NARRATIVE, TIME, AND TRAUMA THEORY IN SPENSER'S THE FAERIE QUEENE

by

MARIA CHAPPELL

(Under the Direction of Sujata Iyengar)

ABSTRACT

The complex narrative structure of Edmund Spenser's The Faerie Queene has been noted and studied at length. The timeline gets muddled in places, stopping in stasis, racing ahead over periods of time, and even defying logic. This thesis looks at the poem through the lens of Trauma Theory to explain and understand breaks in the narrative such as stases and swoons, the time loop in Book III, repeated double woundings, and other narrative anomalies. Trauma Theory is concerned with the effect that trauma has on a text, and The Faerie Queene is full of violence and psychological traumas. In Book III, the woundings are woundings of love, and a time loop emerges that cannot be reconciled to the timeline. Traumatic events contribute to the uneven pacing of the novel, and the trauma in The Faerie Queene breaks down the linear narrative structure, leading to anachronies.

INDEX WORDS: Faerie Queene, Spenser, Trauma Theory, Wounding, Britomart, Love, Amoret, Narrative, Time, Guyon
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DEDICATION

I would like to dedicate this thesis to everyone who has loved me and supported me.

Without their encouragement, this thesis would not be.

I especially want to thank my parents; they have always loved and supported me, and they were the ones who visited me and took my phone-calls whenever I was unsure about my thesis.

And to my family—I love you.
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CHAPTER I:

Figure 1: Wordle Word Cloud of Most Frequently Used Terms in the Thesis

Reading Time in *The Faerie Queene*: An Introduction to Trauma Theory, Narrative, and Humanities Computing

The complex narrative structure of Edmund Spenser's epic poetic work, *The Faerie Queene*, has been discussed by many scholars. In particular, the timeline and timing of events get muddled in places, stopping in stasis, racing ahead over periods of time, and even defying logic. Looking at Books I, II, and III shows the progression of the narrative structure from
nearly normal and conventional to full of anachronies and inconsistencies. Scholars such as William A. Oram, Richard A. McCabe, and others have written about these issues in *The Faerie Queene*, but no one has been able to come up with a clear answer to the question of why the narrative is so oddly constructed. I believe that the answer lies in Trauma Theory. Trauma Theory is concerned with the effect that trauma has on a text, and it can account for anomalies in the way that time is perceived. *The Faerie Queene* is a work full of violence, from battling knights to murderous monsters, and it is also filled with psychological traumas: characters are kidnapped, terrorized by pursuers, and become physically love-sick. These traumas fuel the plotting of the narrative as much as they do the plot. Their presence contributes to the uneven pacing of the novel and to the anachronies in the text. The trauma in *The Faerie Queene* breaks down the linear narrative structure, leading to anachronies such as the time loop in Book III, and Trauma Theory can help us to understand this incident and the many other breaks in the narrative such as the stases that occur when characters such as Guyon, the fairy knight, swoon in Book II.

The narrative structure of *The Faerie Queene* has been studied before, though not from the perspective of trauma theory. In order to understand how trauma affects the narrative, it is important to know the specific vocabulary associated with narrative theory before going into other issues in *The Faerie Queene*. I take much of the terminology I use from Mieke Bal's *Narratology: Introduction to the Theory of Narrative*. When we talk about the plot or storyline of a work, we are looking at its fabula. A fabula is “a series of logically and chronologically related events that are caused or experienced by actors” and a story is “a fabula that presented in a certain manner” (Bal 5). Often the fabula is not strictly chronologically related to the reader in the story, and it is common for the author to leave out some details. An ellipsis is a gap in the chronology or timeline, an “omission of an element that belongs in a series” (41). Ellipses are
common in narrative works, and we tend not to pay too much attention to small omissions. If we are told that a man leaves his apartment and gets in his car, and the next thing we read is that he is walking into his friend's house, we can usually fill in the missing event/s for ourselves: the man drove to the house, parked, walked up to the door, and was let in. Though some ellipses are silent and even necessary in a story, sometimes an important event is left out that is vital to our understanding of the story. We sometimes find these ellipses in *The Faerie Queene*, in which a character will disappear from the story for a canto or two only to turn up later with no explanation of what he or she has done in the meantime.

Occasionally, gaps in the narrative or backstories will be related to us through retroversions. A retroversion, also called a flashback or analypsis, is an event that happened in the past, relative to the present of the fabula (Bal 54). Sometimes that relative present becomes difficult to establish in *The Faerie Queene*, but Spenser commonly uses flashbacks as a narrative device to tell the story. Spenser also uses the occasional anticipation (or prolepsis or flash forward) to tell about things that will happen in the future through prophecies and the like. The many of the narrative problems that we find most difficult to understand in the poem are anachronies. An anachrony is a chronological deviation between the order of events presented in a story and the way the events would logically chronologically happen (53). The time loop in Book III is an anachrony because the reported order of events is contradictory, and it does not follow the logic of a linear chronology. The other books contain their own narrative quirks, although perhaps not as frequently and obviously as in Book III.

In order to understand the significance of the narrative inconsistencies in *The Faerie Queene*, it is important to know what causes them and why they are there. Their presence can be explained by looking at the text through the lens of trauma theory. Trauma theory is an
outgrowth of psychoanalytic theory that is concerned with the way that various kinds of trauma affect human minds and bodies and how those effects are portrayed and seen in literature. Some critics find the application of more modern theories such as psychoanalytic and trauma theory to a time period, such as the Renaissance, when they had no concept of these theories as we use them today, to be anachronistic and misguided. But the basic structures underlying trauma theory are universal. Though certainly Spenser did not write *The Faerie Queene* with a knowledge of trauma theory, he did know about trauma, even if he never used the word to describe the woundings. The pain, loss, suffering, and lingering wounds that arise from trauma have always been a part of life, and these were not invented with a theory. Trauma theory gives us a vocabulary and a framework to use when discussing trauma. Trauma theory can be used as a tool to study text from any time period or cultural context, though it does at times rely on more modern ideas of the biological basis of trauma and why it occurs. No matter how one explains trauma, its effects are the same.

Among its other sources and influences, trauma theory incorporates the ideas of Sigmund Freud and Jacques Lacan. Freud uses evidence and examples drawn from Renaissance texts to demonstrate how his theories about the unconscious mind work in practice. In *Beyond the Pleasure Principle*, Freud discusses Tasso’s *Gerusalemme Liberata*, a work that influenced Spenser in writing *The Faerie Queene*. Because of this link to the Renaissance and the universality of its concerns, scholars have successfully used psychoanalytic theory to study both Renaissance poetry and drama.¹ In the introduction to *Medusa’s Mirrors: Spenser, Shakespeare, Milton, and the Metamorphosis of the Female Self*, Julia M. Walker addresses the criticism one

¹ In addition to Walker's book, see Carla Mazzio and Douglas Trevor's collection of essays, *Historicism, Psychoanalysis, and Early Modern Culture*. In its introduction, they too justify their use of psychoanalytic theory on early modern texts, exploring the mutual benefits of a marriage between psychoanalysis and historicism.
faces when applying a theory to the work of an earlier time-period when she uses psychoanalytic theory to study *Hamlet*:

Is it possible to argue for the existence of a constructed subconscious interior self in Renaissance texts? Certainly not if the argument depends upon finding that vocabulary in the texts of Renaissance writers....Whatever terminology Shakespeare might have used had he penned critical theory, what he constructs is the conflict between the conscious and subconscious in a complex interior self. (12)

Using Shakespeare, and arguably the play that scholars most often try to psychoanalyze, Walker shows that the conscious and subconscious, by any other name, are still psychoanalytic concepts; the vocabulary, for her, is the small obstacle separating the psychoanalysis from the theory. The universality lies in the ideas, if not in the language. Even though trauma theory is a more specialized branch of psychoanalytic theory and approach to studying a text, it is also applicable to Renaissance literature.

Another point that Julia M. Walker makes concerns intentionality: did Spenser or others in the Renaissance purposefully insert psychoanalytic theory into their texts? I do not mean to argue that Spenser wrote *The Faerie Queene* in response to trauma theory, that he deliberately framed his poem with any of the terms and concepts underlying psychoanalytic theory, or that he constructed it with any particular “theory” in his mind. Trauma theory is not present in *The Faerie Queene*, but trauma and the effects it has are, and that is where trauma theory enters. By using trauma theory to look at the text from a new point of view, we can explain why characters continue to get oddly similar wounds, why narrative time is so irregular, and why time ultimately breaks down to form a narrative loop. We can even possibly offer new answers to unsettled
questions about the poem that have been debated for years. Trauma theory helps us to understand texts that contain trauma, how trauma is portrayed in the text, and the effect that trauma has on the rest of the text.

In order to study *The Faerie Queene* using trauma theory, it is necessary to know what trauma is and how trauma theory applies itself to the presence of trauma. Cathy Caruth states that: “In its general definition, trauma is described as the response to an unexpected or overwhelming event or events that are not fully grasped as they occur, but return later in repeated flashbacks, nightmares, and other repetitive phenomena” (*Unclaimed* 91). When events happen, particularly painful, unexpected ones, trauma is often the result. Trauma then has its own set of effects that affect the one who is traumatized. Trauma has both physical and mental components, and to understand trauma as it is commonly used in trauma theory, one must look at the etymology of the word “trauma.” Trauma means “wound” in Greek, “originally referring to an injury inflicted on a body” (*Unclaimed* 3). Cathy Caruth observes in the introduction to *Unclaimed Experience: Trauma, Narrative, and History*, “In its later usage…the term trauma is understood as a wound inflicted not upon the body but upon the mind” (3). Wounds are not purely physical nor confined to the body. When one experiences trauma, the mind and the body intersect; physical woundings can leave their mark in the mind, and psychic wounds can somatically affect the body. *The Faerie Queene* is certainly filled with physical woundings, but there are also psychological wounds, particularly in Book III, that produce the trauma that affects the text. The traumas that occur in Book III are different from those present in the previous two books; while there are instances of violence in other books of *The Faerie Queene*, the woundings in Book III, both physical and psychological, are all symbolic woundings of love. These love wounds add a layer of complexity to the traumas they cause, but they also give the
book a unique structure. Whether the wounds they receive are physical or psychological ones, the characters all suffer from the effects of trauma. Their wounds are persistent, resist healing, and insistently repeat themselves in double woundings. They also have mental components that affect both the conscious and unconscious.

An episode that Freud discusses in *Beyond the Pleasure Principle* is important in demonstrating an effect of trauma that occurs frequently in *The Faerie Queene*: double wounding. In *Gerusalemme Liberata*, the “hero, Tancred, unwittingly kills his beloved Clorinda.” Later, “he slashes…a tall tree; but blood streams from the cut and the voice of Clorinda, whose soul is imprisoned in the tree, is heard complaining that he has wounded his beloved once again” (Freud, *Beyond 16*). In her interpretation of this discussion by Freud, Cathy Caruth observes that “Just as Tancred does not hear the voice of Clorinda until the second wounding, so trauma is not locatable in the simple violent or original event in an individual’s past, but rather in the way that its very unassimilated nature—the way it was precisely *not known* in the first instance—returns to haunt the survivor later on” (Caruth, *Unclaimed 4*). In trauma theory, the trauma resulting from a wounding or the events surrounding the wounding lead to a failure to recognize and to mentally process this initial wounding. A character might, in the case of Tancred, understand that the event happened but not realize its significance, or he may not be able to recognize the event at all, having no clear memory of it. In either case, the trauma, the sheer dramatic horror or pain of what happened, does not allow one to fully process the event. Doing so is painful and the one suffering the trauma does not want the wounding to have really happened, so, to him, it does not. But the trauma cannot be suppressed; it must be acknowledged and dealt with or it will continue to haunt the sufferer in a number of ways, including double wounding. Double wounding refers to the symbolic or physical repetition of
the initial trauma wound. In *The Faerie Queene*, a character who has received a wound from trauma will suffer more, similar wounds that are repetitions of the first.

Often when one has suffered a traumatic event, other phenomena occur as well. Not only can a double wounding continue to haunt the afflicted, but he may also experience dreams as a result of the trauma. Freud's work also gives us into those dreams. The recurring dreams of those with a "traumatic neurosis" (those likely suffering from some form of Post-Traumatic Stress Disorder) that Freud encountered in his work puzzled him somewhat (Freud, *Beyond 6*). In these dreams, the dreamer may actually dream of the event again, or she may experience a non-literal dream that is caused by the trauma. For Freud, a dream is "the fulfillment of a wish," and he wondered "how dreams with disagreeable content can be analysed as the fulfillments of wishes" (Freud, *Interpretation* 104, 112). He offers two explanations for these dreams in which "the traumatic experience is constantly forcing itself upon the patient"; they are either masochistic wish-fulfillments or attempts to come to terms with, gain control over, and master the troubling event that was not initially fully processed (7, 8, 26). But his proposals do not seem to explain satisfactorily why these dreams occur because they ignore the fact that these dreams are involuntary and often unwanted and painful; they continue to occur and reawaken the trauma sleeping in the dreamer's mind. Though Freud tries to justify that these and all dreams fall within his "dream as wish-fulfillment" principle, he admits that "it is impossible to classify as wish-fulfillments the dreams…which occur in traumatic neuroses" (Freud *Beyond 26*). Like the double woundings, the dreams are a return to the initial, unprocessed and unreconciled event that continue to haunt the sufferer, bringing him back to the painful trauma it caused.
Sometimes it seems as if the victims of traumas are literally haunted. A traumatic event “is not assimilated or experienced fully at the time, but only belatedly, in its repeated possession of the one who experiences it,” (Caruth, Trauma 4). The trauma is specter-like, haunting and possessing the victim. Sometimes, the victims themselves become the ghostlike ones haunting their own lives. Often, those who survive traumas feel as though they “died” as a result of those traumatic experiences; this death of the self leaves the traumatized person feeling like he exists as a “ghost” form of himself (Brison 12, Lifton 105-107). Because living with the trauma is difficult, it can be easier to feel dead inside than to feel the pain. The pain of mental trauma wounds becomes very real and visible because of “The intermingling of mind and body” that takes place after a traumatic event in which the “mental state…fe[els] physiological” and the “physical state…[is] the incarnation of a cognitive and emotional paralysis” (Brison 17). Whether it returns in the form of a double wounding, a dream, or a sense of self-death, trauma effects its sufferers’ minds and bodies until the underlying wounds can be healed.

Applying trauma theory to The Faerie Queene not only gives us a new perspective on the text, but it helps us to understand aspects of the work that may have been difficult to explain before. In particular, trauma theory can help us to understand the quirks and problems of the narrative structure of the poem because of the effects that trauma has on time. Among its many other effects, trauma has the ability to affect the way people perceive time, and nearly all of the aspects and effects of trauma have a temporal component. The dreams and double woundings bring them back to the original traumatic event. Initially, they did not experience the event; they has a gap or ellipses in their memories. The event is missing, and eventually, events get out of order. The victim is forced to experience the same event again, almost as if the missing time could be pasted back into the person's life. The past becomes the present to the traumatized, and
the event will likely resurface again in the future. For those affected by trauma, time ceases to exist in the linear, logical way that we are used to. The feelings of death and ghostly haunting that some experience represent a step out of time. They feel as though they are not living and as though time has literally stopped for them; the dead can not move forward, so they instead stay arrested in time. For victims of trauma, the traumatic experience “is not a possessed knowledge, but itself possesses, at will, the one it inhabits, often produc[ing] a deep uncertainty as to its very truth,” and the event becomes “‘a record that has yet to be made’” (Caruth, *Trauma* 6). This initial traumatic event is either so sudden or so painful that the victim does not or cannot process the event, and, for him, the event has not happened. But the event will reassert itself, almost demanding to be acknowledged and remembered. When dreams, flashbacks, or double woundings occur, often victims are literally not sure where they are or when they are; they are paradoxically experiencing the past in the present while continuing to fight against the knowledge. The victim has no control over the effects of trauma and how it distorts time for him. The characters in *The Faerie Queene* experience these effects, leading the the many narrative deviations and pacing issues, and it is the trauma that surrounds Marinell's wounding that creates the time loop in Book III.

