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## Nature As Supernature: Donaldson's Revision of Spenser

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### Nature As Supernature: Donaldson's Revision of Spenser

#### Abstract

Compares the treatment of Law as tempered by Mercy in Spenser and Donaldson. By his technique of “displacing the sacred with the natural,” Donaldson turns Nature into Supernature.

#### Additional Keywords

Donaldson, Stephen R.—Characters—Thomas Covenant; Donaldson, Stephen R. Second Chronicles of Thomas Covenant; Natural law; Nature in Stephen R. Donaldson; Spenser, Edmund

# Nature As Supernature

## Donaldson's Revision of Spenser

Matthew A. Fife

Once Edmund Spenser's knight of justice, Sir Artegall, has visited Mercilla's court and become attuned to the mercy she represents, he complements and qualifies the letter of the law, personified by the iron man Talus. Insofar as mercy participates in grace, Artegall now embodies the way in which a divine quality mitigates the structure of human law. Spenser's pattern — mercy tempering statute has a parallel in Stephen R. Donaldson's trilogies. In *The Second Chronicles of Thomas Covenant* it is Vain whose powers and limitations call Talus to mind, but Donaldson redefines law and examines its role in an earth-centered universe. In Law, as in other details which will be considered first, the human substitutes for the divine, so that nature becomes supernature.

Displacing the sacred onto the natural is a technique Donaldson uses most frequently in his portrayal of Thomas Covenant as a Christ-figure.<sup>1</sup> Covenant's physical condition is frequently described by allusion to the crucifixion, as in his awakening on Easter morning with his wrists tied to the sides of his hospital bed. In addition, he performs actions that are distinctly Christ-like. At Revelstone, walking on the waters of Glimmermere, he retrieves Loric's *krill*, which Donaldson describes as a cross, and at Kiril Threndor he descends into the bowels of the earth in order, like Christ, to defeat yet not destroy a Satan-figure, Lord Foul. It is in the sacrifice of his own life for the sake of others that Covenant becomes most like Christ, who died to redeem humankind and who said, "Greater love has no man than this, that a man lay down his life for his friends" (John 15:13).<sup>2</sup> Covenant's sacrifice, however, is without the aid of divine grace. A Creator exists outside of nature but is unable to assist beneath the Arch of Time, for to do so would rend it, freeing Foul to ravage the universe. Instead, as Atiaran points out, "The Earth is the source of all power" (I.108).<sup>3</sup> Or as Foamfollower puts it, "There is life and power in the Earth in stone and wood and water and earth" (I.196). More importantly for Covenant and for Linden Avery who inherits his ring, that power is the "wild magic graven in every rock," not the hand of divine grace (258).

As Covenant achieves Christ-like sacrificial love without being divinely enabled, a natural phenomenon such as the advent of evil in the Land captures the spirit but not the essence of the Genesis story. Although Donaldson presents creation myths at several points in *The Chronicles* and human beings prove themselves fallible at every turn, their imperfect nature does not proceed from

a couple like Adam and Eve. There is no original error of free will. In the Land humans are — and they always have been aware of good and evil, just as the banes, the result of Foul's desire to spite his "enemy," the Creator, were buried deep in the Earth at creation. Unlike the Genesis account, then, Donaldson's myth holds the creation and the fall to be simultaneous. For his offense against the Creator, Foul is imprisoned beneath the Arch of Time on Earth, where a mirror-effect results. Foul becomes an externalization of each person's own imperfection, and one's own tendency to evil echoes the Despisier without, an idea to which Covenant is attuned when he says, "We all have Lord Foul inside us," (V.378), much as the old Adam, for St. Paul, is part of everyone.

Although Donaldson's portrayal of human nature and of the Earth's corruption is thus somewhat consistent with a theological understanding of creation, he does not use "Fall" to describe these conditions. Instead he uses the word in a distinctly non-theological way. The Colossus of the Fall, an ancient stone figure situated at Landsdrop, guards the Upper Land. At its simplest, the Fall here refers to the giant cliff where the land literally falls away. The word may also refer to the felling of trees, for in the Colossus the trees themselves bound an Appointed of the *Elohim* to guard against a "hate" that sought to destroy the great sentient forest (V.392). Later, when humans arrived in the Land and began to use timber, the trees created the Forestals, who toil, assisted by the power of the Colossus, to protect the forests that remain. When Covenant returns to the Land in Book IV, however, the structure has suffered a fall of its own; it no longer exists to protect the trees.

Like wild magic, the power that preserves the trees is of the Earth, for the *Elohim* are the "direct offspring" of its creation (V.120). Donaldson displaces a theological name *Elohim* is a Hebrew word for "God" onto beings whose might is supernatural but not omnipotent, in keeping with Atiaran's principle of power. "Thus," says Daphin, "we are the heart, and the center, and the truth, and therefore we are what we are. We are all answers, just as we are every question." His statement is reminiscent of God's "I am," and suggests that the *Elohim* are the alpha and omega of the Land.

