

THE BIBLICAL CONCEPT OF HOLINESS IN SPENSER'S  
THE FAERIE QUEENE, BOOK I

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A Thesis

Presented to  
the Faculty of the Department of English  
University of Houston

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In Partial Fulfillment  
of the Requirements for the Degree  
Master of Arts

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by  
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## PREFACE

To a large degree, Spenser's use of Biblical imagery and theological concepts has been confused and obscured by the prolonged debate over his theological orientation. This debate has been ably summed up by Vergil L. Whitaker, who discusses the three main positions as Puritan,<sup>1</sup> Calvinist, and Anglican. He also includes those studies which have held to the suggested possibility that Spenser was a Roman Catholic in his<sup>2</sup> orientation.

This argument shall not be rediscussed, since in general, the concept of Holiness which forms the basis of the present study remains constant, whatever the theological position. While the concept itself might remain stable, however, the manner in which Holiness is obtained or achieved does vary with the theological pre-suppositions. Therefore, in its raison d' être, Holiness is seen as a common aim or end of all facets of the Christian religion, while in its function and mode of operation, Holiness will be discussed primarily from the Calvinistic point of view.

The Bible that Spenser used has also been a matter of some debate. Grace Landrum, in her definitive study, maintains that Spenser primarily used the Great Bible of 1539, or the second edition of the Great Bible

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<sup>1</sup>Vergil K. Whitaker, "The Religious Basis of Spenser's Thought," Stanford University Series, Language and Literature, Vol. VII (Stanford, California: Stanford University Press, 1950), p. 175.

<sup>2</sup>Ibid.

published in 1540 known as "Cranmer's Bible."<sup>3</sup> The differences between the Great Bible, the Geneva Bible of 1560, and the Bishop's Bible of 1568, are differences primarily of clarity and language, rather than differences of any great theological degree. For Chapters III, IV, and V, of this study, quotations are from the Revised Standard Version of 1946-1952 unless otherwise noted. Spenser's use of Scripture, both directly by example and citation, and indirectly by allusion and reference, whatever the version or translation used, will be the primary concern.

For purposes of this study, a division is made between theological concepts and philosophical premises. Philosophy, the "cognitive<sup>4</sup> approach to reality in which reality as such is the object," by its very nature remains for the philosopher primarily a theoretical study. To the philosopher, his discipline is an objective critical study of the "general structures that make experience possible."<sup>5</sup>

For the theologian, on the other hand, the nature of his discipline is a personal, subjective expression of, or an investigation into, what he believes about God pushed to the intellectual limit. The theologian, in addition to his intellectual objectivity, has an emotional and personal involvement, and a commitment in and to the concepts he expresses. The theologian is no less critical in his understanding and creative power than the philosopher, but his beginning

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<sup>3</sup>Grace W. Landrum, "Spenser's Use of the Bible and His Alleged Protestantism," PMLA, XLI (Sept.-Dec., 1926), 517.

<sup>4</sup>Paul Tillich, Systematic Theology (3 vols.; Chicago: The University of Chicago Press, 1951-1963), I, 18.

<sup>5</sup>Ibid., p. 19.

point is not purely objective. The theologian is bound to a structure of personal life-or-death premises about the "out there" because of his inner relationship to God. As I am an ordained minister in the United Presbyterian Church in the United States of America, Calvin's Institutes has been a long-term study, and theology and Biblical inquiry the bases of constant professional analysis, which, of necessity will greatly influence what is proposed in the body of this study.

The study of Spenser's The Faerie Queene is not a popular one. I am indebted to Dr. Jesse D. Hartley of the University of Houston for extending my horizons through his introduction to Spenser's writing; to Dr. Patrick G. Hogan, Co-Chairman for Graduate Studies in English at the University of Houston, for continuing that study, and for his encouragement and guidance in the origination of this thesis; and to Mrs. Catherine Carroll, my most efficient and patient secretary, for her many hours of interested assistance in its preparation.

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<sup>6</sup>Ibid., p. 21.

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## ABSTRACT

### THE BIBLICAL CONCEPT OF HOLINESS IN SPENSER'S THE FAERIE QUEENE, BOOK I

Holiness, as a concept in The Faerie Queene, Book I, previously has been primarily defined as a philosophical concept in terms of Aristotle's "virtues." It has been compared with Wisdom, and with Magnificence and Magnanimity. Holiness is not a philosophical concept. It has its origins, for Spenser, in the Bible, and is a Christian theological concept. Holiness, as described by Spenser in The Faerie Queene, Book I, is basically Biblical as presented in terms of the theological structure of John Calvin, mainly in his Institutes.

Holiness, as such, is conceived as a condition of being, made possible by the inner work of God's Grace in man. It is not obtained through man's exertions as is a "virtue." Holiness is unlike Wisdom, Justice, Chastity, and Temperance, in that it must be applied from outside the man, and from outside the act.

Holiness, in The Faerie Queene, Book I, is like Magnificence and Magnanimity in that it is not obtained by doing Holy things, as they are not obtained by doing Magnificent or Magnanimous acts. Holiness differs from Magnificence and Magnanimity in that it is given by God to man, rather than being given by men to man. Holiness, as a quality of any act, person, or thing, is not actualized through the doing of the act, through existing as the person, or through having

the thing. Rather, it is effected by the application from outside of the Grace of God in the believer because of his trust and faith. The believer is "counted" Holy, that which he is not, which is Justification, and his Holiness is a continuing work of the Grace of God through the Holy Spirit, which is Sanctification.

Spenser's Red Cross Knight, as Everyman, is elected to Holiness, and makes his quest for that quality accompanied by the truth of God, Una. As this Truth, Una is the Christ. Evil, and its active form, Sin, as illusions of this truth, are in opposition to Holiness and its active form, Righteousness. Evil as Archimago causes the Knight to betray Truth by means of a "dream." In this illusory state the Knight champions Duessa, or Sin, and is brought to a state of utter helplessness in Orgoglio's dungeon from which he must be rescued or redeemed.

Una, as the Christ, causes the Knight to be rescued from his sinful self by means of Prince Arthur, as the Holy Spirit. Cleansed of all unrighteousness in the House of Holiness, which is spiritual discipline, the Knight is made to be victorious over sin, the Dragon.

The plot and action of Book I are one and whole. Arthur is not an "afterthought" but an integral part of the plan, the nexus of the movement. To understand The Faerie Queene, Book I, its plot and movement, its characters and their roles, to provide a basis for the wholeness of Spenser's imagery, one must understand the Biblical foundation of Spenser's imagery and the theological basis of his concepts.

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## CHAPTER I

### THE CONCEPT OF HOLINESS

Edmund Spenser (1552-1599) was born in the last two years of the reign of Edward VI, spent his infancy in the dark days of Queen Mary,<sup>1</sup> and lived his entire adult life during the reign of Queen Elizabeth. These were all days of momentous historic and economic development, as well as days of serious and prolonged religious conflict and struggle.

Spenser entered Cambridge in 1569, only a little more than a decade after the passing of The Act of Supremacy, The Act of Uniformity, the adoption of Edward's Prayer Book of 1552, and the adoption of the<sup>2</sup> Thirty-Nine Articles. During his student days at Cambridge, the ultimate symbol of Protestant and Roman Catholic religious conflict was pronounced:<sup>3</sup> The Papal Bull of Excommunication of 1570 against Elizabeth and England. The college at that time was "full of pedantic and ill-applied learning, of the disputations of Calvinistic theology, and of the beginning of those highly speculative puritanical controversies."

Spenser's employment as secretary in 1580 to Lord Gray again

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<sup>1</sup>For a complete biography consult Alexander C. Judson, The Life of Edmund Spenser, Vol. VIII, The Works of Edmund Spenser: A Variorum Edition, ed. by E. Greenlaw, C. G. Osgood, F. M. Padelford (11 vols.; Baltimore: Johns Hopkins Press, 1945).

<sup>2</sup>Thomas M. Lindsay, A History of the Reformation (2 vols.; Edinburgh: T. & T. Clark, 1908), II, 405-420.

<sup>3</sup>Ibid., p. 415.

<sup>4</sup>R. W. Church, Spenser (London: Macmillan & Co., Ltd., 1902), p. 72.

confronted him with religious controversy and the ruthless suppression of dissidents. Lord Gray had a "doubtless genuine zeal for the Christian doctrine and purity of morals,"<sup>5</sup> but within a strictly Protestant context. He had the "deepest and deadliest hatred of what he deemed their natural enemy, the Anti-Christ of Rome."<sup>6</sup>

Book I of The Faerie Queene reflects this constant confrontation and involvement in religious or theological conflict. In this Book in particular, Spenser is concerned with theology "because he believes in God and in his own reason and has the courage to face the consequences."<sup>7</sup> Spenser, in expressing this belief, holds up an image of the world, but it is the Protestant concern for the "interior" world which must face such conflict.<sup>8</sup> C. S. Lewis comments that in The Faerie Queene, there is "no when nor where."<sup>9</sup> The episodes cannot be connected to a geographical place or to a chronological time as in Tasso's Jerusalem. Rather, the events of Book I are "not like life, but the experience of reading it is like living."<sup>10</sup>

This kind of experience is particularly true on the allegorical level which is the concern of this study. Medieval exegesis of Scripture

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<sup>5</sup>Ibid., p. 72; for Spenser's possible relation to Leicester and Sidney, see Judson, pp. 47, 59.

<sup>6</sup>Ibid.

<sup>7</sup>Vergil K. Whitaker, "The Religious Basis of Spenser's Thought," Stanford University Series, Language and Literature, Vol. VII (Stanford, California: Stanford University Press, 1950), p. 31.

<sup>8</sup>Graham Hough, A Preface to The Faerie Queene (New York: W. W. Norton & Co., Inc., 1962), p. 98.

<sup>9</sup>C. S. Lewis, The Allegory of Love (London: Oxford University Press, 1936), p. 310.

<sup>10</sup>Ibid., p. 342.

proceeded along four lines of inquiry. First, there was the literal sense dealing with historical facts (Exegetical). Second, there was the allegorical level with some article of belief expressed or exemplified (Theological). Third, there was the moral to be described and right action to be illustrated (Ethical). Finally, there was the anagogical level with an explanation of man's last end. (Eschatological).<sup>11</sup>

It is the second, or theological level, which provides a proper basis for the study of Book I in terms of the meaning of Holiness. The title, Holiness, is itself a theological concept. The characters, their particular movement in episodes, indeed, the involvement of the plot itself proceeds along theological lines. Neither Tasso's Jerusalem nor Spenser's The Faerie Queene developed a system of ethical or moral structure.<sup>12</sup> Such a structure was unnecessary. A preconceived theological structure predetermined the fiction, and this theology is the subject of Book I, paving the way as a kind of introduction to the other books, illustrating how the other virtues or moral actions have their ground in Holiness.<sup>13</sup>

In the "Letter to Raleigh," Spenser seems to project a different point of view.<sup>14</sup> His end, he says, is "to fashion a gentlemen or noble person in virtuous or gentle discipline." However, whether the structure

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<sup>11</sup> Dante Alighieri, La Divina Commedia di Dante Alighieri, ed. by C. H. Grandgent (Rev. ed.; New York: D. C. Heath & Co., 1933), p. xxxii; see also Hough, p. 133; parentheses mine.

<sup>12</sup> Hough, p. 61.

<sup>13</sup> Ibid., p. 21.

<sup>14</sup> Edmund Spenser, The Poetical Works of Edmund Spenser, ed. by J. C. Smith and E. DeSelincourt (London: Oxford University Press, 1912), p. 407; references to Book I will be from this edition, hereafter cited as: Spenser, I.i.19.3.

of virtue comes from Aristotle's concepts or from Christian theology, the structure comes from a source external to the poem itself.

The question of which theological system developed the moral or ethical system of virtue in Book I has been long discussed. Vergil Whitaker adequately covers the problem and the scholarship of the question, and his work need not be repeated.<sup>15</sup> However, one cannot agree with his conclusion that Spenser's place is as a part of the Elizabethan Settlement, or with his comment that "nowhere does he present doctrines peculiar to Calvinism."<sup>16</sup> The "peculiar" doctrines do not make Calvinism what it was and is. The individual parts of the theological structure can all be found elsewhere. Calvin's Institutes was written almost twenty years before the Edwardian Prayer Book of 1552, and thirty years before the Thirty-Nine Articles were adopted. Historically, mere chronology would suggest that some Calvinism is to be found in such documents as those produced by the Elizabethan English Church.<sup>17</sup>

It is the system, however, the total inter-dependence of all the parts as opposed to peculiar doctrines, or doctrines accepted in isolation, that is the key to Calvin, with everything resting in, finding its ground in Scripture.<sup>18</sup>

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<sup>15</sup>Whitaker, p. 175.

<sup>16</sup>Vergil K. Whitaker, "The Theological Structure of The Faerie Queene, Book I," That Soueraine Light: Essays in Honor of Edmund Spenser, ed. by W. R. Mueller and D. C. Allen (Baltimore: Johns Hopkins Press, 1952), p. 73.

<sup>17</sup>Lindsay, p. 411.

<sup>18</sup>As defined in the Synod of Dort, the basic structure of Calvinism rests on five points; i.e., absolute predestination, particular redemption, total depravity, irresistible grace, and the perseverance of the saints; see F. M. Padelford, "Spenser and the Theology of Calvin," Modern Philology, XII (May, 1915), 14.

As will be shown, the system also provides the key to the unity and movement of Book I, to the place and role of the various characters, and to the theological concept of Holiness which Spenser was illustrating<sup>19</sup> as a true poet of his age. C. S. Lewis is closer to the truth than Whitaker when he says that "I am not arguing that Spenser was not a Calvinist. A priori it is very likely that he was."<sup>20</sup>

Holiness as a theological concept has not had much attention in Spenserian scholarship. Rather, the interest and direction has consistently been toward that of a philosophical concept of Holiness. G. Wilson Knight states that "that holiness would not have been one of Aristotle's virtues need not trouble us."<sup>21</sup> But it has been troublesome. Josephine Bennett goes to great lengths, having said that "holiness is not one of Aristotle's virtues,"<sup>22</sup> to transform the theological concept of Holiness into the Aristotelian concept of Wisdom. Her statement that the "moral scheme of the poem is best understood by beginning with wisdom, temperance, justice, and fortitude,"<sup>23</sup> is true only if Wisdom and Holiness are synonymous. Professor Padelford is a little closer to the mark when he agrees that the concept is foreign to Aristotle, but then states that it is the first of

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<sup>19</sup>Church, p. 111, states that "a poet at this time still had to justify his employment by presenting himself in the character of a professed teacher of morality, with a purpose as definite and formal, though with a different method, as the preacher in the pulpit."

<sup>20</sup>C. S. Lewis, English Literature in the Sixteenth Century, Excluding Drama (Oxford: Clarendon Press, 1954), p. 386; also see Padelford, pp. 1-18, and Whitaker, Structure, p. 17.

<sup>21</sup>G. Wilson Knight, "The Spenserian Fluidity," Elizabethan Poetry: Modern Essays in Criticism, ed. by Paul J. Alpers (New York: Oxford University Press, 1967), p. 336.

<sup>22</sup>Josephine Bennett, The Evolution of The Faerie Queene (New York: Burt Franklin, 1960), p. 217.

<sup>23</sup>Ibid., p. 230.

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Plato's virtues. However, the English word found most often in those translations consulted was Righteousness, rather than Holiness, and this<sup>25</sup> is synonymous with Justice, not a particularly religious concept in this usage.

The idea of moral purity having any other dimension than man, as a matter vitally affecting man's relation to the gods, was foreign to the spirit of Greek religion.<sup>26</sup> Yet, to the Protestant of the sixteenth century, caught up in the battle for truth, the inward relation of the soul to God was everything.<sup>27</sup> Holiness to such Protestants was more than mere goodness. They would agree with Aristotle that virtue must be a state whereby man comes to be good.<sup>28</sup>

Now really and truly the good man alone is entitled to honour; only if a man unites in himself goodness with these external advantages he is thought to be more entitled to honour; but they who have them without also having virtue are not justified in their high estimate of themselves, nor are they rightly denominated Great-minded; since perfect virtue is one of the indispensable conditions to such a character.<sup>29</sup>

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F. M. Padelford, "The Spiritual Allegory of The Faerie Queene, Book I," JEGP, XXII (1923), 3.

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B. A. G. Fuller, A History of Philosophy (New York: Henry Holt & Co., 1945), p. 144.

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I. F. Burns, "Greek Holiness," Encyclopaedia of Religion and Ethics, ed. by James Hastings (13 vols.; New York: Charles Scribner's Sons, 1951), V, 741.

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Ibid.; see also Calvin's commentary on Romans and Thessalonians where he writes: "A man is acceptable to God only if he brings Him holiness of heart. This means not merely outward holiness, but also inward--remission of sins . . . the means by which our holiness . . . can stand in the sight of God." John Calvin, The Epistle of Paul the Apostle to the Romans and to the Thessalonians, trans. by Ross Mackenzie, ed. by David W. and Thomas F. Torrance (Grand Rapids, Mich.: Wm. B. Eerdmans Publishing Co., 1961), pp. 356-357.

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Aristotle, The Ethics of Aristotle, trans. by D. P. Chase (Everyman's Library Edition; London: J. M. Dent & Sons, Ltd., 1911), p. 34.

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Ibid., p. 86.

The Protestants, however, would also insist that it involves a relation to God similar to Plato's *ὁμοίωσις τῷ θεῷ* (Similar to God),<sup>30</sup> though with a fundamentally different nature since God for them was more than the abstract Idea of the Ideas.<sup>31</sup> It is the difference clearly noted between Matthew 5:48, "You must be perfect, as your heavenly father is perfect," the social man-to-man ethic, and Leviticus 11:44-45, "Consecrate yourselves therefore, and be holy, for I am holy . . . you shall therefore be holy for I am holy," the God-to-man basis for the ethic.

In The Faerie Queene, what seems to confuse the issue is the role of Arthur. If he is construed as "heavenly grace,"<sup>32</sup> he can no longer be considered philosophically. With such construction, it "need no longer be argued in detail that Book I moves upon the level of grace."<sup>33</sup> Once this interpretation is accepted, Arthur no longer represents the Aristotelian Magnificence, or even Aristotelian Magnanimity, but, on the contrary, the "operation of divine grace." But, one can say this only if Holiness and Grace are theologically synonymous, and they are not. One, Holiness, is a condition of being. The other, Grace, is the operative factor that brings the condition into being. Both the condition and the means of the indwelling of the Holy Spirit are in Calvin's thought.

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<sup>30</sup> N. Soderblom, "General and Primitive Holiness," Encyclopaedia of Religion and Ethics, ed. by James Hastings (13 vols.; New York: Charles Scribner's Sons, 1951), V, 733.

<sup>31</sup> Fuller, p. 133.

<sup>32</sup> A. S. P. Woodhouse, "Nature and Grace in The Faerie Queene," Elizabethan Poetry: Modern Essays in Criticism, ed. by Paul J. Alpers (New York: Oxford University Press, 1967), p. 350.

<sup>33</sup> Ibid., p. 351.

We admit, that when God, by the interposition of the righteousness of Christ, reconciles us to himself, and having granted us the free remission of our sins, esteems us as righteous persons, to this mercy he also adds another blessing; for he dwells in us by His Holy Spirit, by whose power our carnal desires are daily more and more mortified, and we are sanctified, that is, consecrated to the Lord unto real purity of life, having our hearts moulded to obey his law, so that it is our prevailing inclination to submit to his will, and to promote his glory alone by all possible means.<sup>34</sup>

If it is true that Grace is the means of Holiness, and that Book I is about the interaction of both with man's humanum, we still have not solved the problem of the relation of Arthur's supposed Magnanimity or Magnificence and the concept of Holiness which is supposed to be one of the attributes of Arthur, according to the plan of work in the "Letter to Raleigh."<sup>35</sup>

If C. S. Lewis is correct, and "Gloriana is glory" and "glory is honour, and honour is the goal of Aristotle's magnanimous man,"<sup>36</sup> why is Arthur not actively engaged in really seeking either Gloriana or Holiness in Book I? Why is the Red Cross Knight the hero, and Arthur apparently but a bit player? What has Holiness to do with Magnanimity or Magnificence, Spenser's own terms?

Magnificence *μεγάλης*, or, as Plato uses it, *μεγαλοπρέπια*<sup>37</sup>

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<sup>34</sup> John Calvin, Institutes of the Christian Religion, trans. by John Allen (Philadelphia: Board of Christian Education, United Presbyterian Church, U.S.A., n.d.), III.xiv.9; hereafter cited as: Inst. III.xiv.9.

<sup>35</sup> Spenser, p. 407, writes: "So in the person of Prince Arthur, I sette forth magnificence in particular, which vertue for that (according to Aristotle and the rest) is the perfect of all the rest, and containeth in it them all, therefore in the whole course I mention the deeds of Arthur applicable to that vertue, which I write of in that book. But of the xii other vertues, I make xii other knights the patrones, for the more variety of that history; of which these three bokes contayn three."

<sup>36</sup> Lewis, Sixteenth Century, p. 382.

<sup>37</sup> Plato, The Dialogues of Plato, trans. by Benjamin Jowett, GBWW, ed. by Robert M. Hutchins (54 vols.; Chicago: Encyclopaedia Britannica, Inc., 1952), VII, 374.



is translated in Chase's version of Aristotle's Ethics as Liberality.

As has been said, both C. S. Lewis and Josephine Bennett, among others, feel that Spenser used the wrong word and what he really meant was

<sup>39</sup> "magnanimity." This word is rendered by Chase as Great-mindedness.<sup>40</sup>

Bennett, tied to an Aristotelian concept, sees magnanimity as a division<sup>41</sup> of fortitude, or courage, the first Aristotelian virtue.

But Magnanimity and Magnificence, like Holiness, are not virtues as are Courage, Temperance, Chastity, Justice. The difference is one of essence, not substance. One achieves Justice by being Just. One practices and is virtuous in terms of Chastity by being Chaste. One is and achieves Temperance by being in balance, or practicing the mean. However, one does not achieve Magnificence, Magnanimity, and Holiness by being Holy, Magnanimous, or by doing Magnificent deeds. The concept desired is not integral to the doing of the act, nor is it explicit within the act itself. The quality is only implicit in the act. To seek Magnificence<sup>42</sup> by doing magnificent deeds would be vanity. To achieve Magnanimity by<sup>43</sup> doing magnanimous deeds would be pride. To strive after Holiness by doing good deeds, to the Calvinist, at least, would be spiritual arrogance.<sup>44</sup> One does magnanimous deeds, one acts magnificently, for the sake

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<sup>38</sup> Aristotle, p. 77.

<sup>39</sup> Lewis, Sixteenth Century, p. 382; see also Bennett, p. 26.

<sup>40</sup> Aristotle, p. 84.

<sup>41</sup> Bennett, p. 59.

<sup>42</sup> Aristotle, The Works of Aristotle, trans. by W. D. Ross, GBWN, ed. by Robert M. Hutchins (54 vols.; Chicago: Encyclopaedia Britannica, Inc., 1952), IX, 370.

<sup>43</sup> Ibid.

<sup>44</sup> Matt. 6:1.

<sup>45</sup> of honour. Thus, the virtue is not in the doing, nor in the refraining from doing. Rather, the virtue in such acts must be given as such men are honored for their deeds. It must be applied from an external source. Men make other men magnificent as they honor them for their deeds. Men count other men magnanimous as they honor them for the character of themselves and their deeds. God counts men holy as he redeems them and their <sup>46</sup> acts. This external application is at the very heart of Calvinism.

With what better argument can it begin, than when it admonishes us that we ought to be holy, because our God is holy? For when we were dispersed like scattered sheep, and lost in the labyrinth of the world, he gathered us together again, that he might associate himself to us. When we hear any mention of our union with God, we should remember that holiness must be the bond of it; not that we attain communion with him by the merit of holiness, (since it is rather necessary for us, in the first place, to adhere to him, in order that, being endued with his holiness, we may follow whither he calls;) but because it is a peculiar property of his <sup>47</sup> glory not to have any intercourse with iniquity and uncleanness.

