzas of cantos 1 and 7, between key words connected with individual nourishment: "food," "feedes," "vitall," "deadly," "bayt," "wantes," "want." Each usage of one of these terms in canto 1 matches one or more of the usages of each in canto 7, as shown below. Indeed, only one use of "bayte" in canto 7 ("so glorious bayte," 7.34) does not match one of the other key words in either canto 1 or 7. For discussion of some of the listed pairings see Chapter III, pp. 110-113.

SCI 1 & 7	<u>1.3</u> 2) "deadly food"	<u>7.59</u> 6) "feasted" 7) "for want of food" (vital food) 9) "to eat and drinke"
SCO 1 & 7	<u>1.3</u> 2) "deadly food"	<u>7.64</u> 1) "deadly fall" 2) "sinfull bayt" one stanza removed, 7.65: "vitall powres"; "want of food, and sleepe" two stanzas removed, 7.66: "vitall aire," "deadly fit"
PCB 1 & 7	<u>1.3</u> 2) "deadly food"	<u>7.3</u> one stanza removed, 7.2: "himselpe with comfort feedes"
PCB 1 & 7	<u>1.4</u> 9) "new bait"	<u>7.4</u> 8-9) "to feede his eye/And couetous desire"
PCE 1 & 7	<u>1.4</u> 9) "new bait"	<u>7.9</u> 8) "eye-glutting gaine" one stanza removed, 7.10: "bounteous baytes"

- SCO
1 & 7 9) 1.4
 "new bait"
- PUB
1 & 7 3) 1.12
 "vitall food"
- SCO
1 & 7 3) 1.12
 "vitall food"
- PCB
1 & 7 3) 1.12
 "vitall food"
- PCB
1 & 7 8) 1.24
 "Himselfe refreshing
 with the liquid cold"
- PCB
1 & 7 5) 1.43
 "liuing bloud"
 9) "liuing aire"
 7) "forsaken shop"
 (body as temple)
- PCB
1 & 7 2) 1.52
 "louers drunken mad"
- SCI
1 & 7 2) 1.52
 "louers drunken mad"
- SCO
1 & 7 2) 1.52
 "louers drunken mad"
- 7) 7.63
"Why takest not of that same
fruit of gold"
one stanza removed, 7.64:
"sinfull bayt"
two stanzas removed, 7.65:
"vitall powres";
"want of food and sleepe"
three stanzas
removed, 7.66: "vitall aire";
"deadly fit"
- 3-4) 7.15
"with how small allowaunce/
Vntroubled Nature doth her
selfe suffice"
one stanza removed, 7.16:
"naturall first need"
- 1) 7.55
"golden fruit"
3) "fruitlesse suit"
4) "golden Apple"
9) "many...made to bleed"
- 7.12
one stanza removed, 7.11:
"money can thy wantes at
will supply"
two stanzas removed, 7.10:
"bounteous baytes"(line 3)
- 4) 7.24
"Did feed his eyes, and
fild his inner thought"
- 4) 7.43
"solemne Temple"
5-6) "Many great golden pillours
did vpbeare...sustayne"
- 7-8) 7.52
Socrates' suicide: "quaaffing
glad/Pourd out his life"
- 3) 7.10
"thy bounteous baytes"
- 5) 7.15
"such superfluties"

PUB 1 & 7	<u>1.52</u> 2) "louers drunken mad"	<u>7.55</u> 1) "golden fruit" 2) "got his loue trew" 3) "fruitlesse suit" 4) "golden Apple"
PCB 1 & 7	<u>1.55</u> 6) "Bacchus with the Nympe does lincke" 8) "he stoupt to drinke" 9) "The charme fulfilled, dead suddenly he downe did sincke" (Acrasia's deadly charm)	<u>7.55</u> 4) "famous golden Apple" 9) "That many noble Greekes and Troians made to bleed"
PCE 1 & 7	<u>1.55</u> 8-9) "he stoupt to drinke... dead suddenly"	<u>7.60</u> 9) "As authour of vniustice, there to let him dye" (Tantalus)
PUB 1 & 7	<u>1.55</u> 8) "he stoupt to drinke" 9) "dead suddenly he downe did sincke"	<u>7.58</u> 2) "as coueting to drinke" 6) "floud from mouth" 8) "steru'd with hunger...drouth" 9) "He daily dyde, yet neuer throughly dyen couth"
SCO 1 & 7	<u>1.56</u> 2) "for want of breath" 4) "ended...in quiet death"	<u>7.11</u> 2) "money can thy wantes at will supply"
SCO 1 & 7	<u>1.58</u> 2) "meane"	<u>7.9</u> 8) "eye-glutting gaine"(excess)
PCB 1 & 7	<u>1.59</u> 7) "who so wants, wants so much of his rest"	<u>7.59</u> 7) "I now for want of food doe dye" 9) "giue to eat and drinke to mee"
PCE 1 & 7	<u>1.59</u> 7) "who so wants, wants so much of his rest"	<u>7.64</u> 1) "deadly fall" 2) "sinfull bayt" one stanza removed, 7.65: "For want of food, and sleepe"
PCE 1 & 7	<u>1.60</u> 6) "sleepe in euerlasting peace" (death)	<u>7.65</u> 3) "for want of food, and sleepe" (rest)

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| PUB
1 & 7 | <u>7.2</u>
4) "himselpe with comfort
feedes" | <u>7.66</u>
6) "vitall aire"
9) "with deadly fit opprest"
one stanza removed, 7.65:
"For want of food" |
| SCO
1 & 7 | <u>7.2</u>
4) "himselpe with comfort
feedes" | <u>7.4</u>
8-9) "to feede his eye/And
couetous desire" |

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