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Guyon's Sensitive Appetite

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GUYON'S SENSITIVE APPETITE

by

MATTHEW J. DAVIS

Under the direction of Wayne Erickson

ABSTRACT

This Master's Thesis seeks to explain the internal conflicts faced by Guyon, the titular hero of Book II of Edmund Spenser's *Faerie Queene*. Starting with Thomas Aquinas' designations of the sensitive versus the intellectual appetite, I show that Guyon struggles to maintain the dominance of his intellectual appetite as he puts his vaunted temperance to a series of tests. The hero manages to appease his sensitive appetite through the vice of curiositas, yet the power of his sensitive appetite demands dramatic and violent acts of repression to quash it in Mammon's Cave and in the Bower of Bliss. Guyon's intellectual appetite to maintain temperance in Gloriana's kingdom, aided by the guidance of the Palmer, leads Guyon to succeed in his quest yet reveals the incompatibility between temperance and the desirous and glory-seeking life of a knight errant.

INDEX WORDS: Faerie Queene, Spenser, Guyon, Temperance, Continence, Mammon, Acrasia, Grylle, Phaedria, Furor, Occasion, Desire.

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Matthew J. Davis

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Master of Arts

in the College of Arts and Sciences

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2010

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DEDICATION

I dedicate this thesis to my wife, without whose guidance and support I never would have achieved sufficient temperance to complete this (for me) monumental and years-long task.

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I would foremost like to thank my committee advisor, Wayne Erickson, for presenting *The Faerie Queene* in a way that inspired me to engage deeply with the text, and for his standards of scholarship that demanded I write in a way that I have never done before. I also want to thank my wife for reading through drafts and putting up with my many hours in the office; she inspires and encourages me. I must also thank Patricia Chapman, without whom the maze of academic bureaucracy would have left me lost. Finally, I want to thank Paul Schmidt and Murray Brown for agreeing to be on my thesis committee and lending their support.

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INTRODUCTION: GUYON'S APPETITES

Guyon, the hero of Book II of Edmund Spenser's *Faerie Queene*, invites complex variations of interpretation, largely dependent upon what the critic expects to find when looking closely at a knight whose claim to excellence lies in his proficiency in self-denial. As Harry Berger illustrates in his *Allegorical Temper*, some see Guyon as he sees himself, the ideal representative of chivalry and virtue.[1] On the other hand, his virtue can come across as heavy-handed, so others see him as "prudish and smug" (Berger 3). Guyon can appear to be the ideal classical hero or the ideal Christian knight. He seems to others just too limited by the scope of his adventure, one that lacks the excitement of Book I. Guyon looks rigid and consistent, and he looks inconsistent and unfinished. Any of these readings of Guyon takes advantage of the ambiguity with which Spenser presents his second titular hero, and the paradoxes that develop in Spenser criticism match well with the paradoxes inherent in any character who uses freedom from desire as fulfillment of desire.

Berger insinuates his own argument about Guyon's character largely as the ideal, yet he presents the idea that Guyon is incomplete until he faints outside Mammon's Cave. Though he includes a varied analysis of Spenser's poetic style and the role of allegory in Book II, Berger's primary addition to the study of Guyon comes in his claim that Guyon recognizes his need for divine grace only after his faint. However, Guyon's faint works more as a polarizing force in him against perceived threats to his temperance than as any sort of sanctification. Guyon suffers

1. The list of categories for styles of reading the Faerie Queene in this paragraph comes from Berger's *Allegorical Temper* (3-4). Individual relevant criticism is addressed in later chapters.

his first real defeat at the hands of Mammon; though he refuses to bend to wealth worship, he strays from his quest and fails to maintain the smug emotional distance that is his wont.

In analyzing Guyon's abilities, several critics have sought to answer whether Guyon ever embodies the titular virtue of his book, "Of Temperance." Temperance, as Aristotle makes clear in his *Ethics*, implies freedom from desire, whereas continence represses untoward desires.[2] A string of critics have followed this line,[3] and James Lyndon Shanley condenses their argument with his claim that "although Spenser's Temperance is in its scope like the Temperance of the medieval and Christian tradition…Spenser's virtue as presented in the 'Legend of Guyon' is the same moral state as Aristotle's Continence" (107). The classification of Guyon under classical terms has, however, fallen out of vogue in contemporary criticism, though Harold Weatherby offers an interesting corollary to the old debate in his *"Spenser's Legend of 'Εγκράτ□ια,'"* in which he uses the term "patristic temperance,"[4] a form of temperance borne of Christian faith that looks toward the Greek Christian leaders and thinkers Saint Basil, Clement, and Athanasius for a sense that continence should be seen as the greater of the two virtues, for continence requires strength of will and spirit, whereas temperance takes no individual effort (210). For all

2. Aristotle states, in his *Ethics* VII.2, "if continence involves having strong and bad appetites, the temperate man will not be continent nor the continent man temperate; for a temperate man will have neither excessive nor bad appetites."

3. For further arguments of Guyon's continence as opposed to temperance, see Padelford 334-36. Also, Osgood concurs, adding the notion that continence is more interesting and instructive than temperance (502). Shanley's contribution to the discussion comes in his assertion that temperance is the absence of wrong or bad emotions, not of strong ones (172).

4. Weatherby, *Mirrors*, first presents the notion of looking at Spenser's temperance in classical and patristic terms: "Aristotle's doctrine of moderation, Christianized by Aquinas, assumes of course the direction of passions to their right end by reason; Cicero, as Aquinas interprets him, assumes instead that the passions are in themselves corrupting" (98). Weatherby goes on to link Classical stoicism with the church fathers, essentially linking the ridding of emotion to the acceptance of Christ (98-101). I use his term "patristic temperance" in reference to the idea that temperance is a ridding of emotion through godly struggle, something beyond continence and even Aristotelian Sophrosyne.

discussion of the power of self-denial as a righteous choice, I borrow Weatherby's term, "patristic temperance." When speaking of Guyon's innate abilities of self-denial, the Aristotelian "continence" serves.

Rather than identifying what classical attributes Guyon possesses, the focus of my discussion lies in the forces that compel him, the desires that he must combat, and the often-conflicting desires that lead him to extreme actions that ostensibly belie his temperate nature. Largely, Guyon has taken on the role of an enforcer of moral code throughout Gloriana's kingdom, and his desire to win personal renown through acts that are supported by both church and state comes from what Thomas Aquinas refers to as the "intellectual appetite," as opposed to the force that Guyon's abilities can keep under control, his "sensitive appetite." Aquinas explains that the intellectual appetite strives for ideals beyond what can be apprehended through the senses: "by the intellectual appetite we may desire the immaterial good, which is not apprehended by sense, such as knowledge, virtue, and suchlike" (I.80). Guyon's desire to achieve glory and to please Gloriana and the Palmer originate in his intellectual appetite. The self-denying patristic temperance that he adopts allows him to keep his intellectual appetites ahead of his sensitive appetites, though he does feel their pull. Aquinas clarifies that the sensitive appetite "is one generic power, and is called sensuality; but it is divided into two powers,[5] which are species of the sensitive appetite—the irascible and the concupiscible" (I.81). Guyon's strength, regardless of whether it be termed continence or temperance, places the forces of his intellectual appetite above those of his sensitive appetite, thereby making him the ideal candidate to take on the quest of capturing Acrasia, whose wiles appeal directly to the sensitive appetite.

5. Though my argument focuses on the sensitive appetite as a whole, some of the many discussions of the irascible and concupiscible powers can be found in Berger 58-60, Wolfe 1244-57, and Tonkin 6.

Guyon needs guidance in order to accomplish his great task, and that guidance comes from the Palmer, a sort of superego who pushes Guyon toward those actions that would best subdue his passions in favor of achieving a desired societal end. The Palmer sees the value of Guyon's abilities, and, according to Joseph Campana in his "Boy Toys and Liquid Joys: Pleasure and Power in the Bower of Bliss,"

> [he] first expropriates Guyon's labor at the court of Gloriana, where he "craued of the Faery Queene, to appoint him some knight to performe that aduenture," that is, the defeat of Acrasia, "which being assigned to Sir Guyon, he presently went forth with that same Palmer." The Palmer becomes the externalization of the disciplinary techniques by which Guyon's energy is directed and his moral health maintained. (479)

The Palmer, then, serves as a guide to move Guyon along the path of righteousness, and most readers take his presence at face value. The deal that Guyon makes, however, carries several strings, chief among them that Guyon cannot indulge his sensitive appetite.

Unlike Campana's Marxist reading, the critic Helen Cooney's view of the Palmer blends him with the Aristotelian mean: "The mean between the extremes of carelessness and carefulness is of course the taking of due care, something that is represented in the fiction, as I have suggested, by the 'carefull Palmer'" (183). This view, however, obfuscates the polarizing force of the Palmer. Rather than ushering Guyon toward a middle ground between individual pleasure and the greater good, the Palmer blocks Guyon from fulfillment of the sensitive appetite and directs him solely toward intellectual appetite. Though it presents the Palmer in a caring, positive light as opposed to the oppressive one seen in the Marxist view, Merrit Hughes' presentation of the Palmer hits closer to the mark as he describes the Palmer as Guyon's companion, "maestro"

and "daemon." The Palmer, he argues, fulfills the role of the elder's warning care (163-64). His guide voices the cares of communal safety rather over those of individual fulfillment.

The Palmer, then, works as a guiding force for Guyon. He directs the knight toward the interests of the community, the interests that come with age, in direct opposition to the pressures of sensitive appetite. The Palmer influences Guyon to subdue his passions and to employ his martial powers against the lures of sensitive appetite, most specifically against the lures of bodily fulfillment. In essence, the Palmer serves as an advocate for Weatherby's patristic temperance.

The Palmer would have little difficulty bending Guyon's force toward his own ends were Guyon entirely cemented in intellectual appetite over sensitive appetite. However, Guyon gives in to his sensitive appetite most clearly when he allows himself to indulge in the vice of curiositas. Aquinas defines curiositas as "concupiscence of the eyes," which he links with "concupiscence of the flesh and pride of life" (II-II, q. 167). Guyon remains an intemperate being in that he still feels the draw toward struggle, the need to witness—if not directly engage in—human strife. He feels the need to see the suffering of others in order to bolster his sense of himself as superior. The pride that Guyon takes in his ability to refrain from acting upon his desires signifies his curiosity: "*Curiositas* is presented by Aquinas as intemperance in striving for both intellective and sense knowledge. While knowledge of the truth is, strictly speaking, good, it would not be good when the knowledge acquired simply makes us proud" (Ramos 274). Despite the Palmer's guidance away from the lures of the flesh, Guyon feeds both his sensitive appetite and his sense of moral superiority by allowing himself to see the result of bodily indulgence by others. All the way to the end, Guyon persists outside of the promised flood of grace that would allow him to see his sensitive appetite for what it is and ignore the pull it has over him. His intellectual appetite demands that he capture Acrasia, which he does, but his

sensitive appetite still demands proximity to the desired object; because to indulge in the pleasures of the Bower of Bliss would transgress the boundaries of Guyon's intellectual appetite, his only recourse is destruction.

Guyon, ostensibly fighting for temperance in the land of Faerie, plays a role that limits and chastises others rather than offering specific, welcome aid. He serves as a warden, a sort of vice cop of Faerie land, and he fulfills his role faithfully because through it he does what he loves most, gaining glory through battle. Guyon finds that he can satisfy his contrary drives toward patristic temperance and chivalric glory by taking action against those who would detract from the moral codes of the Palmer and service to Gloriana.[6] Guyon's "militaristic ethos of valor" (153), to borrow Suttie's phrase, demands action. Guyon embodies what Harry Berger sees as one of the poem's primary purposes: "the poem fuses the Christian quest for identity with the chivalric quest for manhood, the spiritual dangers connected with the loss of faith and joy in the quest get dramatized predominantly as sexual dangers" ("Archimago" 30). Guyon seeks his identity through temperance, both for himself and for those he encounters, yet he feels the constant drive toward the manly exercise of chivalric contest. Indulgence in his sensitive appetite, particularly in the area of sexuality, would interfere too much with Guyon's intellectual appetites for chivalry and a sense of self.

Guyon, in effect, deludes himself by playing a role of one who is himself temperate and thereby able to demand temperance from those around him. He fulfills his own desires for glory

6. Suttie makes the point that "two very different models of heroism in play in Book Two, of which the self-restraint that defines temperance is only one. The other is an outgoing, militaristic ethos of valor (broadly speaking, a chivalric ethos), which marks as noble not one's capacity to restrain the passionate nature but its native strength: where temperance would rein in and subdue irascibility and concupiscence, this valour ethos makes it the sign of nobility 'to be born by natiue influence /…feates of armes, and loue to entertaine' (II.iv.1)" (153).

and power through the forceful domination of others. He fulfills his curiosity, and thereby his sensitive appetite, by allowing himself to see the desires of others in action, avoiding any trangressive act that could force him into self-reckoning. Guyon uses his force in order to create a façade for the land of Faerie. If he succeeds, the populace appears temperate because they are unable to act upon their desires without an available catalyst and he has satisfied the demands of the Palmer and of the kingdom. Guyon's continence allows him to delay gratification of his desires, but he cannot resist the pull of his curiosity to see, and thereby to know, the pleasures that he denies himself. Guyon remains impressive as a hero because of his great abilities, but he remains flawed and intemperate with respect to his curiosity—a force that has such a powerful hold on him that he does not even consider fighting against it. Guyon relies so heavily on his strength, restraint from consummation of the "sensitive appetite," that he gives in to his appetite to see and to engage and overpower temptations that would be too much for a weaker knight. Guyon maintains always a clear mental dichotomy between good and evil, but he falls into the trap of curiosity because he believes himself to be so securely positioned on the side of the good. Thus, he allows himself to test unnecessarily his continence with respect to his "sensitive appetite" rather than to continue on his larger quest.

Guyon has a complicated relationship with temperance, and his pursuit of battle and glory precludes any claim to its classical form. If one were to achieve said classical temperance—the freedom from desire, then the need for struggle would disappear. Therein lies Guyon's inherent paradox: he fights for a state of being that would negate his whole reason for being. Guyon uses continence to fight for temperance, but in order to maintain his condition as the knight of temperance, he must always keep desire at bay, must always have desire. Thus he remains unfulfilled, fighting against himself even after completing his quest.