If Magnanimity and Magnificence are given to men as they are honored, what is the nature of the concept of Holiness as it is given to men by God? Holiness, in its Old Testament meaning of <sup>וְיָרָא</sup> (Quadosh), as used in Leviticus 11:44-45, the Code of Holiness in Leviticus 17-26 and in Isaiah 6:3, has the root meaning of being set apart for a particular purpose or use. Thus the Bible speaks of God's <sup>48</sup> holy arm, of holy vows, of holy utensils and garments, <sup>49</sup> and of these acts, <sup>50</sup>

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<sup>45</sup> Aristotle, Works, p. 369.

<sup>46</sup> Inst., II.iii.7-8.

<sup>47</sup> Ibid., III.vi.2.

<sup>48</sup> Ex. 25:11.

<sup>49</sup> Dt. 12:26.

<sup>50</sup> Lev. 16:4.

things, persons, that are separate from sin.<sup>51</sup> In each use of the Old Testament examined the character of holiness of the act or the object<sup>52</sup> was not intrinsically within the doing or the things in themselves. These are mundane, temporal things. It is the relationship to God, the setting apart for the particular use of God, the involvement of God in<sup>53</sup> them or through them, their Shekinah aspect that makes them holy.

In the Greek of the New Testament, the first certain attestation of the adjective holy (*ἅγιος*), is in Herodotus, who brings it into<sup>54</sup> close relationship with the sanctuary. The specific New Testament use, exemplified in the Trisagion, "Holy, Holy, Holy," of Revelation 4:8,<sup>55</sup> repeats the separation theme of the Old Testament. Christ, as *ἁγιάζων*, the holy one, in his expiatory sacrifice is therefore himself held to be holy (*ἅγιος*), not for the act itself, since such crucifixion was common, but because of what the act meant, and how it was used by God.

As applied to man, man is not intrinsically holy, but "shares the<sup>57</sup> holiness of God." There is no divorce in New Testament terms between

<sup>51</sup> Josh. 24:19; Lev. 19.

<sup>52</sup> See also Ex. 15:11; Ps. 89:35; Ez. 20:40-41; 28:22; 28:25; 36:23; 38:16; 39:27; 44:19; 46:20; Amos 4:2.

<sup>53</sup> The Hebrew root word is Sh-K-N, meaning "to dwell;" the use of the term carries the idea of God's presence in them. See also L. H. Brockington, "Presence," A Theological Word Book of the Bible, ed. by Alan Richardson (New York: The Macmillan Co., 1959), p. 176.

<sup>54</sup> Gerhard Kittell, ed., Theological Dictionary of the New Testament, trans. by G. W. Bromiley (Grand Rapids, Mich.: Wm. B. Eerdmans Publishing Co., 1964), p. 88.

<sup>55</sup> See also Lk. 1:75; Ro. 1:4; II Cor. 1:12; 7:1; Eph. 4:24; I Thess. 3:13; 4:4,7; I Tim. 2:15; Heb. 12:10,14; I Pe. 1:15-16; II Pe. 3:11.

<sup>56</sup> Kittell, p. 103; see also Heb. 2:11.

<sup>57</sup> Heb. 12:10.

holiness and virtue, but rather holiness is virtue rooted in the religious relation. It is the presence, the action, the overshadowing of God in the mundane that transforms it, as a human virtue or expression of a human value system, into an holy act. Man's acts are made to be holy as they are consecrated to the worship of God<sup>58</sup> and as they are wrought up, transformed, covered, by the Holy Spirit.<sup>59</sup> Calvin is explicit about the work of the Holy Spirit.

The Holy Spirit is the hand whereby Christ powerfully binds us to himself. It can be said without reservation that faith binds us to Christ, incorporates us in the body of Christ, if only it is remembered that faith affects this spiritually, that is, in the power of the Holy Spirit who inspires the attitude of faith.<sup>60</sup>

For the Calvinist Protestant, the means by which holiness is Holy, ordinariness becomes Holy, and the quality of Holiness is imparted to the person, thing, or act, is the Holy Spirit working through the faith of the believer. The Spirit, in this sense, is God's breath or spirit ( $\Pi\epsilon\upsilon\mu\alpha$ ) by which he grants life in Creation and in Re-creation. Berkhof quotes F. W. Dillistone as speaking of "God in action in human life," and Alan Richardson as expressing the same thought as "the spirit ( $\Pi\epsilon\upsilon\mu\alpha$ ) of a man is his person in action ( $\delta\upsilon\lambda\alpha\mu\iota\varsigma$ );<sup>61</sup> and the same is true of God's Spirit ( $\Pi\epsilon\upsilon\mu\alpha$ ) which is God acting." Calvin expresses the mechanics of the Holy in the same concept.

The remaining objection is, that the Scripture represents the

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<sup>58</sup>R. H. Coats, "New Testament and Christian Holiness," Encyclopaedia of Religion and Ethics, ed. by James Hastings (13 vols.; New York: Charles Scribner's Sons, 1951), V, 744.

<sup>59</sup>See also Ro. 15:16; 1 Cor. 12:11; Eph. 3:16-20; Gal. 3:14.

<sup>60</sup>Inst., III.i.v; see also III.ii.30 and II.xiii.2.

<sup>61</sup>Hendrikus Berkhof, The Doctrine of the Holy Spirit (Richmond, Va.: John Knox Press, 1964), p. 14.

good works of believers as the causes for which the Lord blesses them. But this must be understood so as not to effect what we have before proved, that the efficient cause of our salvation is the love of God the Father; the material cause, the obedience of Christ; the instrumental cause [means], the illumination of the Spirit, that is, faith, and the final cause, the glory of the infinite goodness of God.<sup>62</sup>

Christian perfection or holiness is therefore a creation of the person and act as re-created, and is not faultlessness, but blameless-  
<sup>63</sup>ness. That is to say, it does not arise from the basis of some new action, but out of a new state or condition of the old action which is now expressed as Holy (*ἅγιος*). To call morality holiness, to blur the distinction, would be to lose the essential element of the religiosum  
<sup>64</sup>within the very concept. The distinction is clearly stated in Ephesians 4:23-24 where Paul writes: " . . . and put on the new nature, created after the likeness of God in true righteousness and holiness," and again in 2 Corinthians 1:12 where, concerning himself, he states that "we have behaved in the world, and still more toward you, with holiness and godly  
<sup>65</sup>sincerity, not by earthly wisdom but by the grace of God." Calvin introduces new Protestants to this concept in a little book of instruction written in 1537.

For Christ, by virtue of his Spirit works all that which is good, in whatever place that be. By the power of his Spirit, Christ makes, upholds, maintains, and vivifies all things; by it he justifies, sanctifies, and purifies, calls and attracts us to himself in order that we may obtain deliverance. It is the Spirit that inflames our hearts with the fire of ardent love. If there are some good deeds in us, these are the fruits and virtues of his grace; and without the Spirit there is in us nothing but darkness

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<sup>62</sup>Inst., III.xiv.21.

<sup>63</sup>Coats, p. 745.

<sup>64</sup>Kittell, p. 109.

<sup>65</sup>Italics added.

of understanding and perversity of heart.<sup>66</sup>

Holiness, then, is that special attribute of acts, persons, or things, which is added to their commonness because of their relationship to God, and which makes them acceptable to God. Calvin points out that "therefore our mind must be illuminated, and our heart established by some exterior power, that the word of God may obtain full credit with us."<sup>67</sup> Such things, being Holy, move from the ordinary or common province of a human value system, or table of virtues, into the religious or theological realm. This additional quality is not intrinsic within the acts or person. It is "given," that is to say, from outside the Holy Spirit, on God's behalf works the transformation within.

This perspective as regards Holiness is the very key to the plot and characters, the allegorical implications of The Faerie Queene, Book I. This concept of Holiness is the "allegorical core" revealing not only the basic concept involved throughout the Book, but also creating the unity of the Book. Lewis lists as second in dignity the main allegory of the quest of the Red Cross Knight.<sup>69</sup>

The experience of the House of Holiness, however, is an impossibility within the plot without Arthur's rescue of the Knight from the dungeon of Orgoglio. The former stands to the latter, the rescue to the House, in the same order as though an epexegetical and stood between them. The second happens "because" the first has taken place and caused

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<sup>66</sup> John Calvin, Instruction in Faith (1537), trans. by Paul T. Fuhrmann (Philadelphia: Westminster Press, 1949), p. 52.

<sup>67</sup> Inst., III.ii.7.

<sup>68</sup> Lewis, Sixteenth Century, p. 381.

<sup>69</sup> Ibid.

it. In the same way, the dungeon is impossible without the noble blunders of the Knight; that is to say, without his utter bankruptcy as a natural man.<sup>70</sup> But neither the rescue by Arthur nor the cleansing in the House of Holiness would have been sequential in the plot, except as non-related episodes, without the original act of selecting the "rude youth" for the quest. In theological terms, his Election is the basis for his quest; his humanity (Sinfulness) is the ground of his failure; the rescue by Arthur is the time-space experience of his Election, or, as it is known, his Justification; his rescue from the Cave of Despair is the sequential act of his Sanctification, and his cleansing in the House of Holiness is his Redemption.<sup>71</sup>

Following upon his experience of rescue at the hands of Arthur, the Red Cross Knight immediately encounters the Cave of Despair. The episode is pointless unless the dungeon-rescue experience has awakened an awareness of conscience. In like manner, the ultimate victory over the Dragon is impossible unless Elected, Justified, Sanctified, Redeemed, the Knight is faithful. This faith and trust are answered by regeneration,<sup>72</sup> symbolized by the well of living water and the tree of life. But again, without Arthur's crucial act, the latter section of the plot also crumbles into isolated incidents.

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<sup>70</sup>Woodhouse, p. 355.

<sup>71</sup>It is interesting that Justification is considered in Calvinism as an "act" of the Holy Spirit; that is, something that happens once, while Sanctification is seen as a "work" of the Holy Spirit; that is, something that happens again and again through the course of one's experience of the Christian life. The United Presbyterian Church, "The Shorter Catechism," The Constitution of the United Presbyterian Church in the United States of America (Philadelphia: Office of the General Assembly, 1967), Questions 33-36, p. 86; see also Calvin, Instruction, pp. 40-42.

<sup>72</sup>Spenser, I.ii.29.9; I.ii.44.9.

Arthur, then, would seem to be the crucial character of the entire allegory and the connecting link, through his action, between the episodes, in so far as the dynamics of the action are concerned. John Hughes tosses off the casual statement that "he [Arthur] appears<sup>73</sup> and vanishes again like a Spirit." How wonderfully apt that is. "The<sup>74</sup> Spirit blows where it wills."

Thomas Wharton questions whether Arthur's actions are sufficiently important in light of the "Letter to Raleigh" and says, "But surely, to assist, is not a sufficient service."<sup>75</sup> Why is such assistance not enough, if it is the nexus of the entire movement of the allegory, is the one act without which the allegory on the religious or theological level loses its meaning, is the definitive act in the human experience of salvation or of striving after Holiness?

Defeat error or be defeated; follow Duessa or Una; conform to or disavow the minions of the House of Pride and defeat Orgoglio or be defeated--all are but episodes strung as beads without a string. The quest goes on in terms of human values, human powers, human experiences, wandering from one episode to the next, nothing more. But in Orgoglio's dungeon we find what happens to such human powers, experiences and value. They grind to a stop, bankrupt as to spiritual value, and like unto death. Calvin writes, "In proportion as we participate in his [Christ's] resurrection we are awakened by it to newness of life corresponding to

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<sup>73</sup>Quoted in Edmund Spenser, The Works of Edmund Spenser, A Variorum Edition, ed. by E. Greenlaw, C. G. Osgood, F. M. Padelford (11 vols.; Baltimore: Johns Hopkins Press, 1932), I, 317.

<sup>74</sup>See also Jn. 3:8; "The wind [Spirit] blows where it wills, and you hear the sound of it, but you do not know where it comes or whither it goes; so it is with everyone who is born of the Spirit."

<sup>75</sup>Quoted in Spenser, Variorum, I, 317.



the righteousness of God. Hence I sum up the act of penitence by one  
<sup>76</sup>word, rebirth."

In this light, in terms of the character and mechanics of Holiness,  
<sup>77</sup>Arthur is not an afterthought, a subordinate or accessory character,  
<sup>78</sup>a mere figurehead, nor is he a "late addition to the plot," whose  
<sup>79</sup>"appearances are fitful and unrelated." Of course not, for in Book I,  
<sup>80</sup>as "heavenly grace" he functions as the Holy Spirit, without whom, and  
 apart from whom, there can be no Holiness, whether one speaks in terms  
<sup>81</sup>of Calvinism, the Thirty-Nine Articles, or even Luther.

Book I does fulfill the implications about Arthur, as expressed  
 in the "Letter to Raleigh." His deeds in this book are "applicable" to  
 the virtue of Holiness, and the Red Cross Knight does serve as one of  
<sup>82</sup>the "patrones" of that virtue. When Arthur functions as the Holy Spirit  
 in Book I, realized Holiness is shown as the ground of all good and

<sup>76</sup>Inst., III.iii.9.

<sup>77</sup>Richard Hurd, Letters on Chivalry and Romance, quoted in Bennett, p. 53.

<sup>78</sup>Thomas Wharton, Observations on The Faerie Queene of Spenser, quoted in Bennett, p. 53.

<sup>79</sup>R. E. N. Dodge, "Spenser's Imitations of Ariosto," PMLA, XII (1897), 175.

<sup>80</sup>W. L. Renwick, Edmund Spenser: An Essay on Renaissance Poetry (London: E. Arnold, 1925), p. 175.

<sup>81</sup>"When, by the hearing of the external word, we receive an inward fervency and light, whereby we are changed and become new creatures; whereby we also receive a new judgment, a new feeling, and a new moving. This change, and this new judgment, is no work of reason, or of the power of man, but is the gift and operation of the Holy Ghost . . . ." Martin Luther, A Compend of Luther's Theology, ed. by H. T. Kerr, Jr. (Philadelphia: Westminster Press, 1943), p. 68.

<sup>82</sup>Spenser, Poetical Works, p. 407.

valorous deeds, as the dynamic and substance for knighthood, and for English manhood in the sixteenth century.

Una, in terms of the concept of Holiness that has been expressed, serves as more than simply objective truth in its struggle against error. She serves, too, as more than Protestant truth against Roman Catholic error. Una, the Truth, serves as the Christ figure. It is her relationship to the Red Cross Knight that is the ground of the entire action of Book I. She sets the scene of action in which the Holy Spirit brings Holiness. She opens the rude young man in order that the Holy Spirit may change his rudeness into the new and finished Christian man. She is the guide, "the author and the finisher."<sup>83</sup> Jesus says, "I am the Way, the Truth, and the Life," and "I am the light of the world."<sup>84</sup>

As the Way, she shows the Knight how to gain victory against Error.<sup>85</sup> When he is separated from Truth, the Knight enters the illusory world of evil (Archimago) and takes "the wide and easy way that leads to destruction."<sup>86</sup> Reunited with Una, after she brings Arthur to the Knight's rescue, the Red Cross Knight is shown the way out of the Cave of Despair.<sup>87</sup> It is Una who leads the Knight to the House of Holiness.<sup>88</sup> Once the Knight has received the gift of Grace, is redeemed and in the way of Holiness,<sup>89</sup> he fights the last battle against the Dragon, or Sin. Una has fulfilled

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<sup>83</sup>Heb. 12:2.

<sup>84</sup>John 14:6.

<sup>85</sup>Spenser, I.i.19.3.

<sup>86</sup>Matt. 7:13.

<sup>87</sup>Spenser, I.ix.53.

<sup>88</sup>Ibid., I.ix.2.8.

<sup>89</sup>Ibid., I.xi.5.5.

the Christ's mission. She has taken the Knight from life, through death, to new life in which he is united with her. Calvin, in writing of the work of Christ, expresses the same concept.

. . . that by the death of Christ we are redeemed from the sentence of death and liberated from perdition (x) that in him we are adopted as sons and heirs of the heavenly father, (y) to whom we have been reconciled by his blood; that being committed to his protection, we are not in the least danger of perishing; (z) that being thus ingrafted into him, we are already, as it were, partakers of eternal life and entered by hope into the kingdom of God, and moreover, that having obtained such a participation of him, however foolish we may be in ourselves, he is our wisdom before God; that however impure we are, he is our purity; that though we are weak and exposed to Satan, yet that power is ours which is given to him, in heaven and in earth, (a) by which he defeats Satan for us, and breaks the gates of hell; that though we still carry about with us a body of death, yet he is our life; in short, that all that is his belongs to us, and that we have everything in him, but nothing in ourselves.<sup>90</sup>

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<sup>x</sup>Col. i. 14,20,21.

<sup>y</sup>John i. 12.

<sup>z</sup>John x. 28,29.

<sup>a</sup>Matt. xxviii. 18.

As the Truth, Una stands always in opposition to Duessa, the illusion of Truth. Since Truth is one, and cannot be added to nor subtracted from, Una is not changed by any of her encounters or experiences. Rather, those whom she encounters are changed.<sup>91</sup> The Red Cross Knight enters the darkness of Evil and falls prey to Duessa, the untruth or Anti-Christ, only after he is separated from Una, the Truth.

In the opening description of Canto i, Spenser makes clear the fact that Una's face is hidden. Such a concealment, giving way to revelation, is called a "theophany," a manifestation of God to man by actual

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<sup>90</sup>Inst., III.xv.5.

<sup>91</sup>M. Pauline Parker, The Allegory of The Faerie Queene (Oxford: Clarendon Press, 1960), p. 69.

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appearance. To the Christian, the temporary manifestations of God have given way to the "word made flesh" whose glory men behold, "Glory as of the only begotten of the Father."<sup>93</sup> But the glory of Christ is only seen through the eyes of faith, and so, in Canto xii, after the completion of the way of salvation by the Knight, the face of Una is unveiled, and the "heavenly beautie" of her face is explicitly made known.<sup>94</sup>

Two of the more common emblems or symbols of the Christ are the Lamb and the Lion. In the opening description of Una, she leads a "milke white lamb."<sup>95</sup> The Paschal Lamb of sacrifice was required to be without blemish.<sup>96</sup> Like a Lamb in his spotless purity, Jesus in his gentleness and submission to unmerited suffering was led, without murmur or complaint, to his crucifixion.<sup>97</sup> He is known in many places in the New Testament as the "Lamb of God."<sup>98</sup>

After Una is separated from the Red Cross Knight, she makes her solitary way through the wood and encounters a rampaging lion who miraculously becomes her protector and companion.<sup>99</sup> In Revelation 5:5, the one called "The Lion of the tribe of Judah, the Root of David," in the concluding portion of the same chapter is called the "worthy Lamb who was slain."<sup>100</sup> The two figures, Lion and Lamb, are brought

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<sup>92</sup> John D. Davis and Henry S. Gehman, The Westminster Dictionary of the Bible (Rev. ed.; Philadelphia: Westminster Press, 1944), p. 600.

<sup>93</sup> John 1:14.

<sup>94</sup> Spenser, I.xiii.22.4.

<sup>95</sup> Ibid., I.1.iv.9.

<sup>96</sup> Davis, p. 349.

<sup>97</sup> Isaiah 53:7; and Luke 34:5.

<sup>98</sup> John 1:29,39; Rev. 13:5,6,7,12; 7:14,17; 14:1-14.

<sup>99</sup> Spenser, I.iii.5.2.

<sup>100</sup> Rev. 5:12.

together in the prophetic writings of Isaiah. In a prophecy about the new day in Israel, the prophet sees the wolf dwelling with the Lamb, the leopard with the kid, and the calf, the lion, and the fatling, together.<sup>101</sup>

A further allusion to the Christ figure is the "lowly asse, more<sup>102</sup> white than snow." Judges 5:10 indicates that white asses were deemed fit for persons of rank.<sup>103</sup> Jesus showed his lowliness and at the same time the spirit of earlier royalty by rejecting horses and riding an ass in his triumphal entry into Jerusalem.<sup>104</sup> The end of that journey into Jerusalem was arrest, a trial, and crucifixion. At the trial, Pilate commented that he found "no crime" in Jesus. Spenser says that, of Una, "crime<sup>105</sup> in her could never creature find." This sense of sinlessness which is customarily applied to Jesus has its counterpart in Una's "guiltlesse garments" and the Christ's faithfulness, even to death on a Cross, is possibly imaged in Una's "wondrous faith, exceeding earthly race."<sup>106</sup>

With the interpretation of Holiness as given above, that is, as an added quality from outside by virtue of the work of the Holy Sprit, and understanding Arthur as that same Spirit, and Una as the Christ, the allegory proceeds in a unified, straightforward manner.

As we know from the "Letter to Raleigh," the "tall, clownishe young man"<sup>107</sup> is appointed to the quest with Una. He is elected to the

<sup>101</sup>Isa. 11:6.

<sup>102</sup>Spenser, I.i.4.2.

<sup>103</sup>Davis, p. 47.

<sup>104</sup>Matt. 21:5,6,7.

<sup>105</sup>John 19:4; Spenser, I.vi.2.5.

<sup>106</sup>Spenser, I.ix.17.4.

<sup>107</sup>Spenser, Poetical Works, p. 408.

goal of Christian redemption, and, as the Elect, Christ's love follows  
<sup>108</sup>him throughout his experience. Una and the Knight, as Christ and Every-  
man, proceed to the Wood, which is understood in terms of Calvin's  
<sup>109</sup>"labyrinth of the world," through which man must make his way, and in  
which the redemptive experience must take place. Una rides upon an  
ass and is accompanied by a lamb. Padelford sees these as representing  
<sup>110</sup>humility and innocence. However, to the Hebrew, the ass represented not  
humility, but Lordship, or royalty. Solomon rode on an ass when he was  
<sup>111</sup>proclaimed king throughout Israel at the death of David. Jesus, com-  
bining both humility and royalty, rode on the foal of an ass when he was  
<sup>112</sup>proclaimed as king when he entered Jerusalem. The lamb throughout the  
Bible represents not so much innocence and purity, but innocence and  
<sup>113</sup>purity sacrificed for impurity; i.e., the Christ.

In the wood, Error is encountered and overcome by faith that is  
<sup>114</sup>generated by Una. However, when falsehood, Error in truth's guise, is  
met, the infantile faith of the Knight is not sufficiently strengthened  
by love and is overcome. As to this kind of weakness Calvin writes:

It must nevertheless be remembered that how diminutive and weak  
soever faith may be in the elect, yet as the Spirit of God is a  
certain pledge and seal to them of their adoption, his impression  
can never be erased from their hearts. <sup>115</sup>

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<sup>108</sup>Spenser, I.vii.44.8.

<sup>109</sup>Inst., III.vi.2.

<sup>110</sup>For a comparison of Ruskin's interpretation of the allegory with  
that of Padelford, see Spenser, Variorum, p. 422 and p. 431.

<sup>111</sup>1 Kings 1:38.

<sup>112</sup>Luke 19:35.

<sup>113</sup>Supra., p. 21.

<sup>114</sup>Spenser, I.i.14.6., and I.i.19.3.

<sup>115</sup>Inst., III.ii.12.

Having only his own resources by which to conquer, his faith still being immature, being "antecedent to a reconciliation to God by faith,"<sup>116</sup> the Knight, while eluding fleshly pride in the House of Pride, succumbs to spiritual pride. Yet his election is maintained along the way toward spiritual bankruptcy by his defeat of Sans Foy, or faithlessness, and his encounter with Sans Joy. Padelford well makes the point that faithlessness (Sans Foy) leads to lawlessness (Sans Loy) which<sup>117</sup> leaves only embittered indifference (Sans Joy).

Red Cross comes then to the fountain which is the well of death as over against the well of living water, and is come at last to the<sup>118</sup> dungeon where his soul thinks only of the "happy choyce of death." This is the first chapter, as it were, in the spiritual life of Everyman. Elected and given Christ as guide, yet forsaking the true way for his own, his own inner resources are insufficient and his pride betrays<sup>119</sup> him. Overcome by sin, his separation from Christ, he is to all intents and purposes dead. It is at this point that bereft of self, humiliated, condemned, he can proceed in utter dependence the upward road of salvation. Calvin describes this low point, this beginning with the loss of self.

Hence we clearly perceive that all the thoughts, meditations, and actions of man antecedent to a reconciliation to God by faith are accursed, and not only of no avail to Justification, but certainly deserving of condemnation.<sup>120</sup>

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<sup>116</sup>Ibid., III.xiv.4.

<sup>117</sup>Padelford, p. 6.

