

The Voyage to Eternal Love in Selected Works by Edmund Spenser

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Abstract This article explores eternal love in selected poetic works by Edmund Spenser, namely, *The Faerie Queene*, *Amoretti*, and *Fowre Hymnes*. The article opens with an introduction about Spenser as a central figure of Elizabethan poetry, together with the most significant literary works written by this leading poet. Following that, the concept of eternal love and its distinct forms are given and elucidated. Four forms of eternal love are identified in Spenser's aforementioned works. The researcher uses the analytical approach to analyze and discuss poems revealing eternal love. By thoroughly analyzing selected stanzas and poems of the three works central to this study, she reaches the conclusion that for love to be immortal in Spenser's viewpoint, it must include specific defining characteristics. According to the present study, eternal love includes maternal love, romantic love with genuine intentions and true feelings, love built on honest friendship relations, and divine love. These four forms of love, the researcher concludes, can be elevated to the supreme status of immortality.

Keywords eternal love; Spenser; *Amoretti*; *Fowre Hymnes*; *the Faerie Queene*

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Introduction

Edmund Spenser (1532-1599) was widely recognized as a prominent figure of Elizabethan poetry. He was famous for *The Faerie Queene*, an epic poem mainly written for Queen Elizabeth I. The poem reflects Spenser's skillful use of rich language, complex allegory, and innovative form of the Spenserian stanza. With this great work, Spenser accomplished the central poem of the Elizabethan era, a poem

that is regarded as one of the longest and most famous poems ever written in the English language. As Fadley observes,

In scope, Spenser's *The Faerie Queene* is the longest poem in the English language. Its boundaries are limited only by the imagination. It is the world of Faerie rather than of historical reality. Yet this Faerieland is reflective of Britain's greatness and potential. Spenser's epic is also an allegory. Each allegorical hero explores part of the human experience. (7-8)

An allegorical work, the poem traces the pursuits of several knights in the courtyard of Gloriana, the Faerie Queene, who stands for Queen Elizabeth I herself. The plan of *The Faerie Queene* was for twelve books narrating the tales of twelve knights with twelve virtues that they symbolize. However, only six of the planned twelve books were completed, dealing with the virtues of Holiness, Temperance, Chastity, Friendship, Justice, and Courtesy, and describing the heroic deeds of the noble knights who embody such virtues.

Other famous works written by Spenser are *Les Antiquités de Rome* (1558), *The Shepherdes Calender* (1579), *Complaints* (1591), *Axiochus* (1592), *Amoretti and Epithalamion* (1595), *Astrophel: A Pastorall Elegy upon the Death of the Most Noble and Valorous Knight, Sir Philip Sidney* (1595), *Colin Clouts Come Home Againe* (1595), *Fowre Hymnes* (1596), *Prothalamion* (1596), and *Babel, Empress of the East* (1599). Spenser's influence on the poets of his own day and even on those who came after him was so immense that he was described by the English critic and essayist Charles Lamb as "the poet's poet," Kolanchery and Mathew writes, showing how the great poet during his time

influenced a large number of verse writers of more or less power [...]Milton paid him warm tribute; and even Pope, whose poetic faculty is different in kind from that of the Elizabethans, admitted to his compelling magic. The indebtedness of Keats and Tennyson is easily comprehensible [...]The younger generation of the romantics adopted his stanza for their powerful expression. Thus, we see that he is the 'Poets' poet' in the true sense. (429)

In light of this introduction about Spenser as a leading literary figure and premier craftsman, this article investigates eternal love in three of his literary works: *The Faerie Queene*, *Amoretti*, and *Fowre Hymnes*.

