Spenser's *The Faerie Queene*: Imprisonment in the 'Not Yet' and Spenser's Allegorization

Brandon Voss

Edmund Spenser's Redcrosse Knight fells his worst foe, a dragon widely associated with sin itself, at the close of *The Faerie Queene*'s Book One, but scholars have not typically carried over its allegorization to sin as the dragon's corpse lingers in the following scene, often suggesting the final canto has a comical or satirical bent. I believe it is faithful to Spenser's depiction to maintain the dragon's connection with sin even in death after examining Spenser's grave tone as poet-character, the global and deeply spiritual nature of Redcrosse's battle with the dragon, and the capability for Una, the Book's standard-bearer for truth, and the surrounding crowd to experience legitimate fear at the corpse. Maintaining the dragon's allegorization to sin after its defeat relates well with a paradoxical and at times disheartening dynamic of the Christian life – Christ's completed defeat of sin that still infects the wills of his followers, full reconciliation something believers can but "see in a mirror dimly" before they cross into eternity (1 Cor. 13:12 ESV).

Death-defiance by literary villains is a common and compelling trope, particularly due to these villains' effect on their world's people. J. R. R. Tolkien's Sauron and J. K. Rowling's Lord Voldemort are each gravely harmed, yet they live as spectral essences, thirstily chasing revenge and restoration throughout the novels. People only whisper of each, these enduring essences powerful due to the psychological space they occupy in the public mind. They are powerful forces in their world mainly based on the collective remembrance of the damage they have done rather than present harm, and the possibility of their return to strength paralyzes people with fear.

In striking ways, Edmund Spenser's 16th century romantic epic poem *The Faerie Queene* plays on this fruitful drama between villain and citizen. The primary villain of Book One (there are six in all) is a menacing dragon that is vanquished by the Redcrosse knight, and then gawked at fearfully by the community's "raskall many," the dragon seeming to possess in genuine death much of the same dark power over the public that these modern ethereal villains do. Filled with "ydle fear," the people "Ne durst approach…to touch" the dragon lest there "remaynd / Some lingring life within his hollow brest, / Or in his wombe might lurk…/ many Dragonettes, his fruitful seed." One of the raskall many even claim that he saw "him moue his eyes indeed," eyes believed to still be lit by an inner "sparckling fyre" (Spenser ed. Hamilton xii.8.8-9.9). (I will refer to Hamilton's edition using "Spenser" or with the canto number when cited alone) Existing literature discussing the dragon's corpse, which Chris Barrett notes spans "full thirteen stanzas…between the death of the dragon in I.xi.54 and the conclusion of the scene around the carcass in I.xii.12," is sparse though

worth later review, essentially claiming Spenser's de-allegorization of the dragon once the vehicle of allegory, the living agent-dragon, becomes a corpse. Much of the literature focuses instead on the dragon's battle with Redcrosse, and the biblical understanding of the dragon as sin, Redcrosse representing a sort of Christ figure. And if Redcrosse's connection to Christ is not backed, there is much discussion of him and the dragon being linked to the spiritual realities of Reformed theology, the dragon participating in the "manifestations of grace" through their clash as God's ultimate sovereignty presides and protects (Gless 164). Given all of this, I contend that the dragon's function as an allegory to sin is not dissolved once the dragon dies due to the raskall many's sustained fear, Spenser's global language, and the overall tone of canto xi and xii, indicating the challenge of realizing Christian victory over sin when full reconciliation with God remains unrealized. Understanding the dragon in death as a continuous allegory to sin allows for the vital truths of canto xi's battle to be extended to the celebration of canto xii, and for a complicated commentary on the Christian life to be made upon the raskall many's rejection and Una's validation of these truths.

