

補充Faerie Queene資料

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Plan and the Purpose of the Poem

- In its initial conception, the *FQ* as a whole was to function as a **Courtesy Book** (like Castiglione's *The Courtier*):
- 12 books on the twelve virtues appropriate to a gentleman, each represented by a different knight (our readings are from **Book I**, which is about the virtue of Holiness, or religious faith)
 - **only six books were completed** (FQ is 36,000 lines long)
 - Prince **Arthur**, who alone possesses all twelve virtues, plays a part in each book.
 - His mission is to search for his beloved Faerie Queen, **Gloriana**.
 - On an allegorical level, this couple represents **England (= Arthur) being espoused to Queen Elizabeth (= Gloriana)**.

Allegory 1

- A form of extended metaphor in which objects and persons *within* a narrative are equated with meanings that lie *outside* the narrative.
- Allegory implies *two levels of meaning*
 - the **literal** (what happens *in* the narrative)
 - the **symbolic** (what the events stand for, *outside* the narrative)

Allegory 2

- Allegory may involve the personification of
 - **abstract qualities** (e.g. Pride, Beauty, Death)
 - **historical** personage (e.g. Gloriana = Queen Elizabeth),
 - category of **individual** (e.g. Everyman = all mankind),
 - or another sort of **abstraction** (Una = the True Church).
- Characters, events and setting may be historical, fictitious, or fabulous
 - the key is that they have *meanings independent of the action in the surface story.*