The Concept of Eternal Love in Spenser's Poetry

For Spenser, eternal love exceeds the literal meaning of romantic love. It reflects the most supreme love relationships. For love to be eternal, it must combine all virtues and qualities of unconditional love. In this sense, eternal love can include many forms, such as maternal love and love springing from enduring friendships that are based on endurance and sacrifice. The third form is romantic love, which connects a man and a woman in an honest relationship built on trust, truthful feelings, and genuine intentions. Finally, the purest form of eternal love, one thinks, is divine love that seeks sacred beauty and heavenly love, connecting the created and the Creator in an everlasting form of love. According to the researcher's point of view, the virtuous nature of these forms of love raises them to the position of eternity. Accordingly, the primary purpose of this paper is to trace these four forms of eternal love in Spenser's poetry, with particular reference to *The Faerie Queene*, *Amoretti*, and *Fowre Hymnes*.

Maternal Love

Maternal love refers to the strong bond between a mother and her child, reflecting the first emotion the person experiences in life. According to Klonschinski and Kühler, this supreme form of love is "unconditional, natural, caring, and eternal" (198). The tender passion of motherly love is beautifully depicted in Spenser's poetry, specifically in *The Faerie Queene*. In Book I, the poet vividly portrays how the mother, pushed by her maternal love, snatches her own baby from the Dragon to protect him. Then, we are told by Spenser that the beast was defeated and killed by the Red-Crosse Knight who embodies the virtue of holiness in the poem. Describing the mother's great worries and warm emotions, Spenser narrates,

One mother, when as her foolehardie chyld
Did come too neare, and with his talants play,
Halfe dead through feare, her litle babe reuyld,
And to her gossips gan in counsell say;
How can I tell, but that his talants may
Yet scratch my sonne, or rend his tender hand? (*Complete Works* 75)

As the above lines reveal, the mother is very frightened. She holds her son very tightly so that the beast does not harm him. She is afraid that the dragon might cut her baby with its sharp scratches or tear his soft skin and 'tender hand'. The lines

reflect maternal love and show how Spenser expertly conveys the tender affection that connects the mother to her child.

Another example of maternal love can also be noted in Book III of *The Faerie Queene* where Spenser demonstrates how Agape passionately loves her three sons: Priamond, Dyamond, and Triamond, and wishes to see them safe and protected, particularly when she discovers their fondness of wars and battles. Accordingly, she begins to get worried about her maturing sons and their safety. Spenser states, “They louedarmes, and knighthood did ensew, / Seeking aduentures, where they anie knew. / Which when their mother saw, she gan to dout / Their safetie, leas by searching daungers new, / And rash prouoking perils all about, / Their days mote be abridged through their corage stout” (*Complete Works* 240). As shown in the lines, the mother’s deep love for her children, especially when she realizes their warlike inclinations, makes her get upset about their protection, fearing that the participation in the battlefield may force the adventurous sons to embark on ‘new’ and unfamiliar ‘dangers’ and rashly subject themselves to ‘risks’ and threats all around. The courageous and heroic actions of the three sons, the mother fearfully predicts, might lead to their death, and shorten their lives. Thus, the mother’s worries know no bounds.

To add to the mother’s unease and distress, she is told that her three sons are fated to have short lives. However, she goes to the three Fates, Clotho, Lachesis, and Atropos, who, according to the poem, decide when all humans will die. The Fates tells her that they do not have the power to make someone’s life longer. However, the mother persuades them to permit that the spirit of the first killed son passes into the body of his next brother, the next son will then pass both spirits onto the third son, “so that in him all three souls should survive” (Erskine 847). The mother goes back home, telling her sons nothing of what she has known about their destinies. The caring mother escapes no chance to advise her sons to take care of themselves and to continue loving and caring for each other dearly, in all circumstances and situations. As Spenser tells us, “She warned them to tend their safeties well, / And loue each other deare, what euer them befell” (*Complete Works* 241). As evidenced by the two examples of maternal love given above, the love shown by the mother for her offspring is indeed “priceless, unconditional and is something that never dies. She is a person that you can count on, and her care is like a beautiful rose that shall never perish” (Manap et al.12).