PRICKING ON THE PLAIN

Though Guyon perceives himself to be a great teacher and liberator, he offers no fulfillment to those he "rescues" from their intemperance, and that frustrates any critical attempt to hold Guyon up as a savior. He works to enforce a code of behavior on the Faerie world, a code of behavior that he can maintain by virtue of his innate continence, but one that Everyman can occupy only when removed from temptation. Guyon attempts to shepherd the people of Faerie away from emotional volatility and toward righteous labor, answering for himself, at least, what Wayne Erickson highlights as a key question of Edmund Spenser's *Faerie Queene*:

> Guyon's action also generates one of the primary questions for which the poem seeks answers: since erotic desire can be neither denied nor destroyed, and since, as Books 1 and 2 demonstrate, repressing it causes intractable problems, how might it best be controlled, legitimized, and accommodated?" (125-26)

In his need to satisfy his intellectual appetite for control in himself and others, Guyon demands that the people around him take on his strict moral code. Neither Guyon's chivalric impulses nor the value he places on self-restraint[7] requires him to accommodate emotional attachment to others. He sees all of the turmoil that erratic emotions cause when he looks upon the ruin of the lives of the incontinent populace, Amavia and Phaon most piteously, and he holds any inducements to emotional vulnerability at arm's length. Guyon takes comfort in his ability to refrain from emotional vice, and he impresses his emotional rigidity on others.

7. See again, Suttie 152.

One view of Guyon that extends naturally from his titular virtue plants him firmly on the Aristotelian mean.[8] As Guyon strives to live up to the demands of chivalry and of self-restraint simultaneously, he finds himself conflicted: "he really is between a rock and a hard place, in that the motives for virtue from which he has to choose may be indistinguishable from the vices they are meant to conquer" (Suttie 157). Specifically, Suttie refers to an essential paradox that inhibits Guyon; when he restrains his passions to support temperance, he inhibits his manly valor, and vice versa. No action that he takes can be free of blame because "each one's ideal of virtue is from the other's perspective a type of vice" (153). The notion that Guyon seeks a golden mean gains footing when one contrasts his complexity with a flat morality, as does Padelford: "To the Puritan demand that one surrender himself exclusively to the claims of religion, Spenser opposes the Hellenic theory that all things should be done in moderation, and that life should result in an harmonious development of many powers" (336). The golden mean of Hellenic theory, however, is not the mean that Guyon seeks; his lies in the middle of a narrower road. Guyon's rigid principles demand that he remain free of emotional entanglements, and his advice to those who struggle with emotionally complex situations lacks the strength of empathy. Though impressive when seen as what Weatherby refers to as "ascetic struggle," Guyon's patristic temperance,[9] which he impresses upon those he meets, demands a coldness and self-denial that simply remains impractical for Everyman.

8. Aristotle makes the distinction that "the man who indulges in every pleasure and abstains from none becomes self-indulgent, while the man who shuns every pleasure, as boors do, becomes in a way insensible; temperance and courage, then, are destroyed by excess and defect, and preserved by the mean" (Book II, part 2).

9. Weatherby, *Mirrors*, illustrates how perception of Guyon can change: "If Guyon is singular among Spenser's heroes in his detachment from affairs of the heart, a patristic reading suggests that rather than censure him for indifference or priggishness we should applaud his 'perfect continence' and that we should recognize what many readers take for emotional frigidity to be a signature of the impassibility which crowns ascetic struggle" (120).

Although Guyon wishes to use temperance as a means of overcoming the appetites of the body, his "Idealized temperance creates the very division it seeks to quell; it presents itself as the harmonious solution to the divisiveness it generates" (Kane 78). Guyon's struggle for control over desire leads him to deny the body, to quell his sensitive appetite. The emphasis that Guyon places on his intellectual appetite over his sensitive appetite creates the divisiveness to which Kane refers. Temperance resolves as "a rather negative virtue, being the resistance of consciousness to impulsive action which is necessary in order to know whether the action is going up or down in the moral dialectic" (Frye 80). Disallowing the experience of bodily interaction, Guyon removes himself from human experience, and he cannot learn to manage his sensitive appetite because he never finds an adequate way to accommodate it. His attempts to embody patristic temperance are attempts to deny the body, to do away with animal nature: "Yearning towards a principled incorporeality, he traverses seascapes and landscapes of eruption and intromission, the world itself in the throes of bodiliness" (Loewenstein 253). Though Loewenstein refers specifically to Guyon's time in the Bower of Bliss, the entirety of Book II involves Guyon's seeking to manage the discord created by those who engage their animal natures, and each time he sees their failure to achieve harmony with the body. His preconceived notions are validated by the emotional strife he witnesses, so he becomes more entrenched in his connection to patristic temperance.

For Guyon, continence is a battle. He uses force in order to compel those around him to take on the characteristics of his chosen virtue, a patristic temperance guided by the Palmer's instruction. Guyon strips his foes of their agency as long as they practice what he deems intemperate behavior. He becomes a sort of hunter in the mold of Belphoebe, who chooses to "police the 'woods and wanton wildernesse,' destroying the animal passions" (M Evans,

"Platonic Allegory" 138). Guyon acts out his own passions in the restraint of others'; an early example of this forcefulness comes in his encounter with the Redcrosse Knight by way of a mistaken attack, and the only way Redcrosse manages to avert disaster is by donning his armor and shield. After being tricked by Archimago into thinking that Redcrosse has despoiled an innocent woman, Guyon charges upon the man as he rests by a stream. The indolence that Guyon perceives in Redcrosse's languishing form, unadorned with any implements of battle, presents his fellow knight in a negative light for Guyon. The knight of temperance does not malinger throughout the action of Book II (though he becomes sidetracked with some ostensibly unnecessary adventures), and his perception of Redcrosse is skewed when he sees the man resting by a stream "with helme unlaste, / Himself refreshing with the liquid cold" (i.24). This presentation of Redcrosse, resting by a stream, leads Guyon to ignore his initial doubt of Duessa's accusation against Redcrosse:

> Now by my head (said Guyon) much I muse,
> How that same knight should do so fowle amis,
> Or euer gentle Damzell so abuse:
> For may I boldly say, he surely is
> A right good knight, and trew of word ywis. (II.i.19)

When Redcrosse sees Guyon bearing down on him, he quickly gathers his armaments and mounts his horse, and

> He gan recounter him in equall race:
> They bene ymett; both ready to affrap,
> When suddeinly [Guyon] gan abace
> His threatened speare, as if some new mishap

Had him betide, or hidden danger did entrap. (II.i.26)

Guyon, seeing Redcrosse fully armed, cannot bring himself to attack. Seeing his fellow knight ready for battle removes Guyon's impetus to correct and control him. Redcrosse proves to be a proper knight in his reaction to Guyon's attack. Redcrosse's holding "The sacred badge of [Guyon's] Redeemers death" (i.27) reminds Guyon that the man he has engaged in battle fights for the same principles for which he himself fights. The clear message of the scene is that Guyon's reaction comes primarily from his loyalty to, and reverence for, Christ.[10] However, Guyon's distaste for sloth and incontinence leads him to abandon his earlier defense of Redcrosse as too honorable a knight to have committed the rape of which Duessa had accused him, so Guyon charges at the resting knight. However, because Redcrosse once more takes up the burden of a mission sanctioned by the throne, as represented by his hoisting of his armor and shield, he pacifies Guyon's wrath. Redcrosse quite literally takes up his cross again, and Guyon feels the need to apologize for hastily attacking him (i.27).

Though he apologizes for charging at Redcrosse, Guyon serves the purpose of keeping his fellow knight on guard. He reacts with a sudden impulse to attack, giving in to what Paul Suttie refers to as his "militaristic ethos of valor" (153) rather than taking the measured course one would expect from classical temperance. Guyon shows early on his choice to patrol against behavior that he deems unfit as he demands action from Redcrosse in lieu of a situation in which his idle hands could have gone astray. The battle-ready Redcrosse proves much more to Guyon's liking; sure that his fellow knight's integrity remains intact, Guyon satisfies his intellectual appetite by spreading behavior that fits his idea of patristic temperance. With his

10. For specific arguments emphasizing the theological implications of the episode, see Hamilton, "Like Race" 27-28 and Hoopes 17-18.

sensitive appetite having nothing more to see, learn from, or rectify, Guyon moves on.

Unlike Redcrosse, whose virtues are well in line with Guyon's, other characters of *The Faerie Queene* have a much more difficult time convincing him that they should be free to act as they please. When Guyon meets Sansloy and Huddibras, he takes them on in battle in a misguided attempt to enforce proper behavior. Guyon becomes the warrior for Medina, the ideal of feminine moderation and good sense. However, she never requests his intervention in the battle between Sansloy and Huddibras. Spenser juxtaposes Aristotelian temperance, in the form of Medina, with Guyon's erratic patristic temperance. When the two wild knights let their argument turn to violence, Guyon responds with violence in turn:

> The noyse thereof cald forth that straunger knight,
> To weet, what dreadfull thing was there in hand;
> Where when as two braue knightes in bloody fight
> With deadly rancour he enraunged fond,
> His sunbroad shield about his wrest he bond,
> And shyning blade unsheathed, with which he ran
> Vnto that stead, their strife to vnderstond;
> And at his first arriuall, them began
> With goodly meanes to pacifie, well as he can. (ii.21)

Because Guyon trusts in his own self control, he trusts himself to use weapons to prove his point. However, rather than bringing the wild passions of Huddibras and Sansloy to an end, Guyon merely redirects their anger and violence toward him. The two warring knights recognize Guyon's desire to force his value system on them, so they lash out against him. Guyon fights valiantly, and he holds his ground against the two—allegorically a representation of Guyon's

ability to ward off prodigal excess as represented by Sansloy, Perissa's champion, and ascetic disdain as represented by Huddibras, Elissa's champion. Though Guyon can hold the two intemperate knights at bay, he fails in his attempt to pacify them, as Michael West points out:

> But [his attempts toward pacification are] not very well [done] nor are his means very goodly, it appears, for he is immediately sucked into the duel, which becomes a melee where "wondrous great prowesse and heroick worth / He shewd that day" (ii.25). Spenser can praise these qualities at the same time that they seem peculiarly inadequate to Guyon's task as a peacemaker. (West 1016-17)

Guyon shows bravery and willingness to act quickly, as befits a knight, but he places his expectation of propriety over specific concern with resolving the conflict. Guyon meets force with force, and his intervention polarizes rather than pacifies the irascible knights. He invites a physical confrontation that can fulfill his sensitive appetite for visceral engagement while at the same time satisfying his intellectual appetite for spreading the doctrine of patristic temperance. He accomplishes the latter by acting out the battle of unhinged passions (Huddibras and Sansloy) vs. controlled passions (himself).

Though Guyon proves his ability to ward off the other two knights, only Medina is able to bring the fight to a close when she throws herself into the middle of the fray and begs the knights "Their deadly cruell discord to forbeare, / And to her iust conditions of faire peace to heare" (ii.27). Guyon's battle shows his physical might and commitment to enforcing order, but his intransigent pride requires that the knights stop their fighting on his terms, that they submit to what he sees as ordered reason. Their continued aggression shows that they are unwilling to surrender on such terms, and Guyon's attempt to teach by force and example fails to alter the temper of those who disagree with him.

Whereas Medina wants harmony in the form of nonaggression, Guyon doesn't see aggression as an evil; he sees aggression as a necessary tool to defeat warring passions. Guyon tries to create a quasi temperance by funneling his aggression into battle and venting his desires and frustrations through the control of others. He thereby creates balance for himself by restraining his sensitive appetite until he finds an opportunity to unleash his aggression in the service of ideals. Enforcing proper behavior on others creates Guyon's self concept as an excellent and temperate knight, a self concept in direct opposition to the evidence of his desire. Guyon needs to enforce his own moral code on others in order to see himself as excellent just as Medina needs her sisters in order to see herself as excellent, as Harry Berger illustrates:

> It is possible to see the extremities as existing for the sake of the mean. Then we would be forced to recognize that Medina's temperance is not only tangential to justice, but depends upon a static condition of injustice. Medina, like Guyon, needs feebler natures to give her own excellence meaning. This ambiguous relation is further exemplified in the fact that she is predicated in terms of her two sisters: she tempers the 'lightness' of Perissa with the excessive 'gravitie' of Elissa. (*Allegorical Temper* 152)

Unlike Medina, however, Guyon exists in polar opposition to his foes, and he feels duty-bound to direct them away from their intemperance. Guyon's encounter with Medina serves to present Guyon's goodwill toward the Aristotelian mean at the same time as it highlights his differences from it. Lauren Silberman expresses the difference between Guyon and Medina in her consideration of temperance, "*The Faerie Queene,* Book II and the Limitations of Temperance": "Medina makes accord itself a value, at the expense of any substantive meaning the dispute may have. The difference between the two knights is granted no significance except insofar as that difference allows a mean to be struck" (11). Guyon chooses to leave Ruddymane with Medina

precisely because she is able to stike the middle ground that can never be acceptable to him; he finds that he cannot accommodate the child's inevitable bodiliness.

As I have previously argued, Guyon's solution to the problems of bodily desire, or sensitive appetite, are avoidance, physical combat, and a sort of voyeurism. He chooses not to become directly involved in matters of emotional complexity, so he has no frame of reference for dealing with the child Ruddymane, who has been born awash with the very entanglements that Guyon avoids. The difficulties that Ruddymane's father, Mordant, suffers highlight precisely why Guyon disavows sensuality and emotional complication. Mordant, choosing to go to the Bower of Bliss, betrays his wife in favor of sensual excess. What kills him, however, is his drinking of the pure water of the Nymph's fountain while he still has the wine of Acrasia's cup in his system. The lesson that Mordant fails to accept is that he cannot maintain his desire for Acrasia and renounce her at the same time. Carol Kaske elucidates with her theological interpretation[11]: "Mordant is in this state of continence-incontinence in that he has renounced Acrasia for Amavia but still carries her wine of concupiscence within him. Whatever Aristotle would have said, the all-or-nothing Christian God will accept no such mean or compromise" (203).[12] Guyon, as a devotee of that "all-or-nothing" patristic temperance, keeps firm limits on his sensitive appetite, unlike the unfortunate Mordant. The failure fully to renounce Acrasia destroys the knight who has refused to exist wholly on either side of a strict dichotomy—

11. Silberman rightly points out in a footnote that "the choice to read Book II in either a Christian or a secular framework is not a facultative choice of critical language…The very possibility of free choice between Christian and secular world views is itself a position that can be right or wrong. To put it crudely: if the reader is free to choose whether Guyon is a pagan or a Christian-that matter [*sic*] a lot" (20). I agree that limiting one's reading of Guyon as Christian or secular requires significant oversights.