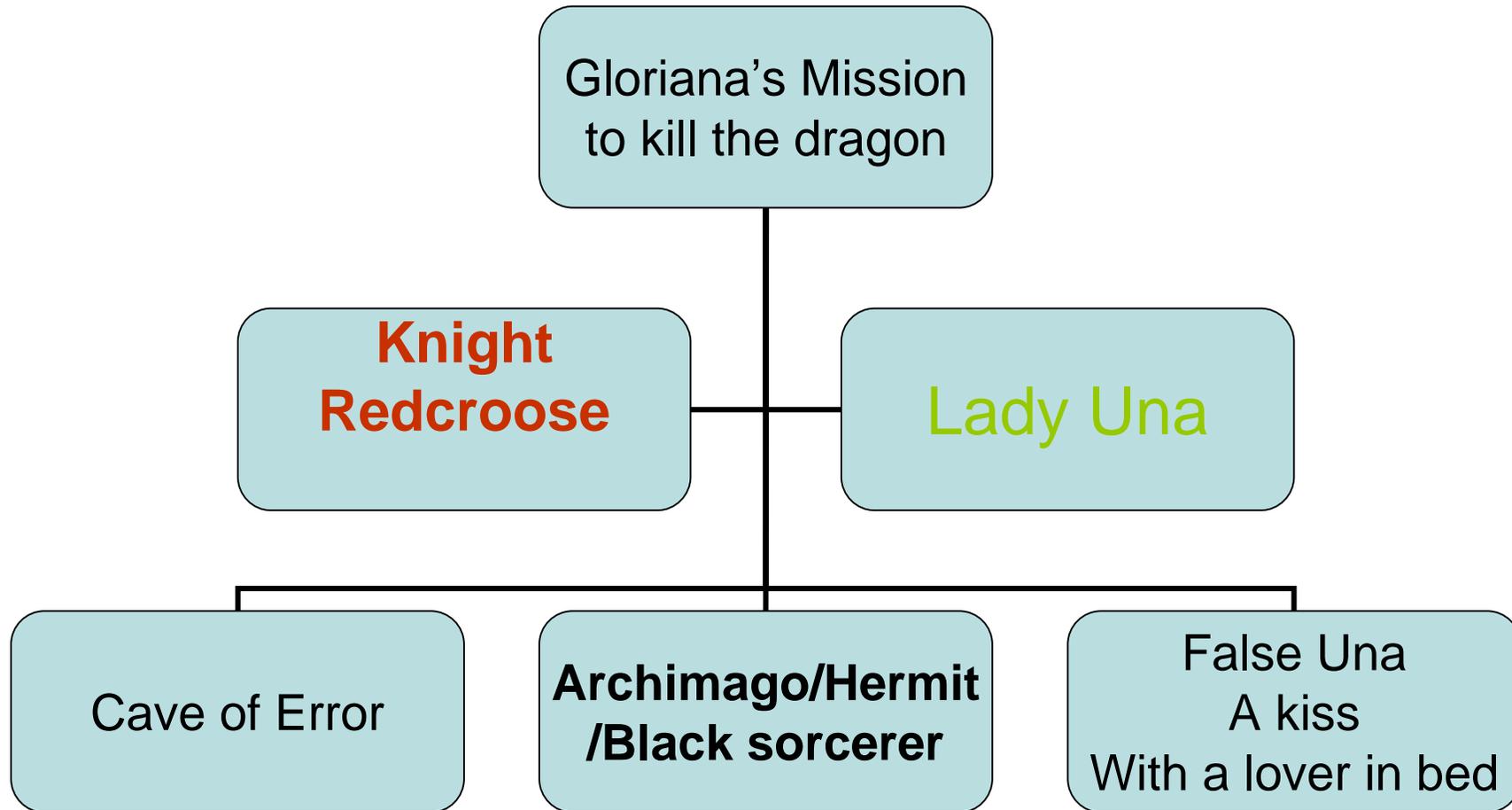
Allegory 3

- Allegory is concerned with matters of great import
 - life and death;
 - damnation and salvation;
 - social or personal morality and immorality
 - be used for satiric purposes

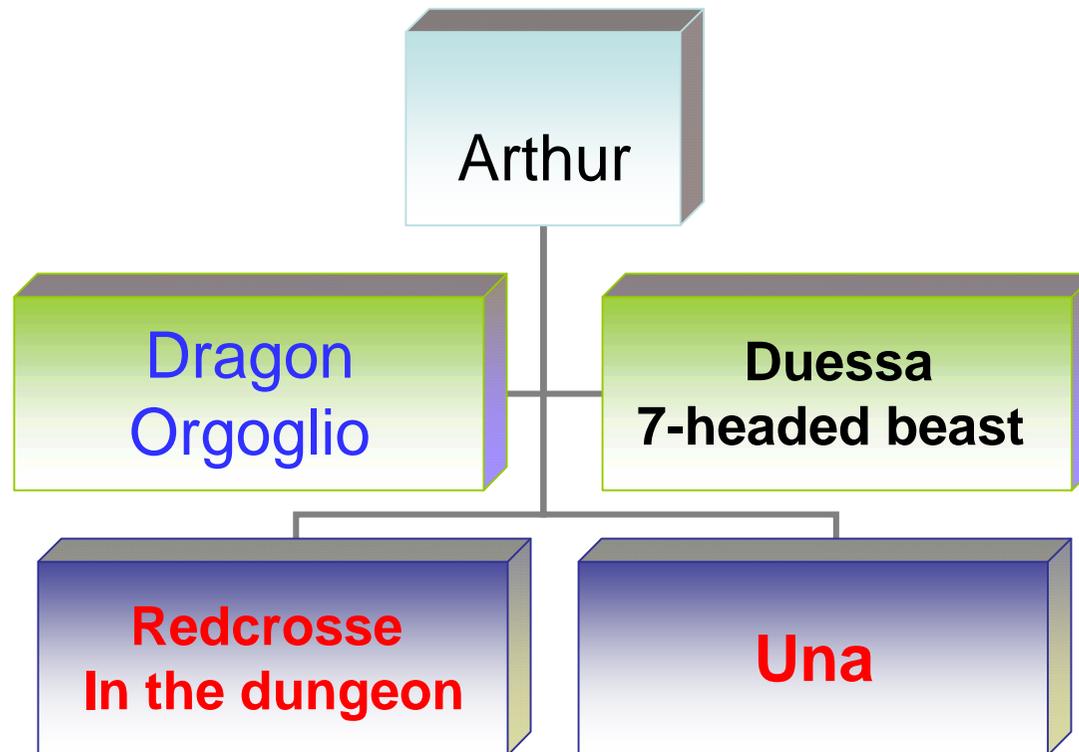
Allegory 4

- In FQ, allegory exists on several levels: **religious, historical, mythological, and moral.**
- Book I is also an allegory of English Church History:
 - Foreign terms for such qualities
 - Sans foy = French for "without faith";
 - Redcrosse Knight is an "**Everyman**" who represents **Holiness or Faith**, i.e. how to be a true Christian.
 - in this respect, Redcrosse Knight = **St. George**, patron saint of England (and so England itself);
 - Una = the "**one true faith**," Protestantism;
 - Archimago = the pope; Pride
 - Duessa = the **duplicitous "false" faith** (according to Spenser), Catholicism.

