

STRUCTURE OF LOVE
IN E. SPENSER'S
FAERIE QUEENE BOOK I

— UNA'S FAITHFUL LOVE
AS THE CENTER —

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I

According to Prof. E. B. Fowler, "Plato binds love in indissoluble bonds with beauty and virtue. Thus he defines love as the desire for the everlasting possession of the Good", and also as the beautiful.¹⁾ E. Spenser, therefore, might have

1) E. B. Fowler, *Spenser and the System of Courtly Love*, Phaeton Press, New York, 1968, p. 4.

thought of love as one of the indispensable elements in *The Faerie Queene* (*F. Q.*) which aims to portray the accomplishment of various virtues.

As Spenser himself states in the evocation of Book I :¹⁾
“Fierce warres and faithfull loues shall moralize my song” (I. proem. 1.), we can notice the various stories or episodes of love, which contain sundry aspects of love, as well as those of war. For faithful love is just as necessary as fierce war for knightly excellence.²⁾

There are some scholars who remark that the theme of chaste love may be regarded as the main thread of the other Books³⁾ rather than of Book I. Moreover Book I may also be said to be “the most openly Christian and doctrinal, dealing with man’s relations with God, illustrated in a sort of Pilgrim’s Progress through the world of error, doubt, sin, temptation, pride, despair, and culminating in the clear allegory of the *Red Cross Knight’s* fight with and victory over the dragon, representing Satan.”⁴⁾ Though we admit all of this, yet the abundant words of love, or the images relating to love are vividly observed throughout Book I, which helps to make it more readable. And

- 1) All citations are from J. C. SMITH, ed., *SPENSER’S FAERIE QUEENE*, Oxford, 1964 (First published in 1909).
- 2) Kathleen Williams, *Spenser’s Faerie Queene, The World of Glass*, Routledge & Kegan Paul, London, 1966, p. 6.
- 3) “The theme of chaste love is introduced in Book II, developed in detail in Books III and IV, reappears in Book V, and is a leading motive of Book VI.” M. P. Parker, *The Allegory of the Faerie Queene*, Oxford Univ. Press, 1960, p. 66.
- 4) P. C. Bayley, ed., *Spenser The Faerie Queene Book I*, Oxford Univ. Press, 1966, pp. 9—10.

the theme of love — here we think of the many aspects of love, from the love of God to beastly lust — may be considered to be one of the main threads organizing this Book.

The present essay, therefore, attempts to consider the problem of the structure of the love episodes in Book I. Thus we shall focus our interest in the poetic actuality of Spenser's love language on the literal level rather than on the idea hidden behind the images. Before discussing the subject, it seems fruitful to summarize the courtly love conventions which are noticed in *The F. Q.*, Book I.

II

The present chapter tries to make a survey of the courtly love conventions, making reference to the relevant elements in Book I of *The F. Q.*

Prof. Fowler remarks that both the Ovidian and the Platonic philosophies of love are noticed in *The F. Q.*. The Ovidian philosophy of love seems to have relation with the courtly conventions of love, which are rather adulterous. The Platonic conception of love, on the other hand, does not "contemplate love between the sexes. The Renaissance Platonism starts with beauty in woman at the lowest rung of the Ladder of love and mounts by successive stages to the concept of abstract Beauty in God". Fowler concludes that Spenser personally embraced the Platonic philosophy of love and adhered to it to the end of his career. We can realize his conclusion through reading *The F. Q.*.

Thus though Spenser applied the courtly conventions of love to *The F. Q.*, he does not seem to have accepted the fundamental tenet of the courtly system that love and marriage are incompatible. We are not otherwise able to understand the happy betrothal of the *Red Cross Knight* and his Lady *Una* after con-

quering the dragon.