Before the dragon's corpse can be considered worth readers' attention and allegorization in death, the dragon's life and great struggle with Redcrosse must be first understood through the breadth of literature on the topic, using Book I's context comprehensively. In the expanses of Faerie Land covered in Book I, there are several other monsters encountered that are dragon-like, and are associated with an allegorical function. In canto i, Error appears "Halfe like a serpent horribly displaide," and her "thousand yong ones" creep into her maw after Redcrosse arrives. Hamilton suggests this is because it was "popular belief that an adder, when disturbed, swallows its young," this serpent quality and hidden young to be echoed in the final dragon (i.14.7-15.5). While the dragon's nest of young inside is only guessed at, Error's young are real, and her "exploding spawn consume her corpse," clearly instrumental in removing her body from the scene (and disappearing themselves), whereas the final dragon's corpse is conspicuously present and motionless (Barrett). It's no wonder that the raskall many are apprehensive about their dead dragon and the possible "Dragonettes" within, given Error's precedent (xii.10.6). Allegorically, Thomas Roche associates Error with theological error due to her "vomit full of books and papers" (Spenser Roche 1077). Similarly, Kenneth Hodges writes, "The first dragon becomes a sign of struggle with a corrupted literary and historical tradition." Second, "Duessa rides a seven-headed serpent (I.vii.16-17) and bears a golden cup (I.viii.14). The imagery links her to the Whore of Babylon (Rev. 17:4-18:3), which Protestants understood to be the Catholic Church" (Hodges). Hodges then goes on to write that the golden cup's resonance with the Catholic Eucharistic mass is what cements the seven-headed beast into an allegory of Catholic corruption.

It would be logical to conclude that the final dragon would be similarly allegorized, granting the pattern established thus far. Barrett, in discussing the common move by critics to couple animals with virtue and vices, explicitly states, "the dragon of Book I's climactic battle stands in for sin itself." Hodges agrees, proposing, "Spenser's dragon is a final conflict against all kinds of sin. It is not a creature of boundaries," and that the final "boss battle" for Redcrosse is against all sin rather than isolated sins like theological error and Catholic corruption. Isabel G. MacCaffrey notices that the final dragon seems to accumulate the dark characteristics of the preceding beasts. She notes that the dragon is associated with "ominous shadow," just as Duessa's beast "had kept long time in darksome den" and other monsters reside in the shadows (MacCaffrey 192, Spenser vii.16.9). Also, the "'hollow glade' in which the Dragon's eyes are set" refer to Error's "'hollow cave' (i.11) and the dwelling of Despair (ix. 33)," (MacCaffrey 192). The resonances that shadow and hollowness have with preceding monsters beg to be joined with Hodges' and Barrett's association of the final dragon with comprehensive sin to lend the statements added credibility. In doing this, MacCaffrey's observations lead to viewing the final dragon as an all-powerful, thoroughly threatening force that not only possesses the same signs of evil as Error and Duessa's beast, but is the size of a mountain, has wings like boat sails, and has scales that cannot be pierced by a blade (xi.8.5, xi.10.2,

xi.9.3). The final dragon is the culmination of ten cantos worth of build up, the invincible foe that, if vanquished, will ensure finality to Redcrosse's journey towards holiness and truth.

Additionally, it is important to inject literature describing exactly how this built-up-to battle against sin affects Redcrosse. Carol Kaske queries what purpose his setbacks by the dragon's hand/claw serve other than being anticlimactic (425-426). Kaske attaches the physical movements of the battle to a modern Reformed perspective on God's grace in the Christian life, and Redcrosse's falls to God's deliverance into the sacramental grace of baptism and communion. The "well of life" that Redcrosse first stumbles upon (literally), which cleanses "sinfull crimes" and "aged long decay," is related to the waters of baptism, Kaske writing that it distinctly transforms man from natural to regenerate (Spenser xi.29.9, Kaske 445). The well of life effectively symbolizes spiritual baptism into Christian faith, which cleanses the stains of original sin fully from the sinner and replaces them with the lasting seal of the Holy Spirit as written of in the Pauline epistles (1 Cor. 6:11 NIV; Eph. 1:13 NIV). This baptismal scene reflects the initial embrace of God's grace that is final, and that will not let go. The "tree of life" is then intimately tied to "incorrupted Nature," hence Kaske suggesting Redcrosse's trip (literally) here relates to the regenerate man's respite from the "deadly wounds" of sin (Kaske 445). The fruit of the tree alludes to Christ's body, which was broken for believers' final salvation from Adam's sin, Jesus telling his followers to "Take and eat; this is my body" in remembrance of his sacrifice (Matt 26:26 NIV). This activity involves the continual bestowal of grace upon believers, sustaining them by both encouraging their recommitment to life-giving faith and existing as a physical and intimate representation of the God-man who is day-by-day recalling people to the perfection they have lost (Davie 57). And so, according to certain Christian traditions, baptism and communion are viewed as distinct intermediaries of God's covenant grace to his people, meaning that Redcrosse's falls are paving the way for these two conceptions of grace – final and continual – to be given to him.