Though there are several problematic narrative elements in the first three Books, which I will explore in depth in the subsequent chapters, the sequence of events that stands out most when one thinks of chronological deviations in *The Faerie Queene* surrounds the wounding of Marinell in Book III. Here, we have a time loop where the logical, linear, chronological relationship between cause and effect can no longer be accurately established. In canto i of Book III, the knights Britomart, Guyon, and Prince Arthur encounter the fleeing maiden Florimell as she “foreby them did rush,” prompting Arthur and Guyon to go after her (III.i.15).
Later, upon questioning Florimell's dwarf in canto v, Arthur learns that “Fiue daies there be …/ since Florimell the Court forwent” (III.v.10). She left to find out if her love, Marinell, who “(they say) was slaine,” is “aliue or dead” (III.v.10); this account is given again in canto viii by Paridell, who tells of “the late ruin of Marinell, / and suddein parture of faire Florimell, / To find him” (III.viii.46). But there is a problem with the given order or these events. Their veracity and plausibility are brought into question by the timing of the wounding itself. According to the dwarf and Paridell’s account, Florimell left the court in response to Marinell’s wounding, but Marinell is wounded in a fight with Britomart in canto iv, which takes place after she and the other knights see Florimell galloping in search of Marinell. This sequence of events does not make sense; the effect (Florimell's departure) cannot precede the cause (Marinell's wounding), so it seems like a mistake, either on the dwarf's part or on Spenser's.

Many critics do not quite know what to make of this odd inconsistency in the plot. A few both accept the time loop and engage with it, trying to understand its place in the poem. Lauren Silberman acknowledges the “narrative loop” in, Transforming Desire: Erotic Knowledge in Books III and IV of The Faerie Queene,” and she finds significance in it (28): “What seems a purely narrative glitch brings our attention to Marinell’s paradoxical relationship to women” (129). But most simply do not address it, and even those who do offer unsatisfying explanations. In The Pillars of Eternity: Time and Providence in The Faerie Queene, Richard A. McCabe recognizes that “It is...appropriate that we should be unable to follow the exact chronology of events into books three and four,” attempting to give some meaning to the obvious narrative difficulties, but he marginalizes the importance of “the Marinell episode” (90). He suggests that perhaps “the dwarf…may be misinformed,” but by blaming the discrepancy on the dwarf, he ultimately dodges the question and ignores the significance of the presence of the
problem (91). If it were only the dwarf giving this account based on what “they say,” it could more easily be dismissed as conjecture, a misinterpretation, or false information. But because Paridell seconds and repeats this story, it would seem that the information is true: Florimell left the court after Marinell was defeated and badly wounded. The double account also makes it unlikely that there was some mistake in the writing or printing of the text.

Other critics, such as William Blissett, share McCabe’s dismissive stance, viewing the episode merely as a “discrepancy in the narrative” (95). For McCabe, “Aesthetic effect is what matters most even at the price of occasional chronological discrepancy,” and he concludes that “there is really no problem unless the reader insists upon treating fiction as fact thereby distracting himself from the work’s real significance” (91). But statements such as these are wrong on three points. The first problem comes from assuming that “discrepancy” means mistake. Just because the time loop does not make sense through the lens of a linear chronology does not mean that it is not an intended and legitimate part of the narrative. Spenser devoted a lot of time and energy into writing his epic, and though the scale of the project could possibly have made him lose track of his characters, this seems unlikely. Many critics have given Spenser credit for creating complex poetic schemes, and some see intricate numerological patterns in the poem which, if Spenser did indeed purposefully write them into *The Faerie Queene*, show great planning and attention to detail. Also, when Spenser reworked part of Book III before the 1596 edition of *The Faerie Queene*, he could have easily fixed an obvious plot inconsistency had he considered it a mistake, though this is not irrefutable evidence, as printing practices were not perfect nor highly regulated and controlled during the time. Assigning such genius and masterful planning skills to Spenser, yet brushing off any parts of the poem that complicate the narrative as understandable human failings that should be ignored, sets a double
standard; it is not fair or responsible to praise any skill that we see while explaining away any
difficulties or blemishes. This double standard is the second error that the views of McCabe,
Blisset, and other Spenserian critics expose in attempting to dismiss the narratological
complexities in *The Faerie Queene*.

Thirdly, trying to silence those who call attention to the time loop by accusing them of
blurring the line between literature and reality insults the reader and literature. This view, that
“there is really no problem unless the reader insists upon treating fiction as fact thereby
distracting himself from the work’s real significance” privileges McCabe's views above other
ways of interpreting this text and all texts. He is correct in pointing out that fiction, a form of
literature, does not always have to stay grounded with in the possibilities or logic of reality. But
this realization should open up new lines of discussion, not close them off. He is actually guilty
of the crime of which he accuses other readers of *The Faerie Queene*. He is applying the logic
of “fact” to “fiction,” expecting the literature to conform to the laws of reality, and realizing that
they are not a perfect fit. But rather than explore why the chronology is out of order and how it
fits into the narratological structure, he treats the complexity as a mistake, cutting off all lines of
inquiry into the events and labeling them “distracting.” But if you ignore part of a work, how
can you hope to learn its “real significance”? Dismissing the time loop or viewing it merely as a
mistake on Spenser’s part means ignoring the significance of these inconsistencies. They are
valid and important parts of the text, and if one attempts to remove or suppress them, one is
diminishing the work and ignoring an interesting aspect of it.

Though he does not directly address *The Faerie Queene*, Paul Ricoeur, would likely
disagree with the premise put forth by some scholars that ignoring chronological language where
it is confusing it as a reasonable price to pay for “aesthetic effect.” He notes in *Time and
"that temporality is brought to language to the extent that language configures and refigures temporal existence" (54). For Ricoeur, time and language are inextricably intertwined, one reinforcing the other. Language expresses the relation of time and space, and time and space in turn exert an influence over language. The language of *The Faerie Queene* constructs the time loop, and the time loop points to a temporal reality. The time loop, while it seems impossible, actually reflects a real phenomenon, and ignoring it and the other temporal difficulties in the text denies a part of the truth about our reality.

In order to help me analyze the first three books and to allow me to see any patterns in the narrative present, I will be using some of the principles and tools afforded by the field of humanities computing to both manipulate the text and to gain a better understanding of it from a new vantage point. Humanities Computing is a relatively new field, but holds valuable opportunities for studying, publishing, and reading texts. There are many ways that humanities computing can be applied, and one can incorporate it on any scale into a project, even if it is not specifically a digital project destined for digital publication and dissemination.

I use the digital text as a tool to accomplish a task that a print book cannot. I manipulated digital copies of Books I, II, and III of a 1590 edition of *The Faerie Queene* in order to get a list of where certain words relating to my research appear and their frequency. In order to perform these tasks, I used a digital version of the text encoded in XML (extensible markup language). XML is a language that allows us to mark up digital transcriptions of texts. Once an encoder has a electronic version of a text, she can begin marking units in the text using “tags.” XML tags generally look like this ( <p>text</p> ). The tag's name in the brackets generally

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2 I would like to thank The Spenser Archive for allowing me to use their 1590 *Faerie Queene* XML files to perform my research.

3 For more information on XML, XSL, and other forms of markup, see the World Wide Web Consortium (W3C) website, http://www.w3.org
refers to the purpose or content of the tag, and they are very flexible; in this example, the \texttt{<p>}
tag is used to tag a paragraph. Tags can label physical, structural, literary, and abstract features
of a text. Everything from font style to rhyme scheme can potentially be noted about a text,
including metadata, and it is possible to create new tags to accommodate any needs of a project
that are not met by tags already in use by literary archives. The Text Encoding Initiative (TEI)
sets guidelines for how digital humanities projects should use XML tags to ensure compatibility
and consistency.\footnote{See the TEI website, http://www.tei-c.org/index.xml} TEI is an international organization comprised of encoders and scholars from
many disciplines and backgrounds. Though modification of the TEI guidelines is occasionally
necessary, all TEI-compliant digital projects try to follow the guidelines to help ensure the
universality of their projects.\footnote{The guidelines are reviewed, discussed, modified, and expanded regularly, increasing their flexibility and usefulness to a variety of projects.} In fact, usually for a large digital project to receive certain grants
and funding, the editors and encoders must assure that they are TEI-compliant in their markup.
The files I used to perform my study are TEI-compliant XML files that have been rigorously
edited and encoded by the staff of the Spense Archive.

Another markup language, XSLT (eXtensible Stylesheet Language Transformation),
allows one to manipulate an XML file in several useful ways. XSL uses its own tags and syntax
structure to manipulate a file. XSL can control the format of a transformed file, and it can even
perform functions on the data. Using XSL, one can create one or several versions of a digital
text marked up in XML for publication or for personal use, ranging from nicely designed
readable versions to data pulls that count word frequencies.

Though some formatting is necessary to make the product legible, I use XSL primarily as
a research tool to collect and sort data for me. Since I am interested in how narrative time moves
in \textit{The Faerie Queene} and the effects on it by trauma, I determined that a method to find all
relevant time and trauma words in *The Faerie Queene* would help me pinpoint their presence and their relationships. I wrote an XSL file (a stylesheet) that would accomplish several helpful tasks: find when a certain word appears in the text and return the line in which it is located, count the number of times a given word appears in a Book, and find and return lines that contain words from multiple search categories. I chose to search for words that would indicate wounding or trauma, such as “wound,” “gore,” “blood,” or “pain,” time or narrative events, such as “day,” “swoon,” “month,” or “night,” and especially for Book III, words that indicated love and wounding, such as “heart,” “Cupid,” or “arrow.” I also queried the file to find lines where trauma, love, and time words were used together. I transformed each of the three books using the same stylesheet. Transforming the three files with using one XSL ensures that all of the same functions are performed on each book. This not only helps me to discover larger patterns in the use of the words but also gives me data to help determine if my hypotheses are valid. These results show how prominent the word is in the text, give some context for its usage, and indicate relationships between the different categories of words.

Like any method, searching in this way has its limitations. For example, I have written a code to tell the computer to return the line where a word that I am searching for is used and to count the number of times that it (or a certain combination of words) appears in the Book. I cannot distinguish between the meanings and usages of a word, however. For example, in Book II, canto vi, Archimago finds Pyrochles and Atin in the Idle Lake, and the poem states that “Him when the old man saw, he woundred sore, / To see Pyrrhochles there so rudely rage” (II.vi.48). Presumably, the word “woundred” corresponds to the standard spelling of “wondered,” but this term is counted as one of the uses of “wound” by the XSLT because its spelling contains “wound.” Interestingly, though this may seem to simply be “wondered” there is a case to be
made for the unusual spelling with “wound.” Spenser could be playing with the spelling to suggest not only that Archimago is surprised to find Pyrochles in the lake but also that it wounds him in some way, perhaps because if Pyrochles dies, it will ruin the wizard's current plan for mischief. The presence of “sore” also supports this reading, bringing to mind physical pain and resembling the usage of “sore” with wounding and trauma words such as “That he his foe has hurt, and wounded sore” in canto v and “The varlet at his plaint was grieued so sore” just a few stanzas earlier in canto vi (II.v.22. vi.45). Another questionable result that appears in my search occurs near the end of Book II in the Bower of Bliss: Guyon captures Acrasia in a “net [that] so cunningly was wound” by the Palmer (II.xii.82; emphasis mine). Here we have heteronyms that have the same spelling but different meanings, and again an unintended result will be found. Fortunately, it is relatively to easy identify these false positives by looking at the context. I can set the XSL to give the line or the entire stanza in which my target word is located, aiding me in determining usage.

Using digital tools to study a text gives us new perspectives that are not possible or at least not practical using traditional, book-based methods. In his books Graphs, Maps, Trees and Atlas of the European Novel, Franco Moretti explores the non-traditional tools that we can adapt to literary criticism, including digitally based techniques. Close reading remains one of the most popular methods used to study text, but Moretti suggests that “distant reading” is also valuable in understanding literature. It opens up new avenues of exploration as well as enhances our research on established themes and lines of study. Distant reading involves stepping back from a magnified view of the text to look at the text as a whole. It is easier to pick out patterns this way, and one can even pull back further to study several different novels together, looking for commonalities and divergences in theme, plot, subject, etc. My use of the XML files and the
XSL stylesheet allows me to look at key words both in and out of context, and it allows me to collect different types of data that I could not reasonable obtain through close reading. Having the computer search the text for me, I can find every instance of the word “time” in *The Faerie Queene*. I do not have to read manually back over the text and risk accidentally missing a few words. The automated search also ensures that I find the places where the word is used in a context that I would normally not look for it under. It is in pieces of information such as these, the anomalies, that one can sometimes find the richest data. Finding data that supports your theory can provide evidence to help you to prove your point, but you learn more from the data that you did not expect. For example, in my searches, I did not find a single use of the word “trauma”; this was both an expected and an unexpected result. There was no trauma theory in 1590, yet there was trauma. Such data forces you to look at your assumptions. You will either find that they are not correct or, more likely, that the issue is more complex and that you need to dig even deeper and access your views. I will discuss my results in greater detail as they are relevant to my analysis of the text.
Chapter II:

Figure 2:  Wordle Word Cloud of Most Frequently Used Terms in Book II of *The Faerie Queene*

“How the Time was Fled”: Guyon the Faerie Knight and Narrative Anomalies

Book II of *The Faerie Queene* tells the story of Guyon, the Faery knight of Temperance, as he journeys through Faery Land to destroy Acrasia's Bower of Bliss. *The Faerie Queene* as a whole is set up as a fantastic history of the ancestors of Queen Elizabeth I, and specific attention is paid to the history in the genealogies that are interspersed in the work. In the Proem introducing Book II, Spenser writes:

And thou, O fairest Princesse vnder sky,

In this faire mirrhour maist behold thy face

And thine owne realmes in lond of Faery,

And in this antique ymage thy great auncestry. (II.proem.4)
Faery Land itself is a parallel to Britain, and Gloriana is Queen Elizabeth, the virgin queen ruling the kingdom. The parallel sets up Faery Land as both a separate world of fantasy and familiar and analogous to the world of England, the “real world.” As we see in other sections of *The Faeire Queene* (and as we will look at in detail later in Book III), in Book II we have ellipses, retroversions, flash-forwards, and other deviations from a complete, linear narrative. There are several possible explanations for these phenomena, not the least of which are the many fight scenes and woundings in the story. It is easy to explain away these non-linear events by saying that it is just a story that has its own logic and rules. Though Faery Land is a magical place, every strange or unusual event that happens in *The Faerie Queene* cannot be automatically attributed to magic or any fundamental differences between Faery Land and our understanding of reality. Spenser plays with the possibilities afforded by the otherness of Faery Land, yet he purposefully makes it a familiar, relatable place that operates under certain natural laws. The forces that affect its inhabitants are real and human.

Even the non-human characters are strikingly human in Spenser's epic. Guyon, though he is “Elfin borne,” is portrayed in a similar way to the other knights and seems human in all but name alone (II.i.6). He is a Christian knight who, contrary to what his fairy origin might lead us to believe, is “fraile flesh and earthly wight” (II.i.27, vii.50); he is mortal and subject to the same temptations and failings as human knights such as Prince Arthur. His time spent in the Castle of Alma, the model of a perfect human body, also shows us that he is physically like a human as well. Because he is so human, Guyon is affected not only by human emotions and tendencies but also by human forces such as trauma. Faery Land operates under the same laws and expectations as Spenser's England. This is important to remember when considering time and the narrative structure of *The Faerie Queene*; narrative anachronies and other anomalies are not
solely attributable to magical, fairy forces but are affected by human causes, such as trauma (though trauma does not account for all of the narrative deviations in Book II).