Love Built on Honest Friendship Relationships

The second form of eternal love is that love based on friendship relationships

that are characterized by shared loyalty, mutual support, and a sense of duty and commitment. “According to Spenser,” Helfield points out, “friendship can exist only between good men” (110). This is exactly what Spenser affirms in Book IV of *The Faerie Queene*, “For vertues onely sake, which doth beget / True loue and faithfull friendship” (*Complete Works* 262). True friends are distinguished by their noble values, good qualities, ethical thinking, respect, selflessness, and common quests. Thus, love among true companions is promoted to the position of eternal love.

Examples of true friendship are given by Spenser throughout *The Faerie Queene* such as the friendship between Britomart, the virtuous female knight, and Amoret, the beautiful girl who represents chastity in the poem. The relationship between these two virtuous figures is based on mutual respect, support, and sacrifice. Britomart meets Amoret during the latter’s search for her beloved Artegall. Amoret is caught captive by the sorcerer Busirane. Without hesitation, Britomart interferes and releases her friend. Britomart also fights for Amoret in the court, and guards her kindly when they travel together in the forest. These acts of loyalty deepen the bond between the two friends.

While Amoret feels grateful for what Britomart has done for her, the virtuous knight, Britomart, feels a sense of commitment and duty towards her friend. A genuine connection is shared between the two girls. They are similar in many things, sharing with each other their love affairs, wishes, worries, and adventures, trusting each other about their passions and lamenting their troubles and distresses. They are so intimate that every night, Spenser writes, “they of their loues did treat, / And hard aduentures twixt themselues alone, / That each the other gan with passion great, / And grieffull pittie priuately bemone” (*Complete Works* 231). In turn, Amoret appreciates Britomart’s fidelity, strength, honesty, and firm commitment to her goals. Britomart and Amoret’s shared virtues and noble purposes qualify them to be devoted friends worthy of eternal love that connects them forever.

Other pairs of perfect friends in *The Faerie Queene* are the knights Cambell and Triamond, and their sisters Cambina and Canacee. Cambell and Triamond have started as fierce rivals, but they have finally turned into intimate friends, especially when Triamond marries Cambell’s sister, Cambina who soon becomes a close friend to Canacee, Triamond’s sister. The four friends share the moral code of friendship as they remain loyal, supportive, and committed to one another. Unified by the connections of honest camaraderie, these noble friends have given an unparalleled example of eternal love, as they spent their days “In perfect loue, deuouide of hatefull strife, / Allide with bands of mutuall couplement;” Spenser writes, elucidating,

For Triamond had Canacee to wife,
 With whom he ledd a long and happie life;
 And Cambel tooke Cambina to his fere,
 The which as life were each to other lief.
 So all alike did loue, and loued were,
 That since their days such louers were not found elsewhere.
 (*Complete Works* 247)

Britomart, Amoret, Cambell, Triamond, Cambina, and Canacee exemplify perfect friendship, which has strongly sustained their voyage to eternal love.

Romantic Love with True Feelings and Genuine Intentions

The third form of eternal love is noble love that connects two lovers, a male and a female, in a romantic relationship built on trust and truthful feelings. This form of love is based on virtue, devotion, and noble intents, inspiring both lovers to be staunch and sincere towards each other so that their love can flourish, resist challenges, prove to be genuine, and consequently reach the stage of eternity. Perhaps the best examples of this form of noble love in Spenser's poetry occur in the sequence of sonnets entitled *Amoretti*, published as part of the collection *Amoretti and Epithalamion* (1595), in which Spenser describes his courtship of his beloved, Elizabeth Boyle, the lady he later married and celebrated his marriage to in *Epithalamion*. The poems in *Amoretti* depict the beloved as an idealized woman characterized by beauty and virtue. On the other hand, the speaker is portrayed as a devoted lover who struggles hard to reach the heart of his beloved, and finally rejoices at winning her heart and love. Outstanding among the eighty-nine sonnets of *Amoretti* is 'Sonnet 75: One Day I Wrote Her Name upon the Strand'.