<sup>118</sup>Spenser, I.i.8.38.

<sup>119</sup>Ibid., I.i.8.1.

<sup>120</sup>Inst., III.xiv.4.

This, however, is not the end, or Election and Christ would be of no avail and the Spirit would be powerless. There arrives on the scene Arthur, the Holy Spirit, brought by Una. Through the action of Arthur, the elect Knight experiences re-birth. This redemptive action sets him free and redeems him from death as he shares the resurrection. In utter humility he proceeds with Una, and now love is spoken of as between the two, he having fulfilled his personal part of the religious equation, acceptance and response, which is the new man's relation to Christ, and comes immediately to the Cave of Despair. For Calvin, this would be the natural sequence.

For unbelief is so deeply rooted in our hearts, and such is our propensity to it, that though all men confess with the tongue, that God is faithful, no man can persuade himself of the truth of it, without the most arduous exertions. Especially when the time of trial comes, the general indecision discloses the fault which was previously concealed.<sup>123</sup>

. . . for that, in recognizing the grace of God towards them, they are not only disturbed with inquietude (which frequently befalls them) but sometimes also trouble with the most distressing terrors . . .<sup>124</sup>

Indeed, he who, contending with his own infirmity, strives in his anxieties to exercise faith, is already in a great measure victorious, especially as our hearts are, by a kind of natural instinct, inclined to unbelief. Besides, temptations, various and innumerable, frequently assail us with great violence. Above all, our own conscience, oppressed by its incumbent load of sin, sometimes complains and groans within itself, sometimes accuses itself, sometimes murmurs in secret, and sometimes is openly disturbed.<sup>125</sup>

In the Cave of Despair, the Red Cross Knight, like Isaiah,

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<sup>121</sup> John 14:6; Spenser, I.viii.19.

<sup>122</sup> Spenser, I.ix.17.

<sup>123</sup> Inst., III.ii.15.

<sup>124</sup> Ibid., III.ii.17.

<sup>125</sup> Ibid., III.ii.20.



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cries, "Woe is me, for I am undone," for the effect of rebirth tends to a heightened awareness of the reality of sin. Again he is rescued, this time by Una, and proceeds with the Christ figure to the House of Holiness.

This episode as the externalized experience of events is allegorically the internalized realization of what the action of the Holy Spirit means in terms of Grace, the matron of the House of Holiness.

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Humility over past failure leads to Zeal to persevere with

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Patience the race that is set before us. Through Obedience he finds the new spiritual virtues of Faith, Hope, and Charity which lead him to

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Amendment of life so that in Penance and Remorse he comes to Repentance.

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This makes him a man of Mercy and gives him the vision of the end of the truly righteous man of faith, the eschatological vision of the new Jerusalem.

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<sup>126</sup>Isa. 6:2.

<sup>127</sup>Spenser, I.x.4.1.

<sup>128</sup>Ibid., I.x.5.8.

<sup>129</sup>Ibid., I.x.6.6.

<sup>130</sup>Ibid., I.x.23.9.

<sup>131</sup>Heb. 12:1.

<sup>132</sup>Spenser, I.x.17.9.

<sup>133</sup>Ibid., I.x.4; see also I Cor. 13.

<sup>134</sup>Ibid., I.x.26.7.

<sup>135</sup>Ibid., I.x.27.1.

<sup>136</sup>Ibid., I.x.27.3.

<sup>137</sup>Ibid., I.x.27.5.

<sup>138</sup>Ibid., I.x.34.4.

<sup>139</sup>Ibid., I.x.57.1; see also Rev. 21:10-11.

Like Paul, he longs for that end, but like the new man that he<sup>140</sup> is, can only contemplate it, and this Contemplation, in fact, this whole experience, leads him to a new quality in his life and its acts, that of Holiness. He is thenceforth counted what he is not. Calvin writes of the necessity for this vision of hope and this new quality of life.

For which reason Peter also says that believers are elect through sanctification of the Spirit unto obedience, and sprinkling of the blood of Jesus Christ. This passage suggests to us that our souls are purified by the secret abolution of the Spirit, that the effusion of that sacred blood may not be in vain. For the same reason also Paul, when speaking of purification and justification, says, "We enjoy both in the name of the Lord Jesus, and by the Spirit of our God." The sum of all this—that the Holy Spirit, is the bond by which Christ efficaciously unites us to himself.<sup>141</sup>

Now, wherever this living faith shall be found, it must necessarily be attended with the hope of eternal salvation as its inseparable concomitant, or rather must originate and produce it; since the want of this hope would prove us to be utterly destitute of faith, however eloquently and beautifully we might discourse concerning it.<sup>142</sup>

From this, the Knight proceeds to the climactic battle. Here,<sup>143</sup> by means of Christ's gifts of "living water" and "living bread"<sup>144</sup> (the tree of life), he becomes the victor.

What is Holiness, in the last analysis, but being God's with God? In the Creation-Fall myth, Adam and Eve heard the "sound of the Lord God<sup>145</sup> walking in the Garden in the cool of the day." They were God's, with God. But, through their sin, the presence of God was transformed into the

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<sup>140</sup> Ibid., I.x.46.8.

<sup>141</sup> Inst., III.i.1.

<sup>142</sup> Ibid., III.ii.42.

<sup>143</sup> Spenser, I.xi.29.9; see also John 4:10,13,14.

<sup>144</sup> Ibid., I.xi.44.9; see also John 6:25-40.

<sup>145</sup> Gen. 3:8.

transcendence of God as far as they were concerned, separate, apart, he being only Holy, they being only sin, held in separation by flaming  
<sup>146</sup>swords of fire. The new Christian man, through the new Adam, Christ,  
<sup>147</sup>is given the original purity (Holiness) by which this fire of separation (the Dragon) may be breached, and by which he and God are again made to be at one, or At-one-ment. By this act of God, he is wedded to the Christ, and made to sit down at the marriage supper of the Lamb, which is  
<sup>148</sup>in heaven. Una and the Red Cross Knight are one at the conclusion of Book I. However, the Knight must still continue his quest; i.e., his life, until the final consummation takes place at death.

With this interpretation of the role of Arthur as the Holy Spirit as crucial to the movement and unity of the plot; Una, as the Christ, as the continuing dynamic of the movement; and the Red Cross Knight, as Everyman, the Knight moves through the redemptive process, moving from  
<sup>149</sup>"clownish young man to goodliest seeming knight" as he proceeds from the ordinary through the virtuous to failure and humility, at last to  
<sup>150</sup>be redeemed, to be capable of "holy righteousness" and to find Holiness in his relation to God.

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<sup>146</sup>Gen. 3:24.

<sup>147</sup>I Cor. 15:22.

<sup>148</sup>Spenser, I.xii.41.9; see also Rev. 19:9; cf. "The Spirit itself which realizes the messianic age and is its effective sign, is also described as ἀρραβών [arrabon], the earnest or simple guaranteeing that the main consignment yet to come, will be of the same kind and quality. In modern Greek, the word means 'engagement ring'—the proleptic realization of that which is nevertheless not yet." In J. S. Whale, Victor and Victim: The Christian Doctrine of Redemption (Cambridge: Cambridge University Press, 1960), p. 18.

<sup>149</sup>Padelford, p. 12.

<sup>150</sup>Spenser, I.x.45.9.

## CHAPTER II

### THE CONCEPT OF EVIL

The basic question of religion is the question of man's relationship to ultimate values. Whether the ultimate be expressed in terms of life, death, things, or gods, man's "chief end" is the arena<sup>1</sup> of the religious question and concern. Consequently, ideologies, to use the modern term, are really anthropologies.<sup>2</sup> They are answers to the questions of what is man and how does he best fit into and succeed within the life-form and the socio-cultic milieu that is the ground of his destiny.

Book I of The Faerie Queene, in its allegorical form, images the inner struggle of man as he seeks appropriate answers to the destinate questions of his life and being. The context of these answers is a theological structure applied to this inner conflict. As Chapter I of this study sought to show, the aim and end of Everyman, depicted as the Red Cross Knight, is Holiness.<sup>3</sup>

Holiness, as a state of being, is a qualitative rather than a

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<sup>1</sup>United Presbyterian Church, U. S. A., "The Shorter Catechism," The Constitution of the United Presbyterian Church, U. S. A., Part I, Book of Confessions (Philadelphia: Office of the General Assembly, 1967), p. 7.001, Question I.

<sup>2</sup>James S. Whale, Christian Doctrine (Cambridge: University Press, 1966), p. 35.

<sup>3</sup>Supra., pp. 21-27.

<sup>4</sup>M. Pauline Parker, The Allegory of The Faerie Queene (Oxford: Clarendon Press, 1960), p. 66.

quantitative measurement of life. Such Holiness is not self-induced, but is a gift of Grace through the Holy Spirit which pervades the whole of the Christian's life. Faith and Grace are the human and divine segments of the human experience of Holiness. When present, they form an unbreakable bond carrying one through the theological sequence of Election, Justification, Sanctification, and Redemption, culminating in the "at-one-ment" with God in eternal life.<sup>5</sup> That is to say, man's wholeness is a gift from God only as he seeks and sustains through faith a relationship with the ultimate concern, God.

Since the life of man seeking such wholeness is seen as a struggle, a participation in "an ever increasing cosmos creating ever increasing possibilities of chaos,"<sup>6</sup> the concept of that against which man must struggle is essential to a vital understanding of Spenser's meaning in the allegory of Book I. Any consideration of the essential meaning of the allegory is insufficient without discussion of the other side of Holiness and its attendant actions which constitute Righteousness. What is the nature of the negative state of non-being we call Evil and its attendant actions called Sin? What are the origins of Evil and Sin for Spenser? How seriously, as human experience, does the allegory consider them? To what extent, and in what way, does Spenser image the current theological concepts of Evil and Sin current in his own time? In Spenser's thought, what are the mechanisms through which

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<sup>5</sup> United Presbyterian Church, U. S. A., "The Scots Confession," The Constitution of the United Presbyterian Church, U. S. A., Part I, Book of Confessions (Philadelphia: Office of the General Assembly, 1967), p. 3.12.

<sup>6</sup> Reinhold Niebuhr, An Interpretation of Christian Ethics (London: S. C. M. Press, 1936), p. 108.

Evil and Sin work?

In the "Letter to Raleigh" Spenser expounds part of the allegory of The Faerie Queene by citing "the armour of a Christian man specified by Saint Paul v. Ephes."<sup>7</sup> Landrum proposes that Spenser here is in error, since the correct Biblical citation would be Ephesians 6:11-12.<sup>8</sup> However, Evelyn Boatwright, in a short "note," takes issue with Landrum, and rightly so, indicating that the "v." should be read as an abbreviation for "vide" which means "to direct one's attention to."<sup>9</sup>

When one's attention is directed to the full passage in Ephesians, one discovers in brief the dual concepts of the negative and positive of Book I, the "Yes" and the "No" of God.<sup>10</sup> The passage gives not only the accouterments of the armor that provide protection and power for the Christian as he engages in the struggle for Holiness, but there is also given the description of that against which he must contend, or persevere, with this armor and with these weapons.

Finally, be strong in the Lord and in the strength of his might. Put on the whole armor of God, that you may be able to stand against the wiles of the devil. For we are not contending against flesh and blood, but against the principalities, against the powers, against the rulers of this present darkness, against the spiritual hosts of wickedness in the heavenly places. Therefore, take the

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<sup>7</sup> Edmund Spenser, The Poetical Works of Edmund Spenser, ed. by J. C. Smith and E. DeSelincourt (London: Oxford University Press, 1960), p. 408. The poetry of Spenser in this work is cited as Spenser, I.2.iii.4.

<sup>8</sup> Grace W. Landrum, "Spenser's Use of the Bible and His Alleged Puritanism," PMLA, XLI (Sept.-Dec., 1926), 517.

<sup>9</sup> Evelyn Boatwright, "A Note on Spenser's Use of Biblical Material," MLN, XLIV (1929), 159.

<sup>10</sup> Herbert Hartwell, The Theology of Karl Barth: An Introduction (Philadelphia: Westminster Press, 1964), p. 117.

whole armor of God, that you may be able to withstand in the evil day, and having done all, to stand. Stand therefore, having girded your loins with truth, and having put on the breast-plate of righteousness, and having shod your feet with the equipment of the gospel of peace; above all taking the shield of faith with which you can quench all the flaming darts of the evil one. And take the helmet of salvation, and the sword of the Spirit, which is the word of God. Pray at all times in the Spirit, with all prayer and supplication. To that end keep alert with all perseverance.<sup>11</sup>

The Devil with his "wiles," his several orders of demons (principalities and powers), and whose arena of action is "this present darkness," comes into the Christian context through the Old and New Testaments. The whole concept of the Devil, or Satan, originates in Scripture in large measure from the dualistic doctrine of the great prophet Zoroaster, assimilated by the Jews during their exile. In this Zoroastrian religion the figure of a malevolent rival (Ahriman) to the supreme God<sup>12</sup> of light and truth (Ahura-Mazda) had impressed itself vividly upon the religious imagination of the Hellenistic age, not least effectively in<sup>13</sup> the later Judaism. Among the Jews, this master spirit of evil, depicted<sup>14</sup> as a "fallen angel," had been identified with "the Satan" (Lit., "the<sup>15</sup> accuser"). Satan is Paul's term in the New Testament for the personifi-

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<sup>11</sup> Eph. 6:10-18.

<sup>12</sup> Edgar S. Brightman, Introduction to Philosophy (New York: Prentice-Hall, Inc., 1940), p. 248; and for a comparison of the Genesis myth with the Zoroastrian myth see Martin Buber, Good and Evil (New York: Charles Scribner's Sons, 1952), pp. 90-120.

<sup>13</sup> Francis W. Beare and Theodore O. Wedel, "The Epistle to the Ephesians," Corinthians, Galatians, Ephesians, Vol. X of The Interpreter's Bible, ed. by George Buttrick, et. al. (12 vols.; Nashville: Abingdon-Cokesbury Press, p. 639.

<sup>14</sup> Isa. 14:12.

<sup>15</sup> James Henry Breasted, Ancient Times, A History of the Early World (2d. ed.; Boston: Ginn and Company, 1944), p. 259.

cation of that which is opposed to God and which ensnares men through  
 16  
 the frailty of their "imagination."

Within the monotheistic conceptualizations of the Judao-Christian world, the duality explicit in the concepts of a god of  
 17  
 light and a god of darkness is denied. Rather, Evil is seen as an  
 existential oxymoron, that is, the darkness that promises light when  
 the light of the mind is darkness. The epithet kosmokrator κοσμοκράτορ (ruler of this world), is applied to a number of saviour-gods of  
 antiquity such as Serapis, Isis, Mithras, Mercury, Zeus, and others.  
 These "sun-gods," though men worshipped them as world rulers of light,  
 18  
 are powerless to dispel the darkness which enshrouds human life apart  
 19  
 from the one who called himself the "light of the world."

Spenser's depiction of Evil in the kosmokrator, Archimago, falls  
 20  
 within the same Christian tradition of light and dark. Evil and Sin are  
 21  
 conceptualized. That is to say, like Holiness, they constitute a

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<sup>16</sup> Rom. 16:20; 1 Cor. 5:5; 1 Thess. 2:18; 2 Thess. 2:9; 1 Tim. 1:20.

<sup>17</sup> Wilhelm Niesel, The Theology of Calvin, trans. by Harold Knight (Philadelphia: Westminster Press, 1956), p. 76.

<sup>18</sup> Beare, p. 738.

<sup>19</sup> Jn. 8:12; 9:5.

<sup>20</sup> St. John Fisher, "The Fruitful Sayings of David, the King and Prophet in the Seven Penitential Psalms," (1508), The Thought and Culture of the English Renaissance: An Anthology of Tudor Prose, 1481-1555, ed. by Elizabeth M. Nugent (Cambridge: University Press, 1956), p. 335. This is a sermon on light, darkness, and half-light, though from the Roman Catholic viewpoint.

<sup>21</sup> As used in this context, the term "conceptual" and its variants means abstract ideas formed in the mind independent of concrete existence. Buber, p. 91, writes of conceptualization, or imaging: "Imagery or 'imaging' corresponds, in a conceptual world, which is simpler but more powerful than ours, to our 'imagination'—not the power of imagination, but its products. Man's heart designs designs in images of the possible,



quality of life and action rather than the substance of life and action.

They are neither seen nor touched, yet they are realities in the mind

<sup>22</sup>of man. Both Evil and Sin in their causal inter-dependency, come out

of the "world of popular imagination, almost a popular mythology."<sup>23</sup>

Against the background of his labyrinthine world,<sup>24</sup> Spenser projects

his images of "that part in the mind of each of us which we would

<sup>25</sup>never dream of showing."

Out of this vast "collective unconscious" which contains not only the rudiments and forms of Holiness and goodness, but also Evil

and sin, Spenser draws the Arch-image (Archimago), along with its

<sup>26</sup>minions.

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which could be made into the real. Imagery, . . . is play with possibility, play as self-temptation, from which ever and again violence springs. It too, like the deed of the first humans, does not proceed from a decision; but the place of the real, perceived fruit has been taken by a possible, devised, fabricated one which, however, can be made, could be made--is made into a real one. This imagery of the possible, and in this its nature, is called evil."

<sup>22</sup>"It appeared to us therefore that if a man diligently followed this desire, pursuing the false objects until their falsity appeared and then resolutely abandoning them, he must come out at last into the clear knowledge that the human soul was made to enjoy some object that is never fully given--nay, cannot even be imaged as given--in our present mode of subjective and spatio-temporal experience." In C. S. Lewis, The Pilgrim's Regress (Grand Rapids: Wm. B. Eerdmans Publishing Co., 1933), p. 10.

<sup>23</sup>C. S. Lewis, The Allegory of Love (London: Oxford University Press, 1936), p. 312.

<sup>24</sup>John Calvin, Institutes of the Christian Religion, trans. by John Allen (Philadelphia: Board of Christian Education, United Presbyterian Church, U. S. A., n.d.), III.vi.2; (hereafter cited as Inst., III.vi.2.).

<sup>25</sup>Lewis, Allegory, p. 342.

<sup>26</sup>"The collective unconscious carries the heritage of the ages impressed upon the structure of the more primitive part of the nervous system . . . the forms of archaic thought provided by the collective unconscious are archetypes . . . ." In Robert S. Woodworth and Mary R. Sheehan, Contemporary Schools of Psychiatry (3d ed.; New York: Ronald Press Co., 1960), p. 308; see also Carl G. Jung, Two Essays on Analytical Psychology (New York: Meridian Books, 1956), pp. 307-312.

When we first meet them, "we seem to have known them long  
 27 before," and so, in a sense, we have. 28 They are conceptualizations  
 that lie hidden within man's secret imagination which the poet brings  
 29 to life, and clothes with flesh and blood.

As the negative context of the allegory begins, Una (Truth) and  
 the Red Cross Knight (Everyman) meet Error. Obvious error, not concep-  
 tualized but realized, not illusory but real, is defeated by the Red  
 Cross Knight because he is still within the context of truth. Una, as  
 that truth, as the Christ figure the Truth, is not attacked by Error,  
 nor by subsequent untruths in any form. Even Sans Loy must give way  
 30 before such Truth. As the Truth, Una does not change. Those who  
 31 enter her orbit are changed. She remains the same throughout Book I.  
 But, before the Red Cross Knight can become a part of his illusions,  
 before he can enter into the world of untruth, he must be separated from  
 32 reality, from the Truth, and this separation Spenser adroitly brings  
 about in the sequence of events with Archimago. In the Red Cross Knight's  
 encounter with Archimago, truth as being becomes truth as non-being and  
 33 being-true is being-false. This change takes place in the Knight's "vain

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<sup>27</sup> Lewis, Allegory, p. 312.

<sup>28</sup> For the methodology of knowing, either by "description" or by  
 "acquaintance" see Bertrand Russell, Problems of Philosophy (New York:  
 Henry Holt & Co., n.d.), Chapter V.; see also Brightman, p. 83.

<sup>29</sup> Lewis, Allegory, p. 312.

<sup>30</sup> Spenser, I.vi.8.9.

<sup>31</sup> Parker, pp. 69-70.

<sup>32</sup> Ibid., p. 70.

<sup>33</sup> Buber, pp. 112-113.

imagination" in a kind of dream sequence. Calvin makes this truth to illusion transfer explicit in Book I of the Institutes.

Their conceptions of Him are formed, not according to the representations he gives of himself, but by the inventions of their own presumptuous imaginations. This gulf being opened, whatever course they take, they must be rushing forwards to destruction. None of their subsequent attempts for the worship or service of God can be considered as rendered to him; because they worship not him, but a figment of their own brains in his stead. This depravity Paul expressly remarks: "Professing themselves to be wise, they become fools." [Ro. 1:22] He had before said, "They become vain in their imaginations." But lest any should exculpate them, he adds that they were deservedly blinded, because not content within the bounds of sobriety, but arrogating to themselves more than was right, they wilfully darkened, and even infatuated themselves with pride, vanity, and perverseness. Whence it follows that their folly is inexcusable, which originates not only in vain curiosity, but in a false confidence, and in an immoderate desire to exceed the limits of human knowledge.<sup>35</sup>

The knowledge of the concepts of Holiness and of Evil does not<sup>36</sup> imply the ability to make either moral or immoral decisions. Rather, it does imply the perception of what is beneficial and what is harmful,<sup>37</sup> what is a value and what is a dis-value. This perception of both the negative and positive constitutes part of the information for the decision making process. However, once the real (Truth) becomes the unreal and the illusory (Lie) becomes the real, the decision process, at first subtly, and then monstrosly, becomes hopelessly entrapped.

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<sup>34</sup>Gen. 8:20 reads: " . . . The Lord said in his heart, 'I will never again curse the ground because of man, for the imagination of man's heart is evil from his youth . . . ;' and Ro. 1:21 reads: " . . . for although they knew God they did not honor him as God or give thanks to him, but they became futile in their thinking and their senseless minds were darkened."

<sup>35</sup>Inst., I.iv.1.

<sup>36</sup>Kenneth Grayson, "Evil," A Theological Wordbook of the Bible, ed. by Alan Richardson (New York: The Macmillan Co., 1959), p. 74.

<sup>37</sup>Edgar S. Brightman, A Philosophy of Religion (New York: Prentice-Hall, Inc., 1940), pp. 241-242.

Holiness, which gives wholeness, brings totality, coherence,  
<sup>38</sup> meaning, and direction. Decisions based on this side, Truth, are  
 "value" decisions. They are purposeful, creative, productive. Evil,  
 which brings an illusion of wholeness, brings fragmentariness, inco-  
<sup>39</sup> herence, mockery. Satan is called "the god who laughs at logic."  
<sup>40</sup> Such decisions are "dis-value" decisions and bring non-direction,  
 destruction, and are non-productive. This cross-over, moving from  
<sup>41</sup> the real to the illusory, going from being-true to being-false effects  
 a downfall of being. This point of cross-over in Zoroastrianism is  
<sup>42</sup> called the "Yima" while in Christianity it is called "the fall."  
<sup>43</sup>

The "cross-over" in the allegory is the episode with Archimago.  
<sup>44</sup> Even as the "subtle reptile" introduced false data in the garden myth,  
 so Archimago introduces falsified material to the Red Cross Knight in  
 what can only be described as a "dream sequence." While the Knight had  
 defeated gross, obvious Error, his reason is now upset and he is open  
<sup>45</sup> to the delusion. Consequently, forsaking the two essential disciplines  
 or elements of wholeness, well-wishing or goodwill and loyalty or  
 reliability, which should have been the ground of his relation to Una,

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<sup>38</sup> Ibid., p. 259.

<sup>39</sup> Ibid.

<sup>40</sup> Ibid.

<sup>41</sup> Buber, pp. 112-113.

<sup>42</sup> Ibid.

<sup>43</sup> I Cor. 10:12.

<sup>44</sup> Gen. 3.

<sup>45</sup> "The fit false dreame, that can delude the sleepers sent."  
 Spenser, I.i.43.9.

46

or Truth, he completely forsakes the maiden, forsakes his vows of chivalry which should have prevented his depriving her of his protection, and goes with Duessa, the lie. Overcome by the "dark-conceit" of his "imagination" he sets out upon the way of his downfall.

47

Literally, the Knight has allowed his reason to be clouded by passion so that he believes a great fraud about his lady's virtue.