The narrative pace of Book II is uneven; some stanzas compress many events or hundreds of years into nine lines while some events take up half a canto or more. For this reason and others, the exact timeline of Book II is hard to construct. The use of imprecise or confusing time references adds to this difficulty. At times, we are given more or less exact calculations of time; for example, Arthur tells Guyon, “Seuen times the Sunne with his lamp-burning light, / Hath walkte about the world, and I no lesse, / Sith of that Goddesse [Gloriana] I haue sought” (II.ix.7). This account of time is ambiguous, not naming the specific length of time referred to (likely either a day or a year), and it does not match the timeline given in other books exactly, making it a less than ideal answer to Guyon's questions.6 Time is often related in reference to the sun or the moon when it is explicitly stated, but more often the descriptions of time in the narrative are less concrete. Many times, the narrator says that a character “long [] yode,” “long [] trauelled,” or “Long trembling...stoode” (II.vii.2, ii.12, viii.46). “Long” here references time, but it is imprecise. It is used to skip the time in between the events when (presumably) nothing interesting is happening, but “long” is used so often that it makes any accurate measure of time impossible. “Long” appears 75 times (excluding references to length) in Book II, in contrast to the usage of more concrete measurements of time such as “hour,” which appears ten times in the book, “year,” which appears twenty times in various forms, and “month,” which is not present in the book.7 Abstract measurements of time are favored over the use of time terms. Instead of directly saying that an event happened a month or a year ago, Spenser tries to use the sun and the

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6 I will discuss this discrepancy in the timeline later.
7 The word “month” itself is not used in Book II, but they are referenced through the lunar cycle of the moon. Guyon explains to Medina, “Now hath faire Phebe with her silver face / Thrise seene the shadowes of the neather world, / Sith last I left that honorable place [Gloriana's court],” indicating that he has traveled for three months (II.ii.44).
moon to communicate those units. Though references to the cycles of the sun and the moon can usually be easily understood, at times they are ambiguous. As referenced earlier, Arthur tells Guyon that “Seuen times the Sunne with his lamp-burning light, / Hath walkte about the world” since he began his quest (II.ix.7). Though this is usually interpreted as “seven years,” the phrase is still a bit ambiguous; the “Seuen times the Sunne... / Hath walkte about the world” could also be seven days—Phoebus has risen in the East, gone across the sky, and “gan decline in haste / His weary wagon to the Westerne vale” seven times, marking seven days. Since the same information could be communicated unambiguously by stating that it was “seven days” or “seven years,” why would Spenser use references to the moon and imprecise words such as “long” instead? Spenser's narrative is not easy to follow, but he purposefully constructs it this way.

Sometimes, Spenser leaves out references to time altogether. When Guyon and Arthur approach Alma's castle, it is dusk (II.ix.10). The knights battle with Maleger's forces, are admitted into and receive a tour of the castle, talk with Shamefastness and Praisedesire, and while losing themselves in reading the histories “how the time was fled, they quite forgate” (II.x.77). The knights then eat supper, and when the next canto starts, it is morning. It seems as though somewhere we are missing a day. The battles, tour, mingling, reading, and eating could not all take place in a single night. Either Spenser fails to mark the end of a day or time is not operating logically.

When Guyon emerges from the cave of Mammon, we are told that “three dayes of men were full outwrought / Since [Guyon] this hardy enterprize began” (II.vii.65). Though here we are explicitly given the amount of time the journey took, without it, there is nothing in the text that would indicate how long Guyon is in the cave. Guyon finds Mammon during the daytime,
“sunning his threasore hore,” but after he follows him through “A darksome way... / That deep descended through the hollow ground,” it becomes difficult if not impossible to determine how much time has passed (II.vii.argument, 20); like Guyon, we can no longer see the sun or the moon, and there are not many other indicators of time. Again we have relative approximations of time, “soone,” “ere long,” and “shortly,” but no references to the days and nights that Guyon has been underground (I.vii.26, 27, 35). “Day and night” are mentioned, but it is ironic since the “Spright” and “feends” who “Day and night keep[] wary watch and ward” cannot tell whether it is day or night, making their watches even more futile and never-ending (II.vii.32, 25). It is difficult to tell when one day ends and another begins (if more than one day goes by) in the underground world that is devoid of indicators of time. Time begins to creep back into the story near the end of Guyon's journey; the list of those being tormented like Tantalus and Pilate is “too long here to be told” and “Ne Mammon would there let him long remayne” (II.vii.63). Guyon and Mammon have been journeying through, heedless of time, but now the plot speeds up. It is interesting that it is Mammon who now sets the plot moving forward; one gets the impression that if the poet did not refrain from telling the tales of the other tortured souls and if Mammon had not refused to let Guyon explore and stay longer, the canto would not have ended as quickly. Within a few stanzas, Guyon's temptation is over, and he is returned from “Below the earth” to “lyuing light” (II.vii.66). We now have clearer markers of time telling us that it is day, but as soon as he emerges, Guyon's “senses [are] with deadly fit opprest,” and he faints, ending the canto (II.vii.66).

Guyon's swoon is one of many that occur in Book II. William A. Oram comically paraphrases Jonathan Goldberg's assessment that “book 3 is full men on the ground,” but the same could be said of the men in Book II, or rather Book II is full of men who don't move (Oram
Many other characters in Book II enter their own states of stasis, whether long or brief. Oram addresses the periods of inactivity and drawn-out fights in “Spenserian Paralysis.” Oram focuses on Arthur's battle with Malegar in the first section, but he looks more at the other books in *The Faeire Queene* rather than Book II. Though he recognizes that “a paralyzed (or imprisoned) hero” is “a repeated theme” in *The Faerie Queene*, substantial discussions of Guyon's swoon, a state of physical paralysis for Guyon, and the other instances of narrative and physical stases found throughout Book II are noticeably absent (Oram 51). During Arthur's fight with Maleger, both men swoon or enter similar arrested states. Arthur “him so sore smott with his yron mace, / That groueling to the ground he fell” into a “swowne” (II.xi.34, 35). Maleger is knocked to the ground unconscious, but he “suddein vp.../...arose” from his swoon, just as Guyon does earlier (II.xi.35). Arthur's state of paralysis is not caused by a physical blow, like Maleger's, but by a mental one. Arthur attacks Maleger again, this time giving him a fatal-seeming wound that is described in gory detail. He makes “An open passage through his riuen brest, / That halfe the steele behind his backe did rest,” running him through and giving him a “wownd so wide and woundrous, / That through his carcas one might playnly see” (II.xi.37, 38). Arthur is first “Halfe in amaze with horror hideous,” then completely “smitten...with great affright” at Maleger's wounded yet undead “carcas” (II.xi.38, 39, 38). The sight is so gruesome and puzzling that Arthur “stood in...astonishment,” paralyzed not knowing what to do or how to comprehend what he is seeing (II.xi.41). This unnatural sight vexes and puts him in a stupor.

Many critics have speculated as to the cause of Sir Guyon's fainting upon emerging from Mammon's cave. Certainly fatigue from “want of food, and sleepe” is a factor, but the time differential could influence him as well (II.vii.65). Time moves differently in the underground

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8 See Jonathan Goldberg’s “The Mothers in Book III of *The Faerie Queene*” and my continued discussion of the “men on the ground” in Book III in my next chapter.
world. The time that Guyon spent in the cave may have been “three dayes of men” above ground, but the tour of the cave may have been shorter. Although Guyon visits many different areas, this trip might have taken only several hours or a day. Time in Mammon's cave might be relative, moving more slowly than time above. The shock of moving from the slower timeframe to the faster one might have overwhelmed Guyon and caused his swoon. Guyon has been forced by Mammon to exit the cave so quickly that he has not had time to adjust, therefore he needs to enter such a state of stasis to get back in sync with his own timeframe.

Guyon's swoon may also have been caused by the events that happened in Mammon's cave. Guyon was constantly tempted, saw “Deformed creatures,” and was followed around by “An vgly feend” that wanted and waited “to doe him dye / And rend [him] in peeces with his rauenous pawes, / If euer he transgrest the fatall Stygian lawes” and made a single mistake (II.vii.35, 26, 27). The mental anguish that these pressures caused Guyon began to wear on him mentally. Additionally, seeing the tortures suffered by the “many damned wightes” and hearing their “piteous cryes, and yelling shrighetes” was also unnerving. Witnessing the tortures of Tantalus and Pilate and of the “Infinite moe, tormented in like paine / He there beheld” may have been too much to take. The compound horror of so many damned and tortured souls may have overwhelmed Guyon, and this combined trauma could account for the quick ending to the canto. Trying to write about and describe the horrific torments of all of the damned souls in Cocytus would be too ghastly and traumatic. The canto must promptly end to get us away from the horrors of hell, but the strains of spectacle and the ordeal have left their mark on Guyon who has “beheld” them all. The sights and torments of hell are too much for any mortal to endure, so Guyon must faint since he cannot process and mentally accept such horror. This explains all of the many descriptions of Guyon in the swoon: “all his sences were with deadly fit opprest,”
“traunce,” slumbering fast / In senceles dreame,” “slombred corse,” “outcast carcass,” “cloudes of deadly night / A while his heauy eylids couer'd haue, / And all his sences drowned in deep sencelesse waue,” “sleeping ghost,” and “dead seeming” (II.vii.66, viii.3, 4, 11, 12, 24, 26, 27).

The descriptions that refer to his “sences” allude to how much the sights and sounds in Mammon's cave affected Guyon. He experienced a sensory overload, so to speak, of traumatic stimuli, prompting his senses to shut down to avoid experiencing any more.

Other references link sleep, trauma, and death and expose how they are interrelated. Those who have experienced traumas tend to have dreams that force them to relive those traumas in some way. We do not have any indication that Guyon is reliving his affair in the underworld in his “senceles dreame,” but the “traunce” does seem to be a coping mechanism. Interestingly, Guyon is turning to sleep here as a respite from trauma, though it is usually the medium through which those who suffer trauma relive it. Guyon's swoon also shows the relationship between sleep and death; the line between sleep and death blurs here, and Guyon is paradoxically simultaneously alive and dead in his trance state. Though the Palmer is told by the angel that “life ere ling shall to her home retire, / And he that breathlesse seems, shal corage bold respire” and he “With trembling hand his troubled pulse gan try, / ...finding life not yet dislodged quight,” confirms that Guyon lives, he still refers to Guyon as though he is dead (II.vii.7, 9).

Something about his swoon makes him a “slombered corse,” a “dead seeming” “sleeping ghost.” Perhaps this is simply because of the common association between sleep and death; Guyon would appear the same were he alive or dead, and death is a sleeping of the soul before

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9 Also see the introduction for a discussion of how traumatic events can sometimes be so painful and difficult to accept and deal with that the sufferer feels as if he or she is dead, a sort of living ghost. Guyon's swoon makes him seem dead, perhaps as if the trauma were too much for him and made him feel like he was one of the dead ghosts in hell.
judgement day. But perhaps Guyon's sleep is somewhat different here; he was among the souls of the dead and witnessed their torments, and so his trance is oddly death-like.

Other characters also fall into states of paralysis during fights or other traumatic events. When Cymochles fights Guyon on Phaedria's island, Guyon gives him a blow that “bared all his head vnto the bone; / Where with astonisht, still he stood, as senseless stone” (II.vi.31). It is unclear how long Cymochles remains in his stupor, for “Still as he stood, fayre Phædria.../ ...soone atweene them ran” to stop the fight, and Cymochles is not mentioned again until several stanzas later after Guyon has resumed his journey and Phaedria has returned to the island (II.vi.32, 40).

Cymochles's brother Pyrochles suffers a similar bout of astonishment in his fight with Prince Arthur, but this stupor is brought on by trauma. The battle is fierce, with Arthur and the brothers trading blows. Finally Arthur strikes his sword “Into [Cymochles's] head, and cruell passage ma[kes] / Quite through his brayne” (II.viii.45). When Pyrochles saw this “the stony feare, / Ran to his hart, and all his sence dismayd” and “Long trembling still he stoode” (II.viii.46). The trauma caused not only by his own wounds and the intensity of the battle but also by witnessing his brother's gruesome death casts Pyrochles into a state of stasis. He cannot accept and process the sight and the knowledge of his brother's death immediately, leading to his shocked paralysis.

Guyon remains in his swoon for most of canto viii while Arthur defends his body, but the swoon abates as quickly as it began. Arthur's defeat of the two brothers Pyrochles and Cymochles seems to be the catalyst that awakens Guyon: Arthur “left [Cymochles's] headlesse body bleeding all the place. / By this Sir Guyon from his traunce awakt” (II.viii.52-53). The bloody beheading of Cymochles wakes Guyon, and the sequence of events is not coincidental or
unimportant; Guyon is specifically awakened “By this,” by the beheading. In Book II, traumas often act as catalysts for action to occur. This is especially true of the bloodier, more graphically-portrayed traumas and woundings.

In the first canto, Archimago lies to Guyon about the rape of Duessa. This horrible event upsets Guyon, and he with “zealous haste away is quickly gone” to avenge Duessa's wrongs. This tale leads Guyon to the Redcrosse Knight, but Guyon abruptly stops before they fight. Because Archimago's story is a false, constructed trauma, it does not lead to any real, lasting action or advance the plot too far. The death of Amavia, however, spurs Guyon on to his quest to destroy Acrasia's bower. Her death is described in graphic detail, and the sight of her death and the knowledge of the fates of Mordant and Ruddymane move Guyon. He finds her with “A cruell knife, that made a griesly wond” in her “riuen chest” “From which forth gusht a stream of goreblood thick” (II.i.39, 47, 39). At the sight of Amavia's wounds, Ruddymane playing in her blood, and Mordant dead beside them, Guyon's “hart gan wexe as starke, as marble stone, / ...That all his sences seemd berefte attone” and he “shew his inward paine” (II.i.42). Guyon is so affected by the sight with horror and with pity that he enters a state of stasis. Guyon tries to save Amavia, and he encourages her to “tell the secrete of [her] mortall smart” for “He oft finds present helpe, who does his griefe impart” (II.i.46); he hopes to cure her trauma by having her talk about it, which is not such an outrageous idea. Amavia appears to be dying from the physical wound in her chest, but it is a consequence and outward manifestation of the pain and the wound she suffered when her husband was taken from her by Acrasia and then murdered. She is too injured to be healed, and the trauma of telling her sad story again kills her; she is reliving the events by telling her tale, and after pronouncing Mordant's death, “as downe to sleepe her layd,” she dies (II.i.55, 56). Sympathizing with the unhappy trio, Guyon begins to
cry, “for griefe his hard did grate” (II.i.56). The trauma has affected him, and the grief now spurs Guyon on his quest to avenge their deaths, as upon Mordant's sword he swears “vengeance” and vows not to “rest in house nor hold, / Till I that false Acrasia haue wonne” and “Till guiltie blood her guerdon doe obtayne” (II.i.61, ii.44, i.61). We learn later that destroying the Bower of Bliss was Guyon's objective all along; the Palmer came to Gloriana's court “And to that mighty Princesse did complaine” of Acrasia, and “she emloyes” Guyon to to stop her (II.ii.43). It is the trauma of Amavia, Mordant, and Ruddymane that sets Guyon's quest in motion and forms his resolve to destroy Acrasia. This event, not the Faerie Queene's orders have him journeying to seek his goal.

The traumas and woundings of other characters also further the plot in Book II and set events in motion. When Guyon is caught in the Idle Lake with Phaedria, his quest also idles. Phaedria leads him from his “right way,” distracting him from his goal and stranding him on her island where he fights with Cymochles; there he knocks Cymochles into “astonish[ment]” and prompts Phaedria to intervene and take him back to shore to stop him from fighting more (II.vi.22, 31). Guyon exists out of the book, but Pyrochles quickly pops up and runs into the story “sprinckled...with blood, / And soyld with durtie gore” (II.vi.41). His page Atin discovers that he is inwardly “Burning in flames... / And dying dayly, dayly yet [he] reuiue[s]” (II.vi.41, 45). He later blames his torment on Furor: “His deadly woundes within my liuers sell, / And his whott fyre burnes in mine entralles bright” (II.vi.50). He is wounded from his encounter with Furor and Occasion, and he relives this bloody encounter through his unending pain. His sad “plaint” “grieued [Atin] so sore / That his deepe wounded hart in two did riue” (II.vi.45). Pity affects Atin just like Guyon, but it prompts Atin to jump into the lake where he is (somewhat) in danger of drowning. This sight evokes “pitty” in Archimago, too, and he rescues the pair and
“restor'[s] [Pyrochles] to helth” (II.vi.48, 51). The end of Pyrochles's sufferings closes the canto and sparks the opening of canto viii where Guyon comes back into the story and begins one of the most important sequences in the Book—Guyon's temptation in the cave of Mammon.

Another odd section in the book is canto x. This canto is comprised almost entirely of a (mostly) fictional history of the kings of England and of Faery Land, with Arthur reading about the former and Sir Guyon the latter. This section is an anomaly in Book II not only because it recounts a Bible-like genealogy spanning hundreds of years but also because it disrupts the narrative for an entire canto. Our heroes are barely mentioned and their quests forgotten amidst the “rolls” and the “chronicle” (II.x.Argument). While touring the castle of Alma and visiting the brain in canto ix, the knights find Briton moniments and Antiquitee of Faery lond and read them, setting up the next canto. After a short apologia in which he hopes that his “lowly verse” and “fraile pen” can worthily recount his Queen’s “famous auncestryes,” Spenser goes directly into the chronicles, not mentioning Guyon or Arthur until stanza 68, when the history ends abruptly (because it has reached the present, Arthur) (II.x.1, 2, 1). The history of England literally dominates the entire canto, and between it and the seven stanzas covering Faery Land's history, the story comes to a halt. Time in the story seems to stand still as nothing happens to further the narrative, but in contrast, time within the stories presented in the books (another layer of narrative) flies by at a staggering and uneven pace. In some places, such as in stanza 21 where we go through three rulers, a long period of time is rapidly covered in a few brief lines.