As the background for understanding the love episodes in *The F. Q.*, we shall summarize the courtly love conventions in the light of the explanations of Prof. W. Nelson¹⁾ and, predominantly, of Prof. E. B. Fowler.²⁾

The courtly love conventions bring the lovers both joy and woe, happiness and melancholy. Love brings the purification of the lovers' spirit, and stimulates the valiant and noble deeds of the lover. Love causes dreams, doubts and fears of every sort, timidity, jealousy, and mental anguish especially in the absence of the beloved. As the effects of love the following symptoms can be seen; fluctuations of heat and cold, loss of sleep, loss of speech, pain and suffering which lead to sighs, tears, illness or eventually death as the final effect of love. The lover often grows pale and trembles.

The courtly systems make the lover render every courteous service to his lady; the lover believes no evil of the beloved, holds unswerving loyalty, keeps habitual merriment and gaiety, keeps secrecy, tries to be humble to his lady, and defends his lady's honor. In this way the lover becomes a prisoner in the hands of his lady.

Nelson remarks that the play of the eyes, the haughtiness of the lady or the distinction between the true love and the beastly lust can often be noticed in some narratives of the amorists in the Middle Ages.

Now we shall trace some of the courtly love conventions in

1) William Nelson, *The Poetry of EDMUND SPENSER*, Columbia Univ. Press, 1963, p. 105.

2) E. B. Fowler, *op. cit.*, pp. 1—45.

the Book I of *The F. Q.*.

Spenser seems to especially make much of the distinction between true love and beastly lust, of the play of the eyes, the haughtiness of the lady, the suffering of the lover, the sickness of jealousy, the stimulation to noble deeds, and the purification of the lover's spirit.

For example, true love is apparently allegorized in the Lady *Una*, who strayed in wilderness and wastefull deserts to seek her knight who had deserted her. This aspect of love will be discussed in detail in chapter III.

Beastly lust is shown in many episodes. First of all, early in the journey, the *Red Cross Knight* (*R. C. K.*) is forced to dream of loves and lustful play, "that nigh his manly hart did melt away, bathed in wanton blis and wicked joy". The story in which *Sansloy* exposes his fleshly lust for *Una* accompanied with attempted violence is narrated at length. The general law of courtly love excludes such a "villain" as one who exhibits coarse lust with violence. This aspect of lust is also displayed by *Satyre*, who happened to find *Thyamis*, "making her person thrall unto his beastly kind", and by *Lecherie* as well, the third of *Lucifera's* trainee, who was an inconstant man, "loved all he saw, and lusted after all, that he did loue". The aspect of lust plays an important role in Book I.

We can find some scenes including the play of the eyes. When *Fidessa* laments her sad, friendless, unfortunate condition, the *R. C. K.*

...in great passion all this while did dwell,
More *busyng his quicke eyes*, her face to view,
Then his dull eares, to heare what she did tell;

(I. ii. 26. Italicized by the present author.)

This scene of the play of the eyes tells the knight's weakness in believing appearances, lacking the ability to discern the truth. Another picture of this aspect is presented by lawless *Sansloy*,

Who by her cleanly garment catching hold,
Her from her Palfrey pluckt, *her visage to behold.*

(I. iii. 40. Italicized by the present author.)

The aspect of the haughtiness of a lady is seen in the narration about *Lucifera* in the house of Pride, and about *Terwin's* lady. Sir *Terwin*

...lou'd, ... a Ladie gent,
That him againe lou'd in the least degree:
For she was proud, and of too high intent,
And joyd to see her louer languish and lament.

(I. ix. 27.)

The episode of *Terwin* also traces the eventual course of the effect of courtly love. Namely the knight *Terwin*, deprived of his lady's grace, runs on "the only one avenue of relief — death" at the Cave of *Despair*.

According to Fowler, "jealousy is recommended by mediaeval writers on courtly love as a sure means of increasing the lover's affection. Spenser, however, holds quite the opposite view. He denounces the passion as destructive of all love".¹⁾ Thus Fowler points out the sickness of jealousy when the *R. C. K.* was "burnt with gealous fire", seeing the counterfeit *Una* in the embrace of a supposed lover. The sickness of jealousy is narrated in the episode about *Hippolytus*, too.

Hippolytus a iolly huntsman was,...

