

The
Manchester
Spenser



God's only daughter

Spenser's Una
as the invisible Church



KATHRYN WALLS



God's only daughter

Spenser's Una as
the invisible Church



KATHRYN WALLS

Manchester University Press
Manchester and New York

distributed in the United States exclusively by Palgrave Macmillan

Copyright © Kathryn Walls 2013

The right of Kathryn Walls to be identified as the author of this work has been asserted by her in accordance with the Copyright, Designs and Patents Act 1988.

Published by Manchester University Press
Oxford Road, Manchester M13 9NR, UK
and Room 400, 175 Fifth Avenue, New York, NY 10010, USA
www.manchesteruniversitypress.co.uk

Distributed in the United States exclusively by
Palgrave Macmillan, 175 Fifth Avenue, New York,
NY 10010, USA

Distributed in Canada exclusively by
UBC Press, University of British Columbia, 2029 West Mall,
Vancouver, BC, Canada V6T 1Z2

British Library Cataloguing-in-Publication Data
A catalogue record for this book is available from the British Library

Library of Congress Cataloging-in-Publication Data applied for

ISBN 978 07190 9037 0 hardback

First published 2013

The publisher has no responsibility for the persistence or accuracy of URLs for any external or third-party internet websites referred to in this book, and does not guarantee that any content on such websites is, or will remain, accurate or appropriate.

Typeset in Minion by
Koinonia, Manchester
Printed and Bound in Great Britain by
TJ International Padstow

God's only daughter

MANCHESTER
1824

Manchester University Press



The Manchester Spenser is a monograph and text series devoted to historical and textual approaches to Edmund Spenser – to his life, times, places, works and contemporaries.

A growing body of work in Spenser and Renaissance studies, fresh with confidence and curiosity and based on solid historical research, is being written in response to a general sense that our ability to interpret texts is becoming limited without the excavation of further knowledge. So the importance of research in nearby disciplines is quickly being recognised, and interest renewed: history, archaeology, religious or theological history, book history, translation, lexicography, commentary and glossary – these require treatment for and by students of Spenser.

The Manchester Spenser, to feed, foster and build on these refreshed attitudes, aims to publish reference tools, critical, historical, biographical and archaeological monographs on or related to Spenser, from several disciplines, and to publish editions of primary sources and classroom texts of a more wide-ranging scope.

The Manchester Spenser consists of work with stamina, high standards of scholarship and research, adroit handling of evidence, rigour of argument, exposition and documentation.

The series will encourage and assist research into, and develop the readership of, one of the richest and most complex writers of the early modern period.

General Editor J.B. Lethbridge

Editorial Board Helen Cooper, Thomas Herron, Carol V. Kaske,
James C. Nohrnberg & Brian Vickers

Also available

*Celebrating Mutabilitie: Essays on
Edmund Spenser's Mutabilitie Cantos* Jane Grogan (ed.)

Castles and Colonists: An archaeology of Elizabethan Ireland Eric Klingelhofer

Shakespeare and Spenser: Attractive opposites J.B. Lethbridge (ed.)

*Renaissance erotic romance: Philhellene Protestantism,
Renaissance translation and English literary politics* Victor Skretkowicz