12. Kaske gives credit to two other useful theological interpretations of the Ruddymane episode, Williams 43 and Cullen 153-174. The theological reading offers a useful lens through which to view Mortdant's demise.

devotion to Amavia or devotion to Acrasia. [13]

Though never directly giving in to his sensitive appetite, Guyon does allow the fulfillment of his curiosity in a form of voyeurism; he takes in the pathos when he asks the dying Amavia to tell him her tale, knowing full well that she will die and can receive no help from him: "What direfull chaunce, armd with auenging fate / Or cursed hand hath plaid this cruell part / Thus fowle to hasten your vntimely date" (i.44). As a knight Guyon has a duty to right whatever wrongs he can, but he uses his role as a bringer of aid for the purpose of fulfilling the lack of sensual experience in his own life. When Guyon finds that he is unable to rouse the dying Amavia with his first attempt, he reveals a sense of desperation with his second attempt: "Yet if the stony cold / Haue not all seized on your frozen hart, / Let one word fall that may your grief vnfold, / And tell the secret of your mortall smart" (i.46). By choosing the word "secret," Spenser highlights the alien nature of sensual turmoil for Guyon. He fears losing Amavia not for any empathy with her, but for the possibility of understanding that her story could give him about the bodily world that he has sworn off. Kasey Evans, in "How Temperance Becomes 'Blood Guiltie' in *The Faerie Queene*," identifies Guyon's attempts at temperance as "a means of mitigating suffering through affect and empathy" (49), making specific mention of the Ruddymane episode. This, I would argue, is faulty logic. Guyon, who keeps himself removed from personal entanglements that could derail his loyalty to patristic temperance, can feel only sympathy, though he clearly does allow Amavia's tale to cause an emotional response: "That

13. Fowler argues that Mordant's recognition of his sin works as a catalyst for his demise in that the life signified by Amavia is unregenerate life, and the purity of the fountain destroys the sinful man (107-08). My argument places more significance on Guyon's reaction to the death than on theological reasons for that death. He sees vindication for his choice to keep the line of temperance firm when he sees the result of Mordant's indecision.

seeing good Sir Guyon, could vneath / From teares abstayne, for grief his hart did grate, / And from so heauie sight his dead did wreath" (i.56). Guyon becomes so thoroughly engaged in Amavia's story that he turns to anger, swearing bloody vengeance against those responsible for the occasion of Amavia's suicide in an act of violence that foreshadows his later destruction of the bower. Guyon's anger comes both from sympathy for the dead and from anger that he feels toward the source that has elicited a bodily response (tears) from him.

The most critically acknowledged moment of the episode, Ruddymane's indelible stain of blood refusing to come clean, reminds the reader that Guyon feels both uncomfortable and out of his depth when dealing with bodiliness. The common reading of Ruddymane's bloody hands, that they are evidence of original sin,[14] makes Guyon's attempt to wash them off particularly interesting. Guyon seeks to wash himself of original sin through devotion to the Palmer and patristic temperance, but he can only choose that course for himself, not for the infant—a being very much engaged at the level of the body, as evidenced by Ruddymane's playing in his mother's blood. Involvement with bodily life does not create guilt, as Weatherby explains:

> Ruddymane's innocence precedes and seems to have nothing to do with his abortive washing. There is no suggestion that the spring bestows his innocence…Ruddymane appears to be stained simply by virtue of his birth…marked or cursed with mortality but without sin or guilt. (Weatherby, *Mirrors* 173)

The child remains innocent of any crime, though he is steeped in bodiliness. Guyon, after attempting to cleanse Ruddymane and thereby polarize him into a follower of patristic

14. The argument for original sin, which comes first from Hamilton, *Theological Reading* 155, gains further ground in Kaske: "The harshness of Mordant's death can be accounted for by no interpretation but the theological. According to it, the blood on Ruddymane represents the guilt of original sin. The wine which has made it indelible (ii.4.6-9) is concupiscence, man's innate tendency to acrasia, those involuntary sinful desires inevitable in man since the Fall" (203).

temperance who strives against the sensitive appetite, realizes that he cannot accommodate a child who is so unlike himself. Guyon sees the world in much the same way as the Palmer does, and "The Palmer's story of the nymph whose waters refuse the blood with which the babe's hands are stained reflects his own unwillingness to cope with the bloodiness of human nature" (Silberman 11). The Palmer needs Guyon to deal with bodily matters, and Guyon becomes increasingly like his guide in finding the task distasteful. He must pass the child along to one who embraces opposites and brings them to harmony. Thus, he leaves the baby with Medina.

Though Guyon can become interested in the affairs of others, and he seeks to help them improve their lives by delivering his message of temperance, he never really sees the problems of sensuality as his own problems. Harry Berger highlights that characteristic in his assessment of Guyon's outlook:

> One cannot avoid the impression that Guyon sees the actual ills of Mordant, Amavia, their child Ruddimane, Pyrochles, and the others as the potential ills of all mankind. And on the other hand we feel that he unconsciously accepts himself (a living contradiction to that sad state of men) as superior in nature. (*Allegorical Temper 15*)

Although he does not entirely relinquish sympathy for those suffering mankind's ills as his travels continue, his actions surrounding Furor and Occasion show him moving steadily away from matters of the heart, meeting human suffering with platitudes about temperance rather than with emotional engagement.

Guyon's directly allegorical bout with Furor and Occasion serves as a model for his interactions with others. Guyon uses force to suppress Occasion, who otherwise inspires intemperate behavior:

> Therewith Sir Guyon left his first emprise,

And turning to that woman, fast her hent

By the hoare lockes, that hong before her eyes,

And to the ground her threw: yet n'ould she stent

Her bitter rayling and foul reuilement,

But still prouockt her sonne to wreak her wrong;

But nathelesse he did her still torment,

And catching hold of her vngratious tonge,

Thereon an yron lock, did fasten firm and strong. (iv.12)

He enforces silence from Occasion, and fastening an iron lock only begins Guyon's imposition of his will on others, for he continues to bind Occasion by tying her hands, and he binds Furor with chains. Occasion occupies two distinct roles in this episode, an old woman and a catalyst to anger.[15] Guyon's binding of Occasion operates on a literal and an allegorical level. Though he clearly expresses his reasons for binding the catalyst, he shows no pity for the actual old woman whom he has bound. The ideologue that Guyon reveals in himself puts precepts before people, and this attribute both makes him successful and makes him cold.

Once Guyon has bound Occasion, his work is finished. Without Occasion to challenge temperance, Guyon would never need to utilize his powers of self-restraint, and his choice to keep out of emotional entanglements keeps Occasion forever bound in Guyon's life. By binding Occasion and quelling Furor, Guyon saves Phaon. He proves himself more powerful and better able to resist any warring passions than is the wretched man he has just saved. Guyon wishes to

15. Suttie explains the dual roles of Occasion: "Guyon and Pyrochles actually come to blows over the question of whether the character 'Occasion' ought to be treated as a personification of what her name and iconographic appearance suggest (II.iv.4 and 10-13), or rather as an exemplar of the helpless woman, whose oppressor, Guyon, is by definition a cowardly villain" (49).

hear Phaon's story, just as he earlier wishes to hear Amavia's story, because he thrives on observing the weakness of others. Guyon's continence allows him to ward off sexual lures, promises of power, and offers of bliss, but his sensitive appetite aches to know the experiences of others, which offer him both vicarious thrills and further support for his expansive pride. He attempts to prevent such failures by proclaiming that temperance is the solution to all strife, but his words ring empty as he unwittingly gives in to his greatest desire, curiosity. Guyon controls his passions, but he cannot dispel them. He offers Phaon only a platitude as he leaves the miserable man: "Said Guyon, Squyre, sore haue ye beene diseasd; / But all your hurts may soone through temperance be easd" (iv.33). Phaon could find ease through temperance were he able to dispel his passions and live a life as ascetic as Guyon's, but Guyon's advice is alien to Phaon, alien as the life that Guyon leads. Like a priest offering marriage counseling—he has no trouble avoiding marital troubles because he never engages in marriage—Guyon never lets his passions destroy him because he doesn't truly experience them. Lauren Silberman elucidates Guyon's awkwardness:

> At the heart of Phedon's [1596 name, replaced the 1590 Phaon] predicament lie poetic discontinuity and the failure of human connection: the discordant relationship of Furor to Occasion, Phedon's furor to its occasion, and the apparently crude allegory of personification to the full significance of Spenser's text all combine to present a field of conflicts that far surpasses Guyon's powers as a mediator." (Silberman 13)

He remains a curious onlooker, feeding his sensitive appetites through voyeurism and his intellectual appetites through a force that he believes to be just, but Guyon cannot solve the complexities of Phaon's anguish with a line of advice.

The Palmer pushes Phaon even more to give up any outward inducement to erratic emotional behavior when he urges that the unfortunate man "Wrath, gealosie, griefe, loue do thus expel: / Wrath is a fire, and gealosie a weede, / Griefe is a flood, and loue a monster fell" (iv.35). Padelford's quick summation of the event, that "The Palmer teaches [Phaon] that he must be the constant master of his passions, so that he will be prepared for special occasions" (341), only lightly touches on the significance of what the Palmer and, to a lesser extent, Guyon are asking the man to do. They see him as incapable of dealing with the complexities of love, and a man as deranged with grief and hatred as Phaon has become certainly must take a step back from his situation if he is ever to achieve reason again. The Palmer, however, argues that love is a monster, at least as important to dispel as wrath and jealousy. He argues that Phaon give up not only his human faults, but his humanity itself. The Palmer's hard moralizing takes even clearer shape when one looks at the result of Guyon's bout with Pyrochles.

Unlike his encounter with Redcrosse, Guyon's encounter with Pyrochles builds in aggression rather than ebbing away at mutual recognition. Guyon must defend himself from Pyrochles' wild and sudden attack, which gives him no opportunity for rational discussion. It does, however, give him the opportunity to show his superiority to one whose passions are out of control. Guyon makes no attempt to avoid a fight with Pyrochles after Atin warns of his coming, because Guyon revels in opportunities to show his physical strength as well as his control over his passions. Although Guyon would be hard-pressed to avoid a knight on horseback, he doesn't even give any indication that he would like to try to avoid the meaningless conflict ahead.

When Guyon first engages Pyrochles, he chops at his horsed opponent, only to have the blow glance from Pyrochles' shield and behead his horse. Guyon uses this attack to bring his fight to even ground: "So him dismounted low, he did compel / On foot with him to matchen

equall fight; / The trunked beast fast bleeding, did him fowly dight" (v.4). On the literal level Guyon simply needs to even his odds in his fight, but symbolically Guyon removes a piece of Pyrochles' agency when he kills his horse. Guyon destroys the beast that "was bloody red, and fomed yre" (v.2), and thereby constricts a part of Pyrochles' animal passions. Whether a reader looks at him allegorically or literally, Pyrochles embodies irascibility, and Guyon weakens his force by removing his horse.

Pyrochles does not let Guyon's first attack destroy all of his irascible passion, but attacks Guyon forcefully until he runs out of energy, and Guyon has no trouble warding off the blows of wild passions because his continent nature overcomes wild passions. Pyrochles at last falls against exhaustion and Guyon's retaliation. Guyon uses his victory to try to teach a lesson:

> He made him stoup perforce vnto his knee,
>
> And doe vnwilling worship to the Saint,
>
> That on his shield depainted he did see;
>
> Such homage till that instant neuer learned hee. (v.11)

Guyon uses the chivalric code of battle to prove his superiority to the wild Pyrochles, and he feels that he has done well to create harmony in Gloriana's kingdom. However, paying forced homage to a queen under the threat of death does not ensure changed behavior in the future. Guyon uses his victory in battle as an opportunity to proselytize and turn Pyrochles toward the very Patristic temperance that he follows:

> Losse is no shame, nor to be lesse then foe,
>
> But to bee lesser, then himselfe, doth marre
>
> Both loosers lott, and victours prayse alsoe.
>
> Vaine others ouerthrowes, who self doth ouerthrow.

Fly, O Pyrrhochles, fly the dreadfull warre,

That in thy selfe thy lesser partes doe moue,

Outrageous anger, and woe working iarre,

Direfull impatience, and hartmurdring loue;

Those, those they foes, those warriours far remoue,

Which thee to endlesse bale captiued lead. (v.15-16)

Guyon's attempt to alter Pyrochles' inborn nature, through a speech about which actions are proper and which should be avoided, reveals Guyon's frustration with those who allow their passions to rule.

Guyon believes that the incontinent man can gain control of his passions, but he fails to accept that his ability to ward off desire comes not only as a lesson that he has learned in life, but part of his very nature.[16] Guyon cannot teach Pyrochles to live in the way of a temperate man because he has neither the inclination toward self-restraint that Guyon has, nor the absence of passion that would keep him free from the irascibility that plagues him. Though Guyon offers him a chance at a life free from the anguish that wild passions make inevitable, Pyrochles cannot accept. The strength of his passions refuses all reason, and his heart tells him that Occasion must remain free.

Ignoring the reason of Guyon's speech, Pyrochles requests that he release the "aged woman, poor and bare" (v.17) and her son from captivity. After Guyon has just told him that the

16. Berger, *Allegorical Temper*, agrees, pointing out the futility of any attempt to convince Pyrochles to accept temperance as a guiding force: "Guyon lectures Pyrochles and then permits him to go free, thinking the lecture will be driven home by the mauling Furor and Occasion will no doubt administer. But neither lectures nor punishment are adequate to control incontinent appetites and men…This difficulty arises because the incontinent man is, like the temperate man, completely subject to "native influence'" (59).

only way to maintain self control is to "fly the dreadful warre, / That in thy selfe thy lesser partes doe moue" (v.16), Pyrochles still insists that Guyon release the very instigators of the dreadful war within him. Guyon's response to Pyrochles' request comes as a great surprise in that his quest revolves around destroying or constraining negative influences that can bring Gloriana's subjects to harm; Guyon should refuse the request that he free Furor and Occasion. However, Guyon's curiosity, his sensitive appetite for witnessing the human condition engaging its wild passions, leads him to hand his captives over to the defeated knight, and to do so with a smile: "Thereat Sir Guyon smylde…to thee I yield them free" (v.18). Once again Guyon's desire overtakes him, his desire to see his fellow knight suffering from the human anguish that Guyon denies himself, reinforcing his belief in what Sean Kane terms "the willful management of extremes" (61) as the solution to conflict, whether it be internal or external.[17]

As Guyon chooses to distance himself from his own passions and to experience them vicariously through others whom he sees as foolish, he cements his own principles—though not without sympathy. Guyon moves to save Pyrochles from the anguish that he unleashed on himself, but the Palmer stops Guyon from doing so with a dogmatic demand: "He that his sorrow sought through wilfulnesse, / And his foe fettred would release agayne, / Deserues to taste his follies fruit, repented payne" (v.24). On some level Guyon agrees with the Palmer's advice, in that he chooses to avoid the sort of action that brings Pyrochles to harm, but on another level Guyon wants to save even those who bring folly on themselves. He seeks to save Amavia, tries to reason with Phaedria, and even works to understand the world of Mammon.