1) *Ibid.*, p. 15.

But Ladies loue as losse of time forbore:
His wanton stepdame loued him the more,
But when she saw her offred sweets refused
Her loue she turnd to hate, and him before
His father fierce of treason false accused,
And with her gealous termes his open eares abused.

(I. v. 37.)

The stimulations to noble deeds as the effect of love are seen in the stories of the *R. C. K.*'s desire to conquer the huge dragon and other foes, and in the story of *Arthur's* rescue of the *R. C. K.* For example, at the beginning of the quest, the *R. C. K.* and *Una* found the Cave of *Error* in the Wandering Wood. In spite of the Lady's warning, the knight begins to challenge the monster *Error* to fight. In this case we may be able to think that the knight's love for the lady partly makes his valor increase, and partly because he does so owing to his immaturity as a knight — in other words the knight has not yet the principle of humility or the sense of inferiority towards his lady enough to follow his lady's advice and suspend the challenge.

As for the suffering of the lover, one of the effects of love, it is expressed in the Lady *Una*, Prince *Arthur* and *Terwin*, etc. But Fowler criticizes the aspects of pain and suffering as well as jealousy as trite and colorless, being generally employed in the love literature.¹⁾

Sighs and tears, the most common conventional effects of love, are impressively observed in the Lady *Una's* lament to see the sign of her knight's defeat. The tear is also shed from Prince

1) *Ibid.*, p. 17.

Arthur's eyes when he found the Faerie Queene had disappeared. *Sansloy* makes use of the sigh in courting *Una* and assailing her chastity, but in vain.

III

The present chapter tries to clarify the structure of love in Book I of *THE F. Q.*. Right at the outset we shall make a list of specification about the episodes of love, or the contexts of love observed in this Book.

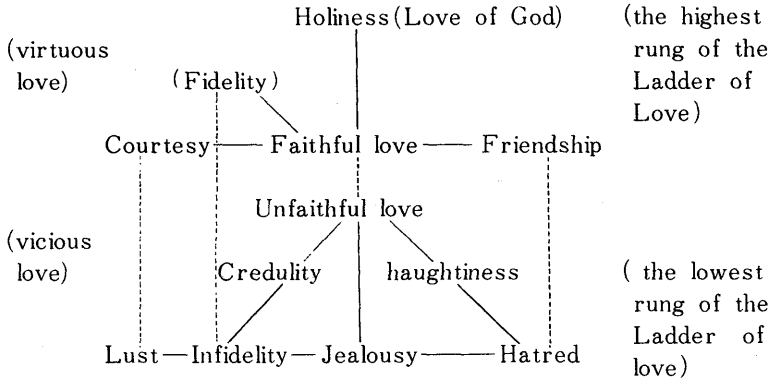
First of all we can observe the love language between the *R. C. K.* and the Lady *Una*: I. i. 45-55, ii. 3-6, etc.; *Duessa's* unfaithful love with *Sansfoy* (I. ii. 13, 14, 25, iv. 42, 45-47, v. 23.), with the *R. C. K.* (I. ii. 21, 22, 26-30, 45, iv. 2, 17, 18, vi. 2, vii. 3, 4, 7, xii. 26-31.), with her betrothed Lord (I. ii. 23, 24.), with *Fradubio* (I. ii. 40-42.), with *Sansioy* (I. iv. 45-51, v. 19.), and with *Orgoglio* (I. vii. 14-16. viii. 5, 20, 21, 25.); an episode of love between *Fradubio* and *Fraelissa* (I. ii. 31, 35-39.); an episode about *Kirkrapine* and *Abessa* (I. iii. 18-23.); speech between *Una* and false *R. C. K.* disguised by *Archimago* (I. iii. 26-33.); *Sansloy's* tenacious lust for *Una* (I. iii. 40-44, vi. 3-9, 46-47, vii. 20.); a story of *Lechery*, one of *Lucifera's* six sage Counsellours (I. iv. 24-26.); a stepmother's onesided love for her son, *Hippolytus*, and her jealousy against him (I. v. 37-39.); an episode of *Sylvanus's* love for *Cyparisse* (I. vi. 17.); Nymphes' jealousy against *Una's* heavenly grace (I. vi. 18.); love of *Thyamis* for her spouse, *Therion* (I. vi. 21, 22.); *Satyre's* lust for *Thyamis* (I. vi. 22, 23.); *Thyamis's* maternal love to