For
Victoria Coldham-Fussell
and Gillian Chell Hubbard

Acknowledgements

Over two decades ago, when he was touring the Antipodes under the auspices of the Australian National University, Professor A. C. Hamilton – whose name will be recalled with gratitude by all readers of the present study – paid a visit to my department. In the course of that memorable visit he suggested that I write a book on Spenser's ecclesiastical allegory. At the time I dismissed his suggestion as too ambitious. Nevertheless, it sowed the seed of this book. The other great Spenserians to whom I am indebted for encouragement and advice include Professors Carol Kaske, William A. Oram, and Robert L. Reid. Professor Oram is of course one of the editors of *Spenser Studies* – and I am grateful not only to him but to his eminent editorial colleagues (Anne Lake Prescott, Thomas P. Roche, and Andrew Escobedo) and to all who have scrutinized my submissions to that excellent journal. I have benefited, too, from some vigorous sessions hosted by the International Spenser Society at the Annual Medieval Congress (Kalamazoo), and from the engaged and often brilliant contributions to the Spenser–Sidney 'list' convened by Andrew Zurcher. In what follows, I presume to disagree with numerous commentators on numerous points. This is not, needless to say, because I question the value – and in some cases the grandeur – of their work. More than any other poet, Spenser inspires debate. Indeed, this is what we should expect of an author who famously (in the Letter to Raleigh) defined his own method as the very opposite of 'plain'. As I am certainly not the first to realize, it is by debating Spenser's meaning internally and with each other that we begin to discover it – 'begin' being the operative word. Two former graduate students whose original thinking has given impetus to my own are acknowledged in my dedication. Academically speaking, however, my greatest debt is to J. B. Lethbridge, editor of the Manchester Spenser. From the first, Professor Lethbridge engaged with my work in a way that was critical and encouraging in equal measure. His learned commentaries on

successive drafts helped me greatly in my efforts to clarify and develop my arguments. I am also grateful to an anonymous second reader for Manchester University Press, especially for being prepared to play devil's advocate on some crucial points. I was fortunate in my copy-editors, Pia Prestin and Andrew Kirk, and in being able to call upon the informed assistance of Victoria Coldham-Fussell for the completion of the index. Matthew Frost and his colleagues at Manchester University Press were both helpful and efficient.

Clare Hall, Cambridge, provided me with accommodation and collegiality while I was taking a month's research leave in 2010, and my long-time friend Professor E. G. Stanley has been generous with hospitality (and encouragement) in Oxford. Within the Victoria University of Wellington (my *alma mater* as well as my employer), I have been well served by the library – through, in particular, its collection of relevant databases, and its inter-library loans service. The Faculty Librarian, Koichi Inoue, has been unfailingly helpful. I have received material support from the Research Committee of the Faculty of Humanities and Social Sciences (as convened by Professor Sekhar Bandyopadhyay and, subsequently, by Professor Peter Whiteford), from the Research and Study Leave Committee (convened by Associate Professor Matthew Trundle with the assistance of Phillipa Mulligan), and the Research Committee of the School of English, Film, Theatre, and Media Studies (convened by my colleague Professor David Norton). As Head of School, my long-time colleague Peter Whiteford encouraged me to think in terms of a monograph, and followed through by arranging practical support.

The staff members of the archives and other institutions from which my illustrations derive have been most helpful. These include Pamela Epps (personal assistant to the Dean, Rochester Cathedral), Helmy Frank (Museum Boijmans Van Beuningen, Rotterdam), John Frederick (of the McPherson Library, University of Victoria, British Columbia), Peter Hopkins (Roderic Bowen Library and Archives, University of Wales, Trinity Saint David), and Benoît Labarré (Royal Library of Belgium). Andrew Shifflett, John C. Leffel, and David Ramm have kindly facilitated my acquisition of permissions to re-use published material from, respectively, *Renaissance Papers*, *English Language Notes*, and *Spenser Studies*. Chapter 2 draws in part on my article, 'Abessa and the Lion: *The Faerie Queene*, I.3. 1–12', *Spenser Studies* 5 (1984), 1–30, © 1985 AMS Press Inc., reprinted by permission. Chapter 5 draws in part on my article, 'The Popish Kingdom as a Possible Source for the Satyrs' Reception of Una and her Ass (FQ 1. VI. 7–19)', *English Language Notes* 40.1 (2002),

22–9, © 2002 Regents of the University of Colorado at Boulder, reprinted by permission. Chapter 6 is a revised version of my article, ‘Spenser’s Adiaphoric Dwarf’, *Spenser Studies* 25 (2010), 53–78, © 2010 AMS Press Inc., reprinted by permission. Chapter 7 draws in part on my article, ‘Una Trinitas: Una and the Trinity in Book One of *The Faerie Queene*’, in *Renaissance Papers 2011*, ed. Andrew Shifflett and Edward Gieskes (Rochester, NY: Camden House, 2012), 116–30, © 2012 Boydell and Brewer, reprinted by permission.