Immortal love is the major theme of 'Sonnet 75'. It is a Spenserian sonnet consisting of four stanzas divided into three quatrains and a concluding couplet. The poem is written in iambic pentameter, rhyming abab, bcbc, cdcd, ee. Throughout the first stanza, the speaker tries to prove his true love to his beloved by writing her name in the sand. Each time he attempts to write the name, the waves come and remove it. He repeats this action many times, but all his attempts prove to be useless. As Spenser recounts, "One day I wrote her name upon the strand, / But came the waves and washed it away: / Again I wrote it with a second hand, / But came the tide, and made my pains his prey" (*Amoretti and Epithalamion* 98).

Very interesting is the conversation between the two lovers in the second

and third stanzas. In the second stanza, the beloved criticizes her lover's futile attempts to make something mortal live forever, adding that she, as a human being, will die one day, and, just as the waves erase her name from the shore, everything about her will fade and disappear. "Vain man, said she, that doest in vain assay / A mortal thing so to immortalize, / For I myself shall like to this decay, / And eek my name be wiped out likewise" (Spenser, *Amoretti and Epithalamion* 98).

'That's not true', the speaker confidently replies in the third stanza, commenting on the speech of his beloved and asserting that he knows well how to make their love live forever. Spenser writes,

Not so (quoth I), let baser things devise
To die in dust, but you shall live by fame:
My verse your virtues rare shall eternize,
And in the heavens write your glorious name. (*Amoretti and Epithalamion* 98)

He tells her that inferior objects fade away and 'die in dust', but she, unlike these lower things, is worthy of living forever through recognition and fame. He states that he will write about her exceptional beauty and remarkable virtues in his poetry and their love story will remain forever, remembered and narrated by future generations. The speaker then assures his lady that he will write her name in heaven, therefore transforming her name from earth, a mortal place, to heaven, an immortal site, "Where whenas Death shall all the world subdue, / Our love shall live, and later life renew" (Spenser *Amoretti and Epithalamion* 98). Even death that has the power to overcome the entire world will not be able to conquer their love, the speaker asserts, simply because their love story has become glorious and eternal due to the virtues it bears and the goodness it possesses. This is romantic love that is marked with true feelings and genuine intentions, completely different from lustful purposes or dishonest pursuits which Spenser refers to in the poem as those "baser things" (*Amoretti and Epithalamion* 98). What the poet here calls for is "pure and true love which is full of true emotions with pleasant feelings between real human beings on the sublunary world," Wang & Li remarks, "a complexity being both earthly and sacred, aiming at marriage, which possesses a holy nature" (30). Thus, for Spenser, true romantic love ends or at least aims at marriage, because both lovers have truthful feelings and noble intentions towards each other. They perceive their relationship as a sacred bond that will finally lead to their marriage. It is worth noting that "Spenser, as Reed W. Dasenbrock notes, was the first poet who introduced the new and sacred concept of marriage into the traditional and

established concept of love” (qtd. in Quaddawi 87).

Another significant example of romantic love in Spenser’s *Amoretti* is “Sonnet 81” in which the poet explores the external and internal beauty of his beloved. Mainly addressed to Elizabeth Boyle, Spenser’s inspirer in the *Amoretti and Epithalamion* collection, the sonnet explores themes of love, beauty, and the inspiration of the beloved. Technically speaking, the poem is a Spenserian sonnet consisting of fourteen lines predominantly written in iambic pentameter and distributed into three quatrains and a couplet that concludes the poems. It is similar to “Sonnet 75,” discussed earlier, in structure, rhythm, and meter. It follows the same rhyme scheme of abab bcbe cdcd ee that characterizes the Spenserian sonnet, as has also been noted in ‘Sonnet 75’.