17. In regards to Furor and Occasion, Kane argues of Guyon that "His tendency to view ethical conduct as the willful management of extremes is the real problem, and beneath this imaginary polarization of qualities and directing its form is another imaginary situation in which his sense of ethical 'self' is confirmed by performance against 'others' who are imagined to threaten it. His virtuous behavior is therefore so idealized that it is closed to the realities and particularities of time and place…"

Whereas Guyon presents himself as a guide, his underlying threat of martial force leaves those he would help feeling fear or resentment rather than gratitude. Guyon believes that reason is his guide, and like any zealot he seeks to impose his viewpoint on others. The failing in his reason arises when one notices that Guyon and the Palmer seek to direct the passions of others though they never engage their own. Guyon looks on from afar at the dilemmas of Amavia, Phaon, Pyrochles, and Verdant. He tells all that they need to put their faith in temperance, but he offers no rational coexistence between reason and emotion because the two never meet in his mind.

MAMMON AND THE FAINT

In his moments of greatest triumph, Guyon reveals self control that goes far beyond the powers of Everyman. He walks deep into the lair of one of humanity's most powerful tempters, Mammon, yet remains constant even without the aid of his Palmer. Mammon's cave, however, presents neither the first nor the last time that Guyon reveals the strain he suffers in resisting passions that would not exist in a hero of Aristotelian temperance. Guyon's tremendous triumphs feel somehow empty for the reader, and this comes in large part from the nature of temperance. Rather than achieving any fulfillment, temperance works only to ward off destruction. Guyon witnesses both functional and dysfunctional means by which other characters accommodate their desires, yet he cannot be satisfied until he has achieved a temperate kingdom for Gloriana, and to do so he utilizes his knightly powers to overcome the forces that lead Everyman to temptation.

Guyon feels the pull of temptation but suppresses it in favor of his intellectual appetite for Glory. The honor that would accompany success on his quest to capture Acrasia outweighs his sensitive appetite for the temptations that Mammon places before him. Were Guyon disinterested in personal glory, he would attain an air of infallibility, a saintly status, just as the mythos around Christ presents Him as truly temperate and immune from desire for personal gain or sexual indulgence.[18] Guyon never reaches this pinnacle, but he has a great innate ability to deny himself certain pleasures, a classical continence that he most often applies in devotion to Patristic temperance, but which he uses in a self-serving fashion when he moves into Mammon's Cave.

18. Guyon's experience in Mammon's Cave as allegory for Christ's temptations by Satan appears at length in Kermode 151-73, Alpers 235-75, and Cullen 153-74. These works wrangle with the varying qualities of Guyon's temptations, whereas I limit my discussion to sensitive appetite and curiositas.

Guyon has nothing to gain toward completion of his quest by following the tempter into his cave, but he chooses to enter in order to satisfy his curiosity and to alleviate his wandering malaise:

> So long he yode, yet no aduenture found,
>
> Which fame of her shrill trompet worthy reedes:
>
> For still he traueild through wide wastfull ground,
>
> That nought but desert wildernesse shewed all around. (vii.2)

Guyon, who has no guide and no clear idea of how he should proceed on his quest, gives in to his sensitive appetite to see the world of which Mammon offers him a glimpse. He moves forward with the hubris of a classical hero as he gives in to his desire to prove himself stronger than the temptations of the god of wealth. Luring Guyon into his cave is the first and only time Mammon succeeds in his temptations toward the prideful knight. Geoffrey Moore identifies Guyon's internal struggle as "a tension deliberately maintained between heroic and Christian sympathies" (164) and says that readers must sympathize with his attempts to prove himself yet also judge him metaphysically. [19] Moore's sympathy for Guyon's classical need to test himself, though useful in analyzing Guyon's paradoxical character, fails to show that entering Mammon's Cave could be more heroic than continuing on the quest to find Acrasia.

The experience of Mammon's Cave works only to add to the epic scope of Guyon's journey, showing that he can surmount great difficulties (something he has proven with his

19. Moore 164 synthesizes what he sees as two critical traditions—the metaphysical readings of Hamilton, *Theological Reading*, Berger, *Allegorical Temper*, and Woodhouse, and the ethical readings of Kermode, Williams, and Alpers: "Thus there is a tension deliberately maintained between heroic and Christian sympathies so that we as readers are forced at once to sympathize with the classical hero in his own terms and yet ultimately to bring him to judgment in the context of a metaphysics he has imperfectly apprehended."

earlier conflicts). Far more than any heroic impulse, the lure of what Aquinas terms *curiositas*[20] overtakes him. Kermode, who links Guyon so closely to Christ that he says the knight can commit no sin, reads Guyon's adventure teleologically, assuming that Guyon knows he must withstand Mammon in order to perfect himself, which lacks much textual support (82-3); Guyon wanders alone and sees Mammon, and he enters the cave of temptation with no prize to be won and no wrong to be righted. Unlike a true need to know, which Aquinas identifies as the virtue of *studiositas*,[21] Guyon's choice comes from the desire to know, a means of accommodating his sensitive appetite.

Guyon's belief that he can sustain himself with heroic notions of glory, satiating his intellectual appetite by bolstering his self image through proving himself greater than temptation, encourages him to press on through Mammon's cave. He regularly proclaims his interest in winning glory: "Faire shields, gay steeds, bright armes be my delight" (vii.10). Jon A. Quitslund points out that "All striving, even for honor, is rendered dubious by Mammon's temptations to it" (157): "…all this worldes blis / For which ye men do striue: few gett, but many mis" (vii.48). This line puts into question even the striving for glory readily apparent in Guyon. Patristic temperance has no need for personal glory. Guyon, however, strives for domination, glory, and

20. Berger, *Allegorical Temper*, identifies Aquinas' designation of the sin of curiositas, and applies it to Guyon: "The danger of Guyon's curiosity has been defined with some precision in the ethico-psychological tradition of Christian thought. St. Thomas, discussing the sin of *curiositas*, describes two situations which apply to Guyon's case: 'when a man is withdrawn by a less profitable study from a study that is an obligation incumbent on him…when a man studies to learn of one, by whom it is unlawful to be taught, as in the case of those who seek to know the future through the demons. This is superstitious curiosity' (*S.T.*, II-II, 167, I)" (22).

21. Ramos 274 elucidates the virtue: "As a virtue of restraint and moderation, *studiositas* is part of the cardinal virtue of temperance, which is intimately related to the inner order of the self. While *studiositas* is directly concerned with the ordered pursuit of knowledge, it is also directed toward the removal of obstacles to knowledge." Conclusions drawn from *S.T.* II-II, 166, I.

temperance for Gloriana's kingdom throughout Book II. His desire for fame and glory, then, directly impedes his evangelical quest to spread patristic temperance.

Berger presents the notion that Guyon's moral excellence precludes any possibility of his being tempted to sin because he does not suffer from the same natural conditions that Everyman must deal with: "feeble nature is that which he is by disposition immune and which he, a knight, must protect and strengthen in others" (*Allegorical Temper* 14). However, the old discussion between temperance and continence becomes relevant when one examines the knight. Guyon sees himself as temperate because he has no intention of acting on any negative impulses, but his continence—a self-restraint that holds his sensitive appetite in check—manifests as patristic temperance. Guyon suffers for what he believes, and that suffering signifies his devotion to causes greater than himself.

Guyon becomes, therefore, an even more useful tool to the Palmer and to Gloriana as he seeks to spread self-denying ideology. Joseph Campana's "Boy Toys and Liquid Joys," which focuses mainly on the Bower of Bliss and largely ignores Mammon's Cave, makes a point that heavily informs Guyon's motivations and his experiences in the cave:

> Marx referred to this limitation as the phenomenon of estranged labor, whereby the worker is alienated not only from the products of his own labor but from the essential energy of his laboring body and mind: 'It is activity as suffering, strength as weakness, begetting as emasculating, the worker's *own* physical and mental energy, his personal life—indeed, what is life but activity?—as an activity which is turned against him, independent of him and not belonging to him' (111).[22] Marx describes, then, the

22. For further analysis of labor as it relates to Spenser, see Grossman 84-85.

> alienation of the worker from the product of his labor, from the energy of his own activity, and, most important, from 'the sensuous external world.'" (480)

As one who is himself directed away from sensuality and enjoyment of the fruits of his labor, Guyon finds Mammon's realm, a realm of miserable and fruitless labor, fascinating. His devotion to patristic temperance and his intellectual appetite cloud his mind and dampen his sensitive appetite, yet his desires manage to drive him into the cave, a place irrelevant to his quest.

Guyon slips out of the chivalrous role of a hero doing the will of Gloriana (a role that he so enjoys) when he steps into Mammon's cave, becoming so self-congratulatory over his ability to withstand the temptations of Mammon that he loses focus on his actual mission. However, in refusing to give in to temptation physically, he still gives in through visual indulgence: "But th'Elfin knight with wonder all the way / Did feed his eyes, and fild his inner thought" (vii.24). Guyon fills "his inner thought" with the importance of maintaining continence and promoting temperance, yet he stands in Mammon's lair helping no one. He begins to believe in what Richard Mallette describes as "his unaiding goodness" (48), and he satiates his intellectual appetite for the good through a supercilious notion of his moral superiority at the same time that he degrades that moral superiority through doing no actual good. Rather than combating some outside aggressor, he closes himself off from the world that he has sworn to protect.

Guyon moves into the Cave of Mammon to prove his own powers rather than to complete any part of his quest. By denying visceral access to his bodily desires, Guyon expects to transcend desire itself. He claims that he must see what Mammon offers him in order to judge whether he can accept the offer in good conscience:

> Me list not (said the Elfin knight) receaue

Thing offred, till I know it well be gott,

Ne wote I, but thou didst these goods bereaue

From rightfull owner by vnrighteouse lott,

Or that bloodguiltnesse or guile them blott. (vii.19)

Regardless of what he tells Mammon, Guyon knows that the cave has nothing to offer but evil. As he approaches the entrance, Guyon sees allegorical representations of Revenge, Despite, Treason, Hate, Jealousy, Fear, and Sorrow. He knows long before he enters Mammon's cave that no good can come of his journey. Nonetheless, he agrees to come through the gauntlet of temptation because he believes himself greater than the weak-willed men whom Mammon can tempt:

Me ill besits, that in derdoing armes,

And honours suit my vowed daies do spend,

Vnto thy bounteous baytes, and pleasing charmes,

With which weake men thou witchest, to attend:

Regard of worldly mucke doth fowly blend,

And low abase the high heroicke spright,

That ioyes for crownes and kingdomes to contend;

Faire shields, gay steeds, bright armes be my delight:

Those be the riches fit for an aduent'rous knight. (vii.10)

Guyon knows full well that going into Mammon's cave has no bearing on his quest, yet with no powerful knights with which to contend, he decides to illustrate his control over desire by entering Mammon's cave and refusing all offers. Guyon, then, pacifies his sensitive appetite through sight, by alleviating his curiosity and his boredom, and he maintains pursuit of his

intellectual appetite for glory through his refusal to accept any of Mammon's offers. Victory over Mammon's temptations, and, thereby, worldliness, sets Guyon apart and adds to his ethos.

The battle of wills that Guyon feels so certain of winning pits his unwavering continence against Mammon's persuasive lures. Mammon spurs people on to indulge in their desires, while Guyon insists that they expel those desires. However, because Guyon understands that he has no valid reason for entering the underworld (despite his going anyway), his act of following Mammon into the cave works as a confirmation of the control his sensitive appetite holds over him. He chooses to experience the world of desire—if only through opposition to it—and his continence must work doubly hard to ensure he does not falter. The desires for material and sensual fulfillment that Mammon promises drain Guyon's energies the whole time he moves through the underworld. Their offers of immediate gratification and glory in place of the fruitless wandering that has done nothing but rob him of his horse and separate him from the Palmer rankle in his mind despite his immediate and seemingly effortless refusals of all Mammon's offers of comfort.[23] Guyon's sensitive appetite, which he chooses to suppress beyond the simple visual experience of proximity to the bizarre reality of Mammon's realm, takes on a distinct form in Mammon's Cave as the fiend that follows closely behind Guyon, waiting for him to surrender to a single temptation:

> An vgly feend, more fowle then dismall day,
>
> The which with monstous stalke behind him stept,
>
> And euer as he went, dew watch vpon him kept.

23. The quickness of Guyon's refusals has led the majority of critics to argue that Guyon never actually feels tempted by Mammon's offers—see Berger, *Allegorical Temper* 30-35 and Moore 158-59 for their arguments against temptation—but this is an assumption that I work to disprove.

Well hoped hee, ere long that hardy guest,

If euer couetous hand, or lustfull eye,

Or lips he layd on thing, that likte him best,

Or euer sleepe his eiestrings did vntye,

Should be his pray. And therefore still on hye

He ouer him did hold his cruell clawes,

Threatning with greedy gripe to doe him dye

And rend in peeces with his rauenous pawes,

If euer he transgrest the fatall Stygian lawes. (vii.26-27)

Guyon fears the power that temptation holds over him. One single slip, in his mind, would dissolve his position as the knight of temperance, for giving in to his desire would prove that he suffers from the same desires as the "weake men" (vii.10) from whom he distinguishes himself, thereby destroying his façade of mastery of patristic temperance and, at the same time, revealing a flaw in his well-developed continence. In order to save himself from temptation, Guyon must never indulge. He must maintain constant vigilance by refusing to let his guard down against any urge to break the "Stygian lawes." His continence requires that he expend energy, yet he keeps his gnawing need close at his back throughout the Mammon episode. To allow himself rest would be to allow his sensitive appetite to take over, a result that would destroy his concept of himself as a champion of patristic temperance, would "rend in peeces" his identity.

Though largely ignored in Spenser criticism, the fiend takes on real significance in Swearingen's theological interpretation of the cave in a useful complement to my theory: "The fiend who dogs his steps in Mammon's Cave may even be intended partly to represent Guyon's great fear of offending God" (176). Regardless of his glory seeking and tendencies toward pride,

Guyon shows clear devotion to Christianity through his following the Palmer and through his discourse with Redcrosse. Though he dismisses various opportunities to identify Christianity as his reason for denying Mammon's gifts, Guyon makes clear that he wishes to uphold patristic temperance, and Swearingen's claim that his motivation to avoid the fiend is a motivation to avoid offending God adds an interesting dimension to Guyon's character. To allow his desires to overtake him would be a failure both ethical and metaphysical.

Spenser fittingly places the fiend at Guyon's back as an outside force rather than a part of him. However, it would not exist were he classically temperate, as all such desire would be absent. In fact, the temperate man would not enter Mammon's Cave at all, having no temptations to usher him downward. Guyon experiences the cave as his greatest test because it surrounds him with sensory temptations. His sensitive appetite has the opportunity to see and thus to indulge. Through denial of his sensitive appetite to grasp the things he sees, Guyon can convince himself that he is making progress toward his goal of internalizing his patristic temperance. However, his refusal to acknowledge the fiend does not keep him safe from its threatened attacks.