Absolutely central to grace's work on Redcrosse is the necessity that he fall in the first place. Kaske notes the passivity of Redcrosse's tumbles, and asserts that this images God's sovereign bestowal of grace on us apart from our works, writing, "The curiously passive way in which he falls into the Well and the precinct of the Tree (xi. 29-30; 45. 6-9), whereas the individual… has to seek out the sacraments deliberately, befits mankind at large, to whom the sacraments simply were given. The Well as baptism, then, epitomizes the advent of Christianity, the coming of grace to mankind" (Kaske 443). Darryl Gless affirms Kaske's connections to Reformed theology, going to the extent of incorporating the dragon's attacks into an understanding of God's grace. Gless emphasizes Reformed believers' expectation to endure "struggles that the regenerate must undergo throughout their lives as they combat the very essence of evil," arguing that these gritty, painful struggles play a part in grace's deliverance to humanity (164). He uses the example of Redcrosse's "divinely supplied armor" that "becomes the agent of insufferable pain" to cause Redcrosse's fall into the well of life in the first place, the dragon's fire ultimately necessary for the "manifestations of grace" (164). In summary, God is not only understood through this battle to supply his sustaining grace himself and in human passivity, but also as bending the harm of sin to good, encapsulating God's sovereignty and primary redemptive agency as Reformed Christians understand him.

Moving on to literature discussing the dragon's corpse, it will be necessary to remember the dragon's aforementioned allegorization as foundational to its continuous significance in death. The dragon's corpse is typically viewed though as an acres-large anomaly in Spenser's epic, disrupting allegory and introducing an interpretive chasm between canto xi and xii. Chris Barrett and Darryl Gless each believe there to be humor in this episode upon the raskall many's entrance, Barrett writing, "The dragon corpse scuttles abstraction, and mocks the fearful and curious by being only, deeply, itself – a giant cadaver stretched on the strand," the raskall many's fear of the dragon ultimately representing their failed attempt to "read" the dragon allegorically. She affirms with this statement that there is significance to the dragon's sustained presence in

death as an "intact body," dead bodies conspicuously absent in preceding cantos as if there was a road kill cleanup crew always at the ready in Faery Land (Barrett). Barrett goes on to deny that this corpse's allegorical function continues, writing, "After its death, the dragon" is "no longer satisfyingly legible as a symbol of sin" due to the same oddity that Milton's allegorical sin ran into – namely, that "The death of Sin involves the death of Death." Thus no dead corpse should be represented if the allegory were intact. Barrett argues for a different reading, proposing that "Spenser's raskall many practice a dragon hermeneutic based on observation and empiricism." She points out this corroborates with 16th century contemporary literary accounts of beached whales being observed by passersby, allowing for the dragon to become an "interpretable subject of an alternate discourse," the discourse of natural philosophy. Ultimately, Barrett's argument is that the allegorical program does not encompass the entirety of the discourse Spenser involves in his mission to promote "right interpretation…cultivating the practice of reading the world aright," and inject "multiple registers in which even the most fantastic phenomena might be read." Hodges agrees, highlighting from Spenser's Letter to Sir Walter Raleigh (in several introductions to *The Faery Queene*) that his goal is to holistically "fashion a gentleman" through a comprehensive approach to discourse, an approach that must occasionally disband allegory.

Gless, on the other hand, sees the raskall many's various responses to the corpse as humorous because the whole scene represents an absurd and unfortunate (but thought-provoking) devolution from Redcrosse's meaning-rich battle back to social posturing and the "recalcitrance of the [sinful] flesh" (173). After trying and failing (in his opinion) to relate the scene to Christ's Harrowing of Hell after his crucifixion, and by extension suggest the rest of the prisoners would in canto xii "enter into the beatitude" that comes after the Harrowing, Gless moves on to detail the reality of the celebration (172). The festivities involve the "ceremonial display of political and social hierarchy" rather than the equality under God that the beatitudes promise (173). The absence of freedom after Redcrosse's victory indicates that Gless considers the cantos to be disjointed, their respective tones and events off from each other. He then looks to the raskall many, and characterizes their great interest in the corpse as mere amusement and "competitive vanity" as they "compete to top one another's assessments of the most superficial of all questions…'Is it *really* dead?'" (173). He makes the point to, unlike Barrett, acknowledge the meaningful feat of canto xi and decry the community and crowd's denial of what the dragon's death means to them, this "intrusion of social satire into the fabric of I.xii…. bring[ing] back to earth a canto in which transparent allegories of the mystical marriage of Christ and His church might have begun to overwhelm other perceptions" (173). He decries their actions, but sees the move by Spenser to be necessary all the same. Spenser's intentionally disruptive device illustrates in Gless' perspective sin's maddening persistence, the entire scene layered in ignorance of sin's defeat, but allowing readers to "escape the rigors of relentless allegorization" (174).