I must conclude by thanking my family. My elder daughter Helen is a teacher, my younger daughter Alison an actor and director. Both love literature and the arts, and they have been generous with their understanding and interest. My husband, musicologist Peter Walls, has always wanted me to write this book – and he has helped me to do so in far more ways than I could enumerate here.

Contents

List of illustrations	<i>page</i> ix
Acknowledgements	xi
Introduction: the Incarnation, allegory, and idolatry	1
1 The fallibility of Una	19
2 Una redeemed	38
3 Una as the City of God	59
4 The City of God in history	81
5 Canto VI – the Church’s mission to the Gentiles	103
6 Una’s adiaphoric dwarf	129
7 Una’s Trinitarian dimension	153
8 The multiplication of Una	178
Conclusion	206
Works cited	213
Index	227

List of illustrations

- 1 *The Lion as Christ*. From *Sancti Epiphanii ad Physiologum* (Antwerp: Christopher Plantin, 1588), p. 1. Reproduced from a copy held by the University of Victoria (Canada), Special Collections, by kind permission of the University of Victoria. page 51
- 2 *The Lion's Whelp as Christ*. From *Sancti Epiphanii ad Physiologum* (Antwerp: Christopher Plantin, 1588), p. 5. Reproduced from a copy held by the University of Victoria (Canada), Special Collections, by kind permission of the University of Victoria. 52
- 3 *The Expulsion of Hagar*. Painting by Jan Mostaert, 1562–3. Madrid, Museo Thyssen-Bornemisza, INV. Nr. 294 (1930.77). Reproduced by kind permission of the Museo Thyssen-Bornemisza. 87
- 4 *The Expulsion of Hagar and Ishmael by Abraham*. Engraving after Maarten de Vos by Gerard de Jode (Antwerp, 1591). Reproduced by kind permission of the Museum Boijmans Van Beuningen, Rotterdam. 88
- 5 Rochester Cathedral, entrance to Chapter House. Photograph by Robbie Munn. Reproduced by kind permission of Rochester Cathedral. 91
- 6 *The Descendants of Dardanus*. Hand-drawn illustration in Giovanni Boccaccio, *Genealogie Deorum Gentilium* (Venice: Vindelinus De Spira, 1472). Reproduced by kind permission of the Roderic Bowen Library and Archives, University of Wales, Trinity Saint David. 115
- 7 *The Tree of Jesse*. Painted relief, sixteenth century. Basilica of Saint Quentin, France. Photograph reproduced from original kindly released into the public domain by photographer Mattana. 116

- 8 *The Marriage of Wisdom and her Lover, the Disciple Suso*, from the *Horloge de Sapience*, mid-fifteenth century. Brussels, Royal Library of Belgium, IV. iii, fol. 127v. Photograph by John Trump. Reproduced by kind permission of the Royal Library of Belgium, all rights reserved.

Introduction: the Incarnation, allegory, and idolatry

In his chapter on Spenser in *The Allegory of Love* (1936), C. S. Lewis writes that the lion that becomes Una's 'faythfull mate' in *The Faerie Queene* I.iii represents 'the world of unspoiled nature'.¹ Even after the publication of his own quasi-Spenserian allegorical fantasy *The Lion, the Witch, and the Wardrobe* (1956), in which the lion Aslan plays an unmistakably Christ-like role, Lewis was to continue insisting on the 'naturalness' of Spenser's figure, thus characterizing it as the virtual antithesis of his own. Spenser's lion, he reiterates in *Spenser's Images of Life* (1967), is 'a type of the natural, the ingenuous, the untaught'.² Lewis's almost literal reading – according to which the significance of an animal is its animality – sits uncomfortably with his interpretation, in the same volume, of the female personification of Nature. Nature, whose face (as Lewis actually notes) 'did like a Lion shew' (VII.vii.6), he sees as 'really an image of God himself'.³