Guyon's curiosity, as Humphry Tonkin asserts in his "Discussing Spenser's Cave of Mammon," exists as a desire for knowledge without purpose, and "It leads, as curiositas is apt to lead, to two specific temptations, a morbid desire for things of the world, and a tendency towards self-indulgence and the sins of the flesh" (8). The fiend acts as the threat of indulgence rather than as Guyon's curiosity itself. It follows the curiosity as a threat, a taboo that Guyon must not transgress lest he suffer "spiritual death," to borrow a phrase from Carl Sonn, since any defeat at the hands of Mammon also serves as an allegorical alienation from God (26). Because Guyon cannot divorce himself entirely from his sensitive appetite, he remains always removed from the

last step toward fulfillment. Guyon must see, must look upon the world in hopes of fulfillment, but that very need to look bars him from metaphysical solace.

Guyon moves into Mammon's cave on a Dantean quest to know by sight the world of desire, and through that sight to prove that he can overcome desire; his trip through the cave is what John Erskine Hankins describes as a trip into Hell.[24] Dante Alighieri takes his own allegorical trip through Hell for the purpose of recognizing sin, and Guyon does the same. However, Dante's journey begins through a divine mandate, whereas Guyon's journey serves only as a personal test and fulfillment of curiosity—not even Gloriana compels Guyon to confront Mammon. Guyon's great personal test comes in a forced fashion. He sees an opportunity for exhibiting strengths that he knows he already possesses, and he takes his journey into Hell despite understanding its fruitlessness.

The great difference between Dante's journey and Guyon's is that Dante goes through Hell in order to learn, and Guyon goes through Hell simply to prove that he can handle the experience. Dante's trip through Hell has actual purpose behind it whereas Guyon's trip is entirely self-serving. Rather than recognizing sin, Guyon places himself in opposition to sin, highlighting his goals by juxtaposing them with their opposites. Guyon proceeds to deny his humanity by abandoning even food and water, and his negation of human desire extends even to the point of denying universal needs of the living body. Guyon allows his belief in the power of temperance and the power of the negation of desires to overshadow all necessities of life, and that denial nearly kills him. In this way, Guyon's search for the negation of desires becomes a

24. Hankins describes Guyon's descent as a descent into a chaotic underworld: "Since the deep cave or *spelunca alta* of Virgil is part of the forest *silva* and shares its associations with the formlessness of primordial matter, the cave suggests the absence of light, the presence of spiritual darkness, the 'abyss' of Chaos, and the descent to hell" (74).

form of thanatos. Only the dead are completely without bodily needs and without bodily desires. Guyon substitutes the pursuit of glory for his humanity. To be human is to desire, for without desire one wastes away into nothingness. Guyon's choice to enter Mammon's cave serves as a denial of life in the pursuit of an ideal, and he tries to exist in the realm of desire without experiencing desire, a paradox that cannot last.

Despite the stagnation that the cave of Mammon causes, Guyon believes himself invulnerable to the desires that could bring him to ruin, so he moves boldly through Mammon's realm. He looks with disdain on the many worldly souls striving in vain, and he believes his mode of life to be superior to theirs. The closest Guyon comes to open battle while he moves through Mammon's Cave occurs when he sees the incarnation of one of his own greatest faults, Disdayne.[25] The creature recognizes a kindred sense of arrogance in Guyon and prepares for a fight:

> Soone as those glitterand armes he did espye,
> That with their brightnesse made that darknes light,
> His harmefull club he gan to hurtle hye,
> And threaten batteill to the Faery knight;
> Who likewise gan himselfe to batteill dight,
> Till Mammon did his hasty hand withhold,
> And counseld him abstaine from perilous fight:

25. Cullen makes a fitting observation that can explain how Guyon could fail to see his own great failing: "What we see does not tempt us but….Focusing on the evil of the outer world, we become blind to our own evil. Our eyes are open wide to the spectacle but closed to ourselves" (72).

For nothing might abash the villain bold,

Ne mortall steele emperce his miscreated mould. (vii.41-42)

Mammon restrains Guyon from engaging Disdayne because Mammon has no interest in helping Guyon achieve self-improvement. Guyon's primary defense against giving in to his desires comes from his belief that he maintains a superior moral footing. As Guyon denies fulfillment of his sensitive appetite, he bolsters his arrogant self-image. A direct meeting with Disdayne would force Guyon to look directly into himself. His masked desires already weigh heavily on the knight who stands for temperance, so a realization that he lacks humility as well as temperance could leave Guyon unwilling to test himself against the rest of Mammon's lures.[26] Remorse has no place in Mammon's cave, for those who realize the errors of their ways no longer "swinke and sweat" (vii.8) for the empty promises wealth offers them. Mammon seeks to use Guyon's inflated self concept against him, and he wants that self concept untarnished by remorse, particularly in his offer of his daughter Philotime. Therefore, Mammon requires that Guyon maintain his disdain for the weakness of the common man: disdain of others leads to greater pride in oneself.

Guyon's greatest test of continence with which Mammon can challenge him appears in the form of a great beauty. As Guyon feeds his sensitive appetite with Mammon's tour through the underworld, he notes the beauty of Philotime and asks Mammon about her. Because Mammon notices a kindred arrogance in Guyon, he expects to defeat the knight by showing him

26. Oram draws the comparison between Guyon and Disdayne in no uncertain terms: "When he comes face to face with Disdain, Guyon is, in a manner familiar from book 1, facing himself. His manner throughout the canto involves variations on disdain, sometimes polite, and sometimes less so, and it recalls his attitude toward many characters in the book—a slight condescension toward weaknesses he does not realize he shares" (103).

a great prize that many seek. Guyon cannot give in to Mammon because Mammon offers only the outward trappings of glory, epitomized by marriage to his daughter, Philotime: "Philotime's name means 'love of honor,' and she embodies an ambitiousness that is deeply appealing to Guyon's nature…But marriage to Philotime is insufficient to tempt Guyon, whose sense of honor goes beyond the public splendor she offers" (Oram 103). Mammon has mistaken Guyon's arrogance for a simple greed for that which other men desire. He has just seen the knight's reaction to the creature Disdayne, so he knows that Guyon believes himself to be greater than other men. What he fails to grasp is the root of Guyon's arrogance, his great ability to refrain from indulgence in the trappings that affect other men. Even to enter into the contest for Philotime's hand would be to admit desire and to surrender his quest.

Guyon's lack of desire for the underworld beauty comes clear in his quick refusal to Mammon's offer of marriage to her, but he clearly desires to know more about her. His sensitive appetite spurs him to ask Mammon who she is and why so many pursue her. Guyon once again gives in to curiosity, and he gives himself a further reason to feel superiority in his continent distance from the common pursuit of Mammon's daughter. Mammon offers through Philotime fulfillment of desire through wealth and ready-made glory.[27] Guyon cannot wed human ambition because he is already wedded to it; his ambition requires that he perpetually seek glory rather than give in to the ready-made glory that Mammon offers.[28] Guyon's fierce devotion to temperance runs deeper than any sort of desire for fame and glory, even though the chivalric

27. Nohrnberg refers to the ease of wealth that Guyon could achieve through Philotime: "Mammon's offer of his daughter Philotime in marriage is an offer of a quick way to success; her name, in this context, means something like 'time-serving,' or an infatuation with opportunity, as well as honors" (307).

28. McCabe shows Philotime as a chance to fulfill all earthly desires: "Mammon offers Guyon a travesty of the eternal, an earthly existence free from the uncertainty of contingency, a life wedded to his daughter Philotime, to the fulfillment of human ambition." (179).

ethos drives him on to glory-seeking contests that pit him against other knights. However, though Guyon resists the pull of immediate glory and fulfillment, he cannot withstand Mammon's lures indefinitely. Only the most liberally allegorical reading could support the claim that Guyon comes out of Mammon's cave with a mindset of wealth-worship, but Guyon's movement into the cave suggests that his desire for personal glory interferes with his self-control. Guyon's ability to maintain the illusion of classical temperance through a firm display of continence simply reaches its limits as Mammon refuses to relent and Guyon refuses to admit to himself that he cannot continue forever on willpower alone.

Guyon must eventually fall from his idealized understanding of himself because his mortality requires sustenance. Because Guyon sees temperance as a panacea, he searches out the binary opposite of temperance in the hopes of confirming his identity through reflection, as argued by Sean Kane, and must face a Mammon who "is almost a mirror image of his isolated melancholy labor" (64), and Guyon expects that he too can live through effort alone. The mindset that he has before coming into Mammon's cave, that he can exist free from sensitive appetite, eventually must crumble if Guyon is to survive. He "euermore himselfe with comfort feedes, / Of his owne vertues, and prais-worthie deedes" (vii.2). The comfort of an idealized existence predicated on denial, however, cannot sustain Guyon for long.

A critical moment in Guyon's development, his faint outside Mammon's Cave, belies Guyon's blithe attitude throughout his travels through the demon's realm. He faints due to inner turmoil that could not exist were he classically temperate rather than continent, as James Nohrnberg implies In his *Analogy of* The Faerie Queene: "…the hero enters the Castle of Alma, or the temperate body, after the triumph of his continence over Mammon. We assume that it is continence, since he faints afterwards, implying a trial of the will, and the will's exhaustion;

temperance proper would have had no occasion to faint" (Nohrnberg 290). Though some critics choose to look at Guyon's faint as the result of physical exhaustion rather than any real temptation that he has suffered,[29] Guyon's thirst for fame and his later temptations in the Bowre of Blis show that his temptations are too strong to be overlooked. Guyon experiences a meltdown because he sees his own desires reflected in the dark light of Mammon's Cave. A crisis of confidence renders him unconscious as he finally sees that his "unaiding goodness" (Mallette 48) proves to be no goodness at all. The fiend that has been at his back all along has failed to grasp him, but it has succeeded in keeping his attention for far too long. After wandering aimlessly without the guidance of the Palmer or the exigencies of his quest to occupy him, Guyon allows the fiend of his desires to draw him toward Mammon.

Guyon's faint at the close of the Mammon episode comes both from an inability to restrain his curiosity and from the horror of seeing his own dark reflection in the demon Mammon. Just as Mammon cannot resist the hoarding of material wealth, Guyon seeks earthly reward and cannot resist observing forbidden sights. Guyon looks out at all of the horrors around him, arrogant in his superior continence, but his certainty hinders him from realizing that two key problems have developed. One such problem is that he has fed on nothing but "his own virtues, and praise-worthie deeds" (vii.2). Second, Mammon lies outside the scope of Guyon's mission. Unlike Acrasia, who makes people indolent, Mammon pushes people on to "swinke and sweat incessantly" (vii.8). The constant work that Mammon demands of his charges serves as a foil to the listless well-being that Acrasia offers them. In his attempt to countermand Mammon's driving force, Guyon enters a battle of wills with him, and in so doing becomes just

29. Some significant claims along these lines come from Lewis 299 and Hughes 161.

as indolent as all of the knights under Acrasia's power. He becomes blind to his own failings through his attention to Mammon, allowing a foothold for his compulsion toward discovery—toward seeing the world that he has sworn off. Sean Kane identifies the source of his compulsion:

> Guyon is not seeking self-knowledge at all. His quest is really for the illusory center of his idealism contained in the figure who is the mirror of his 'self.'….Guyon in this spirit is seeking an identity with the imaginary opposite who complements his imaginary moral being. Identity found in opposition, opposition found in identity: in this respect, Guyon is giving way to *curiositas*. (67)

Part of Guyon's failing is that he sees no need to seek self knowledge. He has sworn allegiance to a cause, and that cause defines him. Instead, Guyon hungers for knowledge of the world he has sworn off. This search takes him beyond the boundaries of pure allegory, and adds dimensions to, and questions about, his character.[30] Spenser's characters take on complexity as they encounter inconsistencies in their competing motives, but Mammon's frustration at Guyon's dismissals of his offers of wealth suggests that Guyon's lack of interest in monetary matters, more than the intervening forces of the angel,[31] allows him to avoid the path of wealth-worship. Guyon avows his lack of interest in money through conversation with Mammon:

30. Hankins highlights the dual nature of Spenser's characters in saying "Spenser's characters become real people for him as well as for his readers, though he planned them originally as figures like those in a morality play, representing abstract ideas. His interest in personality supplants his interest in allegorical portrayals" (18).

31. Hankins goes on to suggest that the intervention of the angel and the arrival of the Palmer save Guyon from a shift in paradigm to wealth-worship: "Considered as internal allegory, Guyon is the internal virtue of temperance resisting internal visions of wealth and splendour. When he faints upon emerging from the cave, the virtue of temperance is on the verge of overthrow. Externally the person does not faint, but his sense of moderation is finally conquered by his desire to be rich and famous" (133).

Another blis before mine eyes I place,

Another happiness, another end.

To them, that list, these base regardes I lend:

But I in armes, and in atchieuements braue,

Do rather choose my flitting hours to spend,

And to be Lord of those, that riches haue,

Then them to haue my selfe, and be their seruile sclaue. (vii.33)

His statements, at least, leave little doubt of his intentions. He has no interest in becoming a greatly wealthy person who would then have to minister over others. Ironically, his refusal to pursue wealth indicates an egocentric nature. Rather than acquisitiveness, Guyon's fault comes through as self-centeredness. He recognizes the great responsibilities that would come with the wealth and status that he paradoxically stands to gain should he succeed in his quest.

Guyon faints outside the cave of Mammon because he has failed in his mission. A great reversal has taken place when Mammon prods Guyon on to an action he is unwilling to take, just as Guyon later prods the occupants of the Bower of Bliss on to actions they are unwilling to take. Guyon thus faints more from the shock of his own failure in his mission than from any additional temptations. He sees that Mammon has corrupted his quest. Mammon, as Guyon's own dark reflection, in the attempt to turn Guyon's boundless energy away from Gloriana's ends and toward his own, at least succeeds in waylaying Guyon for a significant space of time. Both Mammon and Guyon finish the episode unsatisfied because neither of their ends is accomplished. Guyon has given in to curiosity and Mammon has failed to win a convert to the pursuit of worldly goods. Upon exiting Mammon's Cave, Guyon falls from the shock of the

realization that he has lost his way, that he has failed to live up to the image he created for himself.