The first stanza of “Sonnet 81” reveals the physical beauty of the beloved, portraying her attractiveness with vivid language and imagery. Spenser writes,

Fair is my love, when her fair golden hairs
with the loose wind the waving chance to mark:
fair when the rose in her red cheeks appears,
or in her eyes the fire of love does spark. (*Amoretti and Epithalamion* 102)

The speaker romantically describes his lady’s beautiful attributes, praising her golden hair that freely dances with the wind, referring to her blush that increases the allure of her cheeks like a delicate flower. As for her eyes, they are amazingly sparkling, intensely reflecting the burning passion of love. Significantly, the word “fair” is repeated three times in the above stanza, and seven times in the poem as a whole. The repetition of this word, which means beautiful, reflects the speaker’s overwhelming sense of love and admiration of the captivating features of his beloved who is externally and internally beautiful. The sense of the lady’s beauty is further revealed by the highly evocative poetic techniques Spenser uses in the lines. For example, the poet employs many examples of metaphor to reveal the beauty of his beloved. For instance, in the first two lines, he compares the lady’s hair to golden threads that rhythmically move forwards and backwards, dancing with the wind, accordingly suggesting an image of personification as well. The hair’s free move with the wind expressively reveals the spontaneity of love. Flowing freely and unreservedly, the hair reflects the nature of love itself that is not governed by any set of laws or expectations. Likewise, in the third line, the poet, employing metaphor again, describes how his beloved is also “fair” and attractive “when the rose in her red cheeks appears,” suggesting the liveliness and freshness of youth characterizing

the beloved. A third example of metaphor occurs in the last line of the first stanza where the poet mentions that “the fire of love does spark” in the eyes of his beloved, depicting the burning emotional passion that is intensively growing inside the heart of the beloved, and also inside the heart of the speaker who is totally captivated by the extraordinary beauty of his lady.

In genuine romantic love, the external beauty of the beloved often interweaves magnificently with inner beauty, enriching the love experience of the two lovers and highlighting the virtuous and moral essence of love. This concept is skillfully illustrated in “Sonnet 81.” As Spenser states,

But fairest she, when so she doth display
the gate with pearls and rubies richly dight
through which her words so wise do make their way
to bear the message of her gentle spright. (*Amoretti and Epithalamion* 102)

According to the speaker, the most noticeable signs of his beloved’s beauty are those related to her inner grace, especially her eloquence, insight, and wisdom. She becomes distinctively charming when she eloquently speaks, sharing wise words and expressions that convey insightful messages and reflect her kind nature and gentle spirit. The phrase “gate with pearls and rubies” in the second line expresses the lady’s lips or mouth, where her eloquent words and wise expressions come out. This inner beauty of the speaker’s beloved enhances her outer beauty, making her “fairest” and most charming when she fluently utters words, sharing her wisdom, kindness, and insights. The example of enjambment the poet uses throughout the above stanza, from the second half of the first line up to the end of the fourth one, is significant and evocative. It suggests that the speaker is so fascinated by his lady’s eloquent speech that he does not want to stop describing the features of her eloquence and beauty. This is true romantic love, a form of love that acknowledges physical prettiness but at the same time promotes inner beauty and virtuous character because it is authentic, sincere, and based on noble feelings and honest intentions. To conclude this part with Peter Cummings who points out how Spenser, in ‘Sonnet 81’, affirms that both external and internal beauty “must continually be present to make love full,” showing how the poet establishes a sort of integration between external and internal beauty,

As he revels in the lady’s hair, cheeks, eyes, breasts, and smiles, he also discovers beauty finer than this, a beauty that is “harts astonishment,” in the

fact that the words of her beautiful mouth carry “the message of her gentle sprite.” The image of the lady speaking is a concentrated expression of the discovery he has made about love. Her mouth is a “gate with pearls and rubyes richly dight,” and yet through it she reveals her beautiful spirit. (176)

Divine Love

Divine love is the fourth form of eternal love in Spenser’s poetry. The purest of all forms, divine love is based on a sacred relationship in which love goes beyond the physical realm, seeking superior, heavenly beauty. The two sides of love are the human soul and God, the origin of all love and beauty. Accordingly, this form of eternal love is spiritual, mystical, and distinctively perfect. In Spenser’s poetry, love is not confined to the secular world among humans, but it goes further than this, identifying itself with sanctified nature and divine quests.