Satyrane (I . vi . 28 .) ; *Arthur's* courtesy to *Una* (I . viii . 26 .) ; friendship between *Arthur* and the *R. C. K.* (I . viii . 39 , 40 , ix . 16 , 18 .) ; *Arthur's* love for the Queen of Faeries (I . ix . 7 — 18 .) ; *Terwin's* onesided love for his Lady (I . ix . 27 — 30) ; conjugal love between *Charissa* and her husband (I . x . 4 .) ; friendship between *Caelia* and *Una* (I . x . 8 , 9 .) ; friendship and courtesy between *Una*, the *R. C. K.*, *Fidelia*, and *Speranza* (I . x . 15 .) ; etc.

Now we shall make an attempt to speculate on the problem of the structure of love episodes in Book I. Book I is full of pictures narrating various aspects of love. We might, therefore, be able to infer how the aspects of love are organized into the structure in which Holiness takes the top seat. As C. S. Lewis suggests, the various aspects of love seem to be separated on the basis whether it is virtuous or vicious¹⁾—according to Prof. S. Murphy's remarks, whether it is the love "appropriate to the pursuit of heaven" or the love "bound to the earth".²⁾ The virtuous love includes such aspects of love as follows; love of God (Holiness), faithful love, friendship, courtesy, etc. The vicious love contains on the other hand the aspects of unfaithful love, lust, jealousy, hatred, credulity, and so forth. In Book I, we may be able to illustrate the following structure which organizes the various aspects of love.

1) C. S. Lewis, *THE ALLEGORY OF LOVE*, Oxford Univ. Press, 1936, 1967, p. 330.

2) Susanne Murphy, 'Love and War in Spenser's *The Faerie Queene*', *Eterne in Mutabilitie*, ed. by K. J. Atchity, Archon Books, 1972, p. 133.



(A solid line signifies the close and familiar relation.
A dotted line signifies the opposite relation.)

As is seen in this diagram, we center faithful love among the various aspects of love. On that occasion the representative of faithful love is the Lady *Una*.¹⁾ At the same time *Una*'s love is considered to be the norm of faithful love. In other words the various aspects of love other than fidelity are constructed around *Una*'s faithful love, sometimes in exquisite contrast to it.

Now we shall extract the narrations about *Una*, who seems to exhibit the norm of faithful love. But before discussing the problem, we have to point out that *Una* seems to be drawn partly as an "exact and appealing" symbol of the "authority and beauty of abstract truth,"²⁾ and partly as an earthly woman who is in love with an earthly man. For *Una* is once deceived by *Archimago* who is disguised as her *R. C. K.*. In this case it may be said that *Una* was misled by her earthly, passionate love

1) H. S. V. Jones, *A SPENSER HANDBOOK*, New York, 1930, p. 156

2) *Ibid.*, p. 155.

for her *R. C. K.*. Nevertheless faithful love is apparently represented by *Una*.

First, as the norm of faithful love, we can cite her behavior, when the *R. C. K.* deserted her, because he believed true the scene of the counterfeit *Una*'s wanton lust and lewd embracement with a young Squire, both of whom had been made from spirits in Hell by the magic of *Archimago*. When true *Una* saw that she was left alone by the *R. C. K.*,

Then gan she *waile* and *weepe*, to see that *woefull* stowre!¹⁾

(I . ii . 7 . Italicized by the present author.)

Yet she most faithful Ladie all this while
Forsaken, wofull, solitarie mayd . . .
In wilderness and wastfull deserts strayd,
To seeke her knight;

(I . iii . 3 .)