As I shall argue (in Chapter 2), the lion of canto iii represents Christ – or, more precisely, the lion's intrusion into the narrative of canto iii represents the Incarnation.⁴ (Indeed, this is how John Dixon, glossing his copy of *The Faerie Queene* in 1597, appears to have understood it.)⁵

1 C. S. Lewis, *The Allegory of Love: A Study in Medieval Tradition* (London: Oxford University Press, 1936), 335. Lewis includes the satyrs and Sir Satyrane of I.vi in this interpretation. For 'faythfull mate', see *The Faerie Queene*, I.iii.9.3. All quotations are from Edmund Spenser, *The Faerie Queene*, ed. A. C. Hamilton, Hiroshi Yamashita, and Toshiyuki Suzuki (London: Longman, 2001), cited in the text by book, canto, stanza, and line.

2 C. S. Lewis, *Spenser's Images of Life*, ed. Alastair Fowler (Cambridge: Cambridge University Press, 1967), 83.

3 Lewis, *Images of Life*, 15.

4 My identification of the lion with Christ is cited by A. C. Hamilton in his commentary (in the Longman edition) on I.iii.5.7–9. But the implications of my interpretation have remained unexplored.

5 Dixon glossed the lion's appearance at I.iii.5 as follows: 'the Lyon is the tribe of Iuda and rothe of dauid'. Alluding as he does to Christ as represented in Rev. 5:5 (which he also cited, in relation to Una's comparison of Red Cross with the lion at I.iii.7), Dixon would

The question remains, however, as to why – assuming that Spenser's conception of the lion in I.iii draws on the same biblical and medieval sources that inspired Lewis's Aslan – Lewis failed to apply these sources to his interpretation of Spenser in this particular instance. It is of course possible that, as a creative writer rather than a scholar, Lewis might have wanted to cover his tracks – even, or perhaps particularly, from himself. But the fact remains that successive commentators have continued to ignore the possibility that Una's lion represents Christ (always excepting the many undergraduate students who, approaching Spenser through Lewis's fiction rather than his scholarship, readily propose the interpretation implicitly denied by Lewis himself).⁶

Some, I think, will have been drawn to Lewis's interpretation because they have been conditioned by the allegories of William Langland and John Bunyan, which are largely mimetic.⁷ In *Piers Plowman*, for instance,

seem to have anticipated my reading. Dixon's notes were edited by Graham Hough and published as John Dixon, *The First Commentary on 'The Faerie Queene'* (Folcroft, PA: Folcroft Library Editions, repr. 1978 [1964]).

