

The Faerie Queene
by Edmund Spenser

Literary Encyclopedia

Table of Contents

The Publisher's Summary -----	2
Historical Context -----	4
Religious Context -----	7
Critical Summary -----	11
Mechanical Information -----	16
Close-reading Analysis -----	17
Illustrations -----	21
Bibliography -----	35

Publisher's Summary by Jack

Synopsis: The story begins with the Red Cross knight, who is given a task by the queen to defeat a terrible dragon. He is accompanied on this journey by a beautiful woman, Una, and a dwarf as they set off to kill the dragon. Along the way, they accidentally step into the den of the terrible beast Error and her offspring, but eventually manage to kill Error and escape. Afterwards, they are offered shelter by an elderly innkeeper who turns out to be Archimago the evil sorcerer, and while they are sleeping he conjures up spirits in order to cause trouble to Redcross. The first trick involves giving him a dream of lust, and then when he awakes a spirit disguised as Una offering him a kiss. He declines, and so the spirits set up a new trick; one sprite turns into a young man while the other still resembles Una and they lie in bed together. This infuriates Red Cross and so he leaves Una behind in his journey, leaving Una to wake up alone and follow after him, with Archimago disguised as Redcross following her. As Red Cross continues his travels, he encounters Sansfoy, a rival knight, and his lady companion. He and Sansfoy duel, and he eventually kills Sansfoy in combat and takes over care of his lady companion, Fidessa. The pair of them continue their travels, but eventually become overheated and tired and take refuge under a tree. Red Cross cuts a branch off of the tree and is horrified when the tree screams and begins to bleed. The tree reveals he was once a man named Fradubio and that he was transformed into a tree by an evil witch Duessa after he had killed her traveling companion in a similar fashion to how Redcross killed Sansfoy. Red Cross and Fidessa continue on their journey as the canto ends.

The main characters in this piece are Red Cross, a noble knight whose shield has, unsurprisingly, a red cross. There is Una, Red Cross's lady companion who travels with him during his task. The main antagonist of the piece is Archimago, a dark sorcerer who attempts to torment Red Cross and his companions with his devious spirits. Another minor antagonist is Sansfoy, a rival knight of Red Cross who he kills in combat. Traveling with Sansfoy is Fidessa who decides to join Redcross on his journey, who is later revealed to be Duessa, a witch and a major antagonist of the first book.

History: It was originally published as three books in 1590 in England by Edmund Spenser and then was re-published in 1596 as a total of six separate books. It was written in such favor of Queen Elizabeth, specifying that she inspired it, that the author was given pension for life as a reward. This makes sense, as Edmund Spenser did work in Queen Elizabeth's court as a secretary to some of her nobles. It is said that the titular Faerie Queene is based off of Queen Elizabeth herself.

Original intended audience: The original intended audience for this piece was rich people in England, especially royalty such as the Queen and her court. It was also meant to speak to the protestants of the time, as protestantism played a large symbolic role in the story, as protestantism recently replaced catholicism in England.

Historical Context by Rachel

The Faerie Queene, an English epic poem, was written by Edmund Spenser and originally published in the year 1590. Edmund Spenser was raised a poor English boy with relation to a noble Midlands family of Spenser, whose fortunes were made through sheep raising. In May 1569, Spenser enrolled in the University of Cambridge in which he was classed a sizar, “a student who, out of financial necessity, performed various menial or semi-menial duties” (Britannica). His poetry was rooted in a foundation of Latin and Greek classics, as well as Italian, French, and English literature from which he derived knowledge of traditional forms and themes of narrative and lyrical poetry which would influence his future works such as The Faerie Queene. Spenser’s religious training and his devotion to the Elizabethan Church also played a major role in his life and impacted his literary compositions. Much of his poetry engaged with the opposition between Protestantism and Catholicism created by the new Church of England. During the period of which Faerie Queene was written and published, he, much like many English people of this time, honored the Queen and lived his life as a proud citizen of England. Edmund Spenser's devotion to England, and its ruler, Elizabeth, is evident in the dedication of The Faerie Queene which states:

“To

Elizabeth the Second

By the grace of God and the United Kingdom

Canada and Her other Realms and Territories

Queen

Head of the Commonwealth

Defender of the Faith"

Queen Elizabeth, who served as Queen of England during what is called the Elizabethan Age, from 1558-1603, commanded a cult-like following which is evident from the devotion and honor with which people treated her. Elizabeth's upbringing was undoubtedly controversial. Her father, King Henry VIII, defied the pope and broke England from the authority of the Roman Catholic Church, in order to dissolve his first marriage to Catherine of Aragon. When it came time to have a second child with what would be Elizabeth's mother, Anne Boleyn, he demanded the birth of a male heir. Of course, no one can control the gender of an unborn child, yet Elizabeth's birth was met with discontent by the King, who beheaded Anne Boleyn for adultery and treason as a result. King Henry VIII had the marriage declared invalid, making Elizabeth an illegitimate child. Elizabeth was brought up in the care of tutors and governesses at Hatfield house, the same place she got news of her coronation as Queen. The widespread popularity Queen Elizabeth retained was in large part due to the political climate in England, at the time. The former Queen, Queen Mary I, died unpopular with the people of England, who were tormented by her inability to produce an heir to the throne. The country looked to the new Queen, Elizabeth, for salvation. Elizabeth knew that as Queen it was her duty to restore faith in the English society and that this would require a warm introduction. During the celebrations of her coronation, Elizabeth made sure to celebrate with and give attention to everyone, even down to the beggars on the streets. This introduction, paired with her pursuit of moderation throughout her reign, is what gained Elizabeth such a cult-like following. Upon appointment, religion was the Queen's priority, returning England

to its traditionally Protestant faith while being careful not to erase all traces of Catholic worship. This balance, although fostering some tension amongst Catholic followers, generally united English citizens and fostered more love for the Queen.