After suffering the indignity of fainting outside Mammon's Cave, Guyon must re-evaluate the balance between his two driving virtues. Thus, he takes on the Palmer's guidance once more, and he submits to the healing powers of Alma's Castle in an attempt to recover his grounding. Guyon has strayed from his quest when he finds allure in the cave of Mammon, and his recognition of his need for the Palmer is his recognition that he cannot be satisfied with his own continence, but must work to spread temperate behavior throughout the kingdom. Glory remains Guyon's goal, and the events in the cave of Mammon solidify his resolve that overcoming himself is insufficient; Guyon must overcome desire across the kingdom of Faerie in order to satisfy his dual goals of maintaining military power and restraining his sensitive appetite. Thus, Guyon works to create temperance in the kingdom by forcibly eliminating catalysts for desire. Guyon's attempt at control, particularly his primary quest to control Acrasia, indicates a twist in Spenser's original description of Guyon in the Proem to Book II, "The good Sir Guyon…In whom great rule of Temp'raunce goodly doth appeare" (Proem.5). Guyon, I would argue, moves to *rule* temperance by proving himself more powerful than the temptations of Mammon. Guyon, then, shifts from one who proves his own continence by escaping Mammon's cave to one who can take charge of the desires of others by overcoming Acrasia. Rather than achieving Christian temperance for himself, he widens his scope through his interactions with Mammon. He realizes that proving his own devotion to patristic temperance can never be enough, that he must overpower the catalysts of desire that affect all of Faerie if he is ever to satiate his intellectual appetite. Guyon still cannot break the hold desire has on him, but he can at least direct himself toward overcoming others' desires rather than attempting to prove

his mastery of his own, and finally he can perform acts relevant to the kingdom of Faerie rather than performing the self-serving kind of sojourn he takes with Mammon.

SEDUCTION IN THE BOWER OF BLISS

The Bower of Bliss drives a wedge through critical attempts to fit *The Faerie Queene* neatly into any one category. Readings of this complex web of beauty and danger vary widely, from calling it Spenser's condemnation of art to calling it his glorification of the same. As much as Spenser appears to present his poem as an endorsement of what Weatherby terms "patristic temperance,"[32] his language regularly points toward an attraction to the beauty of the bower that supersedes any prohibition against it, an argument most recognized by Yeats.[33] The allure of the place is undeniable, for even Guyon, the chivalrous hero who adopts the intransigent stance of patristic temperance that the Palmer directs him toward, struggles to avoid giving in to its charms.

Of course, those critics who take a more didactic view of the Bower must find some way of explaining its appeal, and this resulting vilification of the inhabitants of the Bower of Bliss comes most consistently in the form of describing it as fallen.[34] Patrick Cullen, in his *Infernal Triad*, takes the analogy of the fallen paradise even further into patristic terms when he claims "the quest of Guyon [is] to master the intemperance of the woman, which lost us Eden" (94). Guyon, then, feels the moral and ethical compulsion to bring order to the loose creatures of the Bower, to do away with what Camile Paglia terms "the chthonian swamp, the matrix of liquid nature" (188). Comparing Acrasia to Eve, however, ignores the source of Acrasia's

32. See again, Weatherby's *Mirrors* for clarification on the term "patristic temperance" (98).

33. Yeats, *Poems*, highlights the sensuality of Spenser's language in the Bower of Bliss (174). Also, in *Essays and Introductions*, qtd. in Campana 474, Yeats argues that "Spenser, except among those smooth pastoral scenes and lovely effeminate islands that have made him a great poet, tried to be of his time" (370).

34. Giamatti argues that Mammon and Acrasia offer false forms of bliss in the place of "heavenly beatitude" (91-145), and Wood consistently describes the imagery of the bower as idolatrous (136-50).

transgression. Rather than suffering from a lust for power, "her destructiveness lies in our lusting after her; she is in the text more lusted after than lusting" (Parry 56). No evidence appears throughout Book II that Acrasia seeks out the knights who appear in her bower.

Paglia's swamp, "inert and opaque with onanistic spillage," hardly seems a place that could be construed as Edenic, yet Spenser describes the Bower in just such terms, as Joseph Campana highlights:

> That infamously elusive and potentially heretical comparison of the Bower of Bliss with "*Eden* selfe, if ought with *Eden* mote compare" comes into focus as we understand the bower to be, ultimately, "sweete and holesome" (2.12.52). The Bower of Bliss may not seem "sweete and holesome" to workers of virtue such as Guyon and the Palmer, but as pleasure integrates the feeling body into a sensuous landscape in which ethical action with respect to other feeling bodies is possible, the bower may indeed compare favorably with "*Eden* selfe." (496)

Although the Bower of Bliss can certainly be argued to be a negative place, in that chivalry falters and the goals that knights have created for themselves move to the wayside, arguments like that of Michael Dixon, that "the Bower's 'faire aspect,' disguises its 'foul' substance," rely on an assumption that the inhabitants of the bower are "foul." That foulness, however, never materializes in Spenser's verse. The Eden, crafted as it may be, offers a beauty that the reader cannot help but see. Even the death of Mortdant, the only clear case of harm caused by the bower, might just as easily be blamed on the Nymphe's fountain as on the Bower. John Erskine Hankins elucidates in *Source and Meaning*:

> When Mortdant unsuspectingly drinks from the fountain of the chaste nymph, he falls down dead. "Bacchus" had been the wine of Acrasia's cup; the "Nymphe" had been the

> pure water of the fountain which would tolerate no pollution. The clash of these incompatible elements within his body killed him…the sudden and violent clash was more than he could endure. (82)

Death doesn't originate in the Bower of Bliss, but comes instead from a fear of giving in to its allures. The possibility of an earthly paradise creates fear in the established powers of church and state. The great fear is that people who are too happy in their mortal lives will neither seek divine happiness nor fulfill their duties to those who, to use a Marxist phrase, control the products of their labor: "If [Acrasia] is successful in creating a prelapsarian world here and now, then there is no need to wait or strive for the distant promise of man's ultimate perfectibility in divine reconciliation" (Wood 145).

Wood's tract against perceived idolatry in the Bower of Bliss falls well in line with Joshua Scodel, who sees the Christian's battle with his "fallen nature" a necessary part of Spenserian temperance (84). Regardless of what form of temperance Guyon embraces, whether it be closer to classical continence or what Paul Suttie describes as a "syncretic amalgam" (153) of Classical ideals and Christian temperance, Guyon clearly represses his bodily reaction to the Bower of Bliss, and he enters into the destruction of the bower through a learned compulsion with his "rational" Palmer's approbation.

Nowhere does Guyon's separation from Aristotle's golden mean appear more starkly than in the Bower of Bliss. However, those who hold to the notion of Guyon as Aristotle's ideal compel the poem to bend to a preconceived, expected framework rather than addressing Guyon's polarized actions:

> Only the concord of the opposites can lead to a good and creative existence, and this is why Guyon's enemies like Acrasia and Genius are the foes of life: they oppose the

> structure on which all life is based. Guyon's humble path along the mean is the way to an understanding of more than temperance. (Williams 78)

Though his patristic temperance maintains some of the self-denying qualities of Aristotelian continence, Guyon does not walk along the mean, and his multifarious speeches to other characters throughout his quest (particularly Phaon) prove that he is not humble. Guyon follows the Palmer's commands, but he reveals too much self-assuredness and pedantry throughout his dealings with characters whom he clearly sees as incapable of making their own decisions ever to be called humble. Guyon has learned that martial force and rigorous self-denial are the "solutions" to the problem of sensitive appetite, but "as long as we imagine pleasure as an inducement to or perversion of virtue, we fail to understand the way pleasure disarms the heroic masculine body whose flesh is otherwise subject to a regime of virtuous labor" (Campana 495). In essence, the chivalric hero becomes dissociated from his own body, and only through experiencing a place like Acrasia's bower can he come to terms with his physical self.

The obligations and weight of existence become tangible in the heavily moralized readings of Book II. Maurice Evans, in his "Guyon and the Bower of Sloth," offers a spiritually inspiring account of humanity's moral duties as they are concerned with Temperance:

> The circle of love must flow not only from the Creator to the created but back again from the creation to the Creator, and this essential duty of man to struggle upwards is the theme of Book II. Guyon, bearing Gloriana's image on his shield, is the embodiment of this quest for virtue which every man must undertake as far as his fallen nature allows. He is the knight of Temperance because temperance is the state of physical and mental health in which the reason can see most clearly and the will be controlled most effectively. (140)

Such language offers a tantalizing hope of redemption for those who have strayed from patriarchal reason and are seeking guidance. A powerful knight like Guyon, who wishes for glory and for a sense of his own righteousness, will hear the calls to "duty," "struggle," and "control" with a firm belief in his powers to excel. As Evans goes on to argue, the Bower of Bliss offers release from moral duty through what he terms "sloth." He correctly identifies the largest appeal of the Bower of Bliss as its call to relinquish duty: "Guyon's task is to labour in the cause of virtue, and the basic temptation with which he is faced, therefore, is that of sloth…giving up the quest" (143). Acrasia's bower does indeed call on Guyon to give up the quest, just as Phaedria has urged him to do the same, and their calls promise a respite that he just cannot find through the self-denial of patristic temperance.

Although critics like C.S. Lewis see the bower as "sexual nature in disease" (332), the lust of the Bower of Bliss works far less as a disease than does the intense sexual repression advocated by the Palmer. Harry Berger, who takes a patristic view of temperance and propriety similar to Lewis's, argues the point:

> The Acrasia who is the enemy of Christian temperance is neither a simple personification of lust nor a hedonist living off the disgrace and weakness of her victims. She is an enemy of God, competing with the Divine Creation, fashioning not a real garden but—as C.S. Lewis has convincingly shown—an imitation. (*Allegorical Temper* 67)

The reality of Acrasia's garden is hard to deny, as several knights occupy its space. The prohibition that the Palmer extends against this "imitation" garden, and which the majority of critics espouse, originates in the idea that only those pleasures sanctioned by the state and by the church can coexist with said institutions. Any source of pleasure or promise of relief that lies outside sanctioned avenues risks the wrath of established, militaristic patriarchy. Though Lewis

faults the Bower for its lack of "a kiss or an embrace" (333), no such behavior appears elsewhere in Book II, and the interactions of the inhabitants of the Bower show significantly more care and less violence even than places that are generally taken to be havens within the chaotic world of *The Faerie Queene*, Alma's Castle and Medina's Palace—which suffer the attacks of Malegar and the discord of the warring sisters, respectively. Guyon's mantra that holy temperance will cure all ills simply buckles under the evidence to the contrary. Violence begets further violence, and the seeds of discord that Guyon sows through his invasion of the artful utopia stand a greater chance of compounding his violence than they do of falling into line with patristic mores.

Much has been made of Acrasia's name, as it works as a homonym for the greek *akrasia*, roughly translated as incontinence.[35] Various critics focus on the word *krasis*, mixture, and describe Acrasia as a sort of bad mixture. Though Weatherby rejects this reading,[36] he uses it to make an interesting point about the distinction between Guyon's patristic temperance and Aristotelian temperance. Guyon, when following the Palmer most directly, occupies not the Aristotelian mean, but the polar opposite of Acrasia's sensuality. Acrasia's name comes more from a lack than from a mixture, and what she lacks is the violence or force that compels Guyon to his ultimate act of destruction. Acrasia exists as a mixture in that her value system breaks the homogeneity of the Christian hegemony.

35. Berger, *Allegorical Temper* 66 lists translations of several greek terms that can inform Acrasia's persona: "krasis—a mixing, compounding, blending; climate. kratos—strength, might, prowess; force, violence; sway, rule, mastery. akrates—powerless: not having power or command over a *thing*. Moral sense—incontinent: lacking power or command over oneself. akratos—unmixed, pure; untempered, unrestrained, excessive: intemperate, violent. akrasia—the character of an akrates, incontinence."

36. Weatherby, *Mirrors* 117 argues that "By placing Acrasia in a climate so conspicuously characterized by 'good mixture,' Spenser would seem to be rejecting 'bad mixture' as the meaning of her name and moderation as the meaning of temperance." See also Williams 74: "When once a false krasis is taken for a true one the descent from vitality to the passive, flowerlike Verdant or the bestial Grylle is easy, and as Guyon walks further toward the centre of the place, where Acrasia waits in her Bower, the unbalance beneath the appearance of natural health reveals itself. Nature becomes more and more peculiar, with a queer twisted relationship to both humanity and to art."

The drive to overtake Acrasia for the glory of his kingdom serves as Guyon's primary goal, and he directs all of his physical and mental energies to that goal. The ability to engage his martial powers maintains his fulfillment of his intellectual appetite, and the Palmer's persistent presence disallows any obfuscation of the central goal. Guyon's sensitive appetite, on the other hand, lacks fulfillment as he labors under the weight of his office. Before arriving at the Bower, Guyon finds his own desire satiated by witnessing in others the disaster that comes of choosing intemperate behavior. He prides himself on his ability to maintain the path of ascetic isolation from the plagues that overtake his fellow beings. In the Bower, however, simple voyeurism fails to fulfill his sensitive appetite. He moves from general agitation at his own privation to a rage that lashes out at those lures to quietude that he cannot withstand. The temptations of the Bower of Bliss begin with the temptations of Phaedria, and the lure of rest and reconnection to his bodily self sends Guyon through a crucible of emotion out of which he knows only one way, the way of violence born of his chivalric aspirations.

A wandering denizen of the Bower of Bliss, Phaedria appears with the same sort of ambiguity that shrouds the entire bower. Guyon's curiosity, just as much as his sense of duty, leads him to board Phaedria's boat. Although she fails to lull him into mirthful distraction, Phaedria serves as a substitute guide for Guyon in that she has control of the boat (what little control anyone has), and she directs him both toward distraction and away from actions that she deems inappropriate. Phaedria becomes what Helen Cooney refers to as "an antitype to the Palmer" (184), largely because she travels without a clear motive in sight. One common reading of *The Faerie Queene* sees that the titular heroes face preliminary challenges that lead up to their greatest struggles, and Phaedria appears as a minor Acrasia because she offers distraction from Guyon's quest, but she never threatens total absorption in that she never offers him endless bliss.

Phaedria offers Guyon the chance to reroute his quest. She meets him at one of his most vulnerable times, when he has just left his Palmer behind (at her demand), and she "functions as an image of the persistently unstable, mobile, shape-shifting character of the knowledge that Guyon seeks on his journey and she provides opportunities for Spenser's allegory to interrogate [its] moral assumptions" (Parry 54-55). Guyon has difficulty interacting with Phaedria because he does not fully understand his own compulsion toward Temperance. The contrast between his devotion to warlike behavior and hers to uncaring tranquility leads to their break:

> Delighting all in armes and cruell warre,
>
> That her sweet peace and pleasures did annoy,
>
> Troubled with terrour and vnquiet iarre,
>
> That she well pleased was thence to amoue him farre. (vi.37)

Leaving without the Palmer shows Guyon's beginnings of doubt in his quest, and the lack of navigation in Phaedria's boat indicates the confusion that Guyon struggles with. He believes that he needs to go with Phaedria in order to arrive at the Bower of Bliss, but his motivation for boarding her ever-shifting boat without the company of his Palmer indicates a shift from his intellectual appetite toward his sensitive appetite, and he finds difficulty in communication with one who places so little import on linear goals. As Phaedria offers Guyon rest, the reader recognizes her civilizing effect on him, and although Guyon remains firm in his convictions that he cannot simply be like the lilies in the field as per her suggestion, he does finally succumb to her entreaties to stop fighting with Cymochles.[37] In fact, Guyon's battle with Cymochles invites

37. Hieatt draws parallels between Medina's and Phaedria's interventions in violence (114-116).

a comparison of the two, and both feel compelled to do battle despite neither having his incendiary mentor, the Palmer for Guyon or Atin for Cymochles, urging relentless battle. Phaedria recognizes the harm inherent in their struggle, and she attempts to bring peace between the two knights by refusing to allow their counterparts onto her boat. Phaedria asks for peace and acceptance, but the two knights find that they can offer only a temporary truce.