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10 This is an interesting occasion where Archimago, a villain, is able to heal a wound. Healing wounds is a difficult process in The Faerie Queene, where so many characters go on quests or seek aid to cure their wounds that continue to plague them. Traumatic wounds in particular are difficult to cure by herbal medicine or magic. In this instance, perhaps Archimago's cure (which combines both “spels” and “herbes”) is only temporary or an illusion since Pyrochles's hot temper manifests itself later in canto viii when it causes him to go up against Arthur and leads him to his death. See my discussion of healing mental and physical wounds in the next chapter.

11 It is interesting that these volumes are located inside of the brain in the chamber of Memory. These histories become a kind of genetic memory, a history of the glories of England and Faery Land that is inherently located in within the mind.
At the other extreme, at times the story of a single ruler or other historical figure is extended over several stanzas, such as King Lear, whose story takes six stanzas to tell. This might not seem like an excessive amount of stanzas, but it important to consider it relative to the numbers of lines and stanzas allotted to the different stories. King Lear receives almost as many stanzas as the entire history of Faery Land. Given that canto x departs from the main story of Guyon's quest, it is hard to know what its function is in the story. Indeed, time is so hard to keep track of in this canto that Arthur and Guyon “so long...redd in those antiquities, / That how the time was fled, the quite forgate” (II.x.77).

Time not only speeds up and slows down, but we also see breaks in linear time. Until stanza 49, everything that is being told has happened in the past; is it similar to a long flashback in the story. In stanza 49, there is a surreal moment when Prince Arthur is reading about his future as King Arthur, seemingly unaware of the connection. The book is not grounded in the timeline of the story; it seems to exist outside of it. It is book located in the chamber of memory, yet it contains events that will (ostensibly) happen in the future in the story, giving us not only retroversions but flash-forwards. Because the story in the chronicle takes us beyond Arthur in the present and into the future, it has to loop back on itself to reenter the timeframe of the main story. The story continues on chronologically until the same problem emerges: after naming Uther Pendragon, Arthur's father, “There abruptly it did end” in an unfinished, “vntimely breach” (II.x.68). “Succeeding” brings the story in to the present; Arthur is reintroduced into the story just when he would be introduced into the history as succeeding his father. There is no “full point, or other Cesure right” to end the story because, in a sense, the story has not ended (II.x.68): Arthur's story is continuing to be written in The Faerie Queene in a metatextual

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12 The difference in lines lessens even more when one does not include the introduction to the history in stanza 70.  
13 Arthur may never become king in The Faerie Queene (as it exists), but it is clear that he will become the king of which the chronicle talks.
moment when the stories of the chronicle and the poem merge. *Briton moniments* becomes a fitting parallel to *The Faerie Queene*; both have problematic narrative structures, and both are filled with an often bloody history. Book III continues this bloody history, associating the problematic narrative structure with blood, wounds, pain, and love.
Chapter III:

Figure 3: Wordle Word Cloud of Most Frequently Used Terms in Chapter III

“Loues Cruel Woundes”: Wounding, Love, and Trauma Theory in Book III of *The Faerie Queene*

As the narrative moves from Book II into Book III, instead of the uneven narrative pace and narrative anomalies such as ellipses and retroversions disappearing, we actually see a greater disintegration of linear time. In fact, a time loop emerges as Book III progresses that cannot logically be reconciled to the timeline related in the poem. Not coincidentally, there is also a noticeable increase in the presence of trauma in Book III. *The Faerie Queene* is a work full of battles and violence, but what is unique in this book is that all of the woundings are woundings of love. Love is imagined here as an emotion, personified as Cupid, and everything in between. Also differing from previous books, a greater number of Book III's woundings are psychological or have strong psychological components.
Another important difference lies in the gender of those affected by trauma. Book III is the only book in the poem that features a female knight, Britomart, the champion of chastity. Though several other characters, both male and female, are plagued by traumas in the book, Britomart's sufferings are chronicled most prominently, and she is wounded both mentally and physically more than any other character in the book.

Britomart suffers many wounds in *The Faerie Queene*, but many of these are repetitions of the initial love wound that she receives when she gazes into Venus’s mirror. When she sees Ategall’s image in the mirror, unbeknownst to her, “the false Archer,” Cupid, shoots her with one of his arrows (III.ii.26). Britomart has been “shot,” yet it is clear that it was not a physical arrow that has harmed her physical body (III.ii.26). This is instead a psychic wound, a trauma that Britomart bears hidden inside; nonetheless, it is a wound that causes Britomart pain and anguish. She describes the resulting pain she feels, comparing the sight of Artegaill and falling in love with him to a “hidden hooke with baite,” which “Within [her] bleeding bowells… / Now ranckleth… / That all [her] entrails flow with poisnous gore” (III.ii.38, 39). There is a reason why love is personified as a wounding force; love, especially unrequited love, can be painful for those afflicted. Britomart’s condition is made all the worse for her inability to understand and to process the event. Cupid hits her “So slyly, that she d[oes] not feele the wound,” and she mistakes the symptoms she experiences, thinking “it was not loue, but some melancholy” that she is suffering from (III.ii.26, 27). Like many victims of trauma, Britomart is unable “fully to witness the event as it occurs” (*Trauma* 7). Because of this failure to realize and to experience the unexpected event when it occurs, she is thus condemned to repeat it in the form of new wounds.

14 Several critics also read these lines as symbolic of Britomart’s menarche. See Silberman p. 20 and Hamilton p. 141.
Britomart is wounded again in canto i in the Castle Ioyeous. Though this is her second wounding chronologically, it is the first wounding of Britomart’s presented in Book III. Malecasta’s knight, Gardante wounds her with his “arrow keene”; in this second wounding, Gardante becomes a stand-in for Cupid, and this time his arrow does physically “gore her” and wound her (III.i.65). Though Britomart is more consciously aware of this wounding, the event is related in a single stanza and not mentioned again in the text; the canto soon ends, as though this wound is left unprocessed and unhealed too. In the next canto we discover the initial source of this wound, and as Britomart continues on her journey to find her love Artegaill, it becomes clear that because she cannot yet recognize and heal her wounds, they will continue to haunt her and to repeat themselves in her body and mind.

Britomart’s love wounds do indeed haunt her. Often, those who survive traumas feel as though they “‘died’” as a result of those traumatic experiences; this death of the self leaves the traumatized person feeling like he exists as a “‘ghost’” form of himself (Brison 12, Lifton 105-107). The pain of the mental wounds becomes very real and visible because of “The intermingling of mind and body” that takes place after a traumatic event in which the “mental state…fe[els] physiological” and the “physical state…[is] the incarnation of a cognitive and emotional paralysis” (Brison 17). When Britomart’s nurse, Glauce, observes that the “euill plight” she is afflicted with “liuing ma[kes] [her] dead,” she is seeing the physical manifestation and mental effects of Britomart’s unacknowledged and untreated wounds of love (III.ii.30). The wound haunts her, making her into a ghost who unwillingly haunts the world, and Britomart lingers in this state between life and nothingness. In addition to the physical symptoms of her wound that trouble Britomart, she is also plagued by insomnia that is only temporarily broken by terrible dreams:
And if that any drop of slombring rest

Did chaunce to still into her weary spright,

When feeble nature felt her selfe opprest,

Streight way with dreames, and with fantastick sight

Of dreadfull things the same was put to flight,

That oft out of her bed she did astart,

As one with vew of ghastly feends affright:

Tho gan she to renew her former smart,

And thinke of that fayre visage, written in her hart.  (III.ii.26)

Britomart’s dreams force her to relive the unprocessed trauma of her wounding, bringing to the surface her buried trauma. A discussion of dreams immediately brings Freud's theories to mind; though he tries to justify that all dreams including those caused by traumas fall within his “dream as wish-fulfillment” principle in *Beyond the Pleasure Principle*, he admits that “it is impossible to classify as wish-fulfillments the dreams…which occur in traumatic neuroses” (*Beyond 26*). Britomart’s dreams could be interpreted as wish-fulfillments; she gets to see the “fayre visage” of Artegall that she fell in love with. But Britomart’s recurring dreams are unpleasant, and they become an unwanted symptom of her internal wound. Thinking of Artegall and the mirror in her dreams “renew[s] her former smart” and affects her as though she had seen “ghastly feends.” These dreams bring the hidden pain to light, and by forcing Britomart to relive the event of her wounding, they force her to confront and to belatedly re-experience the pain it caused her. The dreams are involuntary, inherent symptoms of her wound; she can control the
intrusions of the effects of her psychological wound no more than she can keep a bodily wound from bleeding. The symptoms of the wounds, the bleeding and the dreams, are signs of the reality of the wounds; as long as a wound bleeds, it can never be healed. Blood is a reminder that the wound remains.

Britomart begins her quest to find Arthegall because she comes to realize that she will be unable to move past the trauma that haunts her until her wound is healed. She is stuck between the worlds of life and death, conscious and unconscious, in a cycle of wounding and pain, and she seems to enter into a stasis or time dilation similar to those William A. Oram and Patricia A. Parker describe in “Spenserian Paralysis” and Inescapable Romance, respectively.

As Book III of The Faerie Queene progresses, it becomes clear that time does not pass in a linear fashion. There are several retroversions; the story of Britomart’s initial wounding is told in canto ii, after she receives the arrow wound from Gardante in canto i. In canto iii, we also get an anticipation, or flash forward, when Merlin tells Britomart about her future with Arthegall and the future of the rulers of Britain. Certainly, such retroversions and anticipations are not unusual in stories, but when we get to canto iv and the wounding of Marinell, the timeline seems to shatter into pieces that are hard to fit back together logically.

As discussed earlier, we are given conflicting accounts of the circumstances surrounding Florimell’s flight from court. It seems impossible that the chronology of events presented is true, because, logically, the effect, Florimell’s flight, cannot precede its cause, Marinell’s wounding. But it is the unprocessed trauma that comes from Marinell’s wounding that distorts time. For the victim, the traumatic experience “is not a possessed knowledge, but itself possesses, at will, the one it inhabits, often produc[ing] a deep uncertainty as to its very truth,” and the event becomes “‘a record that has yet to be made’” (Trauma 6). The paradox is that the
traumatic event has already happened in reality, but it has not yet consciously happened for the one who is experiencing it. For the victim, the event exists somewhere between the past and the future; though the victim cannot process the event in the present, at some point the traumatic event will return for this possessed person, and she will begin to consciously experience it. The question of whether Florimell’s flight indeed happens before Marinell is wounded or whether Britomart wounds Marinell before she sees Florimell is irrelevant. Even if we could tell, it does not matter what the objective “truth” of the chronology is; both scenarios are true. What is important is how the characters experience these events.

These events unfold in canto vi. Though it begins slowly, the story quickly jumps into the action of the wounding. At the beginning of the canto, Britomart’s “deepe wound” of love still troubles her, and she takes a respite in her journey to “complain[]” by the sea shore, arresting the action in the poem for three stanzas (III.iv.6, 7). She then sees a knight and jumps from “Her former sorrow into suddein wrath,” igniting a bout of bloody action in the story (12). The knight is Marinell, and Britomart with her “wicked steele through his left side d[oes] glaunce” and makes him “tumble[] in a heape, and wallow[] in his gore” (III.iv.16). The next stanza jumps away from the fight and into a long simile that compares Marinell to a “sacred Oxe” sacrificed in a religious ceremony (III.iv.17). The action is over, and Britomart “stay[s] not him to lament” but rides off and out of the canto, “Whiles thus [Marinell] lay in deadly stonishment” (III.iv.18, 19). Here, the flow of time is inconsistent and irregular. Britomart’s exit is swift. It is unclear how long Marinell stays languishing on the beach; several events continue to happen in the poem, giving the impression that Marinell lies on the shore in a stasis twixt life and death for a long time. This is another instance of a character in a state of paralyzed stasis,
such as we saw in Book II. As our hero departs, her opponent lying vanquished, the rift in the timeline begins. It is not a simple anachrony, merely a telling of the events out of order; instead the event of Marinell’s wounding sparks an achrony, a deviation whose position and span in the chronology cannot be defined, sorted out, or clearly accounted for (Bal 66-8). In our story, time seems to fold on itself and create a circular loop.

Strangely, Britomart, the Book’s champion, is conspicuously absent from the next few cantos. She is briefly mentioned near the end of canto iv, but we do not see her or hear of her again until stanza 12 of canto ix; even then, her identity remains hidden for several more stanzas. Her exit in canto iv is strange:

Yet did false Archimage her still pursew,
To bring to passe his mischieuous intent,
Now that he had her singled from the crew
Of courteous knights, the Prince, and Fary gent,
Whom late in chace of beauty excellent
Shee lefte, pursewing that same foster strong;
Of whose fowle outrage they impatient,
And full of firy zele, him followed long,
To reskew her from shame, and to reuenge her wrong. (III.iv.45)

The wording is ambiguous, and it is difficult to decipher who is pursuing whom. The passage could be interpreted as saying that Arthur and Guyon have gone after the forester, but we know

15Also see Shakespeare’s Venus and Adonis and Goldberg for discussion of the wounds of Marinell and Timias linking them to Adonis.
this is not so; they went “in chace” of Florimell, leaving Timias to go after the “foster strong.” The multiple clauses stuck in the stanza blur the course of the action. Though the words “Shee lefte” are part of the phrase “Whom late in chace of beauty excellent / Shee lefte,” because they are on the same line as “pursewing that same foster strong,” they give a new meaning to the reading. It seems as though it is Britomart who is “pursewing” the forester now. Also, if we follow the references to Britomart, taking out the digression concerning Arthur and Guyon, the stanza seems to mean that Archimago pursued her for his intent after he had singled her out, and she left pursuing the forester. A clear reading is hard to determine, but the text is purposefully ambiguous. If the stanza is interpreted as meaning that Britomart leaves the stanza and the next few cantos to go after the forester, it raises some questions. It seems that these events occur in some alternate timeline; one would expect Britomart to have pursued the forester to save Florimell in canto i, but she reportedly does not do so until here in canto iv, shortly after she has completed the event that causes Florimell’s journey in the first place. There is no indication in the text that she does go through with her plan to pursue the forester. Indeed, we here have an ellipsis, as Britomart’s actions until canto ix are completely missing. But the implication is that, somehow, after her battle with Marinell, Britomart returns in time to canto i, to a timeline where she has now already wounded Marinell, prompting Florimell to begin the journey that leads her to cross paths with the knights. Maybe, in Britomart’s mind, she does somehow return to this version of events. Perhaps she even forgets that she has wounded him, suppressing the knowledge to avoid acknowledging both the trauma she inflicted on Marinell and her own pain.

Trauma can account for this anomaly in the timeline and for the other anachronies in the text, but whose trauma sparks the rift in time? For most people, nearly killing a man violently would be traumatic; surely Britomart does experience some psychological repercussions from
injuring another as she herself has been injured, but by then she is an experienced warrior who is used to battle. The event is certainly traumatic for Marinell who is “gore[d],” nearly dies, and enters a “deadly stonishment,” lying on the shore and slowly dying (III.iv.16, 19). The traumas of both of these characters contribute to the time distortions, but the character who seems to initiate and to influence the changes in the timeline the most is Marinell’s mother, the nymph Cymoent. Cymoent begins tampering with the chronology of time many years before the story of Marinell’s wounding in Book III takes place. Like the nymph Thetis did for her son Achilles, she inquir’d /…of Proteus” “her deare sonnes destiny to tell” (III.iv.25); this event is told in a retroversion that comes shortly after Britomart wounds Marinell.16 Because she knows the future, Cymoent inadvertently takes actions that cause that prophesized future, Marinell’s wounding by “A virgin straunge,” fulfilling the prophecy and actually causing the event she hoped to prevent (III.iv.25); because of the cyclical nature of this self-fulfilling prophecy, this event is already outside of the scope of a linear timeline. Cymoent’s actions after Marinell’s wounding help to break the timeline further.