Edmund Spenser's upbringing during this 'Golden Era', known as the Elizabethan Age, inspired him to write his epic poem *The Faerie Queene*; he wanted to honor his monarch, the Queen, and his country. The Faerie Queene, Gloriana, and the virgin Belphoebe, who are referenced in the epic, represent and serve to praise Queen Elizabeth I of England. In a letter written to Sir John Walter Raleigh, Spenser explicitly states that the Faerie Queene referenced is indeed his beloved monarch Queen Elizabeth. His exact words state, "In that faery Queene I meane glory in my general intention, but in my particular I conceiue the most excellent and glorious person of our soueraine the Queene, and her kingdome in Faery Land" (Spenser, 716). Book one of *The Faerie Queene* recounts the legend of the Red Cross Knight. The knights, like the citizens of England at the time, serve the Faerie Queene, who symbolizes Elizabeth. The Faerie Queene was created because of its historic significance and the devotional relationship Edmund Spenser had to Queen Elizabeth.

Religious Context by Isabel

Religious Background Information: The first book of *Faerie Queene* was published in 1590, in post-Reformation England. Before the English Reformation, the Roman Catholic Church was the center of society; it controlled the education system, had its own legal system, and mediated salvation. However, there were also issues with this control, especially in the hierarchy of church officials. The pope was far removed from citizens and many of the clergy members were greedy. The needs of the people were not being prioritized or addressed, and many higher class members of the church were paying for “indulgences” in order to have their sins forgiven. Queen Elizabeth, who was in power when Edmund Spenser published the first book of *Faerie Queen*, wanted to rule both church and state, and she did so by working with Parliament to found the Church of England in 1534. Although Elizabeth allowed Catholics to practice their own traditions privately, the creation of Anglicanism evidently left some citizens upset as it was an abrupt change in the religious culture of the country.

Political Climate and Religious Culture: While Spenser was writing *Faerie Queene* there was substantial religious non-conformity and some complete confrontation because of the recent change in the national religion. However, the number of complete dissenters was small, and by 1603, when Queen Elizabeth’s rule came to an end, most accepted and identified with the Church of England. This acceptance unified the country. Additionally, though Elizabeth was generally opposed to getting involved in large wars, she was left with no choice when her brother in-law, king Philip II of Spain, who sought to restore Catholicism, planned to invade England. Elizabeth attempted to negotiate

peace with Philip, but eventually started to plan for his attack. England's small yet accomplished navy defeated the Spanish Armada that had been weakened from a large storm and disease on its way towards England. The English celebrated enthusiastically and Elizabeth was revered for her role in Spain's defeat. Overall, although there was tension over the religious turnover during Elizabeth's rule, the late 1500s was a time of unification for England.

Edmund Spenser's Religion: Edmund Spenser's religious education influenced him significantly and was very important to his career. While some believe that he favored extreme Puritanism over Roman Catholicism and other forms of Protestantism, there is little evidence to support this theory, and all that is known is that Spenser was Protestant. Additionally, it would have been nearly impossible for Spenser to avoid having some involvement in the struggle over the two religions, considering that he was attending the University of Cambridge during the time of the Reformation. In general, Spenser's religious outlook and the prominent role that religion played in the culture surrounding him influenced his work significantly.

Religious Outlook of *The Faerie Queene*: Spenser's poetry often discusses the differences and struggles between Protestantism and Catholicism. In general, Spenser's writing communicates Protestant ideals and advocates for maintaining and protecting the Elizabethan Church. His writing was strongly inspired by Calvinist views since he grew up during Calvinist times, and he agreed with many of Calvin's ideas in *Faerie Queene*. For example, Calvin believed that sin could not be avoided, but we should limit its presence.

Spenser demonstrates this in *Faerie Queene* through the story of Red Crosse attaining holiness since the knight must follow reason and not sin in order to attain Christian truth. Overall, Spenser emphasizes faith, obedience, and joy as three important aspects of Christian life.

Book One follows Red Crosse on his path to finding Christian salvation. Red Crosse himself is a symbol for the search for Christian truth. He fights temptation in Duessa, while trying to attain truth/holiness in Una, just like Christians attempt to do in their own lives.

Religious Allusions: Spenser alludes to or directly mentions God at many points throughout *Faerie Queene*, at one point referring to God as the “Lord of life and light.” Additionally, he alludes to different Christian lessons and rules throughout Book One. For instance, in Canto One of Book One, Red Crosse learns that “falsehood is ultimately self-destructive” (Padelford) which alludes to the consequences of the Christian sins. Another specific religious allusion near the beginning of Book 1 is the cross on Red Crosse’s chest: “on his brest a bloudie Crosse he bore, The dear remembrance of his dying lord.” These lines allude to the death of Jesus and demonstrate Red Crosse’s dedication to his faith and country. Lastly, Many of the characters are also allusions to aspects of Christian faith; for example, as stated previously, Una is an allusion to holiness while Duessa is an allusion to temptation. Additionally, the Dwarf who attends to Una is an allusion to prudence and common sense. Overall, *The Faerie Queene* is full of religious allusions

which add depth and underlying meaning to the story, especially within the historical and religious context of the time it was published.