Much like Acrasia, Phaedria offers a soothing presence, one which Herbert Corey sees as a sort of call to death: "Phaedria lulls the wanton Saracen with a song which shows how warmly Spenser felt the temptation of that quietism which he put before in the mouth of Despayre—an attitude in which fanatical Puritan and voluptuary find common ground—and which the poet repudiated" (123). The martial powers of Guyon, however, sit too strongly within him for any sort of "quietism" to take hold. The chivalric hero needs his quest, and he refuses even the prospect of pleasant and soothing rest[38] in favor of promised glory that can fulfill his intellectual appetite toward purpose and renown, while at the same time the ever-changing sights that accompany his quest can, at least, accommodate his sensitive appetite. He maintains his core belief in the tools for accommodation of desire that the Palmer first offered him; he continues to see the world through the lens of a questing knight regardless of the strife and asceticism required.

Phaedria presents the paradox of simultaneous mobility and stasis in that she controls the only known transport (until the Palmer and Guyon go through the Castle of Alma) across the waters of the Bower of Bliss. Guyon, thereby,

38. Cullen expresses the lure that Mammon and Phaedria share: "Both episodes [Mammon and Phaedria], moreover, offer a false satisfaction of desire; both, not merely the bower of Phaedria, offer a parody of temperance, a false restoration of the appetite's desires by holding out the prospect of desire's rest" (79).

> remains fascinated with the spectacle of a creative, self-moving feminine presence whose pleasure provides a source of mobility for others. Phaedria and her boat constitute the main form of public transport in the waters that surround Acrasia's Bower of Bliss, providing passage for Cymochles and Guyon, who, stranded at the edge of the Idle Lake, are at once in need of and distracted by her services. (Campana 491)

Phaedria opens the possibility of movement through pleasure, quite the opposite of the patristic temperance that insists pleasure and bodily indulgence are pitfalls that lead to stagnation. Guyon allows Phaedria to transport him with her pleasure, but he refuses to experience the pleasure himself, and this conflict, this refusal to allow outside influences to displace the teachings of the Palmer and Guyon's firmly established intellectual appetite, inhibits the transportation. Guyon cannot reach the Bower of Bliss through Phaedria's boat because he cannot reach it through pleasure. To allow Phaedria to take him to Acrasia would be to allow himself sensual pleasure, a compromise of Christian temperance in favor of Aristotelian moderation that he cannot accept. Just as Guyon refuses a chance to stay with Medina in favor of a chance to achieve personal glory, he must refuse a chance to stay with Phaedria and experience the rest she offers. Guyon's attraction to, as well as his eventual rejection of, Medina and Phaedria rests in his rejection of the Aristotelian Mean.[39] Guyon becomes ever more the man that the Palmer wants him to be. Rather than coming to terms with his desires through measured indulgence, Guyon wards them off in a continual battle.

39. Weatherby, *Mirrors*, expresses the way in which "In a perverse way Phaedria also signifies the mean: she sails peaceably between the extremes of 'rocks and flats' (II,vi,5). She stands in much the same relation to these classical conceptions of temperance as does the moderate climate of the Bower. In each instance the disreputable character or context casts serious doubt on ideas which in the Palmer or Medina seem, at least on first reading, admirable" (119-120)

The single greatest temptation that Guyon suffers in Book II comes at the hands of Acrasia's nymphs, whom C.S. Lewis names "Cissie and Flossie" (272). These characters play on Guyon's bodily desire, which he has little trouble controlling at any other point in Book II. Only the greatest apologists for Guyon's temperance, Harry Berger foremost among them, can argue that Guyon's reaction to the pair is rooted in temperance. [40]

The stage of the destruction of the Bower of Bliss is set at the moment Guyon gives in to his sensitive appetite both in body and in sight. Although Guyon has responded to feminine beauty previously, he never before this moment allows his sensitive appetite to overcome his intellectual appetite so completely. Regardless of the presence of the Palmer, and some would argue because of the Palmer, [41] Guyon allows the nymphs to tempt him:

She hidd in lockes and waues from lookers theft,
Nought but her louely face she for his looking left.

Withall she laughed, and she blusht withall,
That blushing to her laughter gaue more grace,
And laughter to her blushing, as did fall:
Now when they spyde the knight to slacke his pace,
Them to behold, and in his sparkling face

40. Berger, in reaction to Guyon's compulsion to join Acrasia's nymphs, urges the reader to "Attend to the moment of this peripetia in which the earlier vision of life (and of a temperance which rejected the flesh) is deepened and re-oriented by the effects of Love (and of a temperance which accepts the flesh)" (42). I cannot follow Berger in this line, as Guyon shows no more acceptance of the flesh after this moment than he ever has before.

41. Paglia formulates this style of argument, figuring the Palmer as moral law: "In a paradox cherished by Sade and Baudelaire, the presence of moral law or taboo intensifies the pleasure of sexual transgression and the luxury of evil. A great poet always has profound ambivalences and obscurities of motivation, which criticism has scarcely begun to study in [Spenser's] case" (190).

The secrete signes of kindled lust appeare,

Their wanton meriments they did encrease,

And to him beckned, to approach more neare,

And shewd him many sights, that corage cold could reare. (xii.67-68)

The "wanton maidens" exhibit what Paglia calls Spenser's "favorite erotic trope…half revealed female flesh, glimpsed through ripped or parted garments" (190). For a lesson against the dangers of lust, *The Faerie Queene* includes a striking level of sensual imagery. In an interesting parallel to Phaedria, the maidens show movement, a rare characteristic of inhabitants of Acrasia's bower.[42] Unlike the maidens, however, Phaedria fails to inspire lust in Guyon, but she never experiences the outright disdain that he shows for Genius and Excess, most significantly because Phaedria has the ability to move. [43] Where Phaedria fails and the nymphs succeed is in the style of enticement.[44] They use the hint of sensuality amid vibrant action to attract his attention, and they succeed in drawing out a physical reaction from him, unlike the passive voyeurism that he has displayed toward all other temptations.

Guyon's failure to restrain his sensitive appetite, his bodiliness that causes him such a fall after Mammon's Cave, leaves him unable to ignore what Shiela Cavanaugh describes as "his

42. Campana says of the wrestling nymphs: "It is, of course, true that one consequence of the wrestling is the exposure of the nymphs' flesh as 'th'amarous sweet spoiles to greedy eyes reuele' (2.12.64). Yet, as in Cymochles' encounter with the nymphs of the Bower of Bliss, the revelation of flesh is an aspect of a larger circuit of motion, one in which mastery shifts back and forth, never resting in solely one party" (488).

43. M.Evans, "Bower of Sloth," illustrates the static nature of much of the bower: "The inhabitants are resting, slumbering, or sitting down; Genius at the gate is sitting, his garments 'Not fit for speedy pace, or manly exercize,' (46) and within the porch, the comely dame Excess 'did rest' (55). At the heart of the Bower is Acrasia herself, resting after her amorous labours, while her lover lies asleep" (144).

44. McManus makes the point that "The Nymphs here illustrate that modesty is easily abused; the courtesy literature discourse can be turned against itself by women determined to entice men either by being shameless or by feigning shamefastnesss. The coy nymph adds yet another weapon to her arsenal, that of laughing but with a blush, so that she plays out more deftly and effectively Phaedria's shameless laughter and sexual gambits" (179).

own potential susceptibility to similar sensual temptations" (50). Guyon faces a forced humility just before he meets the physical incarnation of the desires that he has sworn to suppress. Guyon's second fall from the pedestal of temperance through interaction with the nymphs, this one occurring while he is conscious, leaves him distracted and frustrated, no longer able to trust that devotion to temperance can be strong enough to ward off the temptations of the Bower. The stage for Guyon's fury is set when he finds that, even after his time in Alma's Castle, he still does not have full control over, nor an understanding of, his body.

When Guyon reaches the very center of the Bower of Bliss, he sees precisely what he expects to see, a foul enchantress sucking the life force from a victim amid a false beauty that exists to betray human senses. The Christian quest demands a stop to the worldly distractions that have turned heroes away from their spiritual duties, and the "victims" of Acrasia's bower, from a Christian standpoint, have turned to idolatry[45] in that they devote all of their power to a place made beautiful by "fashioning" that comes from neither the church nor from the queen.

Guyon's impulsive destruction of the entire Bower of Bliss comes as a shock to readers who have viewed him as a champion of classical temperance, and little about his action points to Weatherby's patristic temperance, especially in light of the moderate and pleasing language that Spenser uses to describe the bower.[46] In fact, the wild act stands out as Guyon's most profound

45. Wood explains how a connection to the Bower can be seen as idolatrous: "Once idolatry and cupidity are acknowledged as involving a similar withdrawal by the Christian from the quest towards God in favour of the pleasures of the here and now, it is possible to see how the two chief protagonists of intemperance Guyon meets in Book II both tempt him with forms of cupidity which are inherently idolatrous" (137).

46. Weatherby, *Mirrors,* identifies the contrast between Guyon and the Bower: "Things *moderate*, *gently attempred*, *milde*, *well disposed*, or *well mixed* appear to belong to Acrasia rather than to the knight of temperance. Guyon is the encratic (and perhaps patristic) opposite of all such when he ravages the temperate Bower" (117).

moment of irascibility, and critics have only to argue whether the fury he lets forth comes from righteous indignation on behalf of the kingdom or from a more self-centered source. Clearly the hero feels wrath as he destroys the "false" beauty around him: "Guyon broke down with rigour pittilesse…And of the fayrest late, now made the fowlest place" (xii.83). Although critics like Berger see Guyon's actions as necessary to the good of all,[47] the impulse toward destruction comes from within the hero himself rather than from any impulse toward altruism. Guyon, not giving up his innocence for the good of all, actually confirms his guiltiness. The guilt, however, lies in his reaction to his bodily impulses rather than in the impulses themselves. In fact, the Bower stands as a greater test of Guyon's control over irascibility than it does of his control over concupiscence, as Paul Suttie argues:

> But with the Palmer always at his shoulder here to keep him in check, ultimately the Bower's more dangerous incitement to Guyon is, not to let go of his quest in Verdant-like sensual self-abandon, but rather to carry it through: to carry it through, that is, on terms that will reveal in his very success something potentially as culpable as his failure would have been. (Suttie 156)

Although Suttie goes on to present the Bower as a construct specifically engineered to induce wrathful destruction in the hero, a teleological argument that chooses to overlook the beauty of the place as a realm of peace and beauty apart from Guyon and its effects on him, he highlights a key aspect of the bower: it has powers to overcome a knight's sense of purpose, thereby winning him away from pursuits of glory in the eyes of the church and the state.

47. Berger, *Allegorical Temper*, insists that Guyon's actions are to the good of all: "God sends Guyon to the Bower on our behalf, awakens in him the dim consciousness of desire and mortality, sacrifices his innocence so that we may gain the understanding Guyon does not need" (240).

For the hero, to destroy the bower is to destroy temptation, and he can exert the most possible control on the populace by destroying the source of all that tempts men—even men as in possession of themselves as is Guyon—to taboo behavior. He destroys the bower sparked by an understanding that he cannot endure its lures without the aid of his Palmer, and through a desire to reach the linear end to his quest. His smashing of the beauty in the bower, as argued by Peter Stambler, thereby completes his separation from the classically temperate man (52). One who has mastered classical temperance does not need to worry about temptations toward pleasure, but Guyon sees that he has failed to keep to reason and faith in all matters, so he abandons his claim to temperance. Guyon's shame that comes as a result of his giving in to his sensitive appetite in regard to the naked Damozelles causes a break in him that he has not had to deal with in his previous encounters. Guyon cannot accept his inability to cope with his own desires. He has been so thoroughly indoctrinated by the Palmer and the Queen, the powers of the church and of the state, that he believes that giving in to sensual desires destroys his personal glory, a glory that has become more precious to him than any worldly reward, however desirable it may be.

Guyon never feels the need to destroy either Furor or Occasion, nor even Mammon himself. His ability to withhold his furious destruction in regards to these lesser temptations indicates his depth of temptation in the Bower. He has sworn his allegiance to what he perceives as greatness, yet the Bower threatens to absorb his attention. Guyon cannot stomach the idea that he could lose the sense of control that he has built up so carefully throughout his quest, so witnessing the helpless Verdant spurs him to action. Guyon cannot handle the idea that he could become enthralled by yet another force, twisted to fulfill the pleasures of Acrasia just as he has been used to fulfill the wishes of Gloriana. Whereas the service to Gloriana allows him to utilize his knightly strengths, giving in to Acrasia would result in what Paglia refers to as

"embowerment."[48] Guyon sees himself and Gloriana transposed in the tableau of Acrasia and Verdant. Whereas he works to fulfill the desires of a static queen, the active Acrasia works to fulfill the desires of a static Verdant. A key difference in the fulfillment of desire between the two cases, however, is that Gloriana promises fulfillment of Guyon's intellectual appetite, whereas Acrasia promises fulfillment of sensitive appetite. Guyon's devotion to causes that achieve outside goals, his intellectual appetite, has grown stronger than his desire for any personal indulgence, but only as long as he has the guidance of the Palmer. Thus, he wishes to give up his knightly striving in order to take the place of Verdant, but the Palmer's pressure toward the fulfillment of Guyon's created want for worldly glory outstrips any interest he has in sensual abandon. In fact, Guyon reveals his temptation toward the pleasures of the bower, what Wood describes as fetishism,[49] an estimation shared by Greenblatt,[50] most notably in the moment that he destroys the painted realm. Guyon reveals his fear of the bower, and thereby his attraction to it, through his need to destroy it.

48. Paglia 187 uses vivid images to illustrate the impotence that Guyon seeks to avoid: "At the gate, Excess, a 'comely dame' in disordered clothes, crushes scrotal grape clusters (a Dionysiac symbol) into a vaginal cup of gold, the male squeezed dry for female pleasure (II.xii.55-56). At the damp heart of the dusky Bower lies Acrasia, hungrily hovering over the dozing knight Verdant, who sprawls enervated and depleted, his weapons abandoned and defaced…Spenser's great word for [female dens of seduction] is 'bower.' Both garden and burrow. Embowerment is one of *The Faerie Queene*'s primary processes, a psychological convolution of entrancement, turning the linearity of quest into the uroboros of solipsism" (187).