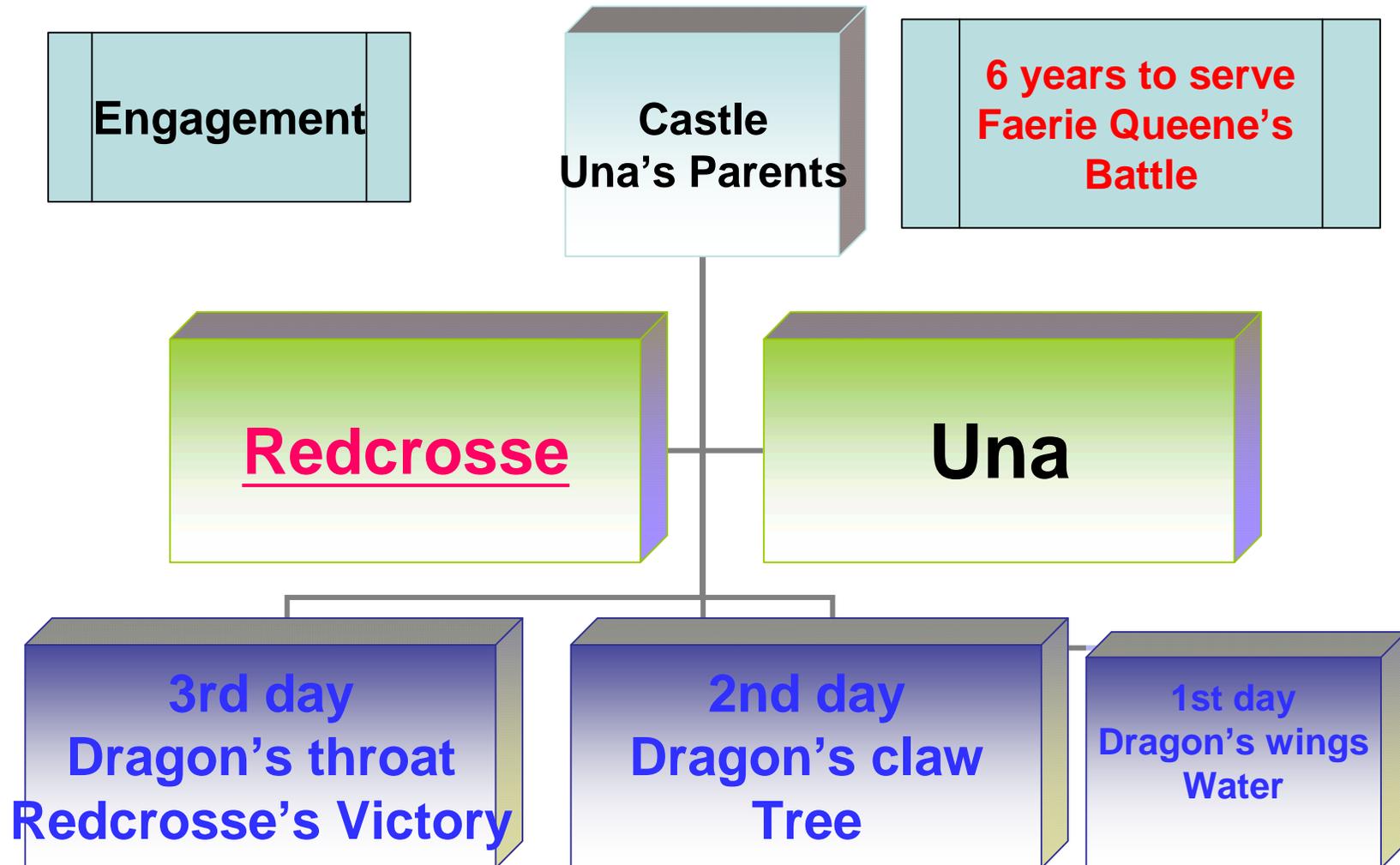
Plot Chart: Book I



Book I, Cantos VI-VIII



Book I, Cantos VI-VIII



Epics of antiquity (SparkNotes)

- Homer's *Iliad* and *Odyssey* and Virgil's *Aeneid*.
 - This is most evident at the opening of Book I, in which Spenser calls on one of the Muses to guide his poetry--Homer and Virgil established this form as the "proper" opening to an epic poem.
 - The scene with the "human tree," in which a broken branch drips blood, likewise recalls a similar episode in the *Aeneid*.