After “Tydings” of Marinell’s defeat reach his mother, the story jumps in time once more to a retroversion that tells of the history of Marinell’s parents and of his birth (III.iv.19). When the story returns to Cymoent, she “lay as in a swowne,” like her son, for an indeterminate amount of time (III.iv.30). So profound is her grief and her pain at the loss of her son that she “swowne[s] thrise” before going into a sorrowful, stirring, and beautiful lament for her son (III.iv.35). The scene ends in the middle of stanza 44, with Cymoent “Curs[ing] the hand, that did so deadly smight / Her dearest sonne” (III.iv.44). The stanza then shifts to talk briefly about Britomart again, and beginning in the next stanza, the ambiguous stanza 45 discussed earlier, the

16 Many critics note classical references in *The Faerie Queene* such as this one to Achilles and his mother. See Goldberg 1975, Alpers 386, and Blissett 94.
story jumps from Archimago to Britomart to Arthur and Guyon to Timias to Florimell, and ultimately back to Arthur to end the canto. The action happens so quickly and seemingly haphazardly that reading these stanzas becomes confusing. Archimago is mentioned, but he does not appear again in *The Faerie Queene* to trouble Britomart or the other characters. Guyon does not appear again in Book III, Timias’s encounter with the forester is postponed until the next canto, and Britomart disappears and does not return until canto ix, presumably returning in time to canto i to pursue the forester and repeat the time loop. Perhaps it is not true that “none of all [Cymoent’s] curses ouertooke” Britomart; Cymoent’s curses seem at last to be the things that unstick time, cursing not only Britomart, but herself as well, to relive the events of Marinell’s wounding (III.iv.44).

Healing the wounds of love and breaking the cycle of double woundings are not simple tasks in *The Faerie Queene*. The wounds of Britomart and other characters seem strangely resistant to medicinal and even magical attempts to cure them. Britomart recognizes that hers “is not…like other wond / For which no reason can finde remedy” (III.ii.36). In her case this is partially true; her wound is not a physical wound but a mental one. Glaucce, also recognizing that “no reason may apply / Salue to [her] sore,” attempts to cure Britomart magically with various “charmes” (III.ii.36, 51). But Glaucce’s magical cure fails. At one point, Glaucce suggests that “neuer sore, but might salue obaine: / That blinded God, which hath ye blindly smit, / Another arrow hath your louers hart to hit” (III.ii.35). Though gaining Artegaill’s love would indeed sooth Britomart’s wounded heart, a double wounding is not the answer; if Cupid were to wound her love with one of his love arrows, it would only mirror and repeat Britomart’s wound, and continuing the cycle of wounding cannot heal the underlying trauma. Frustrated in her failed attempts, Glaucce takes Britomart to the sorcerer Merlin, who affirms that “leach-crafte”
“Magick” cannot cure the wounds of love she suffered by looking into Venus’s mirror (III.iii.17). She can only be cured if she “submit[s]” to her “heuenly destiny” to marry Artegall and bear his children (III.iii.24). Paradoxically, love is the cause of and cure for Britomart’s maladies. She was wounded by love the feeling and by love as personified by Cupid. Yet the love that can cure her is different from the love that threatens her life. Her love for Artegall is “ordaynd” by heaven, a pure love free from the fleshly taints that Britomart encounters on her journey, and she must enter into the union of marriage with him (III.iii.26). Only divine, “true” love can cure the wounds of love caused by Cupid’s arrows.

But love is not always an available cure in *The Faerie Queene*. Arthur’s squire, Timias, suffers a double wounding of love, but it seems as if a cure is out of his reach. When Timias fights the foresters (who are figures for sexual lust) who pursue Florimell, he receives a wound “In his left thigh” and falls into a “deadly swowne” (III.v.20, 26). Though the wound is a physical one received in battle, Sujata Iyengar suggests the thigh wound is already a type of love wound because it is sexualized and compared in the Renaissance to “female genitals” (46-47); also, he is wounded with an arrow, recalling Cupid’s wounds. The virgin huntress Belphoebe finds him and attempts to “remedy” his wounds with her “herbes” and “heuenly salues” (III.v.32, 35). She is partially successful, and Timias’s “foule sore reduce[s]” (III.v.41). Unfortunately, though he is cured of physical wounds, Timias is not completely healed. Timias suffers a double wounding, and this time it is an internal wound of love. This second wounding along with the futility and inability of medicine to adequately heal love’s wounds are expressed in these lines:
O foolish physick, and vnfruitfull paine,
That heales vp one and makes another wound:
She his hurt thigh to him recurde againe,
But hurt his hart, the which before was sound,
Through an vnwary dart, which did rebound
From her faire eye and gratious countenaunce. (III.v.42)

Belphoebe acts as Cupid, unintentionally wounding Timias’s heart with her own “dart” of love, repeating the wound he received from the forester. Belphoebe can cure the physical wounds inflicted by the forester, but she cannot give Timias “that sweet Cordiall, which can restore / A loue-sick hart” (III.v.50). Love is not available as a cure for Timias because Belphoebe was “vpbrought in perfect Maydenhed” by Diana, and like Diana, she will remain a virgin (III.vi.28). Also, Timias’s wounds are caused by lust, an impediment to pure love. Timias recognizes the impropriety of his lustful feelings and that Belphoebe is unable to give her love to save him, so he resolves to “Dye, rather, dy, then” “blott her honour” (III.v.45). Unable to find a cure for his wounds, Timias becomes “captiued in endlesse duraunce / Of sorrow and despeyre without aleggeaunce” (III.v.42); it is a painful stasis in which “his Malady the more increast” each time Belphoebe attempts to heal him, and he remains in this stasis for the rest of Book III (III.v.43).

Amoret suffers perhaps the most graphic, sexualized, and traumatic wounding of any character in Book III, or even in the entire Faerie Queene. Busirane kidnaps her from her betrothed, Scudamore, and takes her to his castle where he tortures her, for “he would her constraine / Loue to conceiue” (III.xi.17). She suffers because Busirane wants her to abandon
Scudamore, and she “for his dearest sake endure[s] sore, / Sore trouble of an hainous enimy” (III.vi.53). The repetition of “sore” calls to mind not only the pain Busirane puts her through but also the physical wounds that he inflicts; these wounds are described in graphic detail, calling attention to their unnatural cruelty:

Her brest all naked, as nett yuory,…

Of her dew honour was despoiled quight,

And a wide wound therein (O ruefull sight)

Entrenched deep with knife accursed keene,

Yet freshly bleeding forth her fainting spright,

(The worke of cruell hand) was to be seene,

That dyde in sanguine red her skin all snowy cleene.

At that wide orifice her trembling hart

Was drawne forh, and in siluer basin layd,

Quite through transfixd with a deadly dart,

And in her blood yet steeming fresh embayd;

And those two villeins, which her steps vpstayd,

When her weake feete could scarcely her sustaine,

And fading vitall powres gan to fade,

Her forward still with torture did constraine,

And euermore encreased her consuming paine. (III.xii.20-1)
The “wide wound” and the heart pierced “with a deadly dart” can be seen as the manifestations of underlying mental and emotional wounds. The “bleeding” “orifice” “That dyde in sanguine red her skin all snowy” is reminiscent of a sexual wound and female genitalia, a woman’s bleeding upon her first intercourse; the implication is that Amoret has been forcibly, violently raped by Busirane or at the very least suffered an emotional rape or a loss of “emotional virginity” (Iyengar 60). Hers are love’s wounds at their worst.

It is no wonder that in her situation Amoret would suffer trauma. She is an innocent victim of rape and torture, both dehumanizing because they “reduce[] the victim to flesh, to the purely physical” and take away from them their agency, the power to act for themselves (Brison 18). But in criticism on *The Faerie Queene* and even implied in the text, there is a feeling that Amoret invites or even deserves the horrible things that befall her. Sheila Cavanagh recognizes this unfair and un-feminist reading in her book *Wanton Eyes and Chaste Desires: Female Sexualities in The Faerie Queene*, noting that “Amoret…become[s] implicated as [an] agent[] in whatever perils threaten her”; she also cites A. C. Hamilton’s claim that “‘Amoret exposes herself to rape under some inner compulsion,’” as though she secretly wants the rape or as though it is her fault that she is not more careful (140, 145). Before Amoret’s ordeal with Busirane is mentioned, we learn that “when she to perfect ripenes grew” “many a one fownd / His feeble hart wide launched with loues cruel wond” (III.vi.52). She wounds her suitors, unintentionally, with love, which seems to invite the wounds of love that are inflicted upon her. We can surmise that Busirane himself was wounded by love for Amoret, and perhaps he pierces her hart with a “deadly dart” of his own as both an act of revenge and as an attempt to heal his wound (III.xii.21); he tries to force Amoret’s love by enacting Cupid’s role. This provides context in which to look at Iyengar’s observation that “Busirane’s wounding of Amoret moves
the Petrarchan trope of the maiming mistress across gender..., transforming a sonnet-mistress into the cruel master-enchanter” (50). Busirane, wounded by love, is compelled to repeat his wounding on Amoret, but his means can never heal love’s wounds. He uses “charmes” and magic to wound Amoret and to try to cure himself, a solution which has previously been shown to be ineffective (III.xii.31). The love “the vile Enchaunter” attempts to elicit from Amoret with “his art” is unnatural, certainly not heavenly, and thus unable to cure love’s wounds (III.xii.31).

Men want her, judge her, and hurt her, so it is understandable that it is a woman who must ultimately save Amoret from Busirane’s dangerous love. As canto xii progresses, Britomart herself becomes a double for Amoret.17 When I talk about doubles, I am not concerned with the “mirror image” doubles who physically resemble each other that Kathryn Schwarz describes in “Breaking the Mirror Stage” (273); I am interested in looking at doubles who are alike in their situations and experiences. Certainly Amoret and Belphoebe are usually doubled since they are twins and are both raised by goddesses away from the realm of mortals. Yet ultimately, Belphoebe is destined for a Diana-like perpetual virginity while Amoret, like Britomart, will enter into marriage. Britomart and Amoret are thus linked in their pursuit of married chastity, and they suffer similar wounds because of this.

In “Of Chastity and Violence: Elizabeth I and Edmund Spenser in the House of Busirane,” Susan Frye explores Amoret and Britomart as doubles in canto xii. In fact, for Frye, the two women are so similar that, at times, the distinction between them is blurred so much that they seem to become a single character, and we can see this link through their woundings (62). Before she begins her journey, Britomart experiences an internal wound similar to Amoret’s

17 Belphoebe, as Amoret's twin sister, is often seen as a double for Amoret, but because Amoret and Britomart shares not only physical similarities but similarities in their loves lives and their woundings, Britomart seems more fitting a double for Amoret than her virginal huntress twin, Belphoebe.
external wound; she feels as though “loue hath gryde / [Her] feeble brest...and launched [a] wound wyde” (III.ii.37). Britomart is wounded yet again in canto xii; the physical wound that Busirane inflicts on Amoret is repeated in Britomart, and now her internal wound of love comes to the surface and is manifested physically. As he did with Amoret, Busirane “strooke into her snowie chest” “A murdrous knife,” causing a wound that, while not as wide as Amoret’s and not as “deepe imprest,” still with “litle drops empurple[s] her faire brest” (III.xii.33, 32, 33). The language and imagery here recall that used earlier when describing Amoret’s wound. Busirane hopes to capture and torture Britomart as he has Amoret, but she with “her mortall blade” “sm[ites] him,” turning the wounding back on him (III.xii.33, 32, 34). But again, double wounding, the repetition of Britomart and Amoret’s earlier wounds, cannot heal them; they are afflicted with love’s wounds, and they both must unite in love with their heavenly-destined partners to find relief.

Yet what happens next seems to contradict heavenly love as a cure, and oddly, it would appear here that Amoret’s wounds are healed here by magical, not divine means. Britomart commands Busirane to “Restore vnto [Amoret] her health, and former state,” which he does by reading out of the “wicked bookes” of his dark art (III.xii.35, 32). The reversal of Busirane’s “charmes” seems to undo the damage they originally inflicted:

the wyde wound, which lately did dispart

Her bleeding brest, and riuem bowels gor’d

Was closed vp, as it had not beene sor’d

And euery part to safety full sownd,

As she were neuer hurt, was soone restor’d:
Tho when she felt her selfe to be vnbownd,
And perfect hole, prostrate she fell to the grownd. (III.xii.38)

She seems to be healed, but a closer analysis reveals that Amoret is not yet free from all of her wounds. “[P]erfect hole” may be translated to mean that she is perfectly “whole” now, but the original spelling suggests a lack, a hole still persisting, or something missing in her mind and soul. Jonathan Goldberg and Maureen Quilligan hint at it, and in “Of Chastity and Violence: Elizabeth I and Edmund Spenser in the House of Busirane,” Susan Frye interprets this phrase as meaning that “her violated hymen is restored” (Goldberg 78-9, Quilligan 198-99, Frye 67).

Amoret “fell to the ground,” perhaps to praise Britomart, but it raises some concerns about what seems to be her miraculous, magical cure; in *The Faerie Queene* something is always wrong when a character finds himself on the ground. It may appear physically “as she were neuer hurt,” but Amoret still carries emotional wounds from her ordeal. The distinction is small but significant; Busirane only restores Amoret to health. He does not and cannot totally heal her; he can only restore health to her physical body. Magic cannot cure Amoret and her internal wounds; only true love can.

In the 1590 *Faerie Queene*, Spenser ends on the scene of Amoret’s healing; she and Scudamore “embrace” in perfect love and “seem[...as grovne together]” like the Hermaphrodite (1590 III.xii.45, 46). They represent the ideal Christian marriage, two spirits becoming one flesh, completing and healing each other in their union; in this state they also become like the Platonic original human, the “‘perfect whole,’ permanently united with another half,” a soul mate (Iyengar 51). This happy, optimistic ending is revised in the 1596 edition of *The Faerie Queene*; Amoret finds neither comfort nor completion in love. Scudamore, his faith in Britomart
wavering, chooses “Thence to depart,” leaving Amoret, and the ending of Book III, incomplete (III.xii.45). Amoret is also “fild with new affright,” and it is implied that her emotional wounds remain or at the least, that she carries scars and remembrances of her wounds (III.xii.44). Like many other victims of trauma, she becomes hypersensitive and experiences “hypervigilance,” lest anything else terrible should catch her unawares (Brison 17). She is denied an ending to her suffering, and so, like Britomart, she must continue to journey on in her agony until she reunites with her love.

In later books of *The Faerie Queene*, we learn details that cast a new light on the different endings. In Book IV, Scudamore tells of how he abducted Amoret against her will; given this, it seems as though the rape Amoret suffers in Busirane’s palace is not the origin of her trauma but a repetition of the trauma caused by her earlier kidnapping. The abduction is disturbing: how can Scudamore, who has violated and traumatized Amoret, be her destined love who will heal her wounds? Paul Alpers suggests that Spenser originally “did not have this event in mind when he first published Book III in 1590” (110). This is interesting to consider; though we cannot know with certainty whether Spenser envisioned this history for Amoret and Scudamore from the beginning, Alpers’s hypothesis seems valid. The closure of the 1590 ending necessarily cannot take place if Scudamore is source of Amoret’s trauma.