Thus *Una* endures the toils searching for her knight without doubting him at all. Prof. Aubrey De Vere appraises *Una* very highly, remarking "the wound of an insulted love is not exasperated by self-love, and therefore it heals".²⁾

Secondly, how *Una* keeps her constant heart in difficult

- 1) The alliteration of /w/ here seems to be expressing effectively the onomatopoeic sound of crying. The collocation of *weepe* and *waile* is also observed in *Una*'s lamentation to see the sign of her knight's defeat. (I . vii . 39.)
- 2) Aubrey De Vere, 'The Character of *Una*', *Vario. Edi.*, Vol. 1., p.497. By the way Vere ranks *Una* among Homer's Andromach and Nausicaa, Chaucer's Cecilia, Griselda, the Imogen of Shakespeare, or the Beatrice of Dante.

situation she is in is narrated in the long, lustful picture in which *Sansloy* intends to win her chastity in vain. At the beginning of his lawless deed,

With fawning wordes he courted her a while,
And looking louely, and oft sighing sore,
Her constant hart did tempt with diuerse guile:
But wordes, and lookes, and sighes she did abhore,
As *rocke of Diamond* stedfast euermore.

(I. vi. 4. Italicized by the present author.)

Thirdly when the knight *Satyrane* kept *Una* goodly company, she could not delight in this new acquaintance but tormented her dear heart with anguish. For

. . . she all vowd vnto the *Redcrosse knight*,
His wandring perill closely did lament,

(I. vi. 32.)

It is touchingly narrated how *Una*, with her constant heart, did lament and grieve when she saw the sad sight which suggested that the *R. C. K.* was defeated, and when she was told that the knight had fallen now into the deep dungeon.

At last when feruent sorrow slaked was,
She vp arose, resolving him to find
A liue or dead: and forward forth doth pas,
All as the Dwarfe the way to her assynd:
And euermore in *constant carefull mind*
She fed her wound with fresh renewed bale;

(I. vii. 28. Italicized by the present author.)

Considerable (nineteen) stanzas are spent for the narration with respect to *Una*'s lamentation on this context. (vii. 20—25, 27, 28, 38—42, 48—52, viii. 28.) The main vocabulary expressing *Una*'s grief is as follows: (noun) 'sorrow,' 'griefe,' 'patience,' 'bale,' 'paine,' 'cold,' 'death,' 'swownd,' 'Tragidie,' 'fear,' 'misfortunes,' 'harmes,' 'woe,' 'reliefe,' 'anguish,' 'smart,' 'despaire,' 'plaint,' etc. ; (adjective) 'sad,' 'sorrowfull,' 'pitteous,' 'storming,' 'bleeding,' 'faint,' 'dolefull,' 'loathed,' 'deadly,' 'wofull,' 'tempestuous,' 'thrilling,' 'heauy,' 'bitter,' 'carefull,' 'helplesse,' 'ruefull,' etc. ; (verb) 'lament,' 'mourne,' etc. The word 'sad' modifies 'brest,' 'sight,' 'reliques,' and 'tongue.' The adjective 'bleeding' collocates with 'smart,' and 'words'.¹⁾ Thus we are forced to realize how great *Una*'s lamentation is, and how true and genuine *Una*'s love for the *R. C. K.* is. This context makes us feel *Una* not only as a heavenly being but as an earthly lovable woman.

Fourthly, speaking to Prince *Arthur*, *Una* herself expresses her faithful love for her knight. *Una* is sure of her knight's faith, too.

. . . all vnweeting, an Enchaunter bad
 His sence abused, and made him to misdeeme
 My loyalty, not such as it did seeme;
 That rather death desire, then such despight.
 Be iudge ye heauens, that all things right esteeme,
 How I him lou'd, and loue with all my might,
 So thought I eke of him, and thinke I thought aright.

(I. vii. 49.)

1) The last usage (the collocation of 'bleeding' with 'words') is recorded in the OED as the earliest citation.