49. Wood illustrates a similar point to my claim concerning the sensitive appetite: "Guyon's violent uprooting of the external image can be seen as a displacement of a deeper fear concerning his own attraction to the carnal pleasures of idolatry. The need to preserve the sanctity of the self from the inner corruption it has experienced risks tainting the act of iconoclasm with the suspicion of its own fetishism in the act of destroying the idol" (156).

50. Greenblatt agrees with the fetishism expressed by wood, saying that "The Bower of Bliss he destroys with a rigor rendered the more pitiless by the fact that his stubborn breast, we are told, embraced 'secret pleasance.' In just this way, Europeans destroyed Indian culture…In tearing down what both appealed to them and sickened them, they strengthened their power to resist their dangerous longings, to repress antisocial impulses, to conquer the powerful desire for release" (106).

Guyon's moment of destruction of the bower serves, in his eyes, as an affirmation of life and power, for "Acrasia is Intemperance itself. She embodies the impulse to give up knightly striving—an impulse associated in book 1 with despair" (Oram 97). Guyon sees his act of destruction as a necessary act to cleanse his kingdom, yet he fails to entertain the possibility that pleasure and action can coexist. He commits his act of destruction as a form of baptism,[51] washing away the stained humanity within him, and taking away a temptation that could draw others away from the path that he has accepted as true. Guyon knows from personal experience that he can enter the bower with full knowledge of its dangers, yet still be drawn to it,[52] so the only answer he can see is to wipe it out entirely. Guyon has allowed himself to be pulled away from his quest by Phaedria, the sirens that surround the wandering isles, the errant damozelles, and, arguably, by Acrasia herself.

Guyon, in his linear mindset, denies his body and sees the world in absolutes. For this reason, he sees the entire bower as a "disease of the sensual nature" (Hughes 86), and its eradication is the only cure that can end this disease. Through Guyon's actions, Spenser reveals the danger inherent in the chivalric ethos. The paradox inherent in using violent energies in order to dispel bodily compulsions hearkens back to the mortification of the flesh in medieval purification rituals. Guyon's actions present the worst in oppressive authoritarian power, the violent imposition of codes of behavior with the purpose of impeding individual choice and

51. Weatherby, *Mirrors,* 122 makes a claim in relation to Belphoebe that informs Guyon's situation as well: "Regulation of passion is not synonymous with baptism and can scarcely effect the regeneration of fallen humanity; eradication of passion, because it is, can" (122).

52. Greenblatt identifies the struggle that overwhelms Guyon: "We can master the iconography, read all the signs correctly, and still respond to the allure of the Bower. It is…the threat of this absorption that triggers Guyon's climactic violence" (97).

fulfillment, what Campana refers to as a dramatization of the "disasterous consequences of the attempt to moderate pleasure…in the service of heroic, moral agendas" (478). One view of Guyon's destructive act, a view shared by readers who look at Guyon the way he chooses to look at himself, is that the Bower's destruction serves as a purification,[53] that it was a sort of festering pit draped in the trappings of beauty. The view they have of Acrasia's artfully beautiful realm, however, has its detractors, Grille chief among them.

None would be more adamantly against state-controlled moderation of pleasure than Grille, the most outspokenly disgruntled recipient of Guyon's aid. Of those who have been rescued from Acrasia's control, he stands out as the most adamant opponent of his liberation at the hands of Guyon and the Palmer. Grille has no stately ambition to leave him conscience-ridden, and he relies on his sensitive appetite to offer him a sense of fulfillment. Although a natural conclusion arises in relation to the "hoggish" Grille, that he has no honor and thus deserves all the disdain of Guyon and the Palmer, a close reading reveals that Grille represents a significant sentiment among the men held under Acrasia's power. Verdant, the knight most immediately under Acrasia's control, shows little interest in returning to his former life:

> Ne for [his shield and arms], ne for honor cared hee
>
> Ne ought, that did to his aduancement tend,
>
> But in lewd loues, and wastefull luxuree,
>
> His dayes, his goods, his bodie did spend." (80)

Clearly, the speaker disapproves of the choices that Verdant has made. Just as Guyon, the

53. Hankins expresses this viewpoint: "When Guyon and the Palmer tore down the bower 'and of the fairest late, now made the fowlest place', they merely revealed the true nature of what was already there…the fairness of bower and pool is an illusion, a mask concealing what is filthy and ugly, a truth which some of Acrasia's devotees are unable to face" (84).

Palmer, and Amavia have all sought to alter the behavior of knights like him, the speaker condemns his situation with a final imprecation: "Oh, horrible enchantment, that him so did blend" (80). Here, the forces of a militaristic and patristic temperance attack the blending effect of Acrasia's enchantment, for a Christian temperance allows no blending with baser impulses. The intellectual appetite for glory and control can allow no bodily desire to stand in its way, so admission of his body and his needs leaves Verdant on the margins of his society, demanding chastisement and rehabilitation.

The Palmer is only too happy to offer that rehabilitation for Verdant, but the young man still leaves with the victorious pair "both sorrowful and sad" (84) because he acknowledges the loss of fulfillment he now must suffer.[54] Verdant must dispel the very blending of focus that lies at the heart of classical temperance if he is to regain favor with the powerful forces in Faerie. Regardless, the transformation from bodily fulfillment to reliance on abstract intellectual appetite leaves Verdant understandably unhappy.

Guyon and the Palmer show the same provinciality that they so readily detest in Grille. The two move into the Bower of Bliss, an area explicitly absent the helpless victims crying for rescue that one can find in the closing adventure of Book I, and expect to win the hearts and minds of Acrasia's victims. Those victims, however, have chosen their role outside the accepted norms of society. Rufus Wood equates the transformation of Grille to the practice of iconoclasm, and he fittingly points out that the destruction of the idol bears little connection to the mental practice of idolatry (156-57). The mindset that Wood refers to as that of an idolater, in

54. Quitslund, "Melancholia," expresses why the young knight suffers: "Verdant remains a beautiful young man but he no longer cares for 'warlike Armes, the idle instruments / Of sleeping praise' (79-80)…provided with 'counsel sage' by the Palmer, Verdant returns to his senses 'both sorrowful and sad' (82,84): after his temporary escape from the human condition, he feels a melancholy sense of loss" (347).

Grille's case, maintains a heightened awareness of the body, the very opposite of values espoused by the dowdy Palmer. The tidy quip that the Palmer uses to end Book II highlights just how ready he is, and therefore expects Guyon to be, to condemn and belittle those who would mix the experience of the spirit with that of the body: "The dunghill kinde / Delights in filth and fowle incontinence: / Let Gryll be Gryll, and haue his hoggish minde" (xii.87). The pleasures of the body become the lure of a dunghill, an association that allows the Palmer to ignore (a trait that Guyon is quickly learning) the possibilities of positive experience within the body. The body is for him a stain,[55] and sensitive appetite is an inconvenience that must be put from the mind. To show that the defense of Grille is not merely done in the interest of playing the devil's advocate, I must allow that Grille presents himself as anything but the heroic answer to the Palmer's asceticism. Grille shows that he has shut out intellectual appetite every bit as thoroughly as Guyon has shut out sensitive appetite—more, in fact. Grille has locked himself away from interaction with the world outside the Bower by allowing a physical metamorphosis at the hands of Acrasia to leave him unable to interact in any way but through physicality. He has undergone the same sort of descent into stasis that Cheney uses to describe Verdant: "Man in time is subject to cycles of change—the seasons, the hours, the appetites—and to deny any part of these cycles is to invite disaster by upsetting the balance of one's human nature" (68). Grille has upset the balance in the same ways that has Verdant. What Cheney disregards, however, is that Guyon commits much the same disruption. Where the classically temperate man can indulge in his bodily desires as long as he does so with an eye toward discretion, Guyon remains removed from

[55] Loewenstein expresses Guyon's bodily discomfort: "From the very first canto, Guyon has been confounded by the inevitability of the body, which he experiences as an ineradicable stain, and his quest, across the Legend of Temperance, is to construct a vile difference, a difference from the creaturely that eludes him to the parodic end" (253)

the cycles of bodily nature at the insistence of the Palmer.

The intriguing result of the disruption of cycles that comes at the hands of Acrasia (or at the hands of Gloriana and the Palmer when seen from the opposite perspective) is that the act of enforcement needed to catalyze one side of the dynamic serves to perpetuate the other. Grille, as one of the countless citizens of Faerie whose energy is demanded by the powers that be, becomes alienated by the personal irrelevance of his actions. As Campana lays out in Marxist terms, Grille resorts to his animal functions in the attempt to acquire freedom from his work (494). Guyon, in just the opposite fashion, denies the body in his attempt to feel most human. The very denial of his animal nature leads Guyon to feel human, just as the embracing of the animal had allowed Grille to feel free. Guyon's terror that he may one day give in to his bodily desires is the terror that he could find himself on the weaker side of the power dynamic. The lure of the body is the lure of surrender, and characters in the book of Temperance find themselves mired in the conflict between body and mind, intellectual and sensitive appetite.

The lessons of Guyon's quest appear as a string of cautionary tales, Guyon's own the foremost of them. His lapse into brutality reveals just how much power Acrasia could hold over him. The slips in self control that Guyon makes throughout his quest highlight the unreasonable end that temperance demands—perpetual defiance of the body. As much as Berger's "second nature"[56] concept offers an appealing revisionist history that Guyon himself would eagerly imbibe, the power of the mind simply cannot contain the nature of the body in a neat mental

56. Berger, *Allegorical Temper*, makes the argument that Guyon achieves a sort of perfection. Canto viii presents "the idea that temperance can be perfected into a natural inclination of being. It is precisely this 'second nature' which was missing in the Aristotelian concept; for what Guyon has is a 'first nature.' There is no God in the Greek universe whose love for his creatures superadds a second nature to the first; man can only be perfect within the limits marked out at birth. But now, and in the last five cantos of Book II, another kind of harmony is presented—a moral harmony which yet reaches down to 'the existential core of man,' a perfecting and reordering even of instinct, with which a man may have nothing to do, of which he need not even be aware. It is this profound process, working beneath and above and in spite of consciousness, that we see unfold before us from the eighth canto to the end" (62).

construct without significant consequences for emotional stability. The denial of his body and of his desires that leads Guyon to his faint in Mammon's Cave prefigures his explosive emotional outlet in Acrasia's bower. Spenser's placement of the Bower of Bliss at the end of Guyon's quest doesn't come haphazardly,[57] but as a means of showing just how strong the allure of bodily pleasure can be. Guyon understands that he cannot partake in the pleasures of the body if he is to maintain his elite post as a knight of Gloriana, yet the bower has the power to entice him, a power that he cannot abide any more than the church or the state can abide it. The body just cannot be denied, and Guyon's largest problem comes in his refusal to admit the limitations of temperance. Rather than shutting himself away from pleasure in a monastic display, only to lash out violently against temptation should it ever prove stronger than he feels is acceptable, Guyon must learn some other way of controlling his desire.

Spenser offers some indication of what he feels most appropriate in the way of bodily control as he shows Guyon's defeat at the hands of the knight of Chastity, Britomart. Guyon's reaction to the defeat shows a lack of the serene temperance that he ideally should be able to show,[58] and his irascibility with Britomart as well as his furor within the Bower of Bliss reveal a preference in Spenser for the appeasement of the body rather than perpetual containment of its irrepressible forces under the guise of piety.

57. Dixon construes narrative purpose in Spenser's arrangement of events: "Narrative sequence makes his reaction to Acrasia the consequence of his exhausting struggle with Mammon, and its violence measures Acrasia's power rather than Guyon's prudery" (47).

58. Suttie makes the point that whereas Redcrosse receives congratulations and respect from his successor, "in Book Three's analogous scene, [Guyon] encounters at his successor's hand not praise but tremendous 'shame', and his response, till restrained by his friends, is 'wrath' and a 'fierce' impulse 'to reuenge', which looks like anything but the attained virtue of temperance (II.i.9) So where the Redcrosse knight's moral attainment is underscored both by explicit praise and by his own example, Guyon's is made to look suspect, raising a retrospective question about the ethical value of his whole prior quest" (152).

Britomart, though she has yet to attain the status of chaste wife, begins directly on a path that makes sense. She searches for her husband in hopes of both bodily and spiritual fulfillment, both more tangible than the "second nature" that Berger concocts for Guyon (*Allegorical Temper* 62). Britomart holds the key to fulfillment, while Guyon "euermore himselfe with comfort feedes, / Of his owne vertues, and prais-worthie deedes" (vii.2). Though the line refers specifically to Guyon's time with Mammon, its meaning stretches past Book II in its scope. Guyon must either choose to marry or continue to deal with the irascibility of his unspent sexual energies if he insists upon serving Gloriana. [59]

Guyon trades his claims to bodily indulgence in pursuit of twin goals: achieving personal fame and glory in his services to Gloriana, and achieving salvation through conquering the sensitive appetite. Placing temperance above all other pursuits in life indicates a refusal to accept the earthly life. Guyon finds meaning only through repelling the very bodily interactions that make meaning for mortal life. Unlike Redcrosse, who has a life with Una to hope for at the end of his knightly pursuits, Guyon lives as an ascetic who spurns the life of the flesh for a life of ideals, whether they be the patristic temperance that demands self-denial or the service to Gloriana that demands a life removed from the comforts of family and home. One must wonder, then, where temperance fits in the scheme of virtues worth seeking.

A unifying theory of Spenser's various central virtues presents them as each leading naturally into its successor.[60] Guyon, however, shows no indication that he intends to move on

59. Paglia explains Spenser's need for marriage: "Marriage is the social regulation and placement of sexual energies, which for Spenser otherwise fall back into the anarchy of nature, ruled by the will-to-power and survival of the fittest. Marriage is the sanctified link between nature and society" (189).

60. McCabe highlights the linear nature of the order of Spenser's virtues: "The structure of the poem helps enforce this impression, particularly in the edition of 1596 where continuity and temporal succession are insisted upon so strongly. There is a pattern of spiritual development and each new quest begins at the point where it predecessor ends, the implication being that there is a necessary temporal connection between the two" (90).

from his control of the populace, as he would lose a necessary outlet for his sensitive appetite. Through his attempts to control Britomart, Guyon makes clear that he remains the vice cop of Faerie, and he shows a similar bravado at the beginning of Book III to that which he shows when he charges at the resting Redcrosse at the start of Book II. Unlike Holiness and Chastity, Temperance remains always an adversarial virtue, regardless of whether one allows for a classical-style blending or a patristic style of extensive self-denial. Spenser chooses never to present his knights in a derogatory light. Each one, after all, goes questing after a goal in which he or she believes. The final outcome and emotional turmoil in which Spenser leaves Guyon mired, however, reveal that Spenser sees more to life than unwavering devotion to ascetic temperance. He sees the body. He sees art. He knows the single-minded destruction of such pleasures to be a symptom of greater ills rather than a solution.

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