Many other events from Book III are revisited in later books. The journey is still not over for Britomart and the others. They must continue to seek the cures to their wounds if they ever wish to be whole again. But many, like Amoret, never find relief. *The Faerie Queene* is an unfinished work; there is no conclusion to the repeated pain and suffering. No fairy tale ending comes that neatly solves all of the problems in Faery Land. Such an ending is almost impossible, even if Spenser had lived to complete his work. The world of *The Faerie Queene* is
a dark one where love becomes synonymous with violence; love becomes so mingled with violence in Book III that it is hard to separate the two. In *The Faerie Queene*, only divine love can heal trauma, but it is hard to imagine that a love born out of an abduction, like Amoret’s, or one that is as excruciatingly painful as Britomart’s is, can cure. The characters of *The Faerie Queene* are fated remain in a stasis. Time is frozen, never moving forward; the cycle only repeats, in search of an ending that will never come.
References


Appendix A

1590 Faerie Queene Keyword Search XSL Stylesheet

<?xml version="1.0" encoding="UTF-8"?>
<xsl:stylesheet version="2.0" xmlns:xsl="http://www.w3.org/1999/XSL/Transform"
    xmlns:tei="http://www.tei-c.org/ns/1.0" xmlns="http://www.w3.org/1999/xhtml"
    exclude-result-prefixes="tei">

<!-- Variable Declarations for the Counting Functions -->
<xsl:variable name="BloodCount" select="count(//tei:l[matches(., '(^|\W)bl[eo]\[ouead\]d|(^|\W)bl[eo]\d', 'i')])"/>
<xsl:variable name="WoundCount" select="count(//tei:l[matches(., '(^|\W)wo[wu]nd', 'i')])"/>
<xsl:variable name="LoveAndArrowCount" select="count(//tei:l[matches(., 'lo[vu]\[e\]', 'i') and matches(., '(^\W)arrow', 'i')])"/>
<xsl:variable name="LoveAndDartCount" select="count(//tei:l[matches(., 'lo[vu]\[e\]', 'i') and matches(., 'dart', 'i')])"/>
<xsl:variable name="HeartAndArrowCount" select="count(//tei:l[matches(., 'hart|heart', 'i') and matches(., '(^\W)arrow', 'i')])"/>
<xsl:variable name="HeartAndDartCount" select="count(//tei:l[matches(., 'hart|heart', 'i') and matches(., 'dart', 'i')])"/>
<xsl:variable name="DayCount" select="count(//tei:l[matches(., 'da[yi]\[es(\W)\]', 'i')])"/>
<xsl:variable name="NightCount" select="count(//tei:l[matches(., '(^|\W)n[yi]\[ght(\^\W)n[yi]\]', 'i')])"/>
<xsl:variable name="GoreCount" select="count(//tei:l[matches(., 'gor[edy(\W)\]', 'i')])"/>
<xsl:variable name="TimeCount" select="count(//tei:l[matches(., '[i[y]me', 'i')])"/>
<xsl:variable name="SwoonCount" select="count(//tei:l[matches(., 'swoo[w]\n\swown[ed]\', 'i')])"/>
<xsl:variable name="HourCount" select="count(//tei:l[matches(., '(^\W)ho[uw]\]', 'i')])"/>
<xsl:variable name="LoveCount" select="count(//tei:l[matches(., 'lo[vu]\]', 'i')])"/>
<xsl:variable name="HeartCount" select="count(//tei:l[matches(., 'hart|heart', 'i')])"/>
<xsl:variable name="TraumaCount" select="count(//tei:l[matches(., 'tra[w]\[u\][a]ma', 'i')])"/>
<xsl:variable name="DartCount" select="count(//tei:l[matches(., 'dart', 'i')])"/>
<xsl:variable name="PainCount" select="count(//tei:l[matches(., 'pa[iy]n[efsdl]\]', 'i')])"/>
<xsl:variable name="ArrowCount" select="count(//tei:l[matches(., '(^\W)arrow\]', 'i')])"/>
<xsl:variable name="LongCount" select="count(//tei:l[matches(., '(^\W)long\]', 'i')])"/>
<xsl:variable name="YearCount" select="count(//tei:l[matches(., '(^\W)year\]', 'i')])"/>
</xsl:variable>

</xsl:template match="/"

<!-- The More or Less Literal Layout of the Pulled Display -->
<xsl:element name="html">
    <xsl:element name="body">
        <h1>Trauma and Timeline Search of The Faerie Queene</h1>
        <h2>Trauma Words</h2>
    </xsl:element>
</xsl:element>
<h3>Wound</h3>
<xsl:apply-templates select="descendant-or-self::tei:l" mode="Wound"/>
<br/>
<xsl:apply-templates select="descendant-or-self::tei:body" mode="WoundTest"/>

<h3>Trauma</h3>
<xsl:apply-templates select="descendant-or-self::tei:l" mode="Trauma"/>
<br/>
<xsl:apply-templates select="descendant-or-self::tei:body" mode="TraumaTest"/>

<h3>Blood</h3>
<xsl:apply-templates select="descendant-or-self::tei:l" mode="Blood"/>
<br/>
<xsl:apply-templates select="descendant-or-self::tei:body" mode="BloodTest"/>

<h3>Gore</h3>
<xsl:apply-templates select="descendant-or-self::tei:l" mode="Gore"/>
<br/>
<xsl:apply-templates select="descendant-or-self::tei:body" mode="GoreTest"/>

<h3>Pain</h3>
<xsl:apply-templates select="descendant-or-self::tei:l" mode="Pain"/>
<br/>
<xsl:apply-templates select="descendant-or-self::tei:body" mode="PainTest"/>

<h2>Time Words</h2>
<h3>Time</h3>
<xsl:apply-templates select="descendant-or-self::tei:l" mode="Time"/>
<br/>
<xsl:apply-templates select="descendant-or-self::tei:body" mode="TimeTest"/>

<h3>Day</h3>
<xsl:apply-templates select="descendant-or-self::tei:l" mode="Day"/>
<br/>
<xsl:apply-templates select="descendant-or-self::tei:body" mode="DayTest"/>

<h3>Night</h3>
<xsl:apply-templates select="descendant-or-self::tei:l" mode="Night"/>
<br/>
<xsl:apply-templates select="descendant-or-self::tei:body" mode="NightTest"/>

<h3>Hour</h3>
<xsl:apply-templates select="descendant-or-self::tei:l" mode="Hour"/>
<br/>
<xsl:apply-templates select="descendant-or-self::tei:body" mode="HourTest"/>

<h3>Swoon</h3>
<xsl:apply-templates select="descendant-or-self::tei:l" mode="Swoon"/>
<br/>
<xsl:apply-templates select="descendant-or-self::tei:body" mode="SwoonTest"/>

<h3>Long</h3>
<xsl:apply-templates select="descendant-or-self::tei:l" mode="Long"/>
<br/>
<xsl:apply-templates select="descendant-or-self::tei:body" mode="LongTest"/>

<h3>Year</h3>
<xsl:apply-templates select="descendant-or-self::tei:l" mode="Year"/>
<br/>
<xsl:apply-templates select="descendant-or-self::tei:body" mode="YearTest"/>
<h2>Time And Trauma</h2>

<h2>Love Hurts</h2>
<h3>Love</h3>
<br/>

<h3>Heart</h3>
<br/>

<h3>Arrow or Dart</h3>
<br/>

<h3>Love and Trauma</h3>

<h3>Love and Hearts and Arrows and/or Darts</h3>

<h3>Cupid</h3>
'lo[vu]e', 'i') and matches(., '(^|\W)bl[eo][ouead]d((^|\W)bl[eo]d', 'i')) or (matches(., 'lo[vu]e', 'i') and matches(., 'gor[edy(\W)]', 'i') or (matches(., 'lo[vu]e', 'i') and matches(., 'pa[iyln[efsd]', 'i'))) or (matches(., 'lo[vu]e', 'i') and matches(., 'tra[wu]ma', 'i')))">
<li>
   <xsl:value-of select="."/>
</li>
</xsl:when>
</xsl:choose>
</xsl:template>
<xsl:template match="tei:l" mode="TimeAndTrauma">
<xsl:choose>
<xsl:when
<li>
   <xsl:value-of select="."/>
</li>
</xsl:when>
</xsl:choose>
</xsl:template>
<xsl:template match="tei:l" mode="LoveOrHeartAndArrowOrDart">
<xsl:choose>
<xsl:when
   test="(matches(., 'lo[vu]e|hart|heart', 'i') and matches(., '(^|\W)arrow|dart', 'i'))">
<li>
   <xsl:value-of select="."/>
</li>
</xsl:when>
</xsl:choose>
</xsl:template>
<xsl:template match="tei:l" mode="Wound">
<xsl:choose>
<xsl:when test="matches(., '(^|\W)wo[wu]nd', 'i')">
<p>
   <xsl:value-of select="."/>
</p>
</xsl:when>
</xsl:choose>
</xsl:template>
<xsl:template match="tei:l" mode="Blood">
<xsl:choose>
<xsl:when test="matches(., '(^|\W)bl[eo][ouead]d((^|\W)bl[eo]d', 'i'))">
<p>
   <xsl:value-of select="."/>
</p>
</xsl:when>
</xsl:choose>
</xsl:template>

<!-- Word Matches-Trauma -->
<xsl:template match="tei:l" mode="Wound">
<xsl:choose>
<xsl:when test="matches(., '(^|\W)wo[wu]nd', 'i')">
<p>
   <xsl:value-of select="."/>
</p>
</xsl:when>
</xsl:choose>
</xsl:template>
<xsl:template match="tei:l" mode="Blood">
<xsl:choose>
<xsl:when test="matches(., '(^|\W)bl[eo][ouead]d((^|\W)bl[eo]d', 'i'))">
<p>
   <xsl:value-of select="."/>
</p>
</xsl:when>
</xsl:choose>
</xsl:template>
<xsl:choose>
  <xsl:when test="matches(., 'gor[edy\W]', 'i')">
    <p><xsl:value-of select="."/></p>
  </xsl:when>
<xsl:when test="matches(., 'tra[wu]ma', 'i')">
    <p><xsl:value-of select="."/></p>
  </xsl:when>
<xsl:when test="matches(., 'pa[iy]\n[efsd]', 'i')">
    <p><xsl:value-of select="."/></p>
  </xsl:when>
<xsl:when test="matches(., 't[iy]me', 'i')">
    <p><xsl:value-of select="."/></p>
  </xsl:when>
<default/>
</xsl:choose>
<!-- Counting Tests -->
<xsl:template match="tei:body" mode="BloodTest">
  <p>Blood or bleeding appears <font color="blue"><xsl:value-of select="$BloodCount"/></font> times.</p>
</xsl:template>

<xsl:template match="tei:body" mode="WoundTest">
  <p>Wound appears <font color="blue"><xsl:value-of select="$WoundCount"/></font> times.</p>
</xsl:template>

<xsl:template match="tei:body" mode="GoreTest">
  <p>Gore appears <font color="blue"><xsl:value-of select="$GoreCount"/></font> times.</p>
</xsl:template>

<xsl:template match="tei:body" mode="LoveAndArrowTest">
  <p>Love appears with arrow <font color="blue"><xsl:value-of select="$LoveAndArrowCount"/></font> time<xsl:if test="$LoveAndArrowCount > 1">s</xsl:if>.</p>
</xsl:template>

<xsl:template match="tei:body" mode="LoveAndDartTest">
  <p>Love appears with dart <font color="blue"><xsl:value-of select="$LoveAndDartCount"/></font> time<xsl:if test="$LoveAndDartCount > 1">s</xsl:if>.</p>
</xsl:template>

<xsl:template match="tei:body" mode="HeartAndArrowTest">
  <p>Heart appears with arrow <font color="blue"><xsl:value-of select="$HeartAndArrowCount"/></font> time<xsl:if test="$HeartAndArrowCount > 1">s</xsl:if>.</p>
</xsl:template>

<xsl:template match="tei:body" mode="HeartAndDartTest">
  <p>Heart appears with arrow <font color="blue"><xsl:value-of select="$HeartAndDartCount"/></font> time<xsl:if test="$HeartAndDartCount > 1">s</xsl:if>.</p>
</xsl:template>

<xsl:template match="tei:body" mode="DayTest">
  <p>Day appears <font color="blue"><xsl:value-of select="$DayCount"/></font> times.</p>
</xsl:template>

<xsl:template match="tei:body" mode="NightTest">
  <p>Night appears <font color="blue"><xsl:value-of select="$NightCount"/></font> times.</p>
</xsl:template>

<xsl:template match="tei:body" mode="TimeTest">
  <p>Time appears <font color="blue"><xsl:value-of select="$TimeCount"/></font> times.</p>
</xsl:template>
Long appears <font color="blue"><xsl:value-of select="$LongCount"/></font> time<s xsl:if test="($LongCount > 1) or ($LongCount = 0)"/>s</xsl:if>.</p>

Year appears <font color="blue"><xsl:value-of select="$YearCount"/></font> time<s xsl:if test="($YearCount > 1) or ($YearCount = 0)"/>s</xsl:if>.</p>

Swoon appears <font color="blue"><xsl:value-of select="$SwoonCount"/></font> times.</p>

Hour appears <font color="blue"><xsl:value-of select="$HourCount"/></font> times.</p>

Love appears <font color="blue"><xsl:value-of select="$LoveCount"/></font> times.</p>

Heart appears <font color="blue"><xsl:value-of select="$HeartCount"/></font> times.</p>

Trauma appears <font color="blue"><xsl:value-of select="$TraumaCount"/></font> time<s xsl:if test="($TraumaCount > 1) or ($TraumaCount = 0)"/>s</xsl:if>.</p>

Pain appears <font color="blue"><xsl:value-of select="$PainCount"/></font> times.</p>

Dart appears <font color="blue"><xsl:value-of select="$DartCount"/></font> time<s xsl:if test="($DartCount > 1) or ($DartCount = 0)"/>s</xsl:if>.</p>

Arrow appears <font color="blue"><xsl:value-of select="$ArrowCount"/></font> time<s xsl:if test="($ArrowCount > 1) or ($ArrowCount = 0)"/>s</xsl:if>.</p>
Trauma and Timeline Search of The Faerie Queene

Trauma Words

Wound

Restord, and sory wounds right well recur'd,
All had he lost much blood through many a wound,
I haue endurd, and tasted many a bloody wond.
But yet her wound still inward freshly bledd,
To gore her side, yet was the wound not deepe,
So slyly, that she did not feele the wound,
But mine is not (quoth she) like other wond;
My feeble brest of late, and launched this wound wyde.
With such selfe-pleasing thoughts her wound she fedd,
And the deepe wound more deep engord her hart,
This was that woman, this thar deadly wond,
To be hart-wounding loue, which should assay
That so deepe wound through these deare members driue.
They softly gan to search his griesly wond:
Salues to his wounds, and medicines of might:
And ofte his mother vewing his wide wond,
three fosters Timias wond,
Exceeding griefe that wound in him empight,
And a large streame of flood out of the wound did flow.
Who with that wicked shafte him wounded had,
For of that cruell wound he bled so sore,
She wounded had, the same along did trace
Into his wound the iuice thereof did scruze,
Hast drest my sinfull wounds? I kisse thy blessed feete.
Defowled, and their Lady dresse his wond,
Thether they brought that wounded Squyre, and layd
His reddie wond with better salues new drest,
That heales vp one and makes another wond:
Still as his wond did gather, and grow hole,
Whiles dayly playsters to his wond she layd,
Least that his wond were inly well not heald,
Their wofull harts he wounded had whyleare,
His feeble hart wide launch with loues cruel wond.
Full many wounds in his corrupted flesh
But to the wound his weake heart opened wyde;
That he there sojourned his woundes to heale,
That as a Snake, still lurked in his wounded mynd.
For whom so faire a Lady feeleth so sore a wound.
And many wide woundes launched through his inner partes.
A wounded Dragon vnder him did ly,
Dying each day with inwardward wounds of dolours dart.
And a wide wound therein (O ruefull sight)
Albe the wound were nothing deepe imprest,
Her tender waste was wound, adowne gan fall,
And the wyde wound, which lately did disparth

Wound appears 45 times.

Trauma

Trauma appears 0 times.