48

Allegorically, the Devil through his agents has produced illusions of the senses which separated the mind from Truth. Spenser cites this fraudulent belief explicitly in the opening lines of Canto iv.

49

Young knight, what ever that doest armes profess,  
And through long labours huntest after fame,  
Beware of fraud, beware of ficklenesse,  
In choice and change of thy deare loved Dame,  
Least thou of her beleewe too lightly blame,  
And rash misweening doe thy hart remove;  
For unto knight there is no greater shame,  
Then lightnesse and inconstancie in love;  
That doth this Redcrosse Knights ensample plainly prove.

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46 Buber, p. 9.

47 Buber, p. 92, writes: "In the swirling space of images, through which he strays, each and everything entices him to be made incarnate by him; he grasps at them like a wanton burglar, not with decisions, but only in order to overcome the tension of omni-possibility; it all becomes reality, though no longer divine but his, his capriciously constructed, indelicate reality, his violence, which overcomes him, his handiwork and his fate."

48 "The eye of reason was with rage yblent." Spenser, I.ii.5.7.

49 " . . . What Spenser does is show the gradual process by which a man who has allowed his reason to be obscured by passion falls deeper and deeper into sin until it is impossible for him to escape without some extraordinary grace from above." In Kirby Neill, "The Degradation of the Red Cross Knight," That Soueraine Light: Essays in Honor of Edmund Spenser: 1552-1952, ed. by W. R. Mueller and D. C. Allen (Baltimore: Johns Hopkins Press, 1952), pp. 94-96.

50 Spenser, I.iv.1; italics employed by Neill, p. 98.

Who after that he had faire Una lorne,  
Through light misdeeming of her loyaltie,  
And false Duessa in her sted had borne,<sup>51</sup>

Spenser also gives emphasis to the illusory character of evil as he has Orgoglio dissolve into nothingness when the monster is overcome by Prince Arthur.<sup>52</sup>

Like the giant Orgoglio, who vanishes when Prince Arthur kills him, it is based upon nothingness, upon a false view of things. It tries to break the unity and shatter the truth of the universe, but it is doomed to defeat, for "Truth is One in All" and against that solid truth present in some degree throughout the created world, evil can have no lasting force. It is seen as an alien intruder into the world of reality.<sup>53</sup>

Karl Barth has coined the phrase, das Nachtige (the Nihil) to characterize the forces of evil such as chaos and darkness, sin and death, that are the enemies of God's good creation. Barth's belief is that by virtue of Christ's death and resurrection He has triumphed over evil, sin, and death, and thereby has demonstrated their true character as that which has already been defeated. It is for this reason that Barth calls them das Nachtige--that which has been brought to naught.<sup>54</sup>

The ontic context in which the Nihil is actual and active is that of God's activity.<sup>55</sup> Thus creation "as the first work of God ad extra involves de facto the impossible possibility of Evil in the world."<sup>56</sup>

<sup>51</sup>Spenser, I.i.6.1-3; italics employed by Neill, p. 98.

<sup>52</sup>"That huge great body, which the Gyaunt bore, / Was vanisht quite, and of that monstrous mas, / Was nothing left." Spenser, I.viii.24.7-9.

<sup>53</sup>Kathleen Williams, "'Eterne in Mutabilitie': The Unified World of The Faerie Queene," That Soueraine Light: Essays in Honor of Edmund Spenser, 1552-1952, ed. by W. R. Mueller and D. C. Allen (Baltimore: Johns Hopkins Press, 1952), p. 39.

<sup>54</sup>Hartwell, p. 117.

<sup>55</sup>Ibid., p. 121.

<sup>56</sup>Ibid.

Buber writes of this relation of God and Evil in terms of passion. The Knight in his dream sequence and the subsequent revelation of his own passion for Una could have translated this emotion into the sphere of reality. He could have linked his passion for her to his own real goodness and this would have kept order and wholeness, and could have become the ground of his striving even more diligently in her behalf.

..... Goodness and Evil are not diametrically opposite forces or directions. They are similar in nature, the evil "urge" as passion, that is, the power peculiar to man, without which he can neither beget nor bring forth, but which, left to itself, remains without direction and leads astray, and the "good urge" as pure direction, in other words, as an unconditional direction, that towards God. To unite the two urges implies: To equip the absolute potency of passion with the one direction that renders it capable of great love and of great service.<sup>57</sup>

It is the Knight's inability or unwillingness that separates Good and Evil, driving him to decision which is undecision and causing him to become the ultimate victim of his own illusions. Spenser gives ample warning of the end of the Knight's wayward journey in the encounter with Fradubio.<sup>58</sup> The man-tree images a man so caught in the illusion of Evil that he is incapable of decision or release.<sup>59</sup> The Red Cross Knight, his senses beclouded, does not heed the warning. Having abandoned the true faith, Una, and having killed the non-faith, Sans Foy, he comes at last to the false faith, the way of the sinner.<sup>60</sup> Separated from Truth, moving within the realm of conceptualized Evil, the Knight moves progressively into the context of Sin. What is the primary nature of that

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<sup>57</sup> Buber, p. 97.

<sup>58</sup> Spenser, I.ii.33.3.

<sup>59</sup> A. C. Hamilton, The Structure of Allegory in The Faerie Queene (Oxford: The Clarendon Press, 1961), p. 46.

<sup>60</sup> Parker, p. 83.

Sin which Spenser clothes with flesh and blood?

Erasmus, in A Sermon of the Exceeding Great Mercy of God, describes such conceptual sin.

Among the manifold evils which draw mankind to everlasting damnation there be two chief and principal mischiefs of which they ought especially to be aware that love virtue and goodness and desire to come to fellowship with everlasting felicity. They be these: To much trust on one's own self and despair. The one cometh of a presumptuous mind against God that the love of one's self hath blinded; the other is engendered by way of pondering of the great offences; another way by considering the righteous judgment of God without remembrance of his mercy . . . But who-soever casteth hope of forgiveness aside and rolleth himself down into the hurllpit of despair, he doth not only believe that God is not almighty, supposing some sin so horrible that He cannot forgive, but also he maketh him a liar.<sup>61</sup>

Despair, or melancholy, and pride are the two conceptualized sins that result from Evil in the context of Book I. Spenser presents the House of Pride and Orgoglio to illustrate the two types of the first, and the Cave of Despair to illustrate the second. Both Despair and Pride have a common origin, but as experienced form the two sides of the illusory failure. Pride comes to the Knight as he chooses and makes decisions out of the maze of images available to his senses. His choices lend themselves readily to his purpose. He incarnates them,<sup>62</sup> and becomes, therefore, the god of his own destiny. The subsequent

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<sup>61</sup>Desiderius Erasmus, "A Sermon of the Exceeding Great Mercy of God," The Thought and Culture of the English Renaissance: An Anthology of Tudor Prose, 1481-1555, ed. by Elizabeth M. Nugent (Cambridge: University Press, 1956), p. 351. Niebuhr defines the categories of Pride as " . . . three types of pride, which are, however, never completely distinct in actual life: pride of power, pride of knowledge, and pride of virtue. The third type, the pride of self-righteousness, rises to a form of spiritual pride, which is at once a fourth type and yet not a specific form of pride at all but pride and self-glorification in its inclusive and quintessential form." In Reinhold Niebuhr, The Nature and Destiny of Man, A Christian Interpretation, Vol. I (New York: Charles Scribner's Sons, 1951), p. 188. (Italics are mine.)

<sup>62</sup>Buber, p. 92.



inevitable failure of his illusory choices brings on melancholy which deepens into despair. What defeats the Red Cross Knight is "intense melancholy, discouragement, depression, caused by finding out that one is not so good as one hoped one was; a depression deriving from the root of pride."<sup>63</sup>

The dynamic or motivation of the way of illusion is pride. Augustine, who stands theologically midway between Paul and Calvin, defined Pride as the base factor in the sinful life.

And if we ask the cause of the misery of the bad, it occurs to us, and not unreasonably, that they are miserable because they have forsaken Him who supremely is and have turned to themselves who have no such essence. And this vice, what else is it called than pride? For "pride is the beginning of sin," [Eccles. 10:13] They were unwilling, then, to preserve their strength for God; and as adherence to God was the condition of their enjoying an ampler being, they diminished it by preferring themselves to Him. This was the first defect, and the first impoverishment, and the first flaw of their nature, which was created, not indeed supremely existent, but finding its blessedness in the enjoyment of the Supreme being; whilst by abandoning Him it should become, not indeed no nature at all, but a nature with a less ample existence and therefore wretched.<sup>64</sup>

. . . for the evil act had never been done had not an evil will preceded it. And what is the origin of our evil will but pride? For "pride is the beginning of sin." And what is pride but the craving for undue exaltation? And this is undue exaltation, when the soul abandons Him to whom it ought to cleave as its end, and becomes its own satisfaction. And it does so when it falls away from the unchangeable good which ought to satisfy it more than itself . . . for it is good to have the heart lifted up, yet not to one's self, for this is proud, but to the Lord, for this is obedient, and can be the act only of the humble.<sup>65</sup>

Having abandoned the "unchangeable good," the Red Cross Knight moves through a conceptualized world. The Seven Deadly Sins of the

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<sup>63</sup> Parker, p. 86.

<sup>64</sup> Augustine, "The City of God," Augustine, trans. by Marcus Dods, GBWW, ed. by Robert M. Hutchins. (54 vols.; Chicago: Encyclopaedia Britannica, Inc., 1952), XVIII, 345.

<sup>65</sup> Ibid., p. 387.

House of Pride that seek to entice him are ineffectual because they remain realities, not conceptions. However, Orgoglio, the Pride that lies within a man, that "browbeats us in our emotions, our consciences,"<sup>66</sup> this Pride overcomes the Knight. Williams indicates that this is "in some sense, the Knight's fallen state, and the encounter is Red Cross's horrified realization of the results of his turning to self, his pride."<sup>67</sup> Without Una and without his Christian armor, his selfhood finds itself alone with the monstrous consequence of empty pride, which he has no hope of withstanding.

The Knight has, in pride, divested himself of his armor, the protection and power of the Christian man.<sup>68</sup> His inner assurance (an illusion) has overcome the reality of his true sense of humility before God; his ability to persevere has become perversity, and "alienation from God has taken the place of his original orientation towards his creator."<sup>69</sup> He succumbs to the nothingness of Orgoglio, and in so doing, is brought to true humility--the reality of his own nothingness. In a very real sense, the "prideful I" of the Knight has become the "hateful I."<sup>70</sup>

In Orgoglio's dungeon, the Red Cross Knight finds himself the

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<sup>66</sup> Lewis, Allegory, p. 335.

<sup>67</sup> Kathleen Williams, Spenser's World of Glass (Berkeley: University Press, 1966), p. 20.

<sup>68</sup> "Disarmed all of yron-coted Plate . . . ." Spenser, I.vii.2.8.

<sup>69</sup> Niesel, p. 77.

<sup>70</sup> "This I is hateful . . . in one word it has two qualities; it is essentially unjust in that it makes self the center of everything and it is troublesome to others in that it seeks to make them subservient; for each I is the enemy and would be the Tyrant of all others." In Blaise Pascal, Faugere, Vol. I, p. 197; quoted in Niebuhr, Nature, p. 187.

prisoner of his own dead self from which there is no escape.<sup>71</sup> To all  
 intents and purposes, he is "dead to self."<sup>72</sup> Having neither value nor  
 virtue, he is brought to a condition of being that recognizes that  
 faith has gone, hope has retreated, love has remained elusive—those  
 theological values which come only through Christ.<sup>73</sup> Instead of the  
 separation from Sin which is the state of Holiness, he stands separated  
 from God which is the state of Sin.<sup>74</sup> It is at this point, confronted  
 once again with reality, with all illusions gone, that he is rescued  
 by Prince Arthur and given Holiness, the new "life of the Spirit,"  
 though, to be sure, it is realized and actualized in the House of  
 Holiness experience.<sup>75</sup>

But the warfare of the Christian's unworldly war is not yet  
 finished. Still over-shadowed by his sense of unworthiness, the Knight  
 continues his quest against "Vnaes foe."<sup>77</sup> The knight that Una and the  
 Red Cross Knight meet, who comes rushing forward, looking backward,<sup>78</sup>  
 and who is "of himself afraid,"<sup>79</sup> projects the inner condition of the Red  
 Cross Knight himself, his uncertainty, his inner insecurity.

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<sup>71</sup>Williams, World, p. 20.

<sup>72</sup>Mt. 10:39; 16:24-28.

<sup>73</sup>1 Cor. 13; see also Josephine Bennett, The Evolution of The Faerie  
 Queene (New York: Burt Franklin, 1960), p. 223.

<sup>74</sup>Neill, p. 72.

<sup>75</sup>Supra., pp. 25-26.

<sup>76</sup>2 Cor. 10:4.

<sup>77</sup>Spenser, I.ix.20.3.

<sup>78</sup>Ibid., I.viii.21.5.

<sup>79</sup>Ibid., I.ix.23.4.

Together, the Red Cross Knight and Una come to the Cave of  
<sup>80</sup>  
 Despair. The illusory process begins again. Despair's argument  
 presents the inexorable judgment of God, but expressed as mechanical  
<sup>81</sup>  
 fate. God is God, therefore he is just, therefore, being just, he is  
<sup>82</sup>  
 avenging. The statement is made, "Is not his law, let every sinner  
<sup>83</sup>  
 die?" This illusion of truth begins to overcome the Knight's weak  
 defense until he is full of despair. He knows himself, but he forgets  
 the truth of God's mercy. Finally, the Knight takes up the knife to  
<sup>84</sup>  
 kill himself, seeking to enter fully the illusion of death from which  
 he has been redeemed. The truth that "He that believeth in me, though  
<sup>85</sup>  
 he were dead, yet shall he live" is contradicted by the untruth that  
<sup>86</sup>  
 dead is dead. But Truth intervenes, reminding him of his Election  
<sup>87</sup>  
 and of the primal truth that in "heavenly mercies" he has a part.  
 The Knight weak though his faith is, but depending upon Truth, accepts  
 the truth.

Despair's argument has been that of the unworthiness of his  
 unworthiness. Again the Truth as being (he is unworthy) has become the  
 Truth of non-being (his unworthiness is worthy only of death). Truth

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<sup>80</sup>  
Ibid., I.ix.28.5.

<sup>81</sup>  
Ibid., I.ix.42.4.

<sup>82</sup>  
Williams, World, p. 20.

<sup>83</sup>  
Spenser, I.ix.47.5.

<sup>84</sup>  
Ibid., I.ix.51.9.

<sup>85</sup>  
Jn. 11:25.

<sup>86</sup>  
Spenser, I.ix.53.5.

<sup>87</sup>  
Ibid., I.ix.53.4.

has intervened with the truth that "a broken and a contrite heart, God  
<sup>88</sup>  
 will not despise." Truth convinces him that this is the reality, that  
 his unworthiness, though true, has been overcome through the Grace of  
<sup>89</sup>  
 God, and Truth then conducts the Knight to the House of Holiness.

The classic battle of Canto xi takes us, in a sense, back to  
 the first battle with Error. The Dragon does not represent illusory  
 Evil, but the reality of Sin in the world of men. When Orgoglio is  
 slain, he disappears into nothingness, but when the Dragon is slain,  
<sup>90</sup>  
 with great descriptive detail Spenser emphasizes its reality.

Evil mounts one final attempt to delude the Knight. The  
 Knight, however, in his experience of Evil, Sin, and the Grace of God,  
<sup>91</sup>  
 has learned the truth about the untruth. Now, being with Truth, and  
 being in Truth as a Christian man, the Knight reveals the messenger  
<sup>92</sup>  
 as Evil, Archimago.

<sup>93</sup>  
 In the world of imagination, where allegory exists, the poet  
 makes imaginable inner realities so vast and simple that they ordinarily  
<sup>94</sup>  
 escape man's consciousness. The Renaissance poet's task was to gather  
<sup>95</sup>  
 precept and example into a poetic image which he made men see. While

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<sup>88</sup>Ps. 51:17.

<sup>89</sup>Supra., pp. 25-26.

<sup>90</sup>Spenser, I.xii.9-12.

<sup>91</sup>Ibid., I.xii.32.

<sup>92</sup>Spenser, I.xii.34.8.

<sup>93</sup>Lewis, Allegory, p. 323.

<sup>94</sup>Ibid., p. 358.

<sup>95</sup>Hamilton, p. 33.

the image points insistently to itself, it nevertheless always points  
 96 beyond itself. Thus, in a sense, what poetry presents is revelation. 97

The imagery of Spenser's The Faerie Queene, Book I, either in the positive sense of depicting Holiness, or in the negative sense of illustrating the illusory nature of Evil, points to itself, leads the imagination to see beyond the image, and presents for understanding revealed truth. That this truth is the Biblical narrative of man's fall from grace and his restoration through faith in Christ, is beyond question.

The truth of Holiness as an extraordinary gift of God through Grace worked in man by the Holy Spirit has been imaged in such a way as to make the Red Cross Knight brother to Everyman who has claimed the Cross. The truth of Evil as imaged by Spenser speaks incisively to man's modern understanding of Evil, its illusory nature, its irrational  
 98 choices of the lesser or apparent good for the greater good or truth.

As seen from a theological perspective, the allegory of Book I of The Faerie Queene has a wholeness, a unity. The revelatory nature of the contrast of Holiness with Evil within the contents of Book I gives a feeling, not so much of an image, as of a "sublime instance of  
 99 the universal process." In the Red Cross Knight's warfare, every man is involved. He makes a search for truth, enters into a battle for

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<sup>96</sup>Ibid., p. 12.

<sup>97</sup>Ibid., p. 27.

<sup>98</sup>Vergil K. Whitaker, "The Theological Structure of The Faerie Queene, Book I," That Soueraine Light: Essays in Honor of Edmund Spenser: 1552-1952, ed. by W. R. Mueller and D. C. Allen (Baltimore: Johns Hopkins Press, 1952), p. 177.

<sup>99</sup>Lewis, Allegory, p. 358.

truth, which in every life, in every generation, finds constant repetition. That Spenser captures the whole inner process of this search and battle, and does so with such clarity and insight, indicates not only his broad theological and biblical knowledge, but also his deep instinctive and reasoned knowledge of himself as a man.

### CHAPTER III

#### THE PURSUIT OF HOLINESS: THE FALL

Spenser, in The Faerie Queene, Book I, presents the grand movement of men toward Holiness. By means of the interaction of the Red Cross Knight with Una and Prince Arthur, Spenser describes a movement, however, that is more concerned with God's Holiness than with man's,<sup>1</sup> since it shows human Holiness coming into being by indwelling on His. God's Holiness is seen as issuing in the love between Una and the Red Cross Knight, or between Christ and Everyman; as acting upon sin as grace in the crucial action of Prince Arthur, or, the Holy Spirit; and as exercising grace through judgment upon evil, sin, error, pride, and despair, through the judgment on the Red Cross Knight. The idea of Holiness, either God's or man's, is inseparable from the idea of judgment as the mode by which grace acts.<sup>2</sup> The atonement, or reconciliation of man to God, is impossible in Christian theology without the judgment of the Cross of Christ upon mankind, and the cross of judgment which individual man himself must bear.<sup>3</sup>

Spenser's concept of Holiness, on the theological level of allegory which is the concern of this study, is grounded in Scripture.

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<sup>1</sup>P. T. Forsyth, The Cruciality of the Cross (Grand Rapids, Mich.: Wm. B. Eerdmans Publishing Company, 1909), p. viii.

<sup>2</sup>Ibid.

<sup>3</sup>Ibid.



In no other book of The Faerie Queene does the subject matter require such a basic Biblical foundation. As a theological concept of the Christian faith, Holiness finds its definition in Scripture, and its content and movement are illustrated in Scripture. The victory or fulfillment of Holiness is described in Biblical terms. Spenser's genius is his ability to weave these Biblical truths into an allegory that is both theologically accurate and artistically magnificent.

Spenser's great imitation and use of Scripture was first noted by Upton in his annotated edition of 1758.<sup>4</sup> He noted paraphrases, exact quotations from the New Testament, especially from the four Gospels and the Revelation of John, and from the Old Testament. He showed that the first book of The Faerie Queene was particularly indebted to Biblical sources. In fact, "the frequency of the poet's indebtedness is the occasion of the editor's offering numerous textual emendations on the authority of Biblical thought or diction."<sup>5</sup>

Grace Landrum has made a meticulous study of such Biblical references, allusions, paraphrases, and illustrations.<sup>6</sup> In The Faerie Queene in its entirety she counts 402 references of which 27 are used more than once making 57 additional citations for a total of 459 Biblical sources. For Book I, she indicates 49 Old Testament sources, and 82 New Testament sources, for a total of 131. In this study, Landrum's compilations and the additional citations in the Index, Vol. 11 of the

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<sup>4</sup>Jewel Wurtsbaugh, Two Centuries of Spenserian Scholarship (1609-1805) (Baltimore: Johns Hopkins Press, 1936), p. 73.

<sup>5</sup>Ibid., p. 13.

<sup>6</sup>Grace W. Landrum, "Spenser's Use of the Bible and His Alleged Puritanism," PMLA, XLI (Sept.,-Dec., 1926), 517.

Variorum have been taken into consideration. However, any references to the Apocrypha, or "hidden" writings, have been omitted entirely. For purposes of order in the study of each citation, the theological movement of man's search for Holiness—fall, atonement, victory—has been used as the basic structure.

In The Faerie Queene, the quest for Holiness, or the life-journey of the Elect man with Christ, begins as Una and the Red Cross Knight set out upon their journey. The armor of the Knight, expressed in the imagery of Ephesians, is referred to Eph. 6:11-20. many times in Book I. In the poem, the initial description of the Knight's accouterments alludes to the "breast- Eph. 6:14. plate of righteousness" in the phrase "but on his brest 1.2.1. a bloudie Cross he bore." The only other direct reference to a specific part of the armor, in the opening Eph. 6:16. lines of the poem, is to "his shield." However, the 1.2.5. meaning of the various parts of the "whole armor of

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<sup>7</sup> Edmund Spenser, Index, The Works of Edmund Spenser: A Variorum Edition, ed. by Edwin Greenlaw, C. G. Osgood, F. M. Padelford (11 vols.; Baltimore: Johns Hopkins Press, 1932), XI, 12-15.

<sup>8</sup> Because of the great number of citations involved, as well as for clarity and for ease in reading the text, the footnotes for citations, from both the Old Testament and New Testament, and for the particular citations from The Faerie Queene, Book I, have been omitted in Chapters III, IV, and V. The Biblical and Spenserian references have been placed in the right margin within the immediate context of the subject matter to which they refer, as in Cross-Reference Bibles; cf. The Holy Bible (Standard Edition; New York: Thomas Nelson & Sons, 1901). All Spenserian quotations are from Edmund Spenser, The Poetical Works of Edmund Spenser, ed. by J. C. Smith and E. DeSalincourt (London: Oxford University Press, 1912); since all references are to Book I, The Faerie Queene, the book number has been omitted from all citations. The Biblical abbreviations are those used in the Revised Standard Version of the Bible.

God" is expressed in Book I. When the Knight enters the Cave of Despair, he is bare-headed, without the "helmet of Salvation," and is almost overcome by Despair's argument. The Apostle Paul, in all probability describing the armor his prison guards, makes no mention in Ephesians of a spear, since this would not normally have been carried on garrison duty. Spenser is true to the image, and in the battle with Error the Knight gives to the Dwarf his "needlesse spere."

ix.34.7.

Eph. 6:17.

i.11.9.

The Knight wears his "bloudie Crosse" on breast and shield in honor of the Risen Christ and "dead as liuing euer him ador'd." While references to the resurrection of Christ are frequent in Scripture, the one citation that more nearly parallels Spenser's is from the Revelation where John writes, "I am he that liveth, and was dead, and, behold, I am alive for evermore."

i.2.1.

i.2.4.

Rev. 1:18.  
(K.J.)

Una rides upon a "lowly Asse more white than snow," which could have reference to the foal of an ass which Jesus rides into Jerusalem. It also has antecedents in the "tawney Ass" ridden by royalty in Israel. The tawney ass is also the symbol of the King, "triumphant and victorious" of Zechariah's vision.

i.4.2.

Judg. 5:10.

Zech. 9:9.