Roman Catholic Church SparkNotes

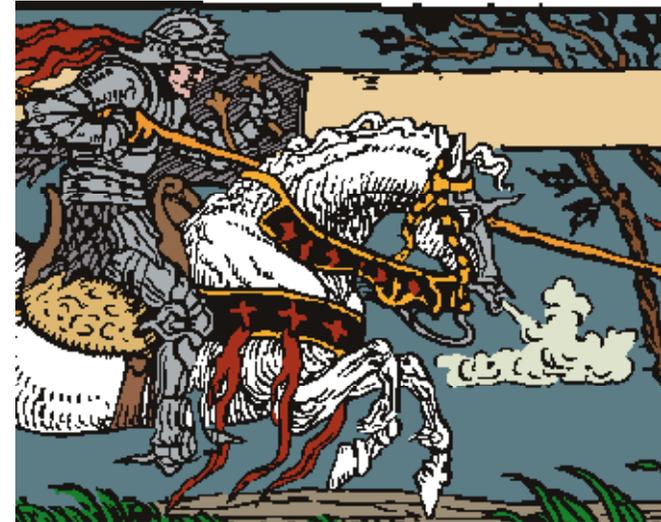
- Most of these **villains** are meant by Spenser to represent one thing in common: the **Roman Catholic Church**.
 - The poet felt that, in the English Reformation, the people had defeated "**false religion**" (**Catholicism**) and embraced "true religion" (Protestantism/Anglicanism).
 - Thus, Redcrosse must defeat **villains** who mimic the falsehood of **the Roman Church**.

Archimago (SparkNotes)

- The name means "arch-image"--the Protestants accused the Catholics of idolatry because of their extensive use of images. The sorcerer is able, through deception and lust, to separate Redcrosse from Una--that is, to separate Holiness from Truth.

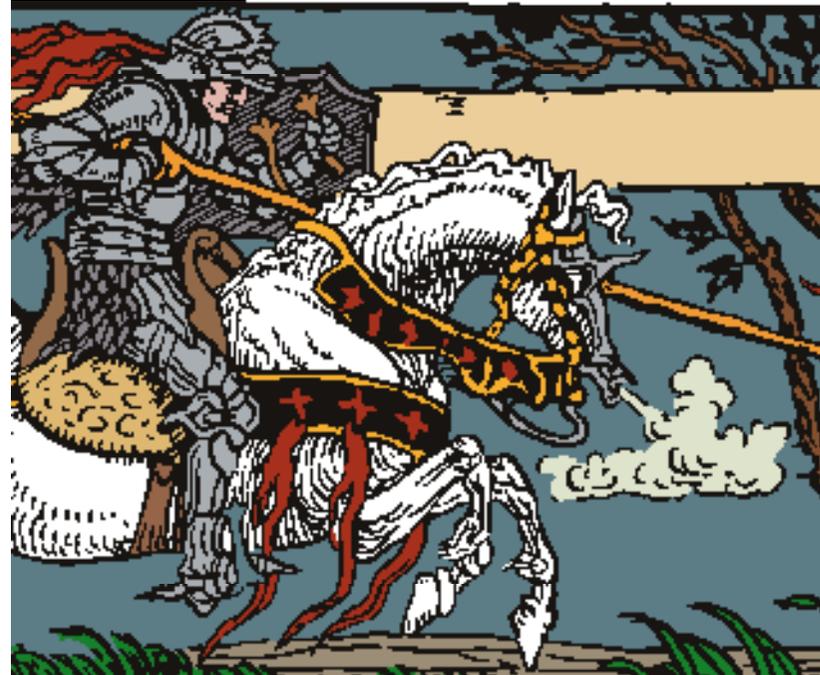
Character: Redcrosse Knight

- A fight with error (cave)
 - Falling victim of the error of believing Archimago's **deceptions**
- Deluded by the magician, separated from Una, seduced by **Fidessa**
 - In the House of Pride, Lucifera, lady of the castle, receives them.
 - A **joust with Sans Joy** as a battle between Good and Evil
 - RCK **mistakenly** thinks Fidessa's encourage is intended for him and wins the battle