- 6 Many have followed Lewis in interpreting the lion as essentially 'natural': Michael O'Connell calls it 'grace working through the natural world' (*Mirror and Veil: The Historical Dimension of Spenser's 'Faerie Queene'* [Chapel Hill, NC: University of North Carolina Press, 1977], 50); Benjamin G. Lockerd Jr sees the lion as the 'least refined' of Una's 'male counterparts' (*The Sacred Marriage: Psychic Integration in 'The Faerie Queene'* [London and Toronto: Associated University Presses, 1987], 93). Lockerd is echoed by Harry Berger Jr, in *Revisionary Play: Studies in Spenserian Dynamics* (Berkeley: University of California Press, 1988), 83. John D. Bernard writes that the lion 'instinctively recognizes [Una's] wronged innocence' (*Ceremonies of Innocence: Pastoralism in the Poetry of Edmund Spenser* [Cambridge: Cambridge University Press, 1989], 85, italics mine). Pauline M. Parker took a more negative but essentially similar direction in *The Allegory of 'The Faerie Queene'* (Oxford: Clarendon Press, 1960); for her the lion epitomized 'brute force' (68). The lion interpreted as force is not dissimilar from the lion interpreted as power, including royal power. Cf. the interpretative direction taken by (among others) Thomas H. Cain, in *Praise in 'The Faerie Queene'* (Lincoln, NE, and London: University of Nebraska Press, 1978), 68. On the lion as the king, see also Anthea Hume, *Edmund Spenser: Protestant Poet* (Cambridge: Cambridge University Press, 1984), 86, and Elizabeth Heale, *'The Faerie Queene': A Reader's Guide* (Cambridge: Cambridge University Press, 1987), 27. Although no-one besides myself has identified the lion's submission to Una as the Incarnation of Christ, Cain does describe the lion as 'Christ/justice/English royal power' (*Praise in 'The Faerie Queene'*, 69). (In all these roles, according to Cain, the lion testifies to Una's identity as 'Elizabeth the True Church', 69.) Douglas Brooks-Davies makes the usual association between the lion and 'the natural world', but he also associates it with (sun-like) divine justice. Strangely, however, he does not allow that the lion stands for divine justice; it stands rather in the place of Red Cross, and for Brooks-Davies it is Red Cross who 'is potentially the Christ-like Sun of justice'. See his *Spenser's 'Faerie Queene': A critical commentary on Books I and II* (Manchester: Manchester University Press, 1977), 37.

- 7 In invoking the alternative tradition represented by Deguileville, I would not want to minimize Langland's influence on Spenser, as demonstrated by, in particular, Judith H. Anderson in *The Growth of a Personal Voice: 'Piers Plowman' and 'The Faerie Queene'*

sloth is personified by a slothful person – someone who can scarcely keep awake.⁸ English readers are less familiar with the emblematic tradition epitomized by the great early fourteenth-century French allegorist Guillaume de Deguileville.⁹ In Deguileville's *Pèlerinage de la vie humaine* (which was translated into English as the *Pilgrimage of the Lyfe of the Manhode*), Sloth, despite her great age, is thoroughly energetic in her efforts to immobilize the pilgrim narrator – who notes the contradiction between the character of the hag and her significance: 'thilke olde was neither slowh ne slepy'.¹⁰ My point, then, is that the relationship between form and meaning in allegory may be far from mimetic. A (sub-human) lion may, paradoxically, represent (the superhuman) Christ.¹¹ But the reluctance of commentators to countenance my reinterpretation of the lion may have as much, or more, to do with the way in which it threatens accepted interpretations of much related material. It creates, if I may put it this way, a domino effect daunting to contemplate.¹² In other words, if we accept that the lion corresponds with Christ, we must reinterpret its encounters with Abessa, Kirkrapine, Sans Loy, and Archimago. Most

(New Haven, CT: Yale University Press, 1976). In Chapter 7 I draw on Christ's jousting in Passus XVIII as a possible influence on Red Cross's fight with the dragon in *The Faerie Queene* I.xi (although, as I argue, Spenser inverts Langland's terms). See p. 192.

8 William Langland, *The Vision of Piers Plowman: A Critical Edition of the B-Text*, ed. A. V. C. Schmidt (Toronto: J. M. Dent, 1978), V. 386–441 (56–8).

9 On the distinction between what might be described as 'mimetic' and 'emblematic' allegory, cf. Rosemary Woolf, 'Some Non-Medieval Qualities of *Piers Plowman*', *Essays in Criticism* 12 (1962), 111–25, and Jill Mann, 'Langland and Allegory', *The Morton W. Bloomfield Lecture on Medieval Literature* 2 (Kalamazoo: Medieval Institute Publications, 1992). I discuss the same distinction as it applies to William Baspoole's revision (in the 'exemplary' direction) of Deguileville's largely emblematic *Pèlerinage de la vie humaine* in William Baspoole, *The Pilgrime*, ed. Kathryn Walls with Marguerite Stobo (Tempe, AZ: Renaissance English Text Society, 2008), 123–43. I should add that neither Langland nor Deguileville restricts himself wholly to one type or the other. Spenser displays both approaches in his representation of, for example, the seven deadly sins. Envy is said to be envious at I.iv.30.5–7 (as in mimetic allegory), but she also feeds (emblematically) upon a toad.