Una as as an attendant a "milke white lambe" which she leads. Una's lamb recalls the lamb of sacrifice, without "spot or blemish" that originates in the Paschal Lamb of the people of the exodus. Throughout Revelation, the "milke white lambe," symbol of sacrifice,

i.4.9.

Is. 53:7.

Ex. 29:39.

Ex. 12:3,5.

i.4.9.

is used as a symbol for Christ. By the "blood of the  
 lamb" the Christians are given power to conquer, and  
 the names of the victorious Saints are written in the  
 "book of life of the Lamb that was slain." The Lamb  
 stands between the "throne and the four living crea-  
 tures," and opens the seven seals that release the  
 four horsemen of the Apocalypse.

Rev. 12:11.  
 Rev. 13:8.  
 Rev. 4:2-6.  
 Rev. 6:1.  
 Rev. 5:6.

Spenser further describes Una by saying that  
 her parents are "from Royall lynage . . . of ancient  
 Kings and Queenes"; Spenser's line is similar to Isaiah's  
 statement that "kings shall be your foster fathers, and  
 their queens your nursing mothers."

1.5.4.  
 Is. 49:23.

Una and the Knight begin their quest for Holiness  
 on the plain but soon enter the trackless wood, emblematic  
 of the world. Spenser lists the types of trees in the  
 wood and tells of "the Mirrhe sweete bleeding in the  
 bitter wound." Throughout the Bible, myrrh, from the  
Balsamodendron myrrha, is referred to as a perfume, as  
 in "I have perfumed my bed with myrrh." Then too, myrrh  
 is one of the three gifts brought by the Zoroastrian  
 priest-kings at the birth of Christ. At the crucifixion  
 Jesus is offered "wine mingled with myrrh" which he refuses  
 to take. When Joseph of Arimathea takes the body of Jesus  
 to his cave, Nicodemus brings a hundred pounds of a mixture  
 of myrrh and aloes for the preparation of the body.

1.9.6.  
 Prov. 7:17.  
 Mt. 2:11.  
 Mk. 15:23.  
 Jn. 19:38-42.

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<sup>9</sup>John D. Davis and Henry S. Gehman, The Westminster Dictionary of the Bible (Philadelphia: The Westminster Press, 1944), p. 413.

Proceeding through the woods, Una and the Red Cross Knight begin to "doubt" their way. They become 1.10.7.  
lost, caught in "diuerse doubt." In spite of their 1.10.9.  
doubts, they resolve to go ahead and as they journey  
Una begins to warn the Knight of "danger hid" and tells 1.12.3.  
him of "dreadful doubts" bred in the woods. Whenever 1.12.4.  
faith approaches error, doubt is the first weapon used  
by the adversary. When Jesus curses the fig tree and it  
withers, the disciples are amazed. Matthew's Gospel  
records how Jesus says to them, "Truly, I say to you, Mt. 21:21.  
if you have faith and never doubt, you will not only  
do what has been done to the fig tree, but even if you  
say to this mountain 'Be taken up and cast into the sea,'  
it will be done." Mark's Gospel records the same expres-  
sion in a discussion of prayer between Jesus and the dis- Mk. 11:22-23.  
ciples.

A "blustering storme" blows Una and the Knight 1.10.2.  
away from their path and brings them eventually to  
"Error's den." The den, a "darkesome hole," contains 1.13.6.  
the monster who has always "wont in desert darknesse 1.14.3.  
to remain." The Knight's reply to Una's warning has 1.16.8.  
been that "vertue giues her selfe light, through darke- 1.12.9.  
nesse for to wade." In Error's dark cave, the Knight's  
"glistring armor made / A little glooming light." In 1.14.4.  
the introduction to the Gospel of John, the writer  
describes the Word (Jesus) as having life, "and the Jn. 1:4.  
life was the light of men. The light shines in darkness,

and the darkness has not overcome it." The same writer, speaking of those who do and love evil, comments that "light has come into the world, and men loved darkness rather than light, because their deeds were evil. For every one who does evil hates the light and does not come to the light." Contrasted to this darkness is the "glistening armor" of the Knight. Paul, writing in Romans, exhorts the reader to "cast off the works of darkness and put on the armor of light." Jn. 3:19-20. i.14.4. Rom. 13:12.

In the ensuing battle with Error, the Knight is trapped by Error's tail, which is tipped with a "mortall sting." In the book of Revelation, the locusts that are like horses "have tails like scorpions, and stings." The image of the stinger has a general application, as illustrated in the Scriptural admonition, "wine . . . at the last it bites like a serpent, and stings like an adder." i.18.7. i.15.4. Rev. 9:10. Prov. 23:32.

The Knight, caught by the monster's tail, is urged by Una to "strangle" the monster, else "she sure will strangle thee." When the Knight grips the monster's throat, she "spewd out" a ghastly "vomit full of bookes and papers . . . / With loathly frogs and toades." The monster, to avert strangulation, pours out her "cursed spawne of serpents small," but these do not deter the Knight and he cuts off her head. The brood of vipers then "sucked vp their dying mothers blood," until their "bellies . . . burst" with "bowels gushing forth." The i.19.4. i.20.1. i.20.6-7. i.22.6. i.24.8. i.25.8. i.26.4-6.

author of Acts uses the same imagery when he records how Judas buys a field with his thirty pieces of silver, and how he fell headlong upon it, and "burst open in the middle and all his bowels gushed out." Acts 1:18.

The author of the second letter of Peter speaks of "waterless springs and mists driven by a storm." In 2 Pet. 2:17. the same passage he speaks of those for whom the "nether gloom of darkness has been reserved." These are the ones, says the author, who entice those "who live in error." 2 Pet. 2:18. He writes further, that if, "after they have escaped the defilements of the world through the knowledge of our Lord and Saviour Jesus Christ, they are again entangled in them and overpowered, the last state has become worse for them than the first." He concludes the passage by quoting the proverb, "The dog turns back to his own vomit, and the sow is washed only to wallow in the mire." The book of Revelation contains a vision of John in which he sees "foul spirits like frogs" issuing from the mouth of the dragon, the mouth of the beast, and from the mouth of the false prophet. Prov. 26:11. Rev. 16:13.

In this first struggle of the elect Knight along the way of Holiness, success is won over Error by the Knight's adding "faith vnto . . . force." When man lacks faith, Error is the way of his downfall, for "the way of error leads to death." Timothy is commanded by Paul to "fight the good fight of faith," while the author of 1 Peter speaks of those who "by God's power are guarded 1.18.9. i.19.3. Prov. 12:28. 1 Tim. 6:12. 1 Pet. 1:5.

through faith for a salvation ready to be revealed in the last time."

1 Pet. 1:5.

Continuing on their way, Una and the Knight meet an "aged Sire" who travels along in sadness, and "often knockt his brest, as one that did repent." In the parable of the Pharisee and the Publican, the latter, in his humility and repentance, "beat his breast." This "silly old man" is Archimago; and in his evilness he "cursed heauen and spake reprochfull shame / Of highest God, the Lord of life and light." The beast of Revelation was "given a mouth uttering haughty and blasphemous words . . . it opened its mouth to utter blasphemies against God, blaspheming in his name and his dwelling, that is, those who dwell in heaven."

i.29.2.

i.29.9.

Lk. 18:13.

i.30.6.

i.37.5-6.

Rev. 13:5-6.

This hermit (Archimago) has a "chappell" close by his hermitage "wherein the Hermite dewly wont to say / His holy things each morne and euentide." In the Code of Holiness, the author of Leviticus in Chapter 22 uses the same phrase "holy thing" or "holy things" referring both to the act of worship, as in Spenser's usage, and to the accouterments and utensils of worship.

i.34.6-7.

Lev. 22:2,3,4.

Archimago "seekes out mighty charmes" and creates an image of Una with which he beguiles the dream of the Knight. The beast of Revelation similarly "works great signs" and by these signs "it deceives those who dwell on earth," bidding them "make an image for the beast," and it is allowed to "give breath to the image of the

i.36.9.

i.45-54.

Rev. 13:13.

Rev. 13:14.

Rev. 13:15.



beast so that the image of the beast should even speak."

As Archimago casts his spell, the dream-image of Una pleads her grief to the Red Cross Knight and seeks his comfort. He tells her that her sorrow "fell not all to ground." The young Samuel, as a priest of God, "grew and the Lord was with him, and did let none of his words fall to the ground." 1.54.1. 1 Sam. 3:19.

"Subtill" Archimago, the personification of evil, is like a "hissing snake," hating Una and drawing the Knight into the illusory world where evil replaces righteousness. In the Garden myth, evil is depicted by the author in the form of a "subtle reptile" and the results are the same illusional world of sin. ii.9.1,8. Gen. 3:1.

Overcome by his dream, the Red Cross Knight forsakes Truth and flees. He encounters Sans Foy accompanied by a "goodly lady clad in scarlot red." Her dress is "purpled" with "gold and pearle" and she wears a "persian mitre" on her head. This description of Fidessa, except for the mitre, is to be found in Revelation. There, the woman sitting on the scarlet beast is arrayed in purple and scarlet, and is "bedecked with gold and jewels and pearls." ii.13.2. ii.13.3. ii.13.4. Rev. 17:3-5.

Sans Foy is defeated in combat by the Red Cross Knight. The victim falls "like the old ruines of a broken towre," which could be an image taken from the Biblical story of the city of Babel with its high tower which is left to become an old ruin. ii.20.2. Gen. 11:1-9.

The victorious Knight takes as his new companion, Fidessa, and continues on his journey. Pausing in the heat of the day, the Knight breaks off a branch to frame "a girlond for her dainty forehead." An immediate ii.30.7.  
 "piteous yelling voyce" cries out, for the branch is ii.31.1.  
 part of Fradubio, "once a man . . . now a tree." In ii.33.3.  
 the Gospel of Mark, one of the healing episodes of the ministry of Jesus has a curious result. When Jesus lays Mk. 8:22-26.  
 his hands upon a blind man, he asks him, "Do you see anything?" The man looks up and says, "I see men; but they look like trees walking." The man-tree and his love are condemned to remain in this bewitched condition ii.43.4.  
 until they "be bathed in a liuing well."

The prophet Jeremiah, in a reference to idolatry, has the Lord say to the people that they have committed two evils. They "have forsaken me, the fountain of living Jer. 2:13.  
 waters, and hewed out cisterns for themselves." Living water is a frequent symbol in the New Testament. In Jesus' conversation with the woman of Samaria at Jacob's well, Jn. 4:6.  
 he says, "If you knew the gift of God, and who it is that Jn. 4:10.  
 is saying to you, 'Give me a drink,' you would have asked him and he would have given you living water." The author of Revelation writes of the "river of the water of life" Rev. 22:1.  
 that runs through the new Jerusalem.

Una, forsaken by the Knight, continues her solitary search for him. She pauses to rest, and throwing off her wimple discloses her great beauty, described as

"heavenly grace," a phrase used frequently in the poem. iii.4.9.  
 In Scripture, that which is of "grace" is given by the Rom. 11:6.  
 free mercy of God. This principle is stated explicitly  
 in Ephesians where the author says, "For by grace you  
 have been saved through faith; and this is not your own Eph. 2:8-9.  
 doing, it is the gift of God--not because of works, lest  
 any man should boast."

While Una is resting, a "ramping Lyon" rushes iii.5.2.  
 suddenly out of the wood towards her. In Biblical times  
 the lion was common in Palestine. The Hebrew has no  
 fewer than six words to designate the lion in different 2 Sam. 1:23.  
 states or stages of growth. The ordinary words occur Gen. 49:9.  
 eighty times in the Old Testament. After the lion makes<sup>10</sup> 1 Kings 13:24.  
 humble obeisance before her, Una, reflecting on this iii.6.2.  
 strange act of the lion, refers to the Red Cross Knight iii.7.9.  
 as "the God of my life." The Psalmist tells his audience Ps. 42:8.  
 that "I made prayers unto the God of my life."

Una, weary with her travels, seeks a resting  
 place for the night. She "spyde" a young woman "that iii.10.9.  
 on her shoulders sad a pot of water bore." A woman  
 carrying a "pitcher upon her shoulder" was a common scene Gen. 24:45.  
 in Israel.

Following the young woman, Una comes to a rude  
 hut, and entering finds an "old woman" who "Thrise euery iii.13.6.  
 weeke in ashes she did sit, / And next her wrinkled skin  
 rough sackcloth wore, / And thrise three times did fast iii.14.2-4.

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<sup>10</sup> Ibid., p. 360.

from any bit." Sackcloth and ashes in Scripture are a common symbol for grief, or for penance. The prophet Daniel links all three images found in Spenser in one passage as he writes, "Then I turned my face to the Lord God, seeking him by prayer and supplications with fasting and sackcloth and ashes." When Jesus curses the cities of Israel, he says that if they had been subject to the same discipline as Tyre and Sidon, "they would have repented long ago in sackcloth and ashes."

Dan. 9:3.

Mt. 11:21.

This old woman is "blind" and sits in darkness, meanwhile practicing the rites of her religion. However, if her blindness is meant to be spiritual, though expressed in physical terms, then her blindness is a symbol of ignorance. Paul, in Romans, writes that those who suppress the truth know the nature of God. "So they are without excuse, for although they knew God they did not honor him as God or give thanks to him, but they became futile in their thinking and their senseless minds were darkened." In Ephesians, Paul writes that Gentiles live "in the futility of their minds; they are darkened in their understanding, alienated from the life of God because of the ignorance that is in them, due to their hardness of heart."

iii.22.3-4.

Rom. 1:20b-21.

Eph. 4:18.

Kirkrapine, the robber of churches, is accustomed to bringing his spoils to Abessa, the young woman in the hut, "with whom he whoredom used . . . ." The sons of Eli in their actions portray the same thought, though not

iii.18.5.

1 Sam. 2:22-29.

the same words, while Chapters 16 and 20 of Ezekiel, in the King James Version, use the same terminology.

Ezek. 16:17,20.

Ezek. 20:30.

The "holy things" that Kirkrapine steals are the vestments, utensils and other articles, or accouterments, of worship. The phrase "holy things" has already been cited in terms of the Code of Holiness. Holy garments are found in Leviticus, and the "holy garments" of Aaron are specified in Exodus. The people of Israel who returned from the Exile pledged themselves to pay yearly the third part of a shekel for the service of the house of God, for the purchase of offerings, for the provision for the feasts, and for the maintenance of the "holy things."

iii.17.9.

Lev. 16:4,32.

Ex. 28:2,4.

Neh. 10:32.

Una, accompanied by the lion, continues her search for the Knight. Encountering Sans Loy, the lion is destroyed and the maid taken captive. The knight and his captive are accosted by Archimago, dressed in the likeness of the Red Cross Knight. Sans Loy quickly defeats the spurious knight. It is the contention of Paul that those who "put on the whole armor of God" are "able to stand against the wiles of the devil" because those who do put on the armor are "strong in the Lord and in the strength of his might." When Archimago dresses himself in the likeness of the Red Cross Knight, and rides forth, he is an exact replica of the Knight, including the red cross on breast and shield. However, the false "Red-crosse," being an image

Eph. 6:11.

of Archimago and not a true emblem of righteousness,  
cannot stand the wiles of the devil, and Sans Loy sends  
his spear through "the vainely crossed shield." iii.35.3.

Meanwhile, the Red Cross Knight and his companion,  
Duessa, have continued traveling and come to the House of  
Pride. They see "a broad high way" leading toward the iv.2.8.  
beautiful castle built on a "weake foundation" that is iv.5.4-5.  
set on a "sandie hill, that still did flit." The seventh  
chapter of Matthew's Gospel, which is part of the Sermon Mt. 7:13.  
on the Mount, contains the admonition about seeking the  
"narrow" way as opposed to seeking the "wide" way. Those  
who seek the former are like those who build their house  
upon a "rock" while those who seek the latter are like Mt. 7:25-26.  
those who build their house upon the "sand."

Before the castle, "balefull" beggars "like loath- iv.3.4.  
some lazars, by the hedges' lay." The Gospel of Luke  
contains the parable of Dives and Lazarus. The latter is Lk. 16:19-31.  
a loathsome beggar and leper who lies at the gate of the  
rich man's house.

Upon entering the House of Pride, the Red Cross  
Knight thinks "all their glorie vaine in knightly vew." iv.15.7.  
A phrase which is translated in the Revised Standard  
version as "self-conceit" is translated in the King  
James as "vain glory." The Christian is commanded to live  
in the Spirit and to walk in the Spirit. "Let us not be Gal. 5:26.  
(K.J.)  
desirous of vainglory, provoking one another, envying one  
another." Those people met in the House of Pride are  
continually trying to "spight" each other's "greater iv.14.9.

pride." Another passage in the Revised Standard Version has been translated as "selfishness," or "conceit," while the King James translates them as "strife or vainglory." The author writes, "Let nothing be done through strife or vainglory; but in lowliness of mind let each esteem other better than themselves."

Phil. 2:3.  
(K.J.)

Within the House of Pride dwells its mistress, Lucifera. "Sitting high" in her pride she disdains the "lowly," and takes such delight in "her selfe-lov'd semblance," and "with pride so did she swell," that she "made her selfe a Queene, and crownd to be." Isaiah, in the King James Version, speaks of the drunkard's "crown of pride" while the author of Psalm 73, speaking of the proud, says that "pride is their necklace" and that "their eyes swell out with fatness." Proverbs also contrasts the "high" and the "lowly" when the author says that "A man's pride will bring him low, but he who is lowly in spirit will obtain honor." Lucifera's denial of her own parentage, and her "loftie eyes, halfe loth to looke so low" is similar to an expression in Proverbs which speaks about "those who curse their fathers and do not bless their mothers," and it is also somewhat like the expression in the same passage about "those-- how lofty are their eyes, how high their eyelids lift."

iv.10.1,3.

iv.10.8.

iv.11.4.

iv.12.2.

Is. 28:1,3.  
(K.J.)

Ps. 73:6.

Ps. 73:7.

Prov. 29:23.

iv.14.1.

Prov. 30:11.

Prov. 30:13.

The "six sage counsellours" all have their descriptions or counterparts in Scripture. "Idlenesse," who is "still drownd in sleepe, and most of his dayes ded,"

iv.18.2.

iv.19.4.

is like Isaiah's watchmen who "are all dumb dogs, they cannot bark; dreaming, lying down, loving to slumber." Is. 56:10.

Paul comments to Timothy that young widows should marry lest they "learn to be idlers, gadding about from house to house, and not only idlers, but gossips and busybodies, saying what they should not." In the second letter to Thessalonians, Paul comments about those "living in idleness, mere busybodies, not doing any work." Both 1 Tim. 6:13.

of these ideas are caught up in Spenser's description of "Idlenesse the nourse of sin." 2 Thess. 3:11.

iv.18.6.

"Gluttony," the second of the counsellors, is "vpblowne with luxury," and "eke with fatnesse swollen were his eyne." As he rides along, he "somewhat still did eat." There is a line in the Psalter about those whose "eyes swell out with fatness." The dumb dogs of Isaiah's prophecy that are referred to above, also "have a mighty appetite, they never have enough." The two ideas of luxury and fatness are found in a passage in James where the author writes, "You have lived on the earth in luxury and in pleasure; you have fattened your hearts in a day of slaughter." Is. 56:11.

"Lechery," as such, is not found in the Scripture, although Paul writes of marital unfaithfulness in 1 Corinthians 7, and in 1 Thessalonians speaks of those who "lust like heathen who do not know God." Lust is a common expression in Scripture, and, in the Sermon on the Mount, Jesus states a common principle concerning iv.24.1.

1 Thess. 4:5.

Mt. 5:28.



lust, or "lechery."

"Auarice," "who had enough, yet wished euer more," iv.29.6.  
 is like the arrogant man whose "greed is as wide as Sheol;  
 like death he has never enough." "Auarice" has no "kins- Hab. 2:5.  
 man liuing" to be his heir, yet he leads a "wretched life" iv.28.6,9.  
 "through daily care to get." The Preacher in Ecclesiastes  
 sees a "person who has no one, either son or brother, yet Eccles. 4:8.  
 there is no end to all his toil, and his eyes are never  
 satisfied with riches." "Auarice" rides along with a lap iv.27.5.  
 full of coins, and Spenser writes that "for of his wicked iv.27.6-7.  
 pelfe his God he made, / And vnto hell his selfe for money  
 sold." In like manner Judas betrays the Christ for thirty Mt. 26:14-16.  
 pieces of silver, while Ananias and Sapphira sell a piece  
 of property, keep back some of the proceeds, and bring  
 only a part of the money to lay at the apostles' feet. Acts 5:1-11.

Another of the counsellors is "Enuie," who carries  
 in his "bosome" an "hatefull Snake." In the Genesis iv.30.1.  
 myth, when Adam and Eve are tempted, envy is part of  
 their failure. The Serpent says to them, "You will be  
 like God." "Enuie" also "does backebite," an expression iv.32.7.  
 used in both the Psalter and in Proverbs. The writer of  
 the latter book says, "The north wind brings forth rain;  
 and a backbiting tongue, angry looks." Prov. 26:23.

"Wrath," another counsellor, has a "burning iv.33.1.  
 brond" indicating the fire or heat of such anger, for iv.33.3.  
 wrath does "burn like fire" and causes tumult and blood- Ps. 89:46.  
 shed. Ezek. 16:38.

As this sorry train of counsellors, together with their mistress, Lucifera, return to the House of Pride after their promenade, Sans Joy sees the Red Cross Knight carrying the shield of his brother, Sans Foy. The Knight is immediately challenged by the Sarazin, and their mortal combat is set for the following morning. That night, prior to the battle, Duessa goes secretly to Sans Joy and warns him of the "charmed shield, / And eke enchanted armes, that none can perce." Those who wear iv.50.5-6. the "whole armor of God" do so in order that they "may Eph. 6:13. be able to withstand in the evil day, and having done all, to stand" "against the powers, against the world rulers Eph. 6:12. of this present darkness, against the spiritual hosts of wickedness in the heavenly places."

Spenser describes the dawning of the day of conflict as "Phaebus fresh, as bridegrome to his mate." v.2.3. The Psalmist has almost the exact line when he writes, " . . . the sun, which comes forth like a bridegroom Ps. 19:5. leaving his chamber." Before the battle, both combatants are given "wines of Greece and Araby, / And v.4.5-6. daintie spices." The two ingredients are combined in an unusual expression in the Song of Solomon when the Song. 8:2. writer says that he will give to his beloved, "spiced wine to drink."

Sans Joy is defeated, and the Red Cross Knight's wounds are dressed "in wine and oyle." In the parable v.17.4. known as The Good Samaritan, the Samaritan goes to the

man who fell victim to the thieves, and, as was customary,

"bound up his wounds, pouring on oil and wine."

Lk. 10:34.

Sans Joy has been hidden, following his fall,  
by a cloud produced by a spell of Duessa. Seeking aid  
for the fallen knight, she goes to Night. Duessa tells  
Night that she has seen Sans Foy slain, and "now the  
pray of fowles in field he lyes." One of the conse-  
quences of disobedience by the children of Israel, is  
that their bodies "shall be food for all birds of the  
air," while David tells Goliath of Gath that he shall  
leave "the dead bodies of the hosts of the Philistines  
this day to the birds of the air."

v.15.4.

v.23.3.

Deut. 28:26.

1 Sam. 17:46.

Night complains that the death of her children  
is due to the "sonnes of Day he fauoureth." John quotes  
Jesus as saying, "While you have the light, believe in  
the light, that you may become sons of light," while in  
1 Thessalonians the author, using the same phrase as  
Spenser, writes, "For you are all sons of light and  
sons of the day; we are not of the night or of darkness.  
. . . but, since we belong to the day, let us be sober,  
and put on the breastplate of faith and love, and for a  
helmet the hope of salvation."

v.25.7.

Jn. 12:36.

1 Thess. 5:5-8.

Night agrees to go with Duessa to recover the  
body of Sans Joy. On their return they make their way  
to an entrance "darke and bace" which "descends to  
hell," and no one returns except by "heauenly grace."  
In Ephesians, the author links "grace" and "descend-  
ing to hell" together. He writes, "But grace was given

v.31.4.

v.31.6.

v.31.7.

to each of us according to the measure of Christ's gift  
 . . . (In saying, 'He ascended,' what does it mean but  
 that he also descended into the lower parts of the  
 earth? . . .)." In Romans, and in another verse in  
 Ephesians, grace is expressed as the free gift of God.