Critical Summary by Will

Gender, appearance, sex and power dynamics in Faerie Queene: a compilation of critical viewpoints

NOTE: *Aside from some rather facile original analysis in the first body paragraph, the majority of the ideas in this piece of the encyclopedia rely upon and draw heavily from previous criticisms. This portion of the encyclopedia does not attempt to create new critical analysis at a sizable scale, but rather attempts to compile the information on the theme of femininity in one place.*

Edmund Spenser's *Faerie Queene* explores myriad themes as any 5-book epic poem would, from Elizabethan politics to the mythological. Among these heavily-discussed themes lies the way Spenser portrays women, especially in book I. As the first book progresses, Spenser lays out both retrograde and modern—as well as occasionally contradicting—descriptions of women that delve into the role of physical appearance and the morality of being a woman in the sixteenth century, while also exploring sex and sexual assault in the lens of women.

Spenser leans heavily upon appearance to describe women in Book I of *Faerie Queene* in the context of morality and causing disruption. Through his treatment of Duessa, Una, and Error, physical appearance dominates nearly every other descriptive device, pointing to the 16th-century worldview that Spenser likely held, in which society could judge women by their looks. Spenser's description of every female character in the

poem begins with a description of their clothing and body. Una—angelic and veiled upon first entry into the poem—represents a fairly straightforward line between appearance and morality: Una is beautiful, therefore she must represent truth and all that is good, a genuine and neoplatonic ideal of a woman – “morality [in the Faerie Queene] is a cosmetic quality, confined to the surface.” (*Critics widely agree that Una represents the truth.*)

One could draw the same line with the monster Error in the opposite direction, her revolting nature complementing the disgust her actions invoke in the reader as she spits out venom that ultimately leads to her children’s death. Additionally, the nature of Duessa’s unsightliness, which is both external—she is “too beautiful to be good”—and hidden, given her corrupted and decayed “nether-parts,” creates for her an even stronger connection between morality and physical appearance: Because Duessa is “sexual but in no need of procreation,” she is the “corruption of what a woman in patriarchal society is supposed to be:” conniving, independent, sexually active, and malevolent. Duessa, along with Archimago, serves as the primary villain of the first book, unbeknownst for some time to Redcrosse and Una.

Some critics also argue that the appearance of women in *Faerie Queene* confuses and disrupts men: When Archimago creates a false Una to seduce Redcrosse, he becomes a victim of her attractiveness; likewise, when Una first enters the story, her beauty may have led the Redcrosse Knight into emotional tumult that caused him to lose his way, trampling into the woods, “impairing [his] capacity for rational thinking.” Every woman, no matter their role or moral orientation, seems to fit in one category: that of one who is “used to disempower, motivate, govern, mislead, and exculpate the male

protagonist.” Additionally, the women may not quite fit into the predicated stereotypes made for them based upon appearance, existing between extremes: Spenser nearly makes a parody of others’ beauty while also having Una act in ways that don’t fit in with the image of angelic perfection, as she (somewhat) cruelly rips off Duessa’s clothing and reveals her as a haggard elderly woman – likewise, a dwarf and an ass “question... Una’s purity.”

The first book of *Faerie Queene* also features an unmistakably sexual aspect to it, beginning with Archimago’s attempt to falsely seduce Redcrosse with a demon disguised as Una, and continuing throughout, as Sansloy attempts to rape Una on multiple occasions and Duessa makes advances on Redcrosse before her “nether-parts” are exposed. Spenser seems to use sex as a prominent and dangerous tool to throw the male protagonist off his course in *Faerie Queene*: Redcrosse at one point blames Una for leaving him unguarded against his “sinful desire,” while the reason Redcrosse was able to accurately assess the danger that Error poses because the information that Una gave him, filtered through convention and metaphor—“the labyrinth, the serpent, the woman, the sting of death”—was desexualized.

Additionally, the concept of virginity plays a prominent role in this understanding of sex in *Faerie Queene*: Una represents truth not only for her beauty but also because she is a “good desirable virgin,” a “lightning rod to draw off all the nasty female qualities concentrated primarily in Duessa, but also in Error and Lucifera.” In this fashion, Spenser may fall back into the stereotypes that some critics claim he avoids: Duessa and Una, as the yin-and-yang of *Faerie Queene*, function as “whore and virgin,” potentially also representing a Protestant truth while Duessa functions as imagery to show the

deception of the Catholic faith, putting the reader in a mindset to distrust all women that come through the story aside from the purest. “Misogyny,” one critic writes, “gets overlooked, taken for granted, and therefore empowered as the reader’s attention is diverted from the female vehicle to the religious.” These values of virginity emphasize the male-driven “economy of gender” in which Spenser wrote *Faerie Queene*.

Negative perceptions of sex continue throughout the first book in the near-rape of the virgin Una on multiple occasions – though one critic argued that Spenser used these incidents as a “metaphoric maneuver,” confusingly and (likely incorrectly) claiming that the attempted rape is “a crime against law in the abstract, rather than a woman’s person” because of the name of the rapist (Sans-loy, or “without law”). Moreover, it claims that Spenser uses the rape—“sandwiched between Redcrosse’s escape from the clutches of Duessa and his reunion with [her] next to an enfeebling fountain where he falls prey to the giant Orgoglio,” making the rape seem less imperiling, as Una is “never endangered by lust again than is Redcrosse’s own susceptibility to Pride’s pageantry or to the fountain’s otium.”

While the many theories included in the present paper, including the half-baked argument above, present a fair amount of analysis regarding the theme of femininity present in *Faerie Queene*, many others persist: the treatment of Errour as a form of matrophobia, the virginity of Una in comparison to that of Queen Elizabeth’s, and the “high” and “low” forms of lust that the story presents. Femininity and the ideas attached persist throughout book 1 and the rest of the story, with the new protagonists, such as Britomart (often seen as a comparison to Queen Elizabeth) and Florimell (who was

“constantly threatened by the rapist’s predatory eye), making this theme a worthwhile pursuit in the context of *Faerie Queene*.