Lastly *Una* exhibits the heavenly love for her knight when Prince *Arthur* rescues the *R. C. K.* out of the deep dungeon of *Orgoglio*. As Prof. Edward Dowden points out, before the *R. C. K.* “endures the pain and shame which are needful, *Una* has already taken him to her heart, with only tears for his piteous aspect, and no word of reproach”.¹⁾ At long last *Una* is rewarded for her long suffering by her knight’s exclaim to her ;

O fairest virgin, full of heavenly light,
Whose wondrous *faith*, exceeding earthly race,
Was firmest fixt in mine extremest case.

(I. ix. 17. Italicized by the present author.)

Now we shall focus on the love of the *R. C. K.* in contrast with that of the Lady *Una*. The *R. C. K.*’s weakness in faith is, on the contrary, revealed at once by *Archimago*. Believing what he saw is true—that wanton scene of embracement by the counterfeit *Una* and a false Squire—the *R. C. K.* deserted *Una* suffering “grief and anguish over the supposed unfaithfulness of *Una*”, although he kept a fundamental law of chivalry, showing courtesy to his supposed Lady. Thus as a knight the *R. C. K.* appears to be true. It seems very difficult for an ordinary man to believe his beloved’s faith in face of such a vivid, amorous embrace of his supposed lady and another man. And the *R. C. K.* was an ordinary man yet. In other words he needed something more to be a mighty guardian of Holiness. If he had been disciplined as a true guardian of Holiness, he could have “understood more of Truth than what was expressed in the physical nature of

1) Edward Dowden, ‘The Character of *Una*’ *Vario. Edi.*,

Vol. 1., p.498.

Una".¹⁾

Soon after the *R. C. K.* deserted *Una*, he makes a journey with *Fidessa* (*Duessa*). With this context of the credulity of the *R. C. K.*, the episode of *Fradubio*'s love is paralleled, and warns of the consequence of too easily believing appearances, an aspect of unfaithful love. Prof. A. C. Hamilton points out that *Fradubio*'s story stands as a brief allegory of the knight's fall and restoration which is later rendered in Christian terms.²⁾ *Fradubio* had loved *Fraelissa*, a gentle fair lady. But one day travelling with her, he met a knight who was taking *Duessa* as his Dame. So as to determine which lady was more beautiful, they began to fight with each other. *Fradubio* won the battle, and took *Duessa* as a "prise martiall". "So doubly lou'd of Ladies vnlike faire", he wanted to compare "whether in beauties glorie did exceede". Through *Duessa*'s magic, *Fradubio* doubted the beauty of *Fraelissa*, and selected *Duessa* as his Lady. *Fradubio* tells that he was changed into a tree (as the result of credulity), and that he can not be restored until he is bathed in a living well. Thus *Fradubio*'s episode of love could be considered to be a warning to the *R. C. K.* of the danger of unfaithful credulity. But he was too weak as yet to speculate on the meaning of *Fradubio*'s narration. To use Prof. Jones' words,³⁾ "In spite of *Fradubio*'s warnings, he exhibits, in his relations with *Archimago* and *Dussa*, *Corceca*'s blindness of heart, and in his relations with *Una*, *Sansfoy*'s infidelity. That is, with respect to the faith which he professes, the *R. C. K.* is guilty of both the sin of ex-

1) S. Murphy, *op. cit.*, pp. 134—135.

2) A. C. Hamilton, *THE STRUCTURE OF ALLEGORY IN The Faerie Queene*. Oxford, 1961, 1970, p. 65.

3) H. S. V. Jones, *op. cit.*, p. 157.

cess and the sin of deficiency.”

One day when the R. C. K., disrobed of the Red Cross arms, is taking a rest together with *Fidessa*, he is assailed by *Oroglio*, the Pride of Life, and is thrown into the deep dungeon. When he is rescued by Prince *Arthur* and *Una*'s fidelity and devotion is justified, the R. C. K. is “exposed to distress of mind.” For since the R. C. K. had been seduced to follow *Fidessa*'s foul desires, and therefore betrayed his faith, he received a deep injury in his conscience by *Despair*'s reproachful speech. Consequently the knight would have committed suicide but for the Lady *Una*'s help. Prof. Dowden interprets this event as follows; “in his sorrow for wrong-doing there is some of that lax self-pity which prefers the easy way of despair and death to the hardness of strenuous discipline.”¹⁾ The knight's lax self-pity in this case seems to be contrasted with the lack of self-pity in the Lady *Una*'s hard situation.