Eph. 4:7-10.

Rom. 11:6.

Eph. 2:8-9.

When Duessa and Night descend into hell, they  
 find a "house of endlesse paine" in which "ten thousand  
 sorts of punishment / The cursed creatures doe eternally  
 torment." In a teaching about temptation, Jesus tells  
 his disciples that it is better to cut off a hand or a  
 foot than "to be thrown into the eternal fire." In the  
 parable of the Talents, Jesus concludes his explanation  
 of the parable by saying, "And they will go away into  
 eternal punishment, but the righteous into eternal life."  
 John, in Revelation, sees the devil thrown into the  
 "lake of fire and brimstone where the beast and the  
 false prophet were, and they will be tormented day and  
 night for ever and ever."

v.33.7.

v.33.9.

Mt. 18:8.

Mt. 25:46.

Rev. 20:10.

In Hell, Sans Joy is put into the hands of  
 Aesculapius. At first, he refuses to care for the  
 knight, but Night tells him that he has nothing to fear,  
 for what more hurts can be done to him now that he is  
 in "the powre of euerlasting Night?" In the New Testa-  
 ment, the term "everlasting night" is "outer darkness"  
 as in a parable in Matthew. It is also the lot of those  
 cast into hell and committed to pits of nether gloom  
 awaiting the judgment.

v.41.3.

v.43.4.

v.43.5.

Mt. 22:13.

2 Pet. 2:4.

The Red Cross Knight escapes from the House of Pride through the lower dungeon and out an unwatched gate. One of the characters in that "dungeon deepe" is "that great proud king of Babylon," who is transformed "into an Oxe." In the apocalyptic writing of the book of Daniel, the author describes King Nebuchadnezzar having a dream which is interpreted by Daniel. Part of the interpretation of the dream is that the King is to be "made to eat grass like an ox." When the prophecy is fulfilled and the King is restored, he lifts his voice in praise of "the King of heaven," an expression used by Spenser within the context of the passage about the dwelling of Night, referring, however, to Jove, not the God of Israel.

v.45.8.  
v.47.1.  
v.47.5.  
Dan. 4:25b.  
v.43.1.

Another creature within the same entombed group is Nimrod, "that first the world with sword and fire warrayd." Nimrod was "the first on earth to be a mighty man . . . therefore it is said, 'Like Nimrod a mighty hunter before the Lord.'"

v.48.2.  
Gen. 10:8-9.

The opening lines of Canto vi return again to Una. In these connecting verses Una is described as sinless. Spenser writes, "Yet crime in her could neuer creature find." In substance, it is the same expression as that used by Pilate when he releases Jesus to the mob: "I find no crime in him."

vi.2.5.  
Jn. 19:4.

The Sarazin, Sans Loy, who made Una captive and fled with her after his defeat of Archimago dressed as the Red Cross Knight, attempts to "efforce her chastitye."

vi.4.9.

Una cries aloud to heaven and "molten starres do drop like vi.6.5.

weeping eyes." In the book of Revelation, when the Lamb

opens the sixth seal, "the stars of the sky fell to the

earth as the fig tree sheds its winter fruit." Seem-

Rev. 6:13.

ingly without a way to escape the "plight" prepared

vi.6.9.

for her by the Sarazin, nonetheless, "Eternall proui-

dence exceeding thought, / Where none appeares can make

vi.7.1-3.

her selfe a way: / A wondrous way it for this Lady

wrought." The cornerstone of such "eternall proui-

dence" in Scripture is in Romans where Paul writes, "We

Rom. 8:28-29.

know that in everything God works for good with those

who love him, who are called according to his purpose.

For those whom he foreknew, he also predestined to be

conformed to the image of his son." In Ephesians, Paul

writes, "In him, according to the purpose of him who

Eph. 1:11-12.

accomplishes all things according to the counsel of his

will, we who first hoped in Christ have been predestined

and appointed to live for the praise of his glory."

By the providential appearance of the Faunes and

Satyres, Una is rescued and as "griped pray" is plucked

vi.7.4.

"from Lyon's clawes." The imagery of prey being plucked

from the lion is common to Scripture. A prayer similar

to that of Una is contained in the Psalter. Paul, in

Ps. 22:21.

writing the second letter to Timothy, says that "the Lord

stood by me and gave me strength to proclaim the word

fully, . . . so I was rescued from the lion's mouth."

2 Tim. 4:17.

The Faunes and Satyres who rescue Una lead her

to their lord, Sylvanus. Dancing and singing around her,  
 they strew "all the ground" with "greene braunches." The vi.13.8.  
 face of Una is spoken of in terms of "heauenly grace." vi.18.5.  
 As has been stated above, both Romans and Ephesians con- Rom. 11:6.  
 tain the concept of grace as a free gift of God. The Eph. 2:8-9.  
 use of green branches is reminiscent of Jesus' entry  
 into Jerusalem. Mk. 11:8.

The rude Satyres, in their attachment to Una,  
 worship her, and "made her th' Image of Idolatryes." vi.19.7.  
 Manasseh, king of Israel, burns his sons as an offering  
 in the valley of Hinnom and sets an "image of the idol 2 Chron. 33:7.  
 which he had made in the house of God." This phrase  
 also images the idolatry of the people of Israel when Moses  
 tarried too long on Mount Sinai. Ex. 32:1-8.

After Satyrane enables Una to escape the Satyres,  
 they encounter a "wearie wight" who has in his hand a vi.34.3.  
 "Iacobs staffe." When Jacob went forth to meet his vi.35.7.  
 brother Esau, whom he had wronged, he prays to the Lord Gen. 32:10.  
 for deliverance. In that prayer he tells how he  
 originally crossed the Jordan with "only my staff" and  
 how he now is "two companies."

This pilgrim describes for Una a battle between  
 two knights whose blades are "drunke with bloud, yet vi.38.8.  
 thristed after life." The author of Deuteronomy has the Deut. 32:42.  
 Lord speak of making "my arrows drunk with blood" while  
 the writer of Isaiah has the Lord say that "My sword has  
 drunk its fill" and Jeremiah uses the expression, "my Is. 34:5.

sword has been made drunk."

Jer. 46:10.

The connective lines of Canto vii speak of vii.1.3.  
 "deceit" which masks itself in "visour faire" to "seeme vii.1.5.  
 like Truth." The Red Cross Knight successfully overcame  
 Error by adding faith to his strength. Even though separated from Una (Truth) he was able to avoid the kind of  
 Pride that is an outward show in the House of Pride. However, caught in the illusions of Archimago, the Knight  
 falls prey to the deceit which comes from within a man.  
 In the Scripture, such deceit is usually construed as  
 that which makes the crooked straight and the straight  
 crooked (the illusion) as in Paul's denunciation of Bar-  
 Jesus, the magician. "You son of the devil," says Paul,  
 "you enemy of righteousness, full of deceit and villainy, Acts 13:10.  
 will you not stop making crooked the straight paths of  
 the Lord?"

Through "heavenly grace" the Knight evades the vii.12.3.  
 first blow of Orgoglio. But separated from Truth, caught  
 by Orgoglio while without his whole armor of God, the Knight is taken  
 captive and placed in the monster's dungeon. This is the end of the  
 first act in the description of the way to Holiness. The Knight is  
 spiritually bankrupt, separated from his source of spiritual strength,  
 overcome by his own pride in his paltry accomplishments, and helpless  
 to redeem himself from the consequences. He has come to that time in  
 every Christian's life when the self is humbled, and redemption from  
 outside source is the only remaining solution to righteousness.



Without some outside assistance, escape from the illusion of evil as goodness, and reconciliation to God and being counted Holy are impossible.

## CHAPTER IV

### THE PROOF OF HOLINESS: THE ATONEMENT

Holiness, as a concept, is that special qualitative content added to ordinary acts because of their relationship to God and because of the re-created nature of the one performing the acts. This quality or re-creation is not possible by man himself according to the majority of Christian theologians. Man is a sinner, and until he recognizes himself as such and becomes completely dependent upon God's grace, he is not capable of righteousness, and Holiness continues to elude him. In the first act of Everyman's search for Holiness, the Red Cross Knight has been brought to the point of recognition of his powerlessness to abort the illusion which evil has created, and of his inability to free himself from the power of sin.

After Orgoglio (Pride) defeats the Red Cross Knight and takes Duessa as his "deare," Orgoglio clothes her in a vii.16.1.  
"gold and purple pall" with a "triple crowne set on her vii.16.1-4.  
head." He sets Duessa upon a seven-headed monster that vii.17.7.  
has an "yron brest, and backe of scaly bras" and whose vii.17.8.  
"eyes shine as glas." The beast treads under foot the vii.17.9.  
"sacred things" and "holy heasts foretaught." vii.18.6-8.

Three descriptions of seven-headed beasts occur  
in the book of Revelation. The first is a "great red Rev. 12:3.  
dragon with seven heads." Again, there is "a beast ris- Rev. 13:1.  
ing out of the sea with ten horns and seven heads."

Finally, in an image closest to the poet's imagery,  
 there is depicted a woman sitting on a scarlet beast Rev. 17:3-5.  
 with seven heads. The woman is clothed in purple  
 and scarlet decorated with gold and jewels and pearls.  
 She holds in her hand a golden cup full of abominations. Rev. 17:3-5.  
 As for the crown on Duessa's head, many symbolic crowns  
 appear in Revelation. The woman bearing the child who Rev. 12:1.  
 contends with the scarlet dragon wears a crown. The Rev. 13:1.  
 beasts with ten horns wears ten crowns and the red dra-  
 gon has seven crowns upon his seven heads. The locusts  
 who have bodies like horses also wear crowns upon their  
 heads. Spenser writes that the seven-headed beast reached  
 its tail to the "house of heavenly gods" and "the euer-  
 burning lamps from thence it brought, / And proudly threw vii.18.2.  
 to ground, as things of nought." In Revelation, the  
 beast that appears as the red dragon uses his tail to  
 sweep down a third of the stars of heaven, and "cast Rev. 12:4.  
 them to the earth."

The monster Orgoglio, the type of Pride that  
 comes from within a man, is described as "puft vp with vii.9.9.  
 emptie wind." In his first Corinthian letter, Paul makes  
 much of this idea. Although the King James Version uses  
 the phrase "puffed up," the Revised Standard Version, in  
 most instances, contains the single word "arrogant." Paul  
 writes that they are not to be "puffed up in favor of one 1 Cor. 4:6.  
 against another." He says further that "some are puffed  
 up as though I were not coming to you. But I will come

to you soon, if the Lord wills, and I will find out not the talk of those puffed up people, but their power."

1 Cor. 4:18-19.

In the "Hymn of Love" in the Corinthian letter, Paul writes that "love is not puffed up." The word

1 Cor. 13:5.  
(K.J.)

φυσίω is a key word in 1 Corinthians and comes from the root φυσά, the word for the bellows used to puff up a fire.

While the Red Cross Knight has been defeated and captured, Una has continued her search for him. In her wanderings she meets Prince Arthur, and tells him her story. In the process, she describes her parents' kingdom and says that they rule the territories which are bounded by the rivers "Phison, Euphrates" and by the river "Gehon." In the description of the Garden of Eden, the river that flows out of Eden is divided into four parts. These segments are called Pishon, Gihon, the Euphrates, and the fourth river is called Hiddekel.

vii.43.8-9.

Gen. 2:10-14.

In their conversation, Prince Arthur gives Una several mottos for her encouragement. One of these is to the effect that "despaire breeds not . . . where faith is staid." Una replies by saying, "No faith so fast . . . but flesh does paire." In James, the author begins by saying, "Count it all joy, my brethren, when you meet various trials. You know that the testing of your faith produces steadfastness." Paul writes that by "steadfastness and by the encouragement of the Scriptures we might have hope," which is a much different end than despair.

vii.41.7.

vii.41.8.

Jas. 1:2.

Rom. 15:4-5.

Una tells Prince Arthur that no one has yet been able to subdue the monster that has incarcerated her father and mother. She says she does not know whether the failure of those who tried is "for want of faith, or guilt of sin." In Matthew, while Jesus is on the mountain with Peter, James, and John, the disciples left behind try to heal an epileptic boy; but they are unable to heal him. When they ask Jesus why they have been unsuccessful, his reply is that it is due to their "little faith." It would be a theological truth to say that since the Dragon represents sin, anyone guilty of sin would be unable to slay it. Thus, we are told in the first letter of John, that "everyone who commits sin is guilty of lawlessness; sin is lawlessness." Theologically, a sinner cannot conquer sin. This inability to conquer one's own sin is the cause of the Red Cross Knight's present dilemma.

vii.45.8.  
Mt. 17:15.  
Mt. 17:20.  
1 Jn. 3:4.

If it is true that the Red Cross Knight finally becomes as Prince Arthur is--holy--and in his new found Holiness defeats the Dragon (Sin), then the Knight's armor from Ephesians could also be compared to Prince Arthur's armor. If Arthur is what the Knight is to become, Arthur's "shield, and sword, and armour" would be the "whole armor of God."

vii.36.6.  
Eph. 6:12.

The lines that connect Canto viii to Canto vii refer to the many perils that enfold "the righteous man and make him daily fall." Spenser goes on to say that

viii.1.1-2.

the righteous man would fall, "Were not that heavenly  
 grace doth him vphold, / And stedfast truth acquite  
 him out of all." Paul speaks the same truth in Romans  
 when he bemoans his own problem of doing not what he  
 wants, but the thing he hates, and how it is sin work-  
 ing death in him in order that sin might be shown as  
 sin. He says, "I do not do the good I want, but the  
 evil I do not want is what I do." He concludes by  
 saying, "Wretched man that I am! Who will deliver me  
 from this body of death?" He understands at last that  
 God (heavenly grace) alone saves him and writes,  
 "Thanks be to God through Jesus Christ our Lord!"

viii.1.1-4.  
 Rom. 7:15.  
 Rom. 7:13.  
 Rom. 7:19.  
 Rom. 7:24.  
 Rom. 7:25.

In this same connecting stanza Spenser makes  
 what seems to be a contradictory statement. He writes,  
 "Ay me, how many perils doe enfold / The righteous man,  
 to make him daily fall?" The "righteous man" is not  
 only tempted to fall, but does fall. This is theologi-  
 cally accurate in terms of the theology of Paul in  
 Romans. Paul writes, "I see in my members another law  
 at war with the law of my mind and making me captive to  
 the law of sin which dwells in my members." Even though  
 Paul sees himself as a sinner, he knows salvation, and  
 says that "there is therefore now no condemnation for  
 those who are in Christ Jesus. For the law of the Spirit  
 of life in Christ Jesus has set me free from the law of  
 sin and death."

viii.1.1-2.  
 Rom. 7:23.  
 Rom. 8:1-2.

Prince Arthur and his Squire, in a chivalrous

answer to Una's plight, prepare to attack the castle of Orgoglio. The Squire blows loudly on his "horne of bugle small," that had worked "whyde wonders ouer all." Paul, in his first letter to the Corinthians, writes that if he is speaking in tongues when he comes to them, his speaking should include "some revelation, or knowledge or prophecy or teaching." If not, he will be like his own "clanging cymbals," for even lifeless instruments must give distinct notes, otherwise no one will know what is being played. "And if the bugle gives an indistinct sound, who will get ready for battle?"

viii.3.6.  
viii.3.7.  
1 Cor. 14:6.  
1 Cor. 13:1.  
1 Cor. 14:8.

The bugle can also be construed as the "preaching of the word." In a passage that alludes to "whyde wonders," Paul quotes from Psalm 19:4 to the effect that by the preaching of Christ "their voice has gone out to all the earth, and their words to the ends of the world."

viii.3.7.  
Rom. 10:18.

In response to the bugle's sound, Duessa and the giant come out of the castle. Orgoglio launches the attack against Prince Arthur with his club. His first blow strikes the ground, which "did grone full grieuous vnderneath the blow." The earth personified to the point of groaning is used by Paul in the letter to the Romans. He writes, "We know that the whole creation has been groaning in travail together until now."

viii.8.8.  
Rom. 8:22.

The Squire, protecting Arthur's flank, confronts the seven-headed beast. In fear, the beast retreats before the "single sword in hand," but Duessa, angry at

viii.12.8.

its fear, sprinkles a potion from her "golden cup" on  
 the "weaker parts" of the Squire. The scarlet woman in  
 Revelation bears in her hand "a golden cup full of  
 abominations."

viii.14.1.

viii.14.7.

Rev. 17:3-5.

Responding to the drug, the Squire falls to the  
 ground. Arthur comes to his rescue and with his sword  
 strikes one of the beast's "deformed heads" so that it  
 is torn from scalp to teeth. In Revelation the beast  
 that rises from the sea seems to have on one of its  
 seven heads a mortal wound, but the wound is healed.

viii.16.2.

Rev. 13:3.

The bright diamond shield of Prince Arthur  
 makes Orgoglio powerless. He is blinded, as though by  
 the "Almighties lightning brand." One of the symbols  
 of the presence of God in Exodus is the lightnings, as  
 well as thunders and a thick cloud, and a very loud  
 trumpet blast.

viii.21.8.

Ex. 19:16.

Prince Arthur finally overcomes Orgoglio, and  
 with his fall Duessa casts her golden cup and crowned  
 mitre aside, and attempts to flee, but is taken into  
 custody. Prince Arthur gives "that scarlot whore"  
 into the charge of his Squire. The cup has already been  
 seen in Revelation, and the epithet "scarlot whore" is  
 also in Revelation where it is applied to Babylon.

viii.25.2-3.

viii.29.2.

Rev. 17:1.

After his victory, Prince Arthur enters the  
 castle of Orgoglio in search of the Red Cross Knight.  
 He encounters Ignaro, the keeper of the keys. Arthur  
 soon discovers that "his name Ignaro did his nature right

viii.31.9.



aread." Ignaro and his nature are, according to Paul, the inevitable result of those who become "callous and have given themselves up to licentiousness, greedy to practice every kind of uncleanness." Because of these things, he writes, "they are darkened in their understanding, alienated from the life of God because of the ignorance that is in them." Eph. 4:19. Eph. 4:18.

Within the castle, Arthur finds an "Altare" from beneath which the spirits of true Christians and holy martyrs "to God for vengeance cryde continually." In a parable concerning praying without losing heart, Jesus makes the statement, "And will not God vindicate his elect, who cry to him day and night?" When the Lamb opens the fifth seal in Revelation, the souls of those who have been slain for the word of God cry out from beneath the altar. "O Sovereign Lord," they cry, "how long before thou wilt judge and avenge our blood on those who dwell upon the earth." viii.36.2. viii.36.3-4. viii.36.7. Lk. 18:7. Rev. 6:9-10.

The prison cell which holds the Red Cross Knight is described by Spenser as "darke as hell." One of the common aspects of hell in Scripture is its darkness. The author of Jude writes of the "nether gloom" where Satan waits for the day of judgment. In a list of failures, both human and natural, he speaks of "wandering stars for whom the nether gloom of darkness has been reserved for ever." viii.39.8. Jude 6. Jude 13.

After he has rescued the Red Cross Knight, Prince

Arthur consoles Una and says, "But th' onely good that  
growes of passed feare, / Is to be wise, and ware of  
like agein." This combination of "fear" and "wise"  
is much like the passage from Proverbs which says,  
"The fear of the Lord is the beginning of knowledge;  
fools despise wisdom and instruction." viii.44.5-6.  
Prov. 1:7.

Another motto that Arthur gives Una has to do  
with lessons learned in adversity. He comments that  
"blisse may not abide in state of mortall men." This viii.44.9.  
concept is made clear in the book of Job, and again in  
the Preacher's "vanity of vanities! All is vanity." Eccles. 1:2.

The Red Cross Knight rescued, the question of  
what to do with Duessa still has to be resolved. Una viii.45.9.  
suggests that they "spoil her of her scarlot robe, and  
let her fly." This they do, and robbing her of "royall viii.46.2.  
robes, and purple pall" they "let her goe at will." viii.49.9.  
The scarlet robe and purple pall are part of the des-  
cription of the harlot in Revelation. When Duessa is Rev. 17:3-5.  
disrobed, one of her feet is found to be an "Eagles viii.48.6.  
claw" while the other is like "a Beares vneuen paw."  
In Revelation, the beast that rises out of the sea,  
having the body of a leopard, with ten horns and seven Rev. 13:2.  
heads, also has "feet . . . like a bear's." Duessa  
flees from "heauens hated face," into the wilderness. viii.50.1.  
If heaven may be construed as light, and Duessa as sin,  
she must walk "in darkness." Those who are God's, "walk  
in the light as he is in the light." John's Gospel, in 1 Jn. 1:6-7.

a statement of Jesus, records how those who do evil  
 "hate the light." The most explicit New Testament  
 expression of light from heaven is the traumatic  
 experience of Paul on the road to Damascus, and its  
 repetition in his testimony before the people in  
 Jerusalem and in his defense before Agrippa.

Jn. 3:20.  
 Acts 9:3.  
 Acts 22:6.  
 Acts 26:13.

With Orgoglio slain and Duessa revealed and  
 fled, the three victors--Prince Arthur, Una, and the  
 Red Cross Knight--refresh themselves in Orgoglio's  
 castle. In their conversation Una asks Arthur why he  
 has come to Faery land. Arthur replies that he does  
 not know whether the "course of heavenly cause," that  
 is, God's "foresight" has brought him into Faery Land or  
 the "secret wound" of his own heart. Foreknowledge is  
 a theological concept within the context of the prin-  
 ciple of God's purposive action. In this sense, men are  
 foreordained by God's foreknowledge to be his apostles.  
 Thus, Christ was foreordained by God's foreknown purpose  
 before the foundation of the world. This is Paul's  
 thought when he debates the relationship of Israel to God  
 in terms of the New Testament. He writes, "God has not  
 rejected his people whom he foreknew." Paul also alludes  
 to this concept of God's foreknowledge when he writes,  
 "For those whom he foreknew he also predestined . . . ."

ix.6.4.  
 ix.6.7.  
 ix.7.1.  
 ix.7.8.  
 1 Pet. 1:2.  
 1 Pet. 1:20.  
 Rom. 11:2.  
 Rom. 8:29.

At the conclusion of Prince Arthur's story, the  
 Red Cross Knight exclaims that next to Glorianna, Una  
 shall have her place with him because of her "wondrous

ix.17.4.

faith, exceeding earthly race." In Chapter I of this study the position was taken that Una represents the Christ figure. If Christ is like man and yet without sin, only he who is the sinless one could have faith exceeding earthly man. Heb. 4:15.

Prince Arthur and the Red Cross Knight exchange gifts as they separate to follow their own quests. The Knight gives to the Prince "a booke, wherein his Saueours testament / Was writ with golden letters." The Bible, within its own pages, is called a "scripture" but not "a book." The very process of assembling the canon would have made this impossible. But Jesus is spoken of often in Scripture as Saviour. Titus writes the full expression, "Christ Jesus our Saviour." The Bible, as a "worke of wondrous grace . . . able soules to save," is not treated as such within the context of the Bible itself. This is a post-Reformation concept. The Word that saves is the Word of God made flesh, or the "implanted word, which is able to save your souls." Titus 1:4. ix.19.7. ix.19.9. Jn. 1:1-18. Jas. 1:21.

As the Red Cross Knight and Una continue their journey, they meet the knight fleeing from the Cave of Despair. As the knight describes "Despaire," he speaks of his "subtill tongue, like dropping honny, mealt'th / ix.31.5.

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<sup>1</sup>Edward A. Dowey, Jr., et. al., Report of the Special Committee on a Brief Contemporary Statement of Faith (Philadelphia: Office of the General Assembly, United Presbyterian Church, U. S. A., 1965), p. 29; see also Iris V. and Kendig B. Cully, An Introductory Theological Wordbook (Philadelphia: Westminster Press, 1943), p. 201.

Into the hart." Proverbs contains a line about the ix.31.5.  
 "lips of a loose woman" that "drip honey" while the Song Prov. 5:3.  
 of Solomon records how the writer's beloved's "lips Song. 4:11.  
 distil nectar," and of how "honey and milk are under  
 your tongue."