Mechanical Information by Naiyana

Edmund Spenser's *Faerie Queene* is an English epic poem. The epic poem style is popular in works like the *Illiad* and *Paradise Lost*. Epic poetry is often the length of a book. It often tells a story of a person or group of people on a long journey to become famous and a hero, at the least it has some sort of journey or character evolution.

Faerie Queene explores the reality of several knights in an effort to describe different virtues. In Canto I, we meet Mr. Redcrosse. Though the whole poem explores multiple knights, in this portion of the epic we only meet Redcross.

Faerie Queene is written in Spenserian Stanzas. Spenserian Stanzas have 8 lines of iambic pentameter. Iambic pentameter is a line of verse with five metrical feet, each consisting of one short syllable followed by one long. The short syllable being unstressed and the long being stressed. The first line of Canto I is a perfect example: "Gen-tle Knight was prick-ing on the plaine." In this body of work, this stanza is followed by an alexandrine. An alexandrine is a single line of iambic hexameter; most commonly divided by a caesura. The rhyme scheme of this piece is ABABBCBCC. Its literal structure is like a sandwich for each stanza, having the first and last line regularly formatted and all of the lines in the middle being indented to create a certain look.

One of the main poetic devices in this work is allegory. An allegory is a story, poem, or picture that can be interpreted to reveal a hidden meaning, typically a moral or political one. Each knight represents a virtue and most characters relate to a historical character. This most prominent allegory in this piece as a whole is the allegory of virtue. The knight in Canto 1, Mr. Redcrosse, is the virtue of Holiness. He is the hero of Book 1 but in Canto 1 his character arc ends with him telling Una that he will be faithful to her

and never leave .and then he falls into a deep sleep. His romantic interest in Una a women he meets after her home is destroyed and she wants him to slay the dragon. Another poetic device is Eclogue. Eclogue is a poem that is written in a classical style dealing with pastoral subjects. Pastoral poetry presents an idealized view of life, rather than a realistic point of view. The Eclogue in this epic surrounds the fact that all of the knights have a somewhat happy ending to finish their tale.

Close-reading Analysis by Eleni

Edmund Spenser's *The Faerie Queene* epitomizes the emphatic and idiosyncratic literature that the Elizabethan Era's cultural and artistic influences brought to the world. The epic poem's plethora of metaphorical language, allegorical phrases, and historical references contribute to its intricate and profound stylistic composition. The symbolism, parables and historical references of *The Faerie Queene's* Canto I illustrate the societal value and social reform of Christianity during England's Golden Age.

The symbolism of *The Faerie Queene* is a major component in making the story "epic." The elaborate and convoluted language emulates the intricacy of each of Red Cross Knight's adventures. Spenser's symbolism throughout Canto 1 ranges from subtle allusions to extended metaphors. One of the first mentions of Christianity is in the Canto's first lines. The description of Red Crosses' armour (line 10-14): "But on his brest a bloudie crosse he bore, the deare remembrance of his dying Lord, for whose sweete that glorious badge he wore, And dead as liuing euer him ador'd." Spenser illustrates the crucifixion of Jesus through the knight's armour. By doing this, the writer equates Red Crosses' commitment to protecting his community to Jesus Christ's ultimate sacrifice: voluntarily dying for the sins of humankind. This bold comparison is ubiquitous throughout the entirety of the epic poem's first Canto. Another subtle Christian symbol is through the woman with the lamb, lines 36-37 describe her as: "And by her in a line a milke white lambe she lad. So pure and innocent as that same lambe." In The New Testament lambs are emblematic of purity, innocence, and virtue. Analogizing the woman's purity to that of a lamb emphasizes ideal Protestant values of the Elizabethan Era.