10 *The Pilgrimage of the Lyfe of the Manhode*, ed. Avril Henry, 2 vols, EETS OS 291, 292 (London: Oxford University Press, 1985, 1988), II. 3928–9 (I, 94). I have replaced the thorns in Henry's edition with 'th'.

11 As Anne Lake Prescott, comparing Spenser's 'fictions' with the relatively straightforward allegory of Stephen Bat[e]man's *Travayled Pylgrime*, has remarked: '[Spenser] is more impressed [than Bateman] by what we can envisage and invent, more willing to linger a while in fictions thicker and more multi-valent (and multi-veiled) than the nouns that delay or push Bateman's knight on his way' ('Spenser's Chivalric Restoration: From Bateman's *Travayled Pylgrime* to the Redcrosse Knight', *Studies in Philology* 86.2 [Spring, 1989], 197).

12 Two cases in point: Cain (*Praise in 'The Faerie Queene'*) and Brooks-Davies (*Spenser's 'Faerie Queene'*) acknowledge the possibility of a Christological significance only in so far as it may be yoked with their essentially political interpretations (see note 6 above).

importantly, we are bound to re-examine the received account of the lady with whom the lion has, in a sense, 'mated'.¹³

Precisely these reinterpretations constitute much of the following study, which centres upon Una. Una is generally thought of as someone who does not really change.¹⁴ According to Benjamin Lockerd, for example, she 'is pure from the start, and never loses any of her purity' – and most commentators seem to agree.¹⁵ Even those rare critics who accept that she is not always perfect regard her imperfections as broadly distributed through the narrative, and thus as part of an essentially unchanging (and mostly positive) identity – whatever that identity might be.¹⁶ It is indeed true that Una is to some extent a foil for Red Cross, the 'Christian Everyman' whose adventures may be plotted against what mathematicians describe as a 'pursuit curve'.¹⁷ In my view, however, not only does Una change, but her transformation is the most important thing about her.

While the key moment of this transformation is never specified or even described, it evidently precedes Una's departure from Archimago's house as described in I.ii.7. It is at this latter point that Una appears most mysteriously (and, as it turns out, permanently) transformed. As I argue in Chapter 2, it is the very absence of the transformation process from the text that is the key to its meaning; it represents God's secret decree of election to salvation, 'wherefore' (as explained in the seventeenth of the Thirty-Nine Articles) 'they which be endued with so excellent a benefit

- 13 The potentially shocking impact of 'mate' is mitigated by the enjambement linking it with '[o]f her sad troubles'. And yet the poet's insistence on Una's chastity tacitly acknowledges the potential eroticism of the allegory: 'The Lyon would not leaue her desolate, / But with her went along, as a strong gard / Of her *chast* person, / And a faythfull mate / Of her sad troubles' (I.iii.9.1–4, italics mine).
- 14 As Paul Suttie notes, it is probably because she is 'repeatedly referred to as "Truth" (I.ii–iii. Arg.)' that Una 'has been regarded as intrinsically reliable'. See Suttie, *Self-Interpretation in 'The Faerie Queene'* (Woodbridge, Suffolk: D. S. Brewer, 2006), 69. Cf. Parker: 'The Red Cross Knight goes through mental and moral changes; but Una does not, for divine truth cannot change' (*Allegory of 'The Faerie Queene'*, 69).
- 15 Lockerd, *Sacred Marriage*, 92. Lockerd does, however, go on to characterize Una as increasingly 'forceful'. He attributes this to the fact that she undergoes 'a process of development involving a coming to terms with masculine aggression' (92). At one level then, and in his very different (Jungian) terms, Lockerd seems to intuit something of what I have found.
- 16 I treat the general approbation of Una, and reservations (such as they are) in Chapter 1.
- 17 This curve looks like a tick – it drops to a low point, and rises to a point significantly higher than the starting point. Cf. John N. King, who describes Red Cross's 'trajectory' as that 'of Protestant spiritual life from the initial conviction of sin to confidence that one is the chosen recipient of divine grace' (*Spenser's Poetry and the Reformation Tradition* [Princeton, NJ: Princeton University Press, 1990], 60). King would not, I think, disagree that Red Cross begins on a false 'high'.