Departing from the literature, its common conclusion that canto xii has a comedic tone and engages in non-allegorical discourses discontinuous with canto xi misses Spenser's grave tone as he appears in his poem, the global nature of his descriptions, and Una and the raskall many's legitimate fear of the dragon's corpse. George Teskey in "Death in an Allegory" describes Spenser's characters as primarily vehicles of his allegory that cannot provoke the same sense of loss after death that figures of tragedy are capable of, like Othello is, for example (65). He notes characters of an allegory possess an artificial liveliness, and that "their frenetic, jerky, galvanic life, make us think of dead bodies through which an electric current is passed. The figures move with something that is less than life but also with a force, with a single-mindedness, that is greater than the living can achieve" (66). This framework suggests that Spenser is primarily an author holding the electrical plug for his characters, neatly cutting the power when their allegorical functions must cease.

While Spenser the actual author may have felt this way – it is nigh impossible to know now – Spenser as he appears in the text as poet-character is intimately engaged with the great consequences of Redcrosse's duel with the dragon as sin. He inserts

himself into the tale to appeal to the Muse, crying "O gently come into my feeble brest" so he can assist and craft Redcrosse's story, asking also that "to my tunes thy second tenor rayse, / That I this man of God his godly arms may blaze" (xi.6.1, xi.7.8-9). Here Spenser is not a detached puppeteer, but in the thick of battle preparation *with* Redcrosse, confirming the great stakes of this battle and unifying blade and pen to fight against sin. Later Spenser writes "But his [the dragon's] most hideous head my toung to tell, / Does tremble," the monster's mouth "the griesly mouth of hell," Spenser clearly subject to the fear inducing power of hell and sin, and as desirous of (dependent on?) Redcrosse's victory as anyone else (xi.12.6-9). Finally, after Redcrosse's baptism, Spenser "wote not, whether the reuenging steele [Redcrosse's sword] / Were hardned with that holy water dew…Or other secret virtue did ensew," and is portrayed in some state of unknowing observation, akin to Una's own observation of the fight (xi.36.1-2, 5). This insertion must continue in canto xii for this to be definitively relevant, and it does – Spenser proclaims after the beast is slain "Behold I see the hauen nigh at hand, / To which I meane my wearie course to bend," his intimate connection intact and the language indicating an exhaustion from his "participation" in battle and in his role as weary sailor-poet (xii.1.1-2).

MacCaffrey notices this newfound presence of Spenser as well, but in his (the author-Spenser's) insistent use of peculiar simile. She posits that the similes involve "an initial visual or kinaesthetic likeness…contradicted by tonal and functional unlikeness" and "'good' powers, surviving in a context of 'evil' powers" (193). One example of this is a description of the dragon's eyes, "His blazing eyes, like two bright shining shields…As two broad Beacons, set in open fields…and warning give" (xi.14.1, 3, 5). The comparisons of the dragon's eyes to shields, which hearkens to Redcrosse and Arthur's shields and knighthood in general, and to beacons, tools for warning against foes just like this very dragon, cause the reader to give pause (MacCaffrey 192). This incongruity "insures, among other things, the visibility of his own function as poet," calling attention "to the controlling activity of the speaker" of these similes (194). As the word "controlling" may suggest, MacCaffrey goes on to claim author-Spenser is more "like God in his Creation" than the reading of Spenser as intimate character allows for. Spenser's chosen method for portraying himself (character-poet), though not excluding MacCaffrey's conclusion per se, must receive priority over perspectives describing author-Spenser. What can be gained from MacCaffrey's work with Spenser's similes though is the broad reading strategy it begs of the reader. She writes that the reader must "step back for a moment from the events of the foreground, which in each case are energetic and precarious, and work out the problematic relation of the events to a 'wider' context" (194). This broadening orientation allows for natural further reinforcement of the dragon's deeper representation, and segues into a further point on expanding outwards.