Blood

And shiuering speare in bloody field first shooke,
That from his gory sydes the blood did gush:
All had he lost much blood through many a wound,
I haue endur'd, and tasted many a bloody wound.
But yet her wound still inwardly freshely bledd,
Her succourd eke the Champion of the bloody Crosse.
That drops of purple blood thereout did wepe,
And sucks the blood, which frõ my hart doth bleed.
Within my bleeding bowells, and so sore
And many drops of milk and blood through it did spill.
Shall spring, out of the auncient Troian blood,
Which Greeke & Asian riuers stayned with their blood.
Against his Saxon foes in bloody field to fight.
Shall him defeate withouten blood imbrewd:
The royall seed, the antique Troian blood,
Whose clawes were newly dipt in cruddy blood,
So shall the Briton blood their crowne agayn reclame.
Great Vlfın thrise vpon the bloody playne,
Of Greekish blood so ofte in Troian plaine;
The bloody batteill, and to stirre vp strife,
And cruddy blood enwallowed they fownd
They softly wipt away the gelly blood
Abhorred bloodshed, and vile felony,
So them with bitter words he stird to bloodie yre.
For of that cruell wound he bled so sore,
Yet still the blood forth gush'd in so great store,
By tract of blood, which she had freshly seene,
With blood deformed; lay in deadly swoond:
Knotted with blood, in bounces rudely ran,
Who at this while lay bleeding out his hart-blood neare.
As did Belphoebe, in the bloody place,
For thy the bloody tract they followd fast,
Where when they saw that goodly boy, with blood
That neither blood in face, nor life in hart
As other wemens babes, they sucked vitall blood.
As euer man that bloody field did fight;
He did engrawe, and muchell blood did spend,
And dronke with blood of men, slaine by his might,
His bloody speare eftesoones he boldly bent
But Braggadochio with his bloody launc
Her noble blood? the heuens such crueltie abhore.
And of his bowels made his bloody feast:
Distaynd with durt and blood, as relique of the pray.
And Xanthus sandy bankes with blood all ouerslowne.
Wedlocke contract in blood, and eke in blood
With all the warlike youth of Troians bloud,
That fed on liuing flesh, & dronck mens vitall blood.
The blood hath of so many thousands shedd,
A filthy blood, or humour rancorous,
And a long bloody riuer through them rayld,
Yet freshly bleeding forth her fainting spright,
And in her blood yet steeming fresh embayd:
With liuing blood he those characters wrate,
Hearing him those same bloody lynes reherse;
Her bleeding brest, and riuen bowels gor'd,

Blood or bleeding appears 55 times.

**Gore**

That from his gory sydes the blood did gush:
Deadly engored of a great wilde Bore,
With her soft garment wipes away the gore,
To gore her side, yet was the wound not deepe,
That all mine entrailes flow with poisnous gore,
And Bangor with massacred Martyrs fill;
And the deepe wound more deep engord her hart,
He tombled on an heape, and wallowd in his gore.
Doth groueling fall, and with his streaming gore
And comming to the place, where all in gore
Tho when the lilly handed Liagore,
(This Liagore whilome had learned skill
To him he turned, and with rigor fell
That he lay wallowd all in his owne gore.
Well hoped shee the beast engor'd had beene,
Sad Amaranthus, in whose purple gore
That euer hand should dare for to engore
But did his hart with bitter thoughts engore,
Her bleeding brest, and riuen bowels gor'd,

Gore appears 19 times.

Pain

After long wayes and perilous paines endur'd,
All were he wearie of his former paine,
Could judge what paines doe louing harts perplexe.
In the deare closett of her painefull syde,
Whereof did grow her first engraffed Payne,
Ah Nurse, what needeth thee to eke my paine?
Which thousand sprights with long enduring paines
Both ioynt partakers of their fatall paine:
Ne shall the good Cadwallader with paine,
Yet Carados himselfe from her escapt with paine.
Which alwaies of his paines he made the chiefest meed
Could scarce recouered bee out of her paine;
The fearefull damzell, with incessant payns:
In restlesse anguish and vnquiet paine:
He on the bancke arryud with mickle paine,
Out of her fleshly ferme fled to the place of paine.
She cast to comfort him with busy paine:
O foolish physick, and vnfruitfull paine,
She gracious Lady, yet no paines did spare,
The like that mine, may be your paine another tide.
Spare, gentle sister, with reproch my paine to eke.
She bore withouten paine, that she conceiu'd
Fleshly corruption, nor mortall paine.
Eftsoones she badd me, with incessaunt paine
Or long enlargement of her painefull smart.
And them conjure vpon eternall paine,
And soone forgot his former sickely paine;
Well may yee speede in so praise worthy paine:
But nothing new to him was that same paine,
Ne paine at all; for he so ofte had tryde
Hath fownd another partner of your payne:
Now making layes of loue and louers paine,
The jolly Paridell, for all his paine.
Your worthy paine shall wel reward with guerdon rich.
And painefull pleasure turnes to pleasing paine.
And with most painefull pangs to sigh and sob,
And day and night afflicts with mortall paine,
What is there ells, but cease these fruitlesse paines,
For not with arras made in painefull loome,
And euermore encreased her consuming paine.
Or paines in loue, or punishments in hell;
From doing him to dy. For else her paine
Her body, late the prison of sad paine,

Pain appears 43 times.

Time Words

Time

O goodly vsage of those antique tymes,
Some for vntimely ease, some for delight,
Till she mote winne fit time for her desire,
High time it seemed then for euerie wight
But by record of antique times I finde,
What time king Ryence raign'd, and dealed right,
Both leafe and fruite, both too vntimely shed,
The time, that mortall men their weary cares
And oftentimes great grones, & grieuous stownds,
And oftentimes loud strokes, and ringing sowndes
In the meane time through that false Ladies traine,
Long time ye both in armes shall beare great sway,
Hath long time slept, himselfe so shall he shake,
But the third time shall fayre accordaunce make:
Yet shall he long time warre with happy speed,
In auncient times vnto great Britaine,
But the third time shall rew his foolhardise:
When the full time prefixt by destiny,
That of the time doth dew aduauntage take;
It fortuned (so time their turne did fitt)
Long time she fostred vp, till he became
His mother swowned thrise, and the third time
Alowd to her he oftentimes did call,
Who long time wandred through the forest wyde,
Thus warreid he long time against his will,
So was she trayned vp from time to time,
Is wicked Tyme, who with his scyth addrest,
All things decay in time, and to their end doe draw.
But were it not, that Time their troubler is,
Continuall, both meeting at one tyme:
The whiles the ioyous birdes make their pastyme
He comming home at vndertime, there found
During which time, the Chorle through her so kind
Girlonds of flowres sometimes for her faire hed
He fine would dight; sometimes the squirrell wild
Either for want of handsome time and place,
His foolish malady, and long time had misledd.
Her to disport, and idle time to pas,
Sometimes he boasted, that a God he hight:
The which to let you weet, will further time requyre.
And timely seruice to her pleasures meet
That in a cloud their light did long time stay,
Where faire it flourished, and long time stoud,
Where wearie wandring they long time did wonne,
The learned lAPER lost no time nor tyde,
That stratageme had oftentimes assayd
Nought wants but time & place, which shortly shee
Was neuer better time to shew thy smart,
Nine times he heard him come aloft ere day,
Ne did he spare sometime to pricke himselfe,
Lewd Losse of Time, and Sorrow seeming dead,
Her couered with her sable vestiment,

Time appears 52 times.

**Day**

Dauncing and reueling both day and night,
With which fayre Britomart gaue light vnto the day.
Wher through long watch, & late daies weary toile,
But by ensample of the last dayes losse,
T'abridg their iourney long, and lingring day;
Her wretched dayes in dolour she mote waste,
One day it fortuned, fayre Britomart
And all the day, when as thine equall peares
The same one day, as me misfortune led,
Till death make one end of my daies and miseree.
In a deepe delue, farre from the vew of day,
But there doe toyle and traueile day and night,
And darksom night he eke could turne to day:
That to this day for terror of his fame,
Ne other to himselfe is knowne this day,
From where the day out of the sea doth spring,
And dreaded name shall giue in that sad day:
He shall his dayes with peace bring to his earthly In.
Late dayes ensample, which these eyes beheld,
Few dayes before, had gotten a great pray
One day of Proteus by his mighty spell,
For thy she gaue him warning euery day,
But if the heauens did his dayes enuie,
Halfe of thy dayes doest lead in horroure hideous.
For day discouers all dishonest wayes,
The children of day be the blessed seed,
Our life is day, but death with darknesse doth begin.
O when will day then turne to me againe,
And yield her ro wmerowme to day, that can it gourne well.
And in lewd slouthe to wast his carelesse day:
Liuces none this day, that may with her compare
Fiue daies there be, since he (they say) was slaine,
She on a day, as shee pursewed the chace
Ne suffred she the Middayes scorching powre,
It was vpon a Sommers shinie day,
Vnwares had borne two babes, as faire as springing day.
About him day and night, which doe require,
The comfort of her age and weary dayes,
But all the day before the sunny rayes
And earely ere the dawning day appeard,
Yet neuer learned he such seruice, till that day.
But all my dayes am like to waste in vaine, (traine.
Till on a day, as he disposed was
And next to none, after that happy day,
Thy daies abridge, through proofe of puissaunce,
For all his dayes he drownes in priuietie,
In dolefull thraldome all his dayes to dwell?
My natiue soile haue lefte, my dayes to spend
Cannot two fairer Cities find this day,
Ne doth he suffer her, nor night, nor day,
One day, as hee forpassed by the plaine
Which al good knights, that armes do bear this day,
Till on a day the Satyres her espide
All day they daunced with great lusty hedd,
Nine times he heard him come aloft ere day,
He wooed her, till day spring he espyle;
Suffred, these seuen monethes day in secret den
In dolefull darkenes from the vew of day,
As if his dayes were come to their last reach.
And day and night afflicts with mortall paine,
O spare thy happy daies, and them apply
Which were whilome captiued in their dayes,
Dying each day with in wardinward wounds of dolours dart.
Out of her secret stand, that day for to outweare.
All that day she outwore in wandering,
His dearest loue, the comfort of his dayes,
At this same furrowes end, till a new day:
Now cease your worke; to morrow is an holy day.

Day appears 68 times.

Night

Dauncing and reueling both day and night,
As when fayre Cynthia, in darkesome night,
And vnder the blacke vele of guilty Night,
So soone as Night had with her pallid hew
One night, when she was tost with such vnrest,
All night afflict thy naturall repose,
But there doe toyle and traueile day and night,
And darksom night he eke could turne to day:
All night in old Tithonus frozen bed,
Couered with secret cloud of silent night,
And cursed night, that reft from him so goodly scope.
And euer hasty Night he blamed bitterlie.
Night thou foule Mother of annoyaunce sad,
And chace away this too long lingring night,
Thus did the Prince that wearie night outweare,
But froward fortune, and too forward Night
Into the balefull house of endlesse night,
About him day and night, which doe require,
In balefull night, where all thinges are forgot;
And all that night her course continewed:
They wayted, that the night was forward spent,
In one sad night consumd, and throwen downe:
That now the humd night was farforth spent,
Ne doth he suffer her, nor night, nor day,
And Night, the patronesse of loue-stealth fayre,
And misty dampe of misconceyuing night,
At night, when all they went to sleepe, he vewd,
Who all the night did minde his ioyous play:
But yet that nights ensample did bewray,
When one so oft a night did ring his matins bell.
And day and night afflicts with mortall paine,
Three nights in one, they say, that for her sake
High heuen beholdes sad louers nightly theeueryes.  
THo when as chearelesse Night ycouered had  
From the fourth howre of night vntill the sixt;  
Cald by strong charmes out of eternall night,

Night appears 36 times.

Hour

Faire Sir, I let you weete, that from the howre  
But better fortune thine, and better howre,  
For gold, or perles, or pretious stones an howre,  
Which by the houres he measured, besought  
For sith the howre, that first he did them lett (whett.  
From the fourth howre of night vntill the sixt;

Hour appears 6 times.

Swoon

Shortly they reard out of her frozen swownd;  
Inglorious now lies in senselesse swownd,  
Ne word did speake, but lay as in a swownd,  
The lucklesse Marinell, lying in deadly swownd;  
His mother swooned thrise, and the third time  
That from his steed he fell in deadly swowne;  
With blood deformed; lay in deadly swownd:  
Farre in the woodes, whiles that he lay in swownd,  
To sleepe, the whiles a gentle slombring swowne  
Out of her heauie swowne not to awake,  
He sigh'd, he sobd, he swoond, he perdy dyde,

Swoon appears 11 times.

Long

After long wayes and perilous paines endur'd,  
Because of trauell long, a nigher way,  
Long so they trauelled through wastefull wayes,  
To loose long gotten honour with one euill hond.  
Long they thus trauelled in friendly wise,  
Full griesly seemd: Therein they long did ryde,  
Long were it to describe the goodly frame,
Who through a Chamber long and spacious,
Long worke it were, and needless to devise
And by long triall of the inward griefe,
Eftsoones long waxen torches weren light,
Wher through long watch, & late daies weary toile,
T'abridg their journey long, and lingering day;
Wherein th'Aegyptian Phao long did lurke
That through long languour, & hart-burning brame
Which long hath waited by the Stygian strond.
Till that by dew degrees and long protense,
Which thousand sprights with long enduring paines
Whom long he lou'd, for him in hast did send,
The feeble Britons, broken with long warre,
Long time ye both in armes shall beare great sway,
Hath long time slept, himselfe so shall he shake,
Yet shall he long time warre with happy speed,
From their long vassallage gin to respire,
From Armoricke, where long in wretched case
Will not long misery late mercy make,
There shall a sparke of fire, which hath long-while
Which long'd to Angela, the Saxon Queene,
For his great vertues proued long afore:
Long followed, but not fond.
For all too long I burne with enuy sore,
Wherein my feeble barke is tossed long,
Long time she fostred vp, till he became
To the long raynes, at her commandement:
And full of firy zeale, him followed long,
So long that now the golden Hesperus
Of his long labour, he gan fowly wyte
And bring with him his long expected light?
And chace away this too long lingring night,
Who long time wandred through the forest wyde,
For Ladies loue his mother long ygoe
To that faire Damzell: Him he chaced long (hid
But labour'd long in that deepe ford with vaine disease.
And still the foster with his long bore-speare
Long while he stroue in his corageous brest,
Thus warreid he long time against his will,
Where weary of long traeuill, downe to rest
So may he long him selfe full easie hide:
So long they sought, till they arriued were
According to their kynds. Long worke it were,
After long troubles and vnmeet vpbrayes,
Long after she from perill was releast:
So long as breath, and hable puissance
But nought that wanteth rest, can long aby.
So long she traueld, till at length she came
So stared he on her, and stood long while amaz'd.
Now well recouered after long repast,
But greedily long gaping at the sight,
So long he held him, and him bett so long.
As he had long bene learned to obay;
Out of his dreame, that did him long entraunce,
After she long in waite for me did lye,
After long suit and wearie seruicis,
Long thus I woo'd her with dew obseruaunce,
Or long enlargement of her painefull smart.
Quite of all hope, wherewith he long had fedd
His foolish malady, and long time had misledd.
She was the Lady selfe, who he so long had sought.
Him long she so with shadowes entertain'd,
Thus as they two of kindnes treated long,
Long so she on the mighty maine did flote,
And the wide sea importuned long space
Had long while laboured it to engraue:
A long discourse of his aduentures vayne,
Ne long shall Satyrane behind you stay,
And now so long before the wicket fast
Which in th'earthes hollow caues hath long ben hid,
That in a cloud their light did long time stay,
Who long before the ten yeares siege of Troy,
Where he through fatall errour long was led
And in long Alba plast his throne apart,
Where faire it florished, and long time stoud,
Where wearie wandering they long time did wonne,
Whom he through wearie wars and labours long,
So long these knightes discoursed diuersly,
And his faire wife, whom honest long he kept vneath.
Or daily siege through dispuruayunce long,
Long thus he chawd the cud of inward griefe,
Long he her sought, he sought her far and nere,
Then sighing sore, It is not long (saide hee)
I sweare, ere long shall dearly it repent;
Thus long they three together traueiled,
The greene-wood long did walke, and wander wide
But through long anguish, and selfe-murdring thought
Whence he with crooked clawes so long did crall,
Where in her bosome she thee long had nurst,
And hatefull outrage long him chaced thus;
For he was long, and swift as any Roe,
Fayre Britomart so long him followed,
So long vnwreaked of thine enimy?
Through the greene gras his long bright burnisht back (declares. declares.
Long were to tell his other louely fitt,
They trembling stood, and made a long broad dyke,
Long were to tell the amorous assayes,
And a long bloody riuer through them rayld,
Her greedy eyes with gazing a long space,
Not caring his long labours to deface,
For life she him enuyde, and long'd reuenge to see.
With that great chaine, wherewith not long ygoe
Whose too long absence him had sore annoyd,
In the coole soile, after long thirstinesse,
But like two senceles stocks in long embracemêt dwelt.
And ye faire Swayns, after your long turmoyle,

Long appears 113 times.

Year

Of dying people, during eight yeares space,
For twise fowre hundreth yeares shalbe supplide,
For ere two hundred yeares be full outronne,
That in late yeares so faire a blossom bare,
Some thousand yeares so doen they there remayne,
To see his whole yeares labor lost so soone,
That ere the yeare his course had compassid,
And yet three yeares I now abrode haue strayd,
The which to him both far vnequall yeares,
Who long before the ten yeares siege of Troy,
Hight Nausa, there he many yeares did raine,
Which raignd so many yeares victorious,
Full many yeares, and weetlesse wandered
Who seemd of ryper yeares, then th'other Swayne,

Year appears 14 times.