Spenser’s view of divine love goes in harmony with the philosophy of Platonism. According to Plato, “man in motion drives, desires, and struggles to achieve the culminating objects of his desire, and man’s desiring always implies a desire to [...] *the good or absolute beauty*” (Wang & Li 28). In this sense, man, in his quest for divine love, passes the stages of earthly love till he finally reaches the higher stage of heavenly beauty, where the soul is led to the eternal love of the Creator. Man’s spiritual journey towards divine love resembles climbing a ladder. He rises above earthly concerns with each step, passing various love forms. At the peak of the ladder, he arrives at the summit of eternal love, where he is connected with the divine, fulfilling his greatest longing by achieving the highest form of eternal love. Addressing the same issue, Helfield remarks,

A man was permitted to love a woman, but he was expected to pass from love of her beauty to love of beauty in all women, and from thence to a love of universal beauty, and ultimately to a love of the Divine Beauty of God. As he passed through these different stages, much as a man passes from one rung of a ladder to the next in his upward journey, he was expected to renounce what he had formerly experienced, to leave all mundane and physical love for his original lady behind, and contemplate only the divine. (102)

Divine love features heavily in Spenser’s *Fowre Hymnes*, published in 1596. This collection includes a series of four hymns that praise love and beauty: from an earthly lens in the first two hymns, *An Hymne in Honour of Love* and *An Hymne*

in *Honour of Beautie*, and from a heavenly insight in the third and fourth ones: *An Hymne of Heavenly Love* and *An Hymne of Heavenly Beautie*. “Few would dispute that The *Fowre Hymnes* are the most explicitly Neoplatonist of Spenser’s poems,” Sharpe argues, describing Spenser’s *Fowre Hymnes* “as extensive philosophical reflections on love and beauty” (73). Spenser’s *Fowre Hymnes* emerged as a response to a prevalent call for a return to the treatment of religious topics in poetry. About one year before the publication of the hymns, “Nicholas Breton repeats the familiar call in terms reminiscent of Spenser’s comparison of earthly and heavenly love,” Russell points out, quoting Breton,

Come poets yee that fill the world with fansie
Whose faining Muses shew but madding fits,
Which all too soone doo fall into those frenzies,
That are begotten by mistaking wits.
Lay down your loves, compare your love with mine,
And say whose virtue is the true divine. (qtd. in Russell 20)

Within the same context, Sir Philip Sidney, in his famous *Defence of Poesie*, sometimes referred to as *An Apology for Poetry*, strongly wishes that English poets would devote some of their creative power to celebrating the divine by “singing the praises of the immortal beauty and immortal goodness of God” (41).

In *An Hymne of Heavenly Beautie*, Spenser commends divine beauty and how the contemplation of the sacred inspires everlasting love and satisfaction in the human soul. In this hymn, Spenser, in a Christian tone, with Platonism and Neoplatonism in mind, seeks to articulate with people on earth his perspective of divine love and grace as embodied by the immortal beauties and splendid images prevailing in heaven. Throughout the poem, God is shown as the perfect representation of ultimate beauty and eternal love,

And looke at last up to that Soveraine Light,
From whose pure beams al perfect beauty springs,
That kindleth love in every godly spright
Even the love of God; which loathing brings
Of this vile world and these gay-seeming things;
With whose sweete pleasures being so possest,
Thy straying thoughts henceforth for ever rest. (Spenser, *Complete Works* 605)

In the above lines, Spenser addresses his fellow humans, asking them to look upwards and contemplate the supreme light of God, the source of all beauties, pouring His divine love into every pious and righteous soul. Once connected with this divine love, the human soul will be liberated from the chains and temptations of the corrupt secular world, and man will therefore attain immortal ‘rest’ and dwell in eternal peace. This is the promise revealed by the last two lines of the above stanza in which Spenser states, “With whose sweete pleasures being so possest, / Thy straying thoughts henceforth for ever rest” (*Complete Works* 605).