Specifically, this orientation is supported by lines that necessitate a global understanding of the ramifications of Redcrosse's battle with sin, ramifications that the raskall many fail to grasp because of sustained fear. First, the dragon, upon receiving his first wound, cries "as raging seas are wont to rore…The rolling billows beat the ragged shore, / As they the earth would shoulder from her seat" and "moue the world from off its stedfast hinge" (xi.21.1-4, 8). Spenser's comparison of the dragon to a sea billow that threatens to change the earth's axial tilt heightens the stakes of the battle even if the description is a simile, illustrating that the dragon/sin is capable of comparison to global consequences and rebuffs localization. Recall Hodges' idea that the dragon "is not a creature of boundaries." Also related, the presence in this and the next stanza of an accounting of the four elements advocates for the battle itself being a thorough, comprehensive affair (xi.21). Also, the well of life is praised with several lines spent mentioning famous bodies of water that are not comparable to the well, bodies that range in location from England to Israel to Greece, and are written of in the Bible, as well as in writings by Horace and Ovid (xi.30). By including contexts outside of Faery Land, Spenser allows for an understanding of the high strata the well of life and other elements in the battle occupy. That some of these transcendent elements, beyond earthly fact or written fiction, are active here suggests that they are needed, and more so than anywhere else, placed

by a sovereign God for this struggle (God here as the Reformed tradition understands him). Thirdly, the simple reality that the dragon's smoke is so dark and pervasive that "all the land with stench, and heauen with horror choke" conveys the dragon's power in this world, incomparable to other monsters like the well of life is incomparable to other bodies of water (xi.44.9). It is vital that this global nature also continues into canto xii, which becomes clear when it is mentioned that the "triumphant Trompets sound on hie, / That sent to heauen the echoed report / of their new joy, and happie victorie," "Reioycing at the fall of that great beast, / From whose eternall bondage now they were releast" (xii.4.1-4, 8-9). Even if the trumpets' blast is merely to the sky rather than to what modern readers understand as "heauens," there remains the conclusive "eternall" ramifications of the dragon's death to ensure the universality of the battle flows into the final canto.

Looking at the end of canto xi, it becomes clear that the threat of this dragon and the consequences of this long battle are realized by those around, Una specifically pertinent to examine, as her initial fearful reaction to the dragon legitimizes the raskall many's initial fear and further proves the seriousness of the scene. Una, who viewed the entire battle and sees the dragon fall, "Durst not approach for dread, which she misdeemd, / But yet at last, whenas the direfull feend / She saw not stirre, off-shaking vaine affright, / She nigher drew, and saw that ioyous end" (xi.55.4-7). The key word here is "misdeemd," which proves that Una is not simply being cautious, but rather was mistaken in fearing the dragon after its death, this a uniquely important phenomenon given Una's usual dependability in the tale as the cornerstone of truth. She recovers her cornerstone status when she "off-shaking vaine affright" comes down to her knight on the battlefield. The vanity of this initial reaction cements that her fear was not appropriate, but her recovery is quick and almost instinctive. Counter to Barrett and Gless' de-allegorization cases, rejecting that the dragon's death is the death of sin itself, Una still responds to the dragon as if it is dangerous, as if it has retained its relation to sin's evil. Sin has lost its life by stanza 54, but that reality is not immediately applied when it comes to Una's reaction. This situation allows for the entirety of Spenser's Book I to ultimately communicate that, though the worst instance of evil can be vanquished, sin itself, existing on this side of the (Christian) eternity presents a challenge to true belief in this reality. Gerhardus Vos thought of an eschatological conception that many Christians will be familiar with – the already/not yet affirmation of present freedom and future separation from sin (Ladd 66-67). The challenge Una faces at the dragon's death is living in expectation of the "not yet" when she has witnessed so many monsters that are connected to sin, whose traits we have seen this final dragon accumulates, a veritable mountain-beast that is infinitely powerful in terrifying life. Quickly recovering, Una rightly understands the truth of the matter; her belief releases sin's hold on her, allowing for the passively-attained grace through Redcrosse to be central, the sacramental process involving the well and tree to be appreciated without the dark interference of sin. Una is the model example of how Christians can grapple with the realities of their respective already/not yets.