Una and the Knight come to the Cave of Despair.  
 Within the Cave, the Red Cross Knight and "Despaire" argue  
 life's meaning, its "houre of death," and its dualistic ix.42.9.  
 nature of right and wrong. Part of "Despaire's" argument  
 is that all life is limited by "almightie doome," or ix.41.6.  
 death. The Psalmist speaks the same thought, but ends  
 with confidence rather than despair, when he says, "The  
 years of our life are threescore and ten, or even by  
 reason of strength fourscore; yet their span is but toil  
 and trouble; they are soon gone, and we fly away." Ps. 90:10.

"Despaire" calls the Knight a "wretched man" and ix.45.1.  
 then a "man of Sin" and reminds him of the "day of wrath" ix.46.1.  
 which each man must answer. "Despaire" reminds the ix.46.5.  
 Knight that the law of God is that "euery sinner die." ix.47.5.  
 So moved by the speech of "Despaire" is the Knight  
 that it is as though "a swords point through his hart ix.48.2.  
 did perse." As the Knight wavers between life and death,  
 "Despaire" shows him a vision of hell, where ghosts are ix.49.7.  
 held in "endlesse paine / With fire and brimstone." ix.49.8-9.

"Despaire's" first address to the Knight is like  
 Paul's epithet which he applies to himself, "Wretched Rom. 7:24.  
 man that I am." The second name, that of "man of sin"

is found in the alternate reading of a passage in Thessalonians. The author writes, "Let no one deceive you in any way; for that day will not come, unless the rebellion comes first and the man of sin is revealed, the son of perdition." For the man of sin, as for every sinner, the law of God is fixed and tempered only by his love. God's law, as Paul expounds it, is that "the wages of sin is death, but the free gift of God is eternal life in Christ Jesus our Lord."

2 Thess. 2:3.  
(K. J.)

Rom. 6:23.

The "day of wrath" is a phrase used quite often in Scripture; i.e., Job 20:28; 21:30; and Zephaniah 1:15; 1:18; 2:2,3. The picture of the emotional sword through the heart or soul is found in a strange context for such an image. When Jesus is taken to the Temple to be presented, Simeon blesses him; and in his words to Mary he says, "And a sword will pierce through your own soul also." Fire and brimstone are taken in a literalistic use of the Bible as the direct consequence of God's wrath. The author of Revelation combines both thoughts when he writes, "He also shall drink the wine of God's wrath, poured unmixed into the cup of his anger, and he shall be tormented with fire and brimstone in the presence of the Lamb."

ix.46.5.

Prov. 11:4.

Lk. 2:22.

Lk. 2:35.

Rev. 14:10.

The Psalmist writes of the equality of God's concern for man in positive terms. He says that the "Lord is good to all, and his compassion is over all that he has made," while "Despaise" inverts the idea,

Ps. 145:9.

and tells the Red Cross Knight that God's justice and doom are for all because God "beares an equall eye." ix.47.2.

Another part of "Despair's" argument is the unanswerable question, "Is not his law, let every sinner die: / Die shall all flesh?" The Psalmist, more poetically perhaps, writes "Thou dost sweep men away; they are like a dream, like grass which is renewed in the morning; in the morning it flourishes and is renewed; in the evening it fades and withers." ix.47.5-6. Ps. 90:5-6.

Convinced by "Despaire", Red Cross seeks to end his life, "For death was doe to him, that had prouokt Gods ire." God's wrath has already been alluded too, but is most clearly stated in Zephaniah. Una intervenes before the Knight can destroy himself with a knife, and reminds him that he has a part in "heauenly mercies" because he has been "chosen" and where God's "justice growes, there grows eke greater grace." Paul, in his letter to the Romans, presents the same strong thought. He writes, "Who shall bring any charge against God's elect? It is God who justifies; who is to condemn?" He says further that "there is therefore now no condemnation for those who are in Christ Jesus." In the second Roman. 8:33. Rom. 8:1. Corinthian letter Paul writes that "God was in Christ reconciling the world to himself, not counting their trespasses against them." The author of 2 Thessalonians writes of those beloved of the Lord, whom God chose "from the beginning to be saved through sanctification 2 Thess. 2:13.

by the Spirit, and belief in the truth." When these reminders recall the Knight to his faith, "Despaire" "hung himselfe, vnbid, vnblest," which is similar to ix.54.5. the passage that says that "Judas hung himself," also unbid and unblessed. Mt. 27:5.

The lines that connect Canto x to Canto ix image the man who "boasts of fleshly might" but who x.1.1. flees when it comes to combat with "spiritual foes." x.1.4. In Matthew's Gospel, Jesus says that the "narrow way" Mt. 7:14. is hard, and "those who find it are few." Being men, says Spenser, all man's strength is ill, but the "good x.1.8-9. is Gods." In Jesus' confrontation with the young man (rich young ruler), as recorded in Mark, the young man addresses Jesus as "good teacher." Jesus' reply is, Mk. 10:17-22. "Why do you call me good? No one is good but God alone."

Una and the Knight come to the House of Holiness, where Caelia lives with her three daughters, Fidelia, x.4.1-9. Speranza, and Charissa. The three virtues, Faith, Hope, and Charity, or Love, come from Paul's "Hymn of Love" 1 Cor. 13. in Corinthians. The door to their house is "fast lockt," x.5.1. but "when they knockt" it is opened to them. Jesus, in x.5.3. the Sermon on the Mount, tells the disciples to "knock Mt. 7:7. and it will be opened to you . . . to him who knocks it will be opened."

"Humilita" opens the door to the two visitors, x.5.8. and they enter with difficulty, the way being "straight x.5.9. and narrow" as is the way of salvation according to



Matthew. Entering the house, they are met by "Zeale" who Mt. 7:13-14.  
 "labored lively" to entertain them, and who "gladly did x.6.8.  
 them guide." Zeal is described in Romans as never flag- x.6.9.  
 ging, but "aglow with the Spirit, serving the Lord." Rom. 12:11.

The first daughter, Fidelia, holds in her right hand a "cup of gold" in which a "Serpent did himselfe x.13.2-4.  
 enfold" and in her other hand she holds a book, "that x.13.8.  
 was both signd and seald with blood." The "wine and x.13.3.  
 water" within the cup could refer to the "water and 1 Jn. 5:6.  
 the blood" of John's first letter if the wine is con- sidered in the sacramental sense. The cup would seem to indicate the cup of the new testament in Luke, and the Lk. 22:17  
 cup of the sacrament in Paul's admonition in Corinthians. (K. J.)  
 1 Cor. 11:26-27.

The cup, when taken, is lifted up, and John says that the "Son of man" must be lifted up as "Moses lifted up Jn. 3:14.  
 the serpent in the wilderness." The book in Fidelia's Rev. 3:5.  
 left hand is most probably the "book of life" found Rev. 20:12,15.  
 throughout the book of Revelation. The book contains Rev. 21:27.  
 "darke things," "hard to be understood." In a reference x.13.9.  
 to Paul's letters, the author of 2 Peter writes, "There 2 Pet. 3:16.  
 are some things in them hard to understand, which the ignorant and unstable twist to their own destruction."

Speranza, the second sister, carries a "siluer x.14.1.  
 anchor" on her arm. The concept of hope and the anchor x.14.6.  
 are found together in a passage in Hebrews which reads: "Through two unchangeable things . . . we who have fled Heb. 6:18-19.  
 for refuge might have strong encouragement to seize the

hope set before us. We have this as a sure and steadfast anchor of the soul, a hope that enters into the inner shrine behind the curtain."

Fidelia begins to teach the Red Cross Knight the meaning of faith, and "Of God, of grace, of iustice, of free will." The concept of grace is found most explicitly in Ephesians; the justice of God is mentioned in Romans, while free will as an explicit word is not found in the New Testament. In Scripture, one is either doing the will of God or acting as a slave of sin. Romans contains a phrase that embodies most of the concepts Fidelia teaches. Paul writes, " . . . the righteousness of God through faith in Jesus Christ for all who believe. For there is no distinction; since all have sinned and fall short of the glory of God, they are justified by his grace as a gift."

x.19.2.  
x.19.6.  
Eph. 2:8-9.  
Rom. 3:5.  
Jn. 3:6.  
Rom. 3:22-24.

Fidelia is pictured as having power to "commaund the hastie Sunne to stay," an act which Joshua asked of the Lord in the battle with the Amorites. Fidelia can further sometimes dismay "great hostes of men" as did Gideon in his battle with the Midianites. As Moses parted the Red sea and let the hosts of Israel cross, so Fidelia is capable of parting the "flouds in tway" that men may dry-shod cross. In addition to causing the Sun to stand still, she also has the power to make the Sun "backward turne his course from heauens hight," as Isaiah is reported to have done on the sundial of Ahaz.

x.20.2.  
Josh. 10:12-13.  
x.20.4.  
Judg. 7.  
Ex. 14:21-22.  
x.20.5.  
x.20.3.  
2 Kings 20:12.

This sister also has the power to move huge mountains from their place, and to throw them "in raging sea with roaring threat," which is a direct citing of Jesus' teaching about faith. The Red Cross Knight responds to Fidelia's teaching by "heavenly grace" and is "greeu'd with remembrance of his wicked wayes," for the "dart of sinfull guilt" dismayed his soul. In the description of the "whole armor of God," the "shield of faith" is to be used to "quench all the flaming darts of the evil one."

x.20.6-7.  
Mt. 21:21.  
x.21.3.  
x.21.6.  
x.21.9.  
Eph. 6:11.  
Eph. 6:16.

The Red Cross Knight within the House of Holiness, is assailed by a "grievued conscience," as are the Scribes and Pharisees who brought to Jesus the woman accused of adultery. Sperenza, or hope, comes to the Knight in his despair and teaches him how to "take assured hold / Vpon her siluer anchor." This is not enough, and so Dame Caelia places the Knight in the hands of a "Leech" named Patience who relieves his "grievued conscience" with prayer, fasting, and "sackcloth and ashes," the sign of repentance.

x.23.8.  
Jn. 8:9.  
(K. J.)  
x.22.3.  
Heb. 6:18.  
x.26.1.  
Titus. 1:15.

The prophet Isaiah combines all three images--fasting, sackcloth, and ashes--in the form of a question asked by the Lord. In addition to these disciplines, Spenser has added prayer to the healing process of the Red Cross Knight. The author of Daniel, in the form of a supplication, says that "I turned my face to the Lord God, seeking him by prayer and supplications, with

Isa. 58:5.  
Dan. 9:3.

fasting and sackcloth and ashes."

In quick succession the Knight meets Amendment, x.26.7.  
 Penance, Remorse, and Repentance, until the "filthy x.27.1,3,5.  
 blots of sinne" are washed away and he is restored to x.27.7.  
 spiritual "health." The first three, Amendment, Penance, x.27.8.  
 and Remorse, are not found as explicit words in the  
 New Testament. Repentance and the washing away of sins  
 are linked together in Mark's Gospel where John the Mk. 1:4.  
 Baptizer preaches a "baptism of repentance for the  
 remission of sins." In the Old Testament, the Psalmist  
 asks God to "wash me thoroughly from my iniquity and  
 cleanse me from my sin." Ps. 51:2.

After the cleansing of the Knight, Una brings  
 him to Charissa. The maiden says that his spirit now x.29.7.  
 "had past the paines of hell," and asks that he be x.32.9.  
 taught Charissa's virtuous rules. The Psalmist, in a  
 hymn of praise, writes that "the pains of hell laid Ps. 116:3.  
 hold on me; I suffered distress and anguish. Then  
 I called on the name of the Lord."

Part of the lesson Charissa gives the Knight is  
 that he must shun wrath and hatred because they draw x.33.6.  
 on men "Gods hatred, and his wrath." To further the  
 Knight's instruction, "Mercie" is summoned, "well x.34.4.  
 knowne ouer all." The Psalmist, describing the Lord,  
 says that he is "gracious and merciful, slow to anger and Ps. 145:8-9.  
 abounding in steadfast love. The Lord is good to all,  
 and his compassion is over all that he has made." Paul,

speaking of God's justice in Romans, says that "it depends not upon man's will or exertion, but upon God's mercy." He continues the thought with the words, "So then, he has mercy upon whomever he wills, and he hardens the heart of whomever he will." Rom. 9:16.  
Rom. 9:18.

"Mercie" conducts him to a "holy Hospitall" where he is placed in the hands of "seuen Bead-men." The imagery of these Beadmen comes primarily from Jesus' explanation of his parable of the Talents. The first Bead-man is to provide "entertainment / And lodging" to strangers. Jesus says, "I was a stranger, and you welcomed me." x.36.1.  
x.36.3.  
x.37.4-5.  
Mt. 25:35b.

The second Bead-man provides food and drink. Jesus says, "I was hungry and you gave me food, I was thirsty and you gave me drink." This Bead-man "feard not once him selfe to be in need," which images the thought of the Sermon on the Mount where Jesus says, "Be not anxious for tomorrow." x.38.2-3.  
Mt. 25:35.  
x.38.4.  
Mt. 7:34.

The third Bead-man is responsible for the custody of the wardrobe, and provides clothes for those who have none. Jesus says, "I was naked and you clothed me." This Bead-man is charged with clothing the "images of God in earthly clay." The Genesis myth records that "God said, let us make man in our image, after our likeness . . . So God created man in his own image, in the image of God he created him." x.39.1,4-5.  
Mt. 25:36.  
x.39.7.  
Gen. 1:26-27.

The fourth and fifth Bead-men are reversed in

terms of their order in Matthew's Gospel. Spenser has  
 the fourth Bead-man responsible for "poore prisoners" x.40.2.  
 and the fifth responsible for those who are "sicke." x.41.1.  
 In the same passage in Matthew, Jesus says, "I was  
 sick and you visited me, I was in prison and you came  
 to me." Mt. 25:36b.

The motto in Line 9 of Stanza 41 says that  
 "For as the tree does fall, so lyes it ever low." The x.41.9.  
 Preacher in Ecclesiastes has virtually the same line.  
 He writes, "If a tree falls to the south or to the north, Eccles. 11:3.  
 in the place where the tree falls, there it will lie."

The sixth Bead-man is in charge of "them now x.42.1.  
 being dead." These dead are "the wondrous workesmanship x.42.6-8.  
 of Gods owne mould, / Whose face he made, all beasts to  
 feare, and gaue / All in his hand." When God made man,  
 according to the Genesis myth, he gave him "dominion  
 over the fish of the sea, and over the birds of the air, Gen. 1:26-27.  
 and over the cattle, and over all the earth, and over  
 every creeping thing that creeps upon the earth." Those  
 "now being dead" may refer to Nicodemus and Joseph of  
 Arimathea and their care of the body of Jesus. Jn. 20:38-40.

The seventh Bead-man has charge of "tender x.43.2.  
 Orphans" and "widowes ayd, least they should be vndone." x.43.3.  
 Malachi the prophet writes that God will draw near to  
 the people for swift judgment, and among those to be  
 judged will be those who "oppress the hireling in his  
 wages, the widow and the orphan." Part of the law given Mal. 3:5.

to the people in the book of Exodus is the prohibition against afflicting any widow or orphan. If they are afflicted and cry out, the Lord's wrath will burn and those who so afflict the widows and orphans will be killed and their own wives and children become widows and orphans. Ex. 22:22-24.

The joining of widows with orphans, while a natural relationship, also expresses the definition of true religion in the book of James. The author writes, "Religion that is pure and undefiled before God and the Father is this: To visit orphans and widows in their affliction, and to keep oneself unstained from the world." Jas. 1:27.

Redeemed and well, the Knight is taken by Contem- x.46.8.  
plation to a high mountain where he sees a vision of the  
celestial city. The keys to the city are in the posses- x.50.7.  
sion of Fidelia, even as Jesus gave the keys to Peter Mt. 16:18.  
because of the rock of his faith. The "highest Mount" x.53.1.  
to which the Knight is led is described in Old Testa-  
ment terms as Sinai, and in New Testament terms as the Ex. 19:2.  
Mount of Olives. The city they see from atop the mountain, Mk. 13:3.  
made of "perle and precious stone" is described in detail x.55.5.  
in the book of Revelation, and is the new Jerusalem. Rev. 21:14,18.  
The "chosen ones" for whom Jesus has prepared a place are Jn. 14:3.  
brought into the city by the sacrifice of Christ. In  
Revelation such persons are "called, chosen, and faithful," Rev. 7:14.  
while Mark, in his Gospel, writes of the "elect, whom he

chose." Spenser writes of the sacrifice made for the elect, and of the "pretious bloud, which cruelly was spilt / On cursed tree, of that vnspotted lam, / That for the sinnes of all the world was kilt." In 1 Peter the author comments that those who have been ransomed from sin are ransomed with "the precious blood of Christ, like that of a lamb without blemish or spot." Those so ransomed are now saints, and live in the new Jerusalem.

Mk. 13:20.

x.57.6-8.

1 Pet. 1:19.

Rev. 20:9.

The phrase "man of earth" found also in the Psalter, is of curious construction. The Hebrew word

Ps. 10:18.

$\text{אָדָם}$  is originally a common noun, meaning "man." In Assyrian, which is also a Semitic language,  $\text{ܐܕܡ}$  means "made" or produced; according to the possible interpretation involved, man as  $\text{אָדָם}$  is a being who was made or produced, that is, a creature. In Hebrew the feminine form of the word,  $\text{אִמָּה}$ , means "ground." Thus the very name "Adam" suggests that man was made, as Genesis states, of dust from the ground. He is quite literally a "man of earth." In Greek the word for earth is  $\text{Γῆ}$  and the one who tills the ground, a husbandman, is a  $\text{γεωργός}$ <sup>2</sup> which is transliterated as the proper name, "George." We are told that the Knight's name was "Georgos" or man of the earth, and as the figure of St. George he fights the Dragon.

x.66.6.

<sup>2</sup> Jack Finegan, In the Beginning, A Journey Through Genesis (New York: Harper and Brothers, 1962), p. 19.



The vision of the New Jerusalem includes references to the "bloud-red billowes" that were "on either side disparted with his rod," a clear reference to Moses, as is the "fortie dayes," the stone tables with their "bloudy letters," and the lightning flashes.

x.53.3,6,7.  
Ex. 14:21-25.  
Ex. 24:18.  
Ex. 31:18.

The vision of the Red Cross Knight of angels passing to and fro from "highest heauen" is paralleled in Jacob's dream in which he sees a ladder set up on the earth that reaches into heaven and upon which the "angels of God" ascend and descend.

x.56.2-3.  
Gen. 28:12.

The Red Cross Knight has come a long way on his journey toward Holiness. Beginning as a "rude young man" he has become St. George, the "goodliest Knight." From his Election, he has passed through the valley of the shadow of death into the bright new vision of the new Jerusalem. Chastised and humbled, he has been cleansed and given confidence. Separated from Truth and life by his sin, he has been reconciled to himself, his God, and his task. By the action of the noble Prince Arthur, the Knight has been brought forth literally from death, and through the enabling action of the House of Holiness, he has been purified, and is now accounted as a child of God. There remains but one final battle, the testing of his faith and trust, before he can be united with Una (the Saviour) in the marriage supper of the Lamb.

## CHAPTER V

### THE PRODUCT OF HOLINESS: THE VICTORY

The Red Cross Knight, redeemed, purified, and made to be holy, now begins the final act in the drama of Holiness. Both his release from the illusional world of sin and his cleansing have been done for him through outside influences. He has been rescued from the humbling experience of pride's victory through the work of the Holy Spirit, as Prince Arthur rescued him from Orgoglio. He has been cleansed of the guilt of his sin, through the disciplines of the House of Holiness. Now, in combat with the Dragon, his trust, his faith in God, and his will to be God's will be tested.

Being, as it were, a new man in Christ, the Knight is called a "man of God" as he begins the decisive battle with the Dragon. While the connotation of redemptiveness in the phrase "man of God" is New Testament, it is a familiar phrase in the Old Testament, reserved usually for those men who had particular God-given tasks to fulfil. Thus Moses is a "man of God" and the messenger that comes to Eli with a forewarning is called "a man of God." Elisha the prophet and David are also called by that name.

xi.7.9. Deut. 33:1. 1 Sam. 2:27. 2 Kings 8:4. 2 Chron. 8:14.

Spenser uses the phrase "man of God" in a prayer to the muse that "I this man of God his godly armes may

xi.7.9.

may blaze." A verse in 2 Timothy bears an odd resemblance to this hope and phrase. Paul, writing to Timothy, speaks of "inspiration" and "training in righteousness" and then completes the thought by saying that "the man of God may be complete, equipped for every good work." 2 Tim. 3:16.

2 Tim. 3:17.

The Dragon is described as having a skin of "brazen scales" that are like steel plates, "so couched neare" that nothing can pierce through to any vital part. His tail is covered with "shields of red and blacke," while in his horrible mouth "three ranckes of yron teeth enraunged were" and out of his mouth comes a cloud of "smothering smoke and sulphur." xi.9.1.

xi.9.2.

xi.11.5.

xi.13.2.

xi.13.7.

Although the description of Leviathan in Job describes a whale, Spenser has utilized the details for his image of the Dragon. The author of Job speaks of the whale's "double coat of mail" and of how "his back is made of rows of shields, shut up closely with a seal. One is so near to another that no air can come between them." The writer says that the opening of his mouth is horrible to behold for "round about his teeth is terror." Job 41:14.

Job 41:15.

Job 41:16.

Job 41:14.

xi.14.1.

Job 41:18.

Job 41:18-19.

Job 41:20.

Job 41:21.

As the Dragon approaches the Knight it "reared high afore" even as Leviathan "raises himself up." When the Red Cross Knight makes his first attack, it is with a "steadie speare" which "glauncing bye" causes the Dragon to become even more wrathful, but has no damaging effect. Leviathan, with his armor-plate, is described as invulnerable to the sword, the spear, the dart, and the javelin.

xi.8.6.  
Job. 41:25.  
xi.16.1.  
Job 41:26.

The Red Cross Knight is hard pressed in the first day's battle and finds himself, at the end of the day, in the "well of life." The healing properties of the well are compared to the medicinal properties of the River Jordan. Naaman, commander of the army of the King of Syria, is a leper. He goes to Elisha to be healed and is commanded to wash himself seven times in the River Jordan. This he finally does, and "his flesh was restored like the flesh of a little child, and he was clean." The well is also compared to "Silo." In John's Gospel a blind man is made to see by his bathing in the pool of Siloam.

xi.29.9.  
xi.30.6.  
2 Kings 5:1-14.  
xi.30.6.  
Jn. 9:7.

The Knight comes forth from the well on the second morning of the battle "as Eagle fresh out of the Ocean waue." The Psalmist writes of the Lord "who redeemes your life from the Pit, . . . so that your youth is renewed like the eagle's." The prophet Isaiah writes that "they who wait for the Lord shall renew their strength, they shall mount up with wings like eagles,

xi.34.3.  
Ps. 103:5.  
Is. 40:31.

they shall run and not be weary, they shall walk and not faint."

The end of the second day's battle finds the Knight again wounded, and this time lying under the "tree of life." Both of these images, well and tree, are associated in Revelation where the river of the water of life flows through the city and the tree of life grows on either side of the river. The Knight is healed by a "trickling streame of Balme" and John writes in Revelation that the fruit of the tree is "for the healing of the nations."

Spenser associates the "tree of life," with "the crime of our first fathers fall," but the crime of Adam in the Genesis myth is not eating of the tree of life and death, but eating of the tree of the knowledge of good and evil. Spenser clarifies this confusion when he writes that "another like faire tree eke grew thereby, / Whereof who so did eat, eftsoones did know / Both good and ill: O mornefull memory: / That tree through one mans fault hath doen vs all to dy."

From the "tree of life" a "streame of Balme" trickles down which heals the "deadly woundes" of the Knight. The Balm of Gilead was obtained either from the Balsamodendron opobalsamum or from the Pistacia lentiscus.<sup>1</sup> The fragrant resin or gum was used for

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<sup>1</sup>John D. Davis and Henry S. Gehman, The Westminster Dictionary of the Bible (Philadelphia: The Westminster Press, 1944), p. 413.

incense, and, when dissolved in water, was employed as an ointment for the healing of wounds. The balm was an important part of the economy of the day, being shipped out by caravan from Gilead to the neighboring countries.

Jer. 51:8.

Gen. 37:25.

When the Dragon is finally defeated by the Red Cross Knight, Spenser writes with rhythmic finality that "so downe he fell," and he repeats the phrase four times. The phrase found in Isaiah, "Fallen, fallen is Babylon; and all the images of her gods he has shattered to the ground," is quoted in Revelation. In the latter instance, the word "fallen" is used four times to emphasize Babylon's destruction.

xi.54.1,3,6,9.