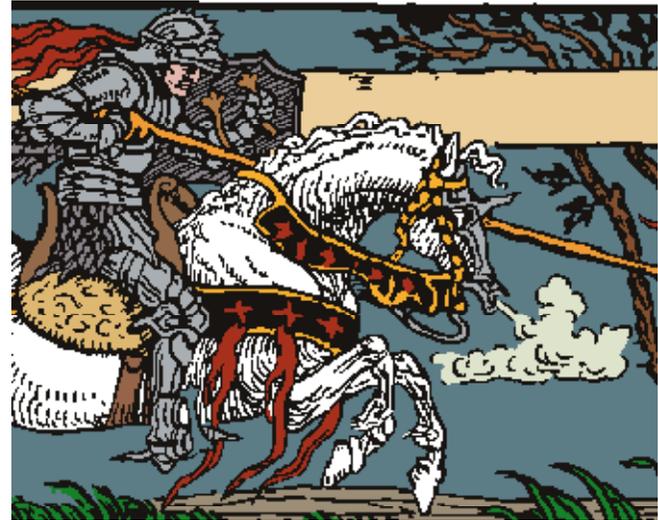
Character: Redcrosse Knight

- Encounter with **Despair** (cave)
 - Parallel stories of Trevisan and Terwin
 - Terwin uses the rusty knife provided by Despair to kill himself.
 - Trevisan, who wears a noose about his neck, blots in terror
 - RCK is about to stab himself with a dagger but saved by Una



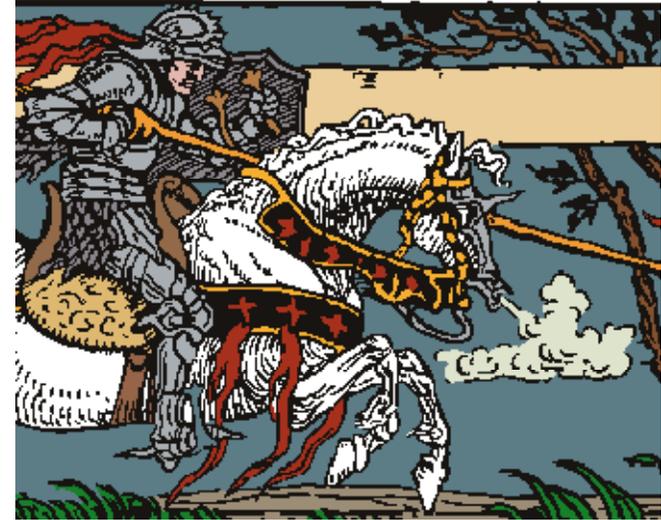
Redcoursse Knight

- Orgoglio enslaves RCK, casting him in the dungeons of his castle
- Arthur rescues RCK.
- 3-day fighting with the Dragon
 - “**Harrowing of Hell**”
 - A reference to the 3 days from Good Friday to Easter
 - The time need for Christ to complete his conquest of hell, to **liberate the souls of the dead**, including Adam and Eve



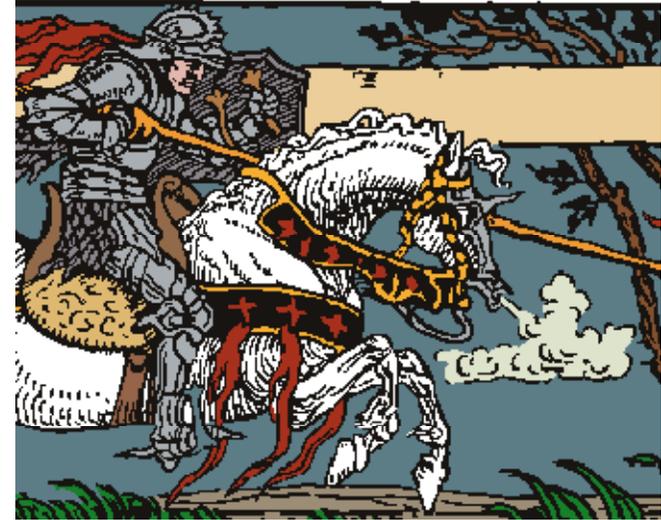
Redcoursse Knight

- 3-day fighting with the Dragon
 - 1st day
 - Wounding the **dragon's wing**
 - Falling into a healing spring, **the Well of Life**
 - An allegorical reference to the sacrament of baptism
 - The spring and the night-long prayers of Una heal the knight