Time And Trauma

♦ With blood deformed; lay in deadly swownd:
♦ And day and night afflicts with mortall paine,
♦ Dying each day with in wardinward wounds of dolours dart.
Love and Pain

Love

To seeke her louer (loue far sought alas,)  
Ne reckt of Ladies Loue, did stay behynd,  
To chaunge my liefe, and loue another Dame,  
For I loue one, the truest one on grownd,  
Then losse of loue to him, that loues but one;  
Ne may loue be compeld by maistery;  
For soone as maistery comes, sweet loue anone  
In case he haue no Lady, nor no loue,  
But if he haue a Lady or a Loue,  
(Said they) and haue our Ladies loue for his reward.  
Therefore a read Sir, if thou haue a loue.  
Loue haue I sure, (quoth she) but Lady none;  
Yet will I not fro mine owne loue remoue,  
That trurh is strong, and trew loue most of might,  
The loue of Venus and her Paramoure,  
And ioyd his loue in secret vnespyde.  
Ay caroling of loue and iollity,  
Faire Ladies, that to loue captiued arre,  
For this was not to loue, but lust inclind;  
For loue does alwaies bring forth bounteous deeds,  
Nought so of loue this loosier Dame did skill,  
Such loue is hate, and such desire is shame.  
Way to her loue, and secret darts did throw;  
Wherewith imperious loue her hart did vexe,  
For great rebuke it is, loue to despise,  
Her loue too light, to wooe a wandring guest:  
Some to make loue, some to make meryment,  
in loue with him did fall.  
To heare her Loue so highly magnifyde,  
And yield the pray of loue to lothsome death at last.  
And much more straungely gan to loue his sight,  
Yet when his loue was false, he with a peaze it brake.  
Imperious Loue hath highest set his throne,  
Ruffed of loue, gan lowly to auaile,  
Yet thought it was not loue, but some melancholy.  
Ay me, how much I feare, least loue it bee,  
But if that loue it be, as sure I read  
Another arrow hath your louers hart to hit.  
Salue to your sore, yet loue can higher stye,  
But neither God of loue, nor God of skye  
Nor Prince, nor pere it is, whose loue hath gryde  
Hath me subiected to loues cruell law:
To loue the semblaunt pleasing most your minde,
No guilt in you, but in the tyranny of loue.
Swete loue such lewdnes bands from his faire cõpanee.
For though my loue be not so lewdly bent,
His face, was with the loue thereof beguyld;
I fonder loue a shade, the body far exyld.
Both loue and louer, without hope of ioy,
So that needs loue or death must bee thy lott,
To compas thy desire, and find that loued knight.
Her loue-sicke hart to other thoughts did steale;
So thought she to vnдеo her daughters loue:
But loue, that is in gentle brest begonne,
And thence pourd into men, which men call Loue;
But that sweete fit, that doth true beautie loue,
So straungely vewed her straunge louers shade,
And by what means his loue might best be wrought:
Vntill the hardy Mayd (with loue to frend)
Hast learn'd to loue, let no whit thee dismay
Thou then shalt make, t'increase thy louers pray.
And loue, themselues of her name Angles call.
A frendly league of loue perpetuall
Her louers shape, and cheualrous aray;
Him such, as fittest he for loue could find,
The whiles that loue it steres, and fortune rowes;
Loue my lewd Pilott hath a restlesse minde
Loue and despight attonce her courage kindled hath.
Was taken with her loue, and by her closely lay.
The loue of women not to entertaine;
From loue in course of nature to refraine:
And euer from fayre Ladies loue did fly;
That they for loue of him would algates dy:
Dy, who so list for him, he was loues enimy.
His mother bad him wemens loue to hate,
To be hart-wownding loue, which should assay
I feared loue: but they that loue doe liue,
But they that dye, doe nether loue nor hate.
He loued, and at last her wombe did fill
That Ladies loue vnto his Lord forlent,
The slouthfull body, that doth loue to steep
And all that lewdnesse loue, doe hate the light to see.
How diuersly loue doth his pageaunts play,
Yet she loues none but one, that Marinell is hight.
Of my deare Dame is loued dearely well;
For him he loued aboue all mankinde,
In which the birds song many a louely lay
Of gods high praise, and of their sweet loues teene,
But loue so fayre a Lady, that his life releast?
And loue for to dislodge out of his nest:
The same to loue he strongly was constraynd:
And of his lucklesse lott and cruell loue thus playnd.
Dye rather, dy, then euer loue disloyally.
But if to loue disloyalty it bee,
What can I lesse doe, then her loue therefore,
How then? of all loue taketh equall vew:
The loue and seruice of the basest crew?
Dye rather, dye, then euer so faire loue forsake.
Litle shee weend, that loue he close conceald;
A loue-sick hart, she did to him enuy;
To whom in perfect loue, and spotlesse fame
Her little sonne, the winged god of loue,
How he their heedelesse harts with loue had fir'd,
In which full many louely Nymphes abyde,
Or that the loue of some of them him tyde:
To search the God of loue her Nimphes she sent,
And in her litle loues stead, which was strayd,
And called is by her lost louers name,
And sweete loue gentle fitts emongst them throwes,
And their trew loues without suspition tell abrode.
To which sad louers were transformde of yore;
Of Stygian Gods, which doe her loue enuy;
That her sweet loue his malice mote auoyd,
And his trew loue faire Psyche with him playes,
But now in stedfast loue and happy state
In all the lore of loue, and goodly womanhead.
To be th'ensample of true loue alone,
His feeble hart wide launch with loues cruel wound.
But she to none of them her loue did cast,
In faithfull loue, t'abide for euermore,
Her former loue, and stedfast loialty,
Who wandring for to seeke her louver deare,
Her louver deare, her dearest Marinell,
The witches sonne loues Florimell:
And cast to loue her in his brutish mind,
No loue, but brutish lust, that was so beastly tind.
But with soft sighes, and louely semblaunces,
But that lewd louver did the most lament
And loue to frenzy turnd, sith loue is fraticke hight.
For her he dearely loued, and in all
And louely face, made fit for to deceiue
Fraile Ladies hart with loves consuming rage,
That gentle Lady, whom I loue and serue,  
Did aske me, how I could her loue deserue,  
My Ladies loue, in such a desperate case,  
With termes of loue and lewdnesse dissolute;  
But lefte his loue to losse, and fled him selfe apace.  
Vpon his Courser sett the louely lode,  
O ye braue knights, that boast this Ladies loue,  
But she a mortall creature loued best:  
Then losse of chastitie, or chaunge of loue:  
Yet is he lincked to a louely lasse,  
That loues his fetters, though they were of gold.  
And sent close messages of loue to her at will.  
That thing of course he counted, loue to entertaine.  
Or therein write to lett his loue be showne;  
Who louers will deceiue. Thus was the ape,  
On faire Oenone got a louely boy;  
But for faire ladies loue, and glories gaine,  
False loue, why do men say, thou canst not see,  
To weet how he her loue away did steale,  
The learned louer lost no time nor tyde,  
Now making layes of loue and louers paine,  
To take with his new loue, and leaue her old despysd.  
That she her loue and hatt hath wholy sold  
Deuized hath, and to her lover told,  
Darke was the Euening, fit for louers stealth,  
And ran into her louers armes right fast;  
And left the fire; loue money ouercame:  
He left his wife; money did loue disclame:  
Both was he loth to loose his loued Dame,  
And Night, the patronesse of loue-stealth fayre,  
Of louers loosely knit, where list them to repayre.  
Ne griefe might not his loue to him restore,  
Till that prickt forth with loues extremity,  
And of their louely fellowship full glade,  
Whereas his louely wife emongst them lay,  
That not for nought his wife them loued so well,  
With loosenesse of her loue, and loathly deed,  
where loues spoyles are exprest,  
Fowle Gealosy, that turnest loue diuine  
And in his stead let Loue for euer dwell,  
Sweete Loue, that doth his golding wings embay  
That was as trew in loue, as Turtle to her make.  
My Lady and my loue so cruelly to pen?  
My Lady and my loue is cruelly pend  
Because to yield him loue she doth deny,  
Loue to conceiue in her disdainfull brest;
And all of loue, and al of lusty-hed,
To win faire Leda to his louely trade:
Joying his loue in likenes more entire,
To loue faire Daphne, which the loued lesse:
Yet was thy loue her death, & her death was thy smart.
So louedst thou the lusty Hyacinct,
So louedst thou the faire Coronis deare:
Yet both in flowres doe liue, and loue thee beare,
And loue a Shephards daughter for his dearest Dame.
He loued Isse for his dearest Dame,
Long were to tell his other louely fitt,
For priuy loue his brest empierced had,
He loued eke Iphimedia deare,
That sullein Saturne euer weend to loue?
Yet loue is sullein, and Saturnlike seene,
When for to compasse Philliras hard loue,
High heuen beholdes sad louers nightly theeueryes.
Such as false loue doth oft vpon him weare,
For loue in thousand mostrous formes doth oft appeare.
To cruel loue, and wrought their owne decayes:
A lay of loues delight, with sweet concent:
The first was Fansy, like a louely Boy,
Whom Ioue did loue, and chose his cup to beare,
Of chearefull looke and louely to behold;
Great liking vnto many, but true loue to seewe.
Or paines in loue, or punishments in hell;
And all perforce to make her him to loue.
Ah who can loue the worker of her smart?
Whom of all liuing wightes she loued best.
Of his loues succour, of his owne redresse,
His dearest loue, the comfort of his dayes,
Now the sweet lodge of loue and deare delight:
Thus doe those louers with sweet counteruayle,
Each other of loues bitter fruit despoile.

Love appears 214 times.

**Heart**

Neede but behold the pourtraict of her hart,
When first her tender hart was with his beautie smit.
So did she steale his heedelesse hart away,
Her fickle hart conceiued hasty fyre,
And in each gentle hart desire of honor breeds.
Of her false eies, that at her hart did ayme,
Wherewith imperious loue her hart did vexe,
Could iudge what paines doe louing harts perplexe.
Or rudely sdeigne a gentle harts request;
But with hart-thrilling throbs and bitter stowre,
Her hart on knight so goodly glorifyde,
And softly sunck into her molten hart;
Hart that is inly hurt, is greatly eased
But as it falleth, in the gentlest harts
And thinke of that fayre visage, written in her hart.
To let the secret of her hart to her appeare.
Another arrow hath your louers hart to hit.
And sucks the blood, which frõ my hart doth bleed.
And yield your heart, whence ye cannot remoue?
Not so did Biblis spend her pining hart,
But thine my Deare (welfare thy heart my deare)
Her loue-sicke hart to other thoughts did steale;
Out of her daughters hart fond fancies to reuerse.
That through long languour, & hart-burning brame
And choisest med'cine for sick harts reliefe:
But her olde Nourse was nought dishartened,
And with sharpe fits thy tender hart oppresseth sore.
With lighter hearts vnto their home retird;
Her harty wordes so deepe into the mynd
Frendship professed with vnfained hart,
And the deepe wound more deep engord her hart,
To be hart-wownding loue, which should assay
Her dearest sonne, her dearest harts delight.
But well I wote, that to an heauy hart
Panting for breath, and almost out of hart,
And haply in her hart finde highest rowme,
Vile rancour their rude harts had fild with such despight
The point of pitty perced through her tender hart.
Who al this while lay bleding out his hart-blood neare.
But hurt his hart, the which before was sound,
So still his hart woxe sore, and health decayd:
That neither blood in face, nor life in hart
Yet neuer he his hart to her reueald,
A loue-sick hart, she did to him enuy;
Theiir wofull harts he wounded had whyleare,
How he their heedelesse harts with loue had fir'd,
A dolefull heart with so disdainfull pride;
Her hart was pierst with pitty at the sight,
Ransackt the world, and in the wofull harts
His feeble hart wide launch with loues cruel wond.
To whom her louing hart she linked fast
Nor saluage hart, but ruth of her sad plight
Fraile Ladies hart with loves consuming rage,
And found such fauour in their louing hartes,
(Thereat full hartely laughed Satyrane)
My hart doth melt with meere compassion,
That sure I weene, the hardest hart of stone,
Had so enranckled her malitious hart,
She weend, & wondrous gladnes to her hart applyde.
The hart out of his brest: for sith her dedd
Into his hart attonce: streight did he hayle
Her heart nigh broken was with weary toyle,
For her faint hart was with the frozen cold
In th'heart of euery honourable Dame,
Both by the burning hart, which on his brest
But chiefly Paridell his hart did grate,
But to the wound his weake heart opened wyde;
Into his heart, which it did sorely gryde.
What stony hart, that heares thy haplesse fate,
And greedy eares her weake hart from her bore:
Both eyes and hart attonce, during the whyle
And all the sleights vnbosomd in his hart;
With which he many weake harts had subdewd,
Consume his hart, and scorch his Idoles face,
And euer his faint hart much earned at the sight.
What Lady, man? (said Trompart) take good hart,
That chearful word his weak heart much did cheare,
On which their eies and harts were wholly sett,
That dreadfull sound the bosters hart did thrill,
But did his hart with bitter thoughts engore,
That all his hart with gealosy did swell;
That doth with curelesse care consume the hart,
To ioylesse dread, and mak'st the louing hart
In th'harts of men, them gourne wisely well,
Him grone, as if his hart were peeces made,
That pitty did the Virgins hart of patience rob.
And the sharpe steele doth riue her hart in tway,
And euer in your noble hart prepense,
Had felt the point of his hart percing dart,
Ah, how the fearefull Ladies tender hart
With which he pinched people to the hart,
At that wide orifice het trembling hart
Dreadfully dropping from her dying hart,
Yet thousand charmes could not her stedfast hart re- moue. remoue.
That horour gan the virgins hart to perse,
The cruell steele, which thrild her dying hart,

Heart appears 96 times.
Arrow or Dart

Way to her loue, and secret darts did throw;  
Drew out a deadly bow and arrow keene,  
But the false Archer, which that arrow shot  
Another arrow hath your louers hart to hit.  
But thy dredd darters in none doe triumph more,  
With that at him a quiu'ring dart he threw,  
And therewith shott an arrow at the lad;  
Of some wilde beast, which with her arrowes keene  
Of life, whom late their ladies arrow ryu'd:  
Through an vnwary dart, which did rebownd  
Of his sharpe darters and whot artillereee;  
And turne his arrowes to their exercize:  
Thether resortes, and laying his sad darter  
Shee sent at him one fyrie dart, whose hed  
Whom hauing slain, through luckles arrowes glaũce  
And doth transfixe the soule with deathes eternall dart.  
Had felt the point of his hart percing dart,  
For thy he thrild thee with a leaden dart,  
There was he painted full of burning darters, (partes.  
Of broken bowes and arrowes shiuered short,  
A mortall bow and arrowes keene did hold,  
(Ah man beware, how thou those darters behold)  
Dying each day with in wardinward wounds of dolours dart.  
Quite through transfixed with a deadly dart,  
With that the darts which his right did straine,  
Seeming transfixed with a cruell dart,

Dart appears 16 times.

Arrow appears 10 times.

Love and Trauma

♦ To be hart-wounding loue, which should assay  
♦ His feeble hart wide launch with loues cruel wownd.  
♦ Now making layes of loue and louers paine,  
♦ Or paines in loue, or punishments in hell;

Love and Hearts and Arrows and/or Darts

♦ Way to her loue, and secret darts did throw;  
♦ Another arrow hath your louers hart to hit.
Had felt the point of his hart percing dart,

Love appears with arrow 1 time.

Heart appears with arrow 1 time.

Love appears with dart 1 time.

Heart appears with arrow 1 time.

**Cupid**

And Cupid still emongest them kindled lustfull fyres.
That she her dearest sonne Cupido sought,
Pleasure, the daughter of Cupid and Psyche late.
That Cupid selfe it seeing, close did smyle,
And eke all Cupids warres they did repeate,
Yet cruell Cupid, not herewith content,

To shew Dan Cupids powre and great effort:
The maske of Cupid, and th'enchanted

Cupid appears 8 times.
Appendix C

Additional Figures

Figure 4: Wordle Word Cloud of the Most Frequently Used Terms in the Entire 1590 Faerie

Queene
Figure 5: Wordle Word Cloud of the Most Frequently Used Terms in Book III of the 1590 *Faerie Queene*