Is. 21:9.

Rev. 14:8.

Rev. 18:2.

The victory won, Una and the Red Cross Knight leave the field escorted by the rejoicing people. The road is strewn with garments, even as the people put clothes on the road at the time of Jesus' entry into Jerusalem, and at Jehu's being proclaimed king. The fair Una is dressed all in "lilly white, withoutten spot, or pride," a description that is close to that applied to Christ by the author of 1 Peter who writes, "You know that you were ransomed . . . but with the precious blood of Christ, like that of a lamb without blemish or spot." Una's dress also intimates the line from Revelation: "It was granted her to be clothed with fine linen, bright and pure." Una's father, the "mighty king of Eden faire," is depicted as the king of that garden described in the Genesis myth.

xii.13.4.

Mt. 21:8.

2 Kings 9:13.

xii.22.7.

1 Pet. 1:19.

Rev. 19:8.

xii.22.1.

Gen. 2:8.

In the last effort of evil to affect the Red Cross Knight in the presence of Una and her father, Archimago, disguised as a messenger, enters the king's court and prostrates himself before the king. His message declares that the Knight has previously made "sacred pledges" and that he is a "false erraunt knight, infamous and forswore." The letter Archimago presents calls further for "burning Altars" to be witness to what the Knight has sworn; i.e., his devotion to Duessa. xii.34.8. xii.27.3-4.

Oaths in Israel were taken in several ways. One such method is to swear with the hand under the thigh, thus binding one's progeny to the oath, as well as making their lives forfeit for its carrying out.<sup>2</sup> Solomon also gives a method of taking an oath. "If a man sins against his neighbor and is made to take an oath, and comes and swears his oath before thine altar in this house, then hear thou in heaven." The implication of Spenser, therefore, is that heaven is called upon to witness the oath and thus to "vindicate the righteous by rewarding him according to his righteousness." It is a deep irony that Spenser has Evil and Sin (Archimago and Duessa) making such a plea to heaven. 1 Kings 8:31. 1 Kings 8:32.

The Knight being vindicated, the messenger is then "bound . . . hand and foote with yron chains." xii.36.2. In the book of Revelation, in its final chapter on

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<sup>2</sup> Ibid., p. 432.

judgment, an angel appears with a key to the bottomless pit, and a chain. The serpent, who is Satan, is bound with the chain for a thousand years and is thrown into the pit.

Rev. 20:1-3.

The final problem resolved, the castle and its inhabitants being safely delivered, the nuptial feast is prepared, and then "gan they sprinckle all the posts with wine." According to the law in Leviticus, the house is to be sprinkled seven times as a mark of its sacramental cleanness, while the sign of the Passover, that is, of the saved People of Israel, is blood on the posts of the houses. The revelers in the poem do this for "fear of evill fates." In like manner, blood is placed on the door-posts of the Jews so that the Lord in his wrath will pass over them, and they will not be subject to the plagues with which the Lord chastizes Pharoah and the people of Egypt.

xii.38.1.

Lev. 14:51.

Ex. 11:7.

xii.37.9.

Ex. 11:7.

Una and the Red Cross Knight are at last united with "sacred rites and vows." The house is perfumed with frankincense. Frankincense is pictured in Matthew as one of the gifts brought to the infant Jesus by the Magii. The victory and the marriage are celebrated with dancing and singing. During their singing, there is a "heauenly noise" that seems like an angels' chorus singing before "th' eternall majesty."

xii.36.9.

Mt. 2:11.

xii.38.2.

xii.39.1,3.

In Revelation, the heavenly worship is accompanied with great singing. The four living creatures

Rev. 4:8.



never cease to sing. When the four living creatures  
 give glory to God, the twenty-four elders join the  
 chorus, and when the Lamb appears before the throne  
 and opens the scroll and its seven seals, they all  
 sing a new song. However, the fullness of the  
 marriage between the maid and the Knight must wait  
 until he has completed his mission for the Faerie  
 Queene. In like manner, though man through his Church  
 is united to Christ, the "marriage supper of the Lamb"  
 is in heaven.

Rev. 4:8.

Rev. 4:10.

Rev. 5:9.

xii.41.8.

Rev. 19:9.

Spenser's term, "trinall triplicities" is also  
 in "An Hymne of Heavenly Love."<sup>3</sup> In The Faerie Queene,  
 the term refers to "th' eternall majesty" while in the  
 latter instance, it applies to the angels themselves.  
 Leaving out, for the purposes of this study, Plato's  
 whole discussion of triangles in his cosmology which<sup>4</sup>  
 is probably the original basis for the figure in Spenser,  
 there is a relationship between the term and the Trinity  
 of Father, Son, and Holy Spirit. In Scripture, Christ  
 does sit on high and "in the heavenly places" and "in  
 him were all things created in heaven and earth . . .  
 all things were created through him and for him."

xii.39.5.

Mt. 28:18.

Eph. 1:21.

Col. 1:16.

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<sup>3</sup>Edmund Spenser, The Poetical Works of Edmund Spenser, ed. by  
 J. C. Smith and E. DeSelincourt (London: Oxford University Press,  
 1912), p. 594.

<sup>4</sup>Plato, The Dialogues of Plato, trans. by Benjamin Jowett, GBWW,  
 ed. by Robert M. Hutchins (54 vols.; Chicago: Encyclopaedia Britannica,  
 Inc., 1952), VII, 548.

In any analysis such as this, differences of opinion as to the relationship of the poetry to Scripture are to be expected. Some of the illustrative material used by Spenser from the Bible reflects direct exegesis; i.e., the Garden, the Dragon, Moses, the Bead-men, the subtle hissing of Archimago, and Lucifera's seven counsellors. Some of the references made may seem to be eisegesis, that is, read into the text on the basis of Spenser's writings, as with the "trinall triplicities" and the Trinity.

However, when Spenser's muse comes at last to port, and is waiting to take on supplies, it is evident that during the voyage through the episodes of Book I one of the charts used was the Bible. In terms of this study, it is clear that Book I contains at least 94 Old Testament and 207 New Testament references and citations. These make reference, either directly or indirectly, to Genesis, Exodus, Leviticus, Deuteronomy, Joshua, Judges, 1 and 2 Samuel, 1 and 2 Kings, 2 Chronicles, Ezra, Nehemiah, Job, Psalms, Proverbs, Ecclesiastes, Solomon, Isaiah, Jeremiah, Ezekial, Daniel, Zephaniah, Habbakuk, Zechariah, Malachi, Matthew, Mark, Luke, John, Acts, Romans, 1 and 2 Corinthians, Galatians, Ephesians, Philippians, Colossians, 1 and 2 Thessalonians, 1 and 2 Timothy, Titus, Hebrews, James, 1 and 2 Peter, 1 John, Jude, and Revelation. Complete tables of Old Testament and New Testament examples and citations may be found in Appendix I and Appendix II respectively.

The evidence indicates that Spenser knew his Bible thoroughly. His muse has voyaged at will through the Old Testament and the Synoptic Gospels, circled the island of the Gospel of John; successfully negotiated the rapids of Paul's letters, seen the ports along the Pastoral

letters, and come safely past the misty coast of Revelation. The navigator knew well his way, and obviously Spenser used Scripture with discretion and imagination, with true insight, and with a masterful grasp of the Biblical imagery. All of his sources have been held within the reasoned theological perspective of man's search for Holiness, his humiliating failure to produce Holiness from within himself, his release from sin by the Holy Spirit, his cleansing through Spiritual discipline, and his ultimate victory as a holy man of God.

## CHAPTER IV

### CONCLUSIONS

In his "Letter to Raleigh" Spenser writes that "in the person of Prince Arthure I sette forth magnificence in particular, which vertue . . . is the perfection of all the rest, and containeth in it them all . . . ." <sup>1</sup> As an Aristotelian virtue, Magnificence may contain all the other virtues of which Spenser writes, such as Temperance, Chastity, Friendship, Justice, and Courtesy, but it does not contain Holiness. Holiness is not a virtue in terms of acts. The magnificent man may perform all the virtues which are the subjects of these books and be simply a humanist, an atheist, or a man afloat in a sea of indecision. But such a man will not be Holy simply because of the performance of prescribed acts. Theologically, Holiness is a quality applied to acts because of the actor's faith and trust in God.

When the concept of Holiness in Book I of The Faerie Queene is studied as a theological concept, it is clear that Spenser himself is aware of this difference. From the theological point of view, Holiness does contain the subsequent virtues about which Spenser writes. However, as these virtues are expressed in Book I, they serve to point up the meaning of Holiness as an "applied" quality to man's acts because of the Grace of God.

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<sup>1</sup> Edmund Spenser, The Poetical Works of Edmund Spenser, ed. by J. C. Smith and E. DeSelincourt (London: Oxford University Press, 1912), p. 407.

Temperance is found in the intemperate behaviour of the Red Cross Knight toward Una, when, his reason overcome with passion, he forsakes the maiden. The action of a redeemer alone can restore such a broken relationship. Chastity is illustrated in the Knight's erotic reaction to his "dream" and his subsequent relation with Duessa. The action of a redeemer is necessary to overcome this failure. Friendship is seen in the relationship established between the redeemed Knight and Prince Arthur, but it is the Prince that makes this relationship possible. Justice is meted out to the Red Cross Knight and he ends in Orgoglio's dungeon, and only the action of Prince Arthur can restore the Knight to life. The concept of Justice espoused in the argument of the monster Despair is only transformed into mercy by the action of Una. A negative courtesy is expressed in the Red Cross Knight's behaviour toward Una prior to his redemption. The redemptive act of Prince Arthur alone restores the relationship between the Knight and Una, though she has maintained her relationship to the Knight. Whatever the act, whatever the so-called virtue, it is made to be Holy only through the act of God because of the faith of the person doing the act. The transformation, or re-creation, of both the person and the act, is effected from a source beyond both person and act. Holiness, therefore, is an act of God's Grace that works the additional quality in the person or act.

Because it is basically theological, Book I is radically different from the other books of The Faerie Queene. The content of Book I is best understood from a theological rather than a philosophical point of view. The wholeness of the plot of this book, the roles which

the characters play, and the sequence of the poem, all depend upon this theological viewpoint. From a philosophical point of view, in terms of Magnificence, or Magnanimity, Book I loses its continuity and becomes a series of images, beautifully done, but without a sequential plot. From the philosophical point of view, the role of Arthur is problematical at best. However, from the theological point of view, especially that of Calvinistic Protestant theology, the book assumes a wholeness, with a distinct exposition of a distinct concept. Arthur's role becomes the nexus of the movement of the plot. In Book I, Holiness does result from the action of God through the redemption made possible by Christ and brought into being by the work of the Holy Spirit. When this redemption is applied to man, his unworthiness is made worthy, and his unrighteousness is made to be capable of virtue.

In its theological perspective, three things are necessary to the sequence of the quest for Holiness and to the substance of the concept of Holiness. First, there must be man, but man who is seen as capable of greatness. When such a man pursues that greatness and is put in the way of decision, he is seen as falling prey to his own fallibility. Second, there must be the Christ, or redeemer. The theological premise is that the sacrifice of the second Adam frees man from the prideful sin of the first Adam. One assumes, in this connection, that Adam in Genesis is Man and not a man. Third, there must be the agent through which the Redeemer works, not only to redeem, but also to sustain the redeemed man in his new state. This agent, in theological terms, is the Holy Spirit.

When Book I of The Faerie Queene is seen from the theological

point of view, all three ingredients of the concept of Salvation, or the attainment of Holiness, are present. The Red Cross Knight represents Everyman, who is Elected to salvation, and who sets out upon the quest for Holiness accompanied by the Saviour, or Christ, which, for Spenser, is Una. As the Truth, Una enables the Knight by faith to defeat Error, to overcome Despair, and to come to final victory over the Dragon. When the Knight is separated from the Truth, and falls under the illusion of Truth, that is to say, when he exchanges the truth that is being, for the untruth that is non-being, he espouses the Lie, or Sin, which is Duessa, and comes at last to the death of self in the cave of Orgoglio. The Christ (Una) sends the Holy Spirit (Arthur) to effectually work the Grace of God and to redeem the Knight from death. As a redeemed man he shares the resurrection of the Christ, is cleansed from all unrighteousness (the House of Holiness), has an eschatological vision of the new Jerusalem, and wins the final victory over sin (the Dragon), and attains the union with the Christ (the marriage) which is to be consummated in Heaven.

Finally, Spenser's knowledge of, and use of Scripture in his development of the concept of Holiness, cannot be ignored in any attempt to understand Book I. The profound use of concepts, and the profuse use of imagery, pervades the entire book. Spenser makes great use of mythological symbols and imagery, but his use of Biblical material is as pronounced. Each of the major incidents in the plot of Book I has a Biblical basis or under-lying association. Spenser not only knew the Bible well enough to make use of such explicit images as Leviathan, Mount Sinai and the Pool of Siloam, but he also knew the Bible well enough to make use of such implicit imagery as Jesus'

explanation of the Parable of the Talents in Matthew 25:31-46, which Spenser images in his Bead-men.

Any attempt to explain or define Holiness in order to understand the meaning of Book I of Spenser's The Faerie Queene, by either the casual student or the in-depth scholar, must take into account the Biblical imagery that Spenser used and the theological concepts that he illustrated. When these two tools are applied to Book I, the meaning of Holiness as a gift of God becomes clear, the plot and movement of the book is seen as one and whole, and the significant characters of Una, the Red Cross Knight, and Prince Arthur, are seen in their proper perspective.



# APPENDIX KEY

C - Canto

S - Stanza

L - Line

GEN	Genesis	MT	Matthew
EX	Exodus	MK	Mark
LEV	Leviticus	LK	Luke
DT	Deuteronomy	JN	John
JOS	Joshua	ACT	Acts
JUD	Judges	ROM	Romans
1-2SM	1 and 2 Samuel	1-2CR	1 and 2 Corinthians
1-2KI	1 and 2 Kings	GAL	Galatians
2 CH	2 Chronicles	EPH	Ephesians
NEH	Nehemiah	PHL	Philippians
JOB	Job	COL	Colossians
PS	Psalms	1-2TH	1 and 2 Thessalonians
PRV	Proverbs	1-2TM	1 and 2 Timothy
ECC	Ecclesiastes	TIT	Titus
SOS	Song of Solomon	HEB	Hebrews
ISA	Isaiah	JAS	James
JER	Jeremiah	1-2PT	1 and 2 Peter
EZE	Ezekiel	2JN	2 John
DAN	Daniel	REV	Revelations
HAB	Habbakuk		
ZEP	Zephaniah		
ZEC	Zechariah		

2<sup>22</sup> Chapter/Verse

## APPENDIX I

## OLD TESTAMENT REFERENCES: BOOK I

C	S	L	G E N	E X	L E V	J U D	1 S M	2 S M	1 K I	N E H	P S	P R V	E C C	I S A	J E R	E Z E	D A N	Z E C
i	4	2				5 <sup>10</sup>												9 <sup>9</sup>
i	4	9		29 <sup>39</sup>										53 <sup>7</sup>				
				12 <sup>3,5</sup>														
i	5	4												49 <sup>23</sup>				
i	9	6										7 <sup>17</sup>						
i	15	4										23 <sup>32</sup>						
i	19	3										12 <sup>28</sup>						
i	20	1										26 <sup>11</sup>						
i	34	6-7			22 <sup>2-4</sup>													
i	54	1					3 <sup>19</sup>											
ii	9	1,8	3 <sup>1</sup>															
ii	20	2	11 <sup>1-9</sup>															
ii	43	4													2 <sup>13</sup>			
iii	5	2	49 <sup>9</sup>					1 <sup>23</sup>	13 <sup>24</sup>									
iii	7	9								4 <sup>28</sup>								
iii	10	9	24 <sup>45</sup>															
iii	14	2-4															9 <sup>3</sup>	
iii	18	5					2 <sup>22-29</sup>										16 <sup>17-20</sup>	
																	20 <sup>30</sup>	
iii	17	9		28 <sup>2,4</sup>	16 <sup>4,32</sup>					10 <sup>32</sup>								
iv	11	4									73 <sup>6,7</sup>	29 <sup>23</sup>		28 <sup>1,3</sup>				
iv	14	1										30 <sup>11-13</sup>						
iv	19	4												56 <sup>10</sup>				
iv	21	3-4								73 <sup>7</sup>								
iv	22	5												56 <sup>11</sup>				

## APPENDIX I--Continued

C	S	L	G E N	E X	D T	J U D	1 S M	2 K I	2 C H	P S	P R V	E C C	S O S	I S A	E Z E	D A N	H A B	Z E P
iv	28	6-9										4 <sup>8</sup>						
iv	29	6															2 <sup>5</sup>	
iv	30	1	3 <sup>4</sup>															
iv	32	7									26 <sup>23</sup>							
iv	33	1-3								89 <sup>46</sup>					16 <sup>38</sup>			
v	2	3								19 <sup>5</sup>								
v	4	5-6											8 <sup>2</sup>					
v	23	3			28 <sup>26</sup>		17 <sup>46</sup>											
v	43	1														4 <sup>37</sup>		
v	47	1-5														4 <sup>25</sup>		
v	48	2	10 <sup>8-9</sup>															
vi	7	4								22 <sup>21</sup>								
vi	13	8						9 <sup>13</sup>										
vi	19	7		32 <sup>1-8</sup>					33 <sup>7</sup>									
vi	35	7	32 <sup>10</sup>															
vi	38	8		32 <sup>42</sup>										34 <sup>5</sup>	(Jer. 46:10)			
vii	43	8-9	2 <sup>10-14</sup>															
viii	21	8		19 <sup>16</sup>														
viii	44	5-6									17							
viii	44	9										12						
ix	31	5									5 <sup>3</sup>		4 <sup>11</sup>					
ix	46	1								90 <sup>10</sup>								
ix	46	5									11 <sup>4</sup>							
ix	47	2								145 <sup>9</sup>								
ix	47	5-6								90 <sup>5-6</sup>								
ix	50	9																1 <sup>18</sup>
x	20	2-5		14 <sup>21-25</sup>	10 <sup>12-13</sup>		20 <sup>12</sup>											
x	26	1												58 <sup>5</sup>	9 <sup>3</sup>			
x	27	7-8								51 <sup>2</sup>								
x	32	9						20 <sup>12</sup>		116 <sup>3</sup>								





## APPENDIX II--Continued

C	S	L	M T	M K	L K	J N	A C T	R O M	G A L	E P H	P H L	1 T H	2 T H	1 T M	2 T M	2 P T	J A S	R E V
ii	13	3		8 <sup>22</sup> -26														
ii	13	2-4																17 <sup>3</sup> -5
ii	43	4				4 <sup>10</sup>												22 <sup>1</sup>
iii	4	9						11 <sup>6</sup>		28-9								
iii	14	2-4	11 <sup>21</sup>															
iii	22	3-4						1 <sup>20</sup> -21	4 <sup>18</sup>									
iii	35	3								6 <sup>10</sup> -11								
iv	2	8	7 <sup>13</sup>															
iv	3	4			16 <sup>19</sup> -31													
iv	5	4	7 <sup>25</sup> , 26															
iv	14	9								2 <sup>3</sup>								
iv	15	7						5 <sup>26</sup>										
iv	19	4										3 <sup>11</sup>	6 <sup>13</sup>					
iv	21	3-4															5 <sup>5</sup>	
iv	24	1	5 <sup>28</sup>								4 <sup>5</sup>							
iv	27	6-7	26 <sup>14</sup> -16				5 <sup>1</sup> -11											
iv	50	5-6								6 <sup>12</sup> -13								
v	17	4			10 <sup>31</sup>													
v	25	7				12 <sup>36</sup>						5 <sup>5</sup> -8						
v	31	6								4 <sup>7</sup> -10								
v	31	7						11 <sup>6</sup>		2 <sup>8</sup> -9								
v	33	7-9	18 <sup>8</sup>															20 <sup>10</sup>
			25 <sup>46</sup>															
v	43	5	22 <sup>13</sup>														2 <sup>4</sup>	
vi	2	5				19 <sup>4</sup>												
vi	6	5																6 <sup>13</sup>
vi	7	2-3						8 <sup>28</sup> -29	1 <sup>11</sup> -12									
vi	7	4													4 <sup>17</sup>			
vi	13	6		11 <sup>8</sup>														
vi	18	5						11 <sup>6</sup>		28-9								



## APPENDIX II--Continued

C	S	L	M T	M K	L K	J N	R O M	1 C R	2 C R	E P H	2 T H	T I T	H E B	1 P T	2 P T	1 J N	J A S	R E V
ix	7	1					11 <sup>2</sup>							1 <sup>2</sup> , 20				
							8 <sup>29</sup>											
ix	17	4											4 <sup>15</sup>					
ix	19	7-9				1 <sup>1</sup> -18					1 <sup>4</sup>						1 <sup>21</sup>	
ix	45	1					7 <sup>24</sup>											
ix	46	1									2 <sup>3</sup>							
ix	47	5					6 <sup>23</sup>											
ix	48	2			12 <sup>35</sup>													
ix	53	4, 6				3 <sup>16</sup> -17 <sup>8</sup> 3 <sup>3</sup>			5 <sup>19</sup>		2 <sup>13</sup>							
							8 <sup>1</sup>											
ix	49	8-9																14 <sup>10</sup>
ix	54	5	27 <sup>5</sup>															
x	1	1, 4	7 <sup>14</sup>															
x	1	8-9		10 <sup>17</sup> -22														
x	4	1-9						13										
x	5	1-3	7 <sup>7</sup>															
x	5	9	7 <sup>13</sup> -14															
x	6	8					12 <sup>11</sup>											
x	13	2-4			22 <sup>17</sup>			11 <sup>26</sup> -27								5 <sup>6</sup>		
x	13	2-4					3 <sup>14</sup>											
x	13	8																3 <sup>5</sup>
x	13	9													3 <sup>16</sup>			20 <sup>12-15</sup>
x	14	6											6 <sup>18</sup> -19					
x	19	6				3 <sup>6</sup>	3 <sup>5</sup>			2 <sup>8</sup> -9								
							3 <sup>22</sup> -24											
x	20	6-7	21 <sup>21</sup>															
x	21	3					11 <sup>6</sup>			2 <sup>8</sup> -9								
x	21	9								6 <sup>16</sup>								
x	22	3											6 <sup>18</sup>					
x	23	8				8 <sup>9</sup>						1 <sup>15</sup>						



## APPENDIX II--Continued

C	S	L	M T	M K	L K	J N	R O M	E P H	C O L	2 T M	1 P T	J A S	R E V	X	X	X	X	X
x	27	7-8		1 <sup>4</sup>														
x	34	4					9 <sup>16,18</sup>											
x	26	1	11 <sup>21</sup>															
x	37	4-5	25 <sup>35</sup>															
x	38	2-3	25 <sup>35</sup>															
x	3	4	7 <sup>34</sup>															
x	39	1,4	25 <sup>36</sup>															
x	40	2	25 <sup>36</sup>															
x	41	1	25 <sup>36</sup>															
x	42	1				20 <sup>38-40</sup>												
x	43	2-3										1 <sup>27</sup>						
x	50	7	16 <sup>18</sup>															
x	53	1		13 <sup>3</sup>														
x	55	5										21 <sup>11-18</sup>						
x	57	3		13 <sup>20</sup>								7 <sup>14</sup>						
x	57	6-8				14 <sup>3</sup>					1 <sup>19</sup>	20 <sup>9</sup>						
xi	7	9								3 <sup>16,17</sup>								
xi	30	6				9 <sup>7</sup>												
xi	46	9										22 <sup>1-2</sup>						
xi	48	2										22 <sup>26</sup>						
xi	54	1,3,6,9										14 <sup>8</sup>						
												18 <sup>2</sup>						
xii	13	4	21 <sup>8</sup>															
xii	22	7									1 <sup>19</sup>	19 <sup>8</sup>						
xii	36	2										20 <sup>1-3</sup>						
xii	36	9										19 <sup>9</sup>						
xii	38	1-2	2 <sup>11</sup>									4 <sup>8</sup>						
xii	39	1,3										4 <sup>10</sup>						
xii	39	5	28 <sup>13</sup>					1 <sup>21</sup>	1 <sup>16</sup>			5 <sup>9</sup>						