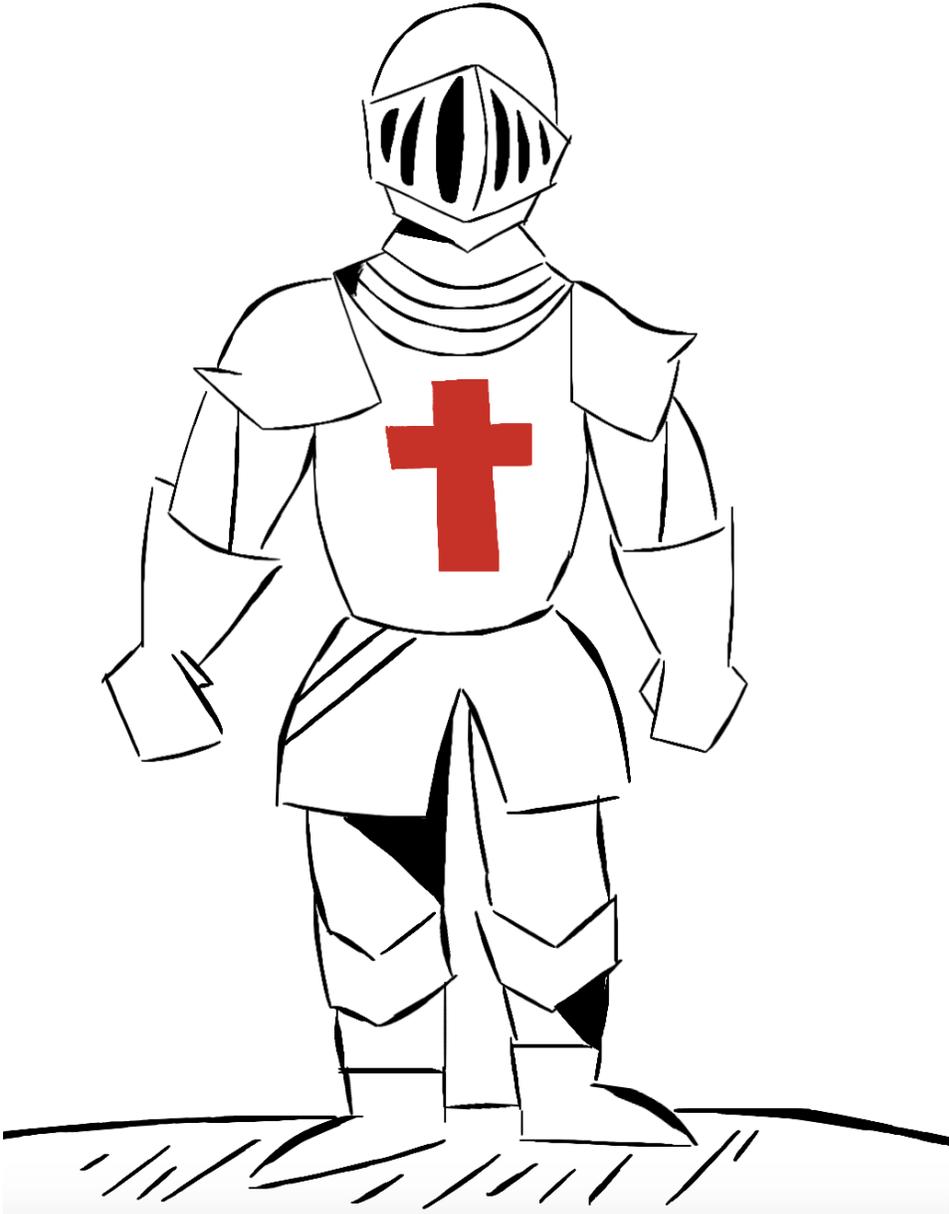
Aside from symbolism, the literary device of allegory is deeply embedded in *The Faerie Queene*. The first reference is in the title itself, *Faerie Queene*, which symbolizes Queen Elizabeth the First throughout the plot of the epic poem. But the more ornate allegories are all evocative of classic Christian fables. In Spenser's description of Red Crosse: "Deformed monsters, fowle, and blacke as inke, which swarming all about his legs did crall, and him encombred sore, but could not hurt at all, as gentle Shepheard in sweete euen-tide." The persona of Red Cross as a noble and audacious hero, relates to the narrative of the "Good Shepherd" in John 10:1-21. Jesus Christ "lays his life down for the sheep", illustrating his devotion and commitment to the preservation of mankind. Spenser conveys Red Cross to be a similar devotee to his community and protector of his people. Possibly the most historically relevant allegory of *Faerie Queene's* first Canto is through the mention of the beast's vomit. The distinctive language of the description: "Her vomit full of bookes and papers was, and creeping sought way in the weedy gras: Her filthy parbreake all the place defiled has" elucidates the propaganda against Queen Elizabeth I and Anglicism that was spread throughout England's Golden Age. The reasoning for Spenser to include the allegory of "bookes and papers" in his epic poem is best understood under the writing's historical context.

Throughout the Elizabethan Era, religion engendered a major divide within the people of England. *Faerie Queene* illustrates the common perception of Catholicism being an impious sect of Christianity compared to Protestantism. The two faiths, though both Christian, differed in practice and ideology. For example, Catholics condoned the usage of idolatry (worship through imagery) whereas Protestants heavily denounced it. Edmund Spenser himself wrote from a biased perspective, as a devoted Protestant man,

he aspired to reveal the “corruption” of the Catholic Church and the detrimental consequences that Reformation would have on England. Spenser’s convictions are embedded throughout the plot of *Faerie Queene* and manifests itself throughout Canto I through the character of Red Cross Knight, and each of his adversaries who embody the injustice of The Roman Catholic Church. But what makes *Faerie Queene* such a distinctive composition is not the fact that it was a religious commentary, Edmund Spenser was not the first or last 16th century writer to challenge the authenticity of the Catholic Church. It is its compositional intricacy and figurative diction that distinguishes *Faerie Queen* from other epic poems.

The stylistic techniques of *Faerie Queene* remain relevant to modern writing because it demonstrates how the integration of a diverse range of texts and references (from The Bible to Queen Elizabeth I) and metaphorical language accentuates the message of the epic poem. Edmund Spenser expressed the disunity of England through the religious reform of the 16th century through the chronicle of Red Cross Knight. *Faerie Queene* is similar to prominent fables such as *The Boy Who Cried Wolf* or *Little Red Riding Hood* because it conveys powerful morals and worldly truths through fictional narratives. All of these tales show that as human beings, we are more likely to understand our world’s most complex issues and conflicts when they are illustrated in simple and intelligible ways. Through analysis of texts such as *Faerie Queene* we see, though their time period predates our own by over four hundred years, literature and writing has been and will be a paramount resource to convey the realities and changes of the world we live in.

Illustrations and image appendix by Eli



The Red Cross Knight

Appendix of Images by Eli



Known as the "Rainbow Portrait," this painting showcases Queen Elizabeth who was represented by several different characters throughout the *Faerie Queene*. It was most likely created by Marcus Gheeraerts.



Another painting of Queen Elizabeth, commonly known as the Darnley Portrait. The artist is unknown. She was always painted with incredibly white skin which was thought to be a symbol of her purity, something she was worshipped for.



Una and the Red Cross Knight (from the *Faerie Queene* by Edmund Spenser), by Hablot Knight Browne. In Book 1, the knight and Una traveled to her kingdom together, planning on defeating a dragon that is terrorizing the land and has captured her parents.



Samuel F. B. Morse's *Una and the Red Cross Knight*, once again depicting the Red Cross Knight and Una's travels.