of God be called according to God's purpose by his spirit working in due season: they through grace obey the calling: they be justified freely: they be made sons of God by adoption: they be made like the image of his only-begotten Son Jesus Christ ...'¹⁸ Una's transformation anticipates the irruption of the lion (as Christ Incarnate), just as the call to election must precede redemption.

My argument that Una is redeemed depends entirely, of course, upon a prior argument, which is that Una is in need of redemption.¹⁹ Although, as will be abundantly clear from Chapter 1, I believe this to be the case, I need to acknowledge from the outset that Una's fallibility is certainly not – or, at least, not immediately – apparent from her initial description at I.i.4–5, which has an undeniably positive cast. The first words said about Una are that she is '[a] louely Ladie' (I.i.4.1), and her loveliness is almost immediately reiterated – she rides 'faire' beside Red Cross. Her external (albeit invisible) beauty appears to be matched by the inner qualities of purity and innocence ('So pure and innocent, as that same lambe, / She was in life and euery vertuous lore', I.i.5.1–2). These qualities are, moreover, anticipated by the intense whiteness of her body (I.i.4.2–3), which – her stole notwithstanding – makes it comparable with the clothing of the 'saints' of Rev. 7:14) *qui ... laverunt stolas suas et dealbaverunt eas in sanguine agni* ('which ... haue washed their long robes, and haue made their long robes white in the blood of the Lambe', Rev. 7:14).²⁰ One might

18 All quotations from the Thirty-Nine Articles are taken from *The Constitutions and Canons Ecclesiastical to which are added the Thirty-Nine Articles of the Church of England* (London: Society for Promoting Christian Knowledge, 1852), 85–100.

19 Cf. Robin Headlam Wells: 'Although it would be wrong to say that Spenser does not concern himself with the quest of salvation, this is neither his first nor his last concern' ('Spenser's Christian Knight: Erasmian Theology in *The Faerie Queene*, Book I', *Anglia* 97.3–4 [1979], 363). Although Graham Hough describes Una in canto xii as 'a type of the redeemed' and Red Cross as a type of her redeemer (*A Preface to 'The Faerie Queene'* [London: Duckworth, 1962], 144), he does not mean to imply that Una was ever (as I think) *unredeemed*. As Hough sees it, what I would describe as the inconsistency of his interpretation is merely a reflection of the inconsistency of Spenser's allegorical intent. Interestingly, Suttie writes of 'Una's *rebirth* as a more effective interpreter in the second half of the book' (114, *italics mine*) – which rebirth he attributes to the constructive collegiality of Arthur. But it becomes evident that Suttie does not mean to refer to spiritual rebirth (and, in any case, the moment of Una's redemption comes, in my view, much earlier).

20 Cf. I.i.4.2–3 and Ps. 50:9: *asparges me hysopo et mundabor / lavabis me et super nivem dealbabor* (Geneva Bible Ps. 51:7: 'Purge me with hyssope, & I shalbe cleane: wash me, and I shalbe whiter then snowe'). All biblical quotations are from the Vulgate (*Biblia Sacra Iuxta Vulgatam Versionem*, ed. Robertus Weber and Roger Gryson [Stuttgart: Deutsche Bibelgesellschaft, 1969]), on the grounds that Spenser would have known it as well as he knew the English versions. I have, in the interests of comprehensibility, replicated the editorial (in-verse) line divisions by /. Where my quotations extend beyond a