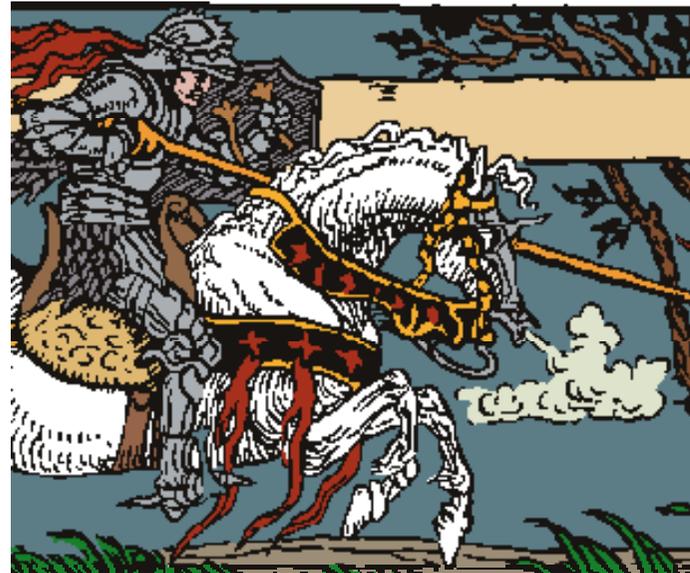
Redcoursse Knight

- 3-day fighting with the Dragon
 - 2nd day
 - Cutting off dragon's tail
 - Falling at the foot of the Tree of Life, from which flows a healing balm
 - The balm together with Una's prayers heal the knight again
 - 3rd day
 - Defeating the dragon



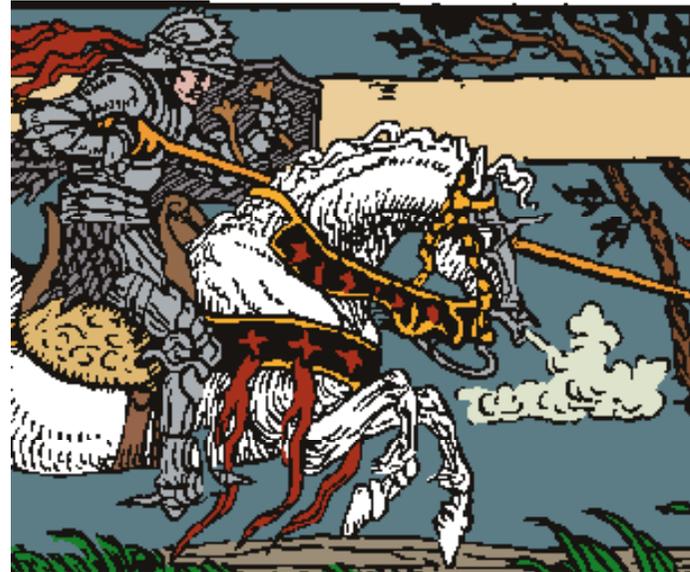
Redcoursse Knight

- Fidessa's letter as a last trick
 - Duessa's messenger (Archimago) to say that RCK is not free to enter into an engagement with Una since he has pledged his troth to Fidessa
 - Her letter is **Archimago's trick.**



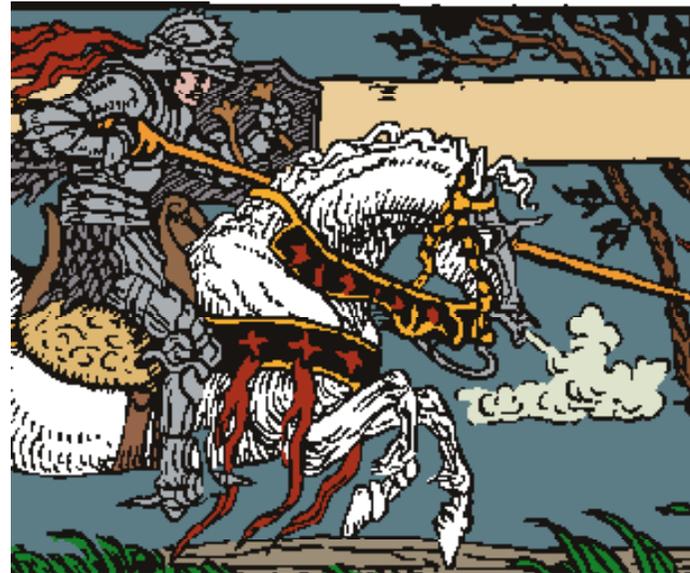
Redcoursse Knight

- Allusions to the Bible
 - Una's parents are Adam and Eve
 - Their kingdom is the Garden of Eden
 - Dragon's pride
 - The metaphor of a cliff with false foundations used to describe the fallen beast
 - Christ battling Satan to release Adam and Eve from the sin caused by their fall in the Garden of Eden