NATIONAL GALLERIES SCOTLAND

Una and the Lion (from Spenser's 'The Faerie Queene'), 1860, William Bell Scott
Photography by Antonia Reeve

Creative Commons - CC by NC

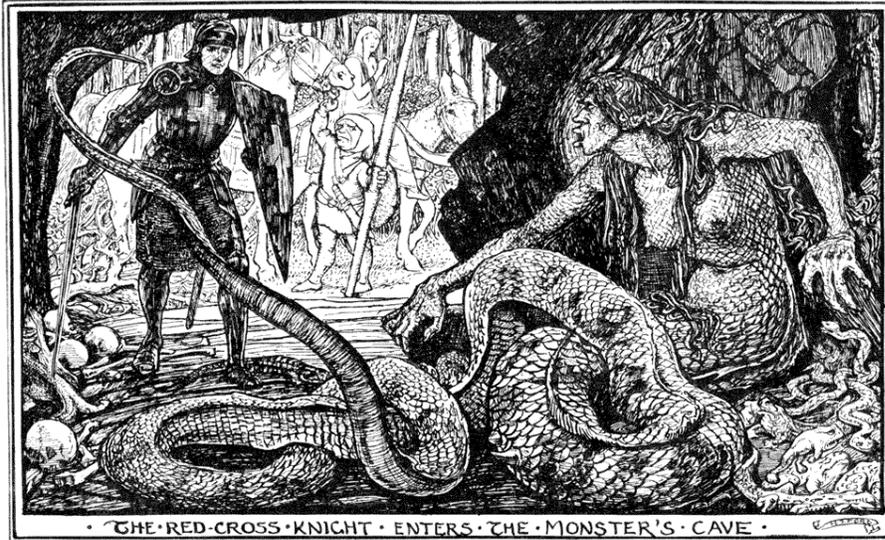
William Bell Scott's *Una and the Lion*, depicting Una with a lion that she encountered who promises to serve as her protector after Red Cross leaves, upset by a vision of Una with another man.



An edition of the Second Book of the *Faerie Queene*, complete with illustrations. This was printed in 1751.



A British coin designed by William Wyon meant to celebrate Queen Victoria's new seat at the throne. It shows Victoria replacing the character Una with the lion.



The Red Cross Knight Enters the Monster's Cave by Henry Ford. This is an illustration of one of the scenes in the *Faerie Queene*, where the knight fights a monster known as Error.



John Singleton Copley's *The Red Cross Knight*, painted in 1793. The Red Cross Knight is seen here approaching Una and Duessa.



Edmund Spenser, the author of *The Faerie Queene*. Spenser's mission was to portray Queen Elizabeth as amazing and admirable in his poem.



Una and the Red Cross Knight by George Frederick Watts. This painting shows the two characters on their journey to Una's kingdom.



Una and the Lion by Briton Rivière. Rivière focused mainly on painting animals, so it makes sense that he was inspired by relationship between these two.



Archimago Personating The Redcross Knight is Overthrown by Sans-Loy Who Kills Una's Trusty Lyon by William Kent. The title of the piece essentially summarizes the scene. The villainous Archimago is injured by Sansloy, who thinks he is the Red Cross Knight who had previously killed his brother. Sansloy then tries to rape Una, kills the lion who tries to stop him, and then forces Una to come with him.

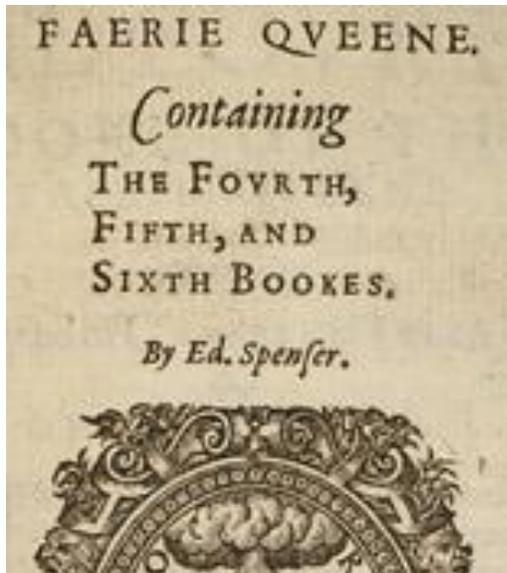


King Arthur by Charles Ernest Butler. Arthur is a significant character in Book 1, although he is known only as a well-decorated knight with a magical shield at first. He kills two monsters and saves the Red Cross Knight from a dungeon, reuniting him with Una.



Ther bloudie handes may not be
The face of golden Meane clensd:
Her sisters, two Extremities,
Strive her to banish cleane.

A page from the *Faerie Queene* illustrated by Walter Crane. This edition is quite rare, with only 1,000 copies being sold when it was first printed.



The title page of a second edition copy of *The Faerie Queene* from the King's College library.



Holiness Defeats Error, another illustration by Walter Crane showing the Red Cross Knight after his win against Error, the monster he found in the cave.



Prince Arthur, the Redcrosse Knight, and Una by William Kent. Another piece by Kent, this time illustrating the three characters above.



Prince Arthur and the Faerie Queene by Henry Fuseli, painted in 1788. This depicts an interaction between the Faerie Queene, Gloriana, and Prince Arthur.

TO THE MOST MIGHTIE AND MAGNIFICENT EMPRESSE ELIZABETH, BY THE GRACE OF GOD QVEENE OF ENGLAND, FRANCE AND IRELAND DEFENDER OF THE FAITH &c.

Her most humble

Seruant:

Ed. Spenser.

The Faerie Queene was dedicated to Queen Elizabeth according to this page from a first edition volume.

Bibliography – Interesting context/summaries/guides to *Faerie Queene* by Will

Academy of American Poets. "Edmund Spenser." Poets.org. Last modified unknown. Accessed February 22, 2019. <https://www.poets.org/poetsorg/poet/edmund-spenser>.