The raskall many, on the other hand, are stuck. They are hopelessly tethered to the dragon's allegorical function as sin. In psychological terms, they have a harmful degree of "functional fixedness" attached to this god-seeming dragon corpse, unable to conceive of the dragon's shell as anything other than what it represented in life. They are distracted from the "heauen sent" man by the sprawling body, and experience "ydle fear" and "dismay," ydle glossed as "baseless" by Hamilton (xii.9.4, 8-9). "Ydyl" hearkens to Una's misdeeming, illustrating the uselessness of their fear. Spenser goes on to describe many fleeing the corpse and some who stay, hiding their fear instead (xii.10.1). Then, the aforementioned worry that there are Error-like young inside the body, if not "Some lingring life" (xii.10.4-5). Specifically, one claims "in his eyes did rest / Yet sparckling fyre" and that "he saw him moue his eyes indeed" (xii.10.7-9). The crowd members' very senses are still disrupted by the dragon/sin, and they cannot accurately rely on their eyes' ability to assess. This is clearly a crowd intently focused on the corpse not because it is some macabre plaything that they can entertain themselves measuring (which only the "bold" actually bring themselves to do), but an object of fear – sin itself – that has great power over them that is almost

irresistible up close (xii.11.8). The raskall many's denial of its death has been proven by Una's own initial failure to be understandable, but nonetheless, it robs Redcrosse's God-inspired feat of its discussed effects on Redcrosse and the broader world (at least given the scope of Book I). Despite the bestowal of final and continual grace and the insurmountable odds overcome by Redcrosse and his God, sin is empowered even in its conquest to hinder those around who witness its all-too-visible effects. This is a battle that Spenser writes as he trembles, exerting real effort to do so, but for many this effort is for naught.

Spenser would likely agree that the dragon's sustained allegorical function as sin is tragic, but that this beginning to canto xii is honest to Christians' experiences of conquered yet present sin. Spenser counted himself a Christian and was yearning throughout this work for sin's utter eradication in his own world, for sin's insistent hold on humanity after Christ's sacrifice to finally cease. Gloriously, though the dragon induces a cloud of foreboding in death similar to literary figures like Lord Voldemort and Sauron, the dragon lacks any true agency over his world's story. Redcrosse has won, the corpse is permanently powerless, and sin itself has been sentenced to death. Those who flee the corpse are not specifically mentioned again, but one can only hope that they eventually realized, as Una does when she approaches the dragon's corpse without fear, that they "nigher drew, and saw that ioyous end" of sin, for all of eternity (xi.55.7).

Works Cited

Barrett, Chris. "Cetaceous sin and dragon death: The Faerie Queene, natural philosophy, and the limits of allegory." *Spenser Studies* (28) 2013, 145-64.

Davie, Martin. "Baptism and the Eucharist in BEM and Wider Ecumenical Conversation: An Anglican Perspective." *One in Christ*. vol. 47, no. 1, 2013, pp. 52-67. EBSCO*host*. Accessed 19 March 2018.

Gless, Darryl J. *Interpretation and Theology in Spenser*. Cambridge, Cambridge University Press, 1994.

Hodges, Kenneth. "Reformed Dragons: Bevis of Hampton, Sir Thomas Malory's Le Morte Darthur, and Spenser's Faerie Queene," *Texas Studies in Literature and Language* (Austin, TX) (54:1) Spring 2012, 110-131.

Kaske, Carol. "The Dragon's Spark and Sting and the Structure of Red Cross's Dragon-Fight: The Faerie Queene, I.xi-xii." *Studies in Philology* 66.4 (1969): 609-38.

Ladd, George Eldon, and Donald Alfred Hagner. A *Theology of the New Testament*. Rev. ed. ed., Grand Rapids, Mich., Eerdmans, 1993.

MacCaffrey, Isabel G. *Spenser's Allegory : The Anatomy of Imagination*. Princeton, N.J., Princeton University Press, 1976.

New International Version. Bible Gateway, www.biblegateway.com. Accessed 16 Dec. 2017.

Spenser, Edmund. *The Faerie Queene*. Ed. A. C. Hamilton, Hiroshi Yamashita, and Toshiyuki Suzuki. Harlow, England: Pearson Longman, 2007.

Spenser, Edmund, Thomas P. Roche, and C P. O'Donnell. *The Faerie Queene*. London: Penguin Books, 1987. Print.

Teskey, Gordon, and Bellamy, Elizabeth Jane, Professor of English, University of New Hampshire, USA. "Imagining Death in Spenser and Milton." *Death in an Allegory*, London : Palgrave Macmillan UK : Palgrave Macmillan, 2003, pp. 65–77.