It is worth mentioning that apostrophe emerges as the predominant figure of speech in the above stanza where the poet speaks to humans on earth urging them to “looke at last up to that Soveraine Light.” Spenser’s clever use of apostrophe here attracts the attention of his addressees to look up and spiritually connect themselves to the Creator whose eternal love bestows strength upon His people, purifies their souls, heals the wounds of their weary hearts, and instills the seeds of inner ease and spiritual fulfillment into their lives to enjoy contentment and serenity forever.

Divine love finds expression in all cultures and religions throughout the ages, as seen in the literary, religious, and philosophical works of leading thinkers and writers all over the world like, for example, Jalal al-Din Rumi, a thirteenth-century prominent Islamic poet, scholar, and mystic. Rumi, much like Spenser, maintains that God’s divine love is the root of all kinds of noble love. Upon rising above worldly pleasures, Rumi explains, humans grasp that every noble form of love stems from this divine source. Such a realization dissolves all obstacles, difficulties, and challenges, leading to a profound encounter with the eternal truth of divine love. According to Rumi, divine love makes the mortal immortal. Through a supreme bond with the divine, individuals are promoted to a higher position, a heavenly status they have long yearned for, simply because they have united themselves with God, the source of eternal love. Addressing man to adhere to this transformative power of divine love, Rumi writes,

You die, you die, in this love you die
 If you die with such love; you all find the soul.
 You die, you die and you do not fear death;
 When you get out of this soil, you will become a heavenly man.
 (qtd. in Golkarian 419)

As shown in the discussion adopted above, divine love is a sacred bond that connects the created to the Creator. It allows humans to be spiritually elevated into a

heavenly position where divine love beautifies their life and enriches their existence with eternal serenity.

Conclusion

The present study has examined eternal love as depicted in Edmund Spenser's *The Faerie Queene*, *Amoretti*, and *Fowre Hymnes*. The analysis of the stanzas and poems selected from the three literary works has shown that love, in order to be deemed eternal, must be both virtuous and unconditional. Eternal love has four primary forms: maternal love, romantic love with genuine intentions and sincere feelings, love built on honest friendship relationships, and divine love.

The two instances of mothers presented in Books I & 3 of *The Faerie Queene* prove that the two mothers love their children unconditionally, providing them with all kinds of care, devotion, support, and protection. Therefore, their motherly love is deservedly labeled to be virtuous and eternal. In a similar context, the honest friendship among the knights Cambell and Triamond, and their sisters Cambina and Canacee in Book IV of *The Faerie Queene* illustrates deep loyalty, commitment, and sacrifice in challenging times; theirs is a model of sincere companionship progressed into eternal love.

Furthermore, the truthful romantic emotions shared by the lover and his beloved in Spenser's 'Sonnet 75' and 'Sonnet 81', from *Amoretti*, depict the speaker's unwavering dedication to his lady and his firm belief in the power of true love and its capacity to turn the mortal into immortal. Their romantic tale is eloquently translated into beautiful verse and recorded in literary archives as an eternal symphony of love.

The most pristine and highest of all love forms, divine love, as revealed in Spenser's *An Hymne of Heavenly Beautie*, from the collection *Fowre Hymnes*, goes beyond the limits of earthly love, connecting the human spirit to its Creator in an everlasting expression of love. In this sacred attachment, heavenly light dispels the darkness of human existence, taking it to the realm of eternal love and spiritual grace. Thus, these four forms of immortal love are characterized by their shared virtues, noble intentions, and authentic pursuits. Accordingly, they are all raised to the rank of everlasting love.

For further research on the topic of love in Spenser's poetry, one proposes exploring "Heavenly Love versus Earthly Love in Edmund Spenser's *Fowre Hymnes*." Another exciting research focus is studying "Rejection and Acceptance of Love Pursuits in Spenser's *Amoretti*." In addition, "Brotherly Love in Edmund Spenser's *The Faerie Queene*" is a significant subject. Finally, searching "The

Therapeutic Inspiration of Love in Edmund Spenser's Poetry" is a promising topic for future investigation.

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