British Broadcasting Company. The English Reformation. Last modified February 7, 2011. Accessed February 22, 2019. http://www.bbc.co.uk/history/british/tudors/english_reformation_01.shtml.

Downes, Jeremy M. "Basic Definitions: Epic, Epic Formula, Epic Simile." Jeremy M. Downes – Auburn University. Last modified May 2009. Accessed February 22, 2019. <http://www.auburn.edu/~downejm/epicbasics.html>.

Galens, David M. "The Faerie Queene." *Poetry Criticism* 42 (2003). http://go.galegroup.com/ps/retrieve.do?tabID=T001&resultListType=RESULT_LIST&searchResultsType=SingleTab&searchType=BasicSearchForm¤tPosition=3&docId=GALE%7CH1410000807&docType=Work+overview%2C+Critical+essay&sort=RELEVANCE&contentSegment=&prodId=LitRC&contentSet=GALE%7CH1410000807&searchId=R1&userGroupName=edmund&inPS=true.

Heale, Elizabeth. *The Faerie Queene: A Reader's Guide*. 2nd ed. Cambridge, UK: Cambridge University Press, 1999.

Mackail, J. W. "The Springs of Helicon: A Study in the Progress of English Poetry from Chaucer to Milton." In *Literature Criticism from 1400 to 1800*, edited by Jelena O. Krstovic. Vol. 39. Detroit, MI, 1998. Previously published in *The Springs of Helicon: A Study in the Progress of English Poetry from Chaucer to Milton*. N.p.: Longmans, Green, and Co, 1909. 71-134. http://go.galegroup.com/ps/retrieve.do?tabID=T001&resultListType=RESULT_LIST&searchResultsType=SingleTab&searchType=BasicSearchForm¤tPosition=59&docId=GALE%7CH1420019979&docType=Critical+essay%2C+Excerpt&sort=RELEVANCE&contentSegment=&prodId=LitRC&contentSet=GALE%7CH1420019979&searchId=R1&userGroupName=edmund&inPS=true.

Marmorstein, Art. "ENGLAND IN THE 16TH AND 17TH CENTURIES." Northern State University – Art Marmorstein. Last modified September 14, 2012. Accessed February 22, 2019. <http://www3.northern.edu/marmorsa/delinednotes17thcentengland.htm>.

Traversi, Derek A. "The Faerie Queene: Overview." In *Reference Guide to English Literature*. 2nd ed ed. Chicago, IL: St. James Press, 1991. http://go.galegroup.com/ps/retrieve.do?tabID=T001&resultListType=RESULT_LIST&searchResultsType=SingleTab&searchType=BasicSearchForm¤tPosition=4&docId=GALE%7CH1420007608&docType=Work+overview%2C+Critical+essay&sort=RELEVANCE&contentSegment=&prodId=LitRC&contentSet=GALE%7CH1420007608&searchId=R2&userGroupName=edmund&inPS=true.

Unknown. "Critique on Spenser's Faerie Queene." *Gentleman's Magazine*, April 1819. Accessed February 22, 2019. <http://spenserians.cath.vt.edu/TextRecord.php?action=GET&textsid=36206>.

Walker, Micheline. "The Faerie Queene, an Epic Poem." Micheline's Blog. Last modified May 10, 2017. Accessed February 22, 2019. <https://michelinewalker.com/2017/05/10/229804/>.

Zurcher, Andrew. *Edmund Spenser's The Faerie Queene*. Reading Guides To Long Poems. Edinburgh, Scotland: Edinburgh University Press, 2011.

Bibliography – Works Cited in Encyclopedia

HADFIELD, ANDREW. "Spenser And Religion—Yet Again." *Studies in English Literature, 1500-1900* 51, no. 1 (2011): 21-46. <http://www.jstor.org/stable/23028091>.

Hieatt, A. Kent. "Edmund Spenser." Encyclopædia Britannica. Last modified January 10, 2019. Accessed February 21, 2019. <https://www.britannica.com/biography/Edmund-Spenser>.

Hillerbrand, Hans J. "Reformation." *Encyclopedia of Religion*, edited by Lindsay Jones, 2nd ed., vol. 11, Macmillan Reference USA, 2005, pp. 7656-7665. *Gale Virtual Reference Library*, <http://link.galegroup.com/apps/doc/CX3424502608/GVRL?u=edmund&sid=GVRL&xid=3f66b137>. Accessed 21 Feb. 2019.

Padelford, Frederick Morgan. "The Spiritual Allegory of the Faerie Queene, Book One." *The Journal of English and Germanic Philology* 22, no. 1 (1923): 1-17. <http://www.jstor.org/stable/27702688>.

Pettegree, Andrew. "The English Reformation." BBC. Last modified February 17, 2011. Accessed February 21, 2019. http://www.bbc.co.uk/history/british/tudors/english_reformation_01.shtml.

Shmoop Editorial Team. "The Faerie Queene Book 1, Canto 1 Summary." *Shmoop University, Inc*. Last modified November 11, 2008. Accessed February 21, 2019. <https://www.shmoop.com/faerie-queene/book-1-canto-1-summary.html>.

SparkNotes Editors. "SparkNote on The Faerie Queene." SparkNotes LLC. n.d.. <http://www.sparknotes.com/poetry/fqueen/> (accessed February 21, 2019).

"The War with Spain." In *Elizabethan World Reference Library*, edited by Sonia G. Benson and Jennifer York Stock, 103-121. Vol. 1, Almanac. Detroit, MI: UXL, 2007. *World History in Context* (accessed February 21, 2019).