In the House of Holiness the R. C. K. has to receive the very strict, painful purification in order to be an accomplished guardian of Holiness. There “he learns that his faith which had at first been a matter of impulse must now be a ground of discipline. In a word he must now be schooled in the faith”.²⁾ On the top of the steep and high hill, the R. C. K., *Saint George*, asks *Contemplation*,

But deeds of armes must I at last be faine,

And Ladies loue to leaue so dearely bought?

Contemplation replies,

What need of armes, where peace doth ay remaine,

1) C. S. Lewis, *op. cit.*, p. 315.

. . . and battailes none are to be fought?

As for loose loues are vaine, and vanish into nought.

(I. x. 62. Italicized by the present author.)

Concerning love, especially earthly love, this last verse of *Contemplation* seems to appear as one of the main orientations in *The F. Q. Book I*.

Duessa's love is typical of the opposite aspect of *Una's* true, virtuous love.¹⁾ The nature of *Duessa's* love is wanton, unfaithful, false, and therefore vicious. We may infer the real character of *Duessa* in *Una's* speech to *Arthur*.

. . . him (the *R. C. K.*) chaunced false *Duessa* meete,
Mine onely foe, mine onely deadly dread,
Who with her witchcraft and misseeming sweete,
Inueigled him to follow her desires vnmeete.

I. vii. 50. Parenthesized by the present author.)

We can discern *Duessa's* viciousness in contrast with *Una's* virtuousness as the norm of faithful love. While *Una*, continues to seek her knight without loving others, *Duessa* changes her lover one after another.

Prince *Arthur* exhibits every aspect of virtuous love — the love of God, chastity, fast friendship and courtesy. The love of God is realized in his rescuing of the *R. C. K.* out of the *Orgoglio's* dungeon. Prof. Hamilton sees the figure of Christ in

1) Edward Dowden, *op. cit.*, p. 498.

2) H. S. V. Jones, *op. cit.*, p. 158.

this image. ¹⁾ His chastity is shown in the story of his desire towards the Faerie Queene. Fast friendship is offered to the R. C. K. by him and courtesy is displayed in his aiding *Una*. ²⁾

At the House of Holiness, courtesy and friendship are exchanged between *Fidelia*, *Speranza*, *Una*, and the R. C. K.. As for *Charissa*, one of the three sisters in the House of Holiness, Prof. Fowler ³⁾ interprets that she is "in the realm of religious love", and Prof. Murphy ⁴⁾ sees a symbol of an ideal love relationship between mother and offspring. Murphy remarks that *Charissa's* love relationship "parallels that illustrated earlier in the case of *Error*, whose children drew both life and death from their parent". But this ideal love relationship between mother and offspring is also contrasted with the unnatural relationship between *Thyamis* and *Satyrane*. *Thyamis* willy-nilly bore a lustful Satyre the son, *Satyrane*.

The aspects of love which are already mentioned earlier in connection with the courtly love conventions are not repeated here. Among them credulity, haughtiness, lust, infidelity, jealousy and hatred will be included in the category of vicious love.

IV

We have tried to speculate on the problem of the structure of love in Book I of *The F. Q.*. In the course of this discussion we have been deeply impressed with the Lady *Una's* heavenly love

for her knight without self-pity in the mids of adversity, or with her grace, her religious love with which she consoles her knight with no word of reproach at the time when he was rescued, in spite of her long suffering. Spenser wrote *The F. Q.* in order to “fashion a gentleman or noble person in vertuous and gentle discipline”. Beyond the Elizabethan age, and even until now we can derive valuable suggestions from *The F. Q.* about the most precious in the world, love.