Redcoursse Knight

- RCK is the allegorical representation of
 - holiness
 - a **human saint** (George) rather than of Christ; the image of God, but not God
 - the victory of **Protestantism over Catholicism** in England



Arthur

- His fight with Orgoglio
 - Representing both the struggle of **Protestantism with the Catholic Church** and the battle between **divine grace and evil**
- Arthur reveals his love for Gloriana—a **positive** of courtly love—after whom he fell in love after seeing her in a dream, is a chaste variety of courtly love relationship
 - A source of inspiration and suffering
- The **gifts exchanged** by Arthur and RCK
 - Arthur gives RCK a magical balm symbolizing God's **GRACE**
 - RCK gives Arthur a book, the New Testament symbolizing **FAITH**

Pride

- The idea of **pride** being the **downfall of the Christian** is constantly returned to in the FQ.
 - what leads **RCK** into trouble, despite Una's warning, is his **PRIDE** (first of the Seven Deadly Sins) -- he cannot bear to turn away from an adventure
 - It is also **PRIDE** that will lead RCK into his encounter with **Despair**, despite Trevisan's warnings
 - also, in addition to the allegorical episode of **the House of Pride** and the encounter with the **giant Orgoglio** (Italian for "pride"),
 - The association of **the dragon** with "outrageous [sic] pride" immediately before it is slain by RCK at the end of canto 11.

Contrasted Pairs

The House of Pride	The House of Holiness
Duessa/"Fidessa"	Una
The real Redcrosse Knight	The false Redcrosse Knights

Female Bodies/Sexuality



Female Bodies/Sexuality

- Female bodies are invariably associated with **sin and corruption such as Deussa**
 - conventions of "courtly love" will continue to get "bad press" throughout the FQ by their close association with the evil wiles of Duessa
 - unless the women in question are chaste virgins like Una, Gloriana
 - RCK abandons Una because he is convinced of her "**wantonness**"
 - but he believes that she has indulged in lechery with a "lusty squire"
 - he mistakenly prefers her **false appearance** of purity over Una's real, but unapparent, innocence.

Una

- **One; Truth;** Catholic Church
- Una's homeland is the **Garden of Eden**
- Her parents can be identified as **Adam and Eve**, and the dragon is the evil **serpent** that caused the fall of mankind.
- RCK is equally in error in his opinion of **Duessa and Una**

Duessa

- The association of **Whore** of Babylon in the Book of Revelation
- **Duessa/Fidessa's false appearance and deception**
 - contrast with "Una" = "One"
 - the daughter of Deceit and Shame
 - not even identify herself by her true name but "Fidessa" (faith)
 - the context makes clear that she represents the false faith, i.e. Catholicism
- **Duessa/Fidessa's seduction:**
 - **Sans Foy/Joy**
 - **Redcrosse**
 - the giant **Orgoglio** (Pride in Italian)

Duessa

- In the end, she is stripped of her robes, so that her previously hidden **foulness** can be seen by all.
- Imagery of a beautiful upper body or external **appearance** (or: the higher, visible portion of something) that conceals an **ugliness underneath**

Lucifera

- The name is a **feminine** form of Lucifer, the fallen angel who defied God and was expelled from heaven for her **pride**
- The embodiment of **pride**, first of the Seven Deadly Sins.
 - Her coach is drawn by six beasts, each of which is ridden by one of her six counselors—the **other 6 Deadly Sins**
 - Gluttony riding a pig
 - Lechery on a goat
 - Avarice on a camel
 - Envy on a wolf
 - Wrath on lion
 - Satan is the coachman
- Duessa has the place of honor **next to** Lucifera

Reference

- K:\copy\95.1\English Literature before 16th century\Spenser's Faerie Queene\Spenser's Faerie Queene study questions.htm
- http://www.illuminatedbooks.com/en/faerie_queene.htm