<http://link.galegroup.com/apps/doc/CX2587000017/WHIC?u=edmund&sid=WHIC&xid=1eeebae4>.

Erlor, Mary C. "Sir John Davies and the Rainbow Portrait of Queen Elizabeth." *Modern Philology* 84, no. 4 (1987): 359-71. <http://www.jstor.org/stable/437767>.

Bennett, Bettina. "Male Anxiety in The Faerie Queene." Bettina Bennett. Last modified unknown. Accessed February 19, 2019. <http://bettinabennett.net/pdf/Male%20Anxiety%20in%20The%20Fairie-Queene-Bettina.pdf>.

Berger, Harry, Jr. "Sexual and Religious Politics in Book I of Spenser's 'Faerie Queene.'" *English Literary Renaissance* 34, no. 2 (Spring 2004): 201-42.

Briscoe, Alexandra. "Elizabeth I: An Overview." BBC. Last modified 2014. Accessed February 19, 2019. http://www.bbc.co.uk/history/british/tudors/elizabeth_i_01.shtml.

Browne, Hablot Knight (Philz). *Una and the red cross knight (from the Faerie Queene by Edmund Spenser)*. 1860. Watercolor and pencil. Private collection.

Butler, Charles Ernest. *King Arthur*. 1903. Oil on canvas. unknown.

Choi, Eunhye. "The Court, the Rule, and the Queen: The Faerie Queene as a Representation of Elizabeth I." N.d. Digital file.

Copley, John Singleton. *The Red Cross Knight*. 1793. Oil on canvas. National Gallery of Art, Washington, DC.

Crane, Walter. *Faerie Queene*. 1897. Illustrated book. University of North Texas, Denton, TX. Accessed February 21, 2019. <https://exhibits.library.unt.edu/spring-exhibit/walter-cranes-faerie-queene-1897>.

———. *Holiness Defeats Error*. 1895-97. Ink on paper. Folger Shakespeare Library, Washington, DC. Accessed February 15, 2019. https://luna.folger.edu/luna/servlet/detail/FOLGERCM1~6~6~206575~112859?qvq=q%3Aauthor%3D%22Spenser%2C+Edmund%2C+1552%3F-1599.%22%3Bsort%3ACall_Number%2CMPSORTORDER1%2CCD_Title%2CImprint%3Blc%3AFOLGERCM1~6~6&cic=FOLGERCM1~6~6&mi=18&trs=390.

Eggert, Katherine. "Spenser's Ravishment: Rape and Rapture in The Faerie Queene." *Representations*, no. 70 (Spring 2000): 1-26.

Ford, Henry. *The Red Cross Knight Enters the Monster's Cave*. 1921. Ink on paper. In *The Red Romance Book*, by Andrew Lang. London, UK: Longmans, Green and Co., 1921.

Hamilton, A.C., ed. *The Faerie Qveene*. New York City, USA: Routledge, 2013.

Hieatt, A. Kent. "Edmund Spenser." Encyclopedia Britannica. Last modified January 10, 2019. Accessed February 19, 2019. <https://www.britannica.com/biography/Edmund-Spenser>.

Kent, William. *Archimago personating the Redcross Knight is overthrown by Sans Loy who kills Unas Trusty Lyon*. 1730s-40s. Pen and ink on paper. Victoria and Albert Museum, London, UK.

—. *Prince Arthur, the Redcrosse Knight, and Una*. 1751. Ink on paper. Houghton Library, Harvard University, Cambridge, MA. Accessed February 15, 2019. https://en.wikipedia.org/wiki/The_Faerie_Queene#/media/File:Houghton_63-2196_-_Faerie_Queene,_Kent.jpg.

Library, British, ed. "The Faerie Queene by Edmund Spenser, 1590." British Library. Last modified unknown. Accessed February 19, 2019. <https://www.bl.uk/collection-items/the-faerie-queene-by-edmund-spenser-1590>.

Morrill, John S., and Stephen J. Greenblat. "Elizabeth I." Encyclopedia Britannica. Last modified November 2, 2018. Accessed February 19, 2018. <https://www.britannica.com/biography/Elizabeth-I>.

Morse, Samuel F.B. *Una and the Red Cross Knight*. 1791-1872. Oil on canvas. Toledo Museum.

Rambo, Randy. "A Summary of Spenser's The Faerie Queene: Book I." Illinois Valley Community College. Last modified 2009. Accessed February 19, 2019. http://www2.ivcc.edu/rambo/lit200101_faerie_queene_concepts.htm.

Revere, Briton. *Una and the Lion*. 1880. Oil on canvas. Unknown.

Riviere, Britton. *Una and the Lion From Spensers Faerie Queene*. 1880. Oil on canvas. unknown.

Royal Mint Museum. "The Una and the Lion five-pound piece." The Royal Mint Museum. Last modified 2014. Accessed February 19, 2019. <http://www.royalmintmuseum.org.uk/collection/collection-highlights/coins/the-una-and-the-lion-five-pound-piece/index.html>.

Scott, William Bell. *Una and the Lion*. 1860. Oil on canvas. National Galleries Scotland, Edinburgh, Scotland.

Spenser, Edmund. Title Page, The Faerie Queene. Printed page. Folger Shakespeare Library, Washington, DC. Accessed February 15, 2019.
https://luna.folger.edu/luna/servlet/detail/FOLGERCM1~6~6~206442~112855:The-faerie-queene--Disposed-into-tw?qvq=q%3Acall_number%3D%22STC+23081%22+%3Bsort%3Acall_number%2Cauthor%2Ccd_title%2Cimprint%3Blc%3AFOLGERCM1~6~6&cic=FOLGERCM1~6~6&sort=call_number%2Cauthor%2Ccd_title%2Cimprint&mi=7&trs=8.