As Earthpower incarnate, the *Elohim* are capable of a might similar to the Seventh Ward of Kevin's Lore, the Power of Command, which one attains by drinking the EarthBlood. Amok — whose name aptly summarizes the

way events run once Elena uses the Power of Command to call up the shade of Kevin Landwaster — explains one of its uses: “If any drinker were to say to *Melenkurion* Skyweir, ‘Crumble and fall,’ the great peaks would instantly obey” (IV.489). The command echoes the words of Christ: “Truly, I say to you, whoever says to this mountain, ‘Be taken up and cast into the sea,’ and does not doubt in his heart, but believes that what he says will come to pass, it will be done for him” (Mark 11:23). As with the *Elohim*, Donaldson omits the role of faith and displaces the sacred onto the earthly, so that the theological is diminished, and the natural made supernatural.

A more elaborate application of the same principle is Donaldson's play on “word.” One reads in the Gospel of John, “In the beginning was the Word, and the Word was with God, and the Word was God” (1:1). But as Donaldson tells it in a creation myth that differs sharply from the one in which the Creator plays an active role, in the beginning was the Worm, and the Worm was not God, just a supernatural worm, from and around which forms the Earth, once the Worm gorges itself on stars and falls asleep. It is known as the Worm of the World's End, not because Covenant nearly rouses it when he journeys across the sea to the end of the known world, but because the world will end when it awakes to continue its journey through the universe. In other words, the Worm's actions form the Earth's history, as the Christian God created our world at the beginning of time and as Christ will come again in the last days. Donaldson's sense of word play is also evident in his definition of the Word of the Earth, a “term used by the *Elohim* to suggest variously their own nature, the nature of the Earth, and their ethical compulsions; could be read as Word, Worm, or Weird” (VI.485). In the Waynhim tongue, for example, Vain is “the Weird of the ur-viles incarnate,” meaning their Lord but also its apotheosis (IV.281). Among the Waynhim, “Weird” has an additional meaning similar to the Old English *wyrð*: “It is fate or destiny — but it is also choice, and is used to signify council of decision-making. It is a contradiction — fate and choice” (IV.281-82). Their own destiny, for example, is to protect the Law in which they, as manufactured beings, do not participate. They tend an immense underground garden, where the Land's plants and trees are preserved — a prophetic creation on Donaldson's part in light of the growing need for wildlife preserves in the present day.

Possessing power and significance, then, beings associated with “word” and its variants recall but replace the Christian God. Moreover, in the Land even some human words are imbued with the power to activate Earthpower — “*Melenkurion abatha! Binas mill Banas Nimoram Khabaal!*” (I.165). Donaldson's use of words to create the universe of *The Chronicles* demonstrates in itself the power of language, but within the narrative these particular words suggest the author's substitution of the natural for the numinous, the mundane's transformation into the mighty. Instead of the omnipotent Word of Christian tradition, Donaldson offers not only a series of puns but also the

Seven Words of power in a human tongue.

In keeping with this pattern of displacement is Donaldson's treatment of Law. In the Land, Law is Natural Law, “the natural order that holds everything together” (IV.65). It is “the Law of Earthpower . . . natural order. Seasons. Weather. Growth and decay” (IV.155). In other words, Law manifests itself as the healthful regulation of Earthpower, so that Andelain, Earthpower's last hold against the Sunbane, is a place where Law is still present, reinforced by the power of Andelain's Forestal, Caer-Cavalr, the former Hile Troy. As the Land's last forest illustrates, beauty is as intimately relate to Law as it is to love. Law enables beauty:

... the Land is beautiful,  
as if it were a strong soul's dream of peace and harmony,  
and Beauty is not possible without discipline —  
and the Law which gave birth to Time  
is the Land's Creator's self-control. (I.258)

In Book VI the unity of these qualities no longer exists — under the Sunbane “the beauty of the Land and Law had been broken” (161) — because the Staff of Law, created to govern and support the Earthpower, has been destroyed; the order it ensures, wounded:

For the Staff of Law had been formed by Berek Halfhand as a tool to serve and uphold the Law. He had fashioned the Staff from a limb of the One Tree as a way to wield Earthpower in defense of the health of the Land, in support of the natural order of life. And because Earthpower was the strength of mystery and spirit, the Staff became the thing it served. It was the Law; the Law was incarnate in the Staff. The tool and its purpose were one.

And the Staff had been destroyed.

That loss had weakened the very fiber of the Law. A crucial support was withdrawn, and the Law faltered.

From that seed grew both the Sunbane and the Clave.  
(IV.330-31)

Into this Land governed by Law comes Thomas Covenant, a man who has been the victim of the nearby community of our world, which in the first trilogy attempts to rezone his property, to warp statute in order to ostracize him. Far from being above the law, he is its victim or, as he puts it, the law's non-beneficiary. He tells Linden Avery in the second trilogy: “... I've been living without the benefit of law so long now I don't give a damn” (IV.30). It is Rabkin's thesis that one who is transported to a place such as the Land undergoes “a fantastic reversal of the rules of our world,”<sup>15</sup> and so it is with Thomas Covenant. A victim of the law at Haven Farm, he quickly becomes a victimizer, breaking Mithil Stonedown's laws by raping Lena. More than that, as a native of our own world, Covenant, like Foul, is outside the Land's Natural Law, and his white gold wedding ring enables a transcendent power: “Wild magic: keystone of the Arch of Time: power that was not limited or subdued by any Law except the inherent strictures of its wielder” (IV.330). Covenant is quite right when he comments, “And I'm outside the Law.

It doesn't control wild magic — it doesn't control me" (III.461). He not only transcends Natural Law (as proof, his turning the storm in Book I or the blast of wild magic that shatters the Staff of Law in Book III); but insofar as he is the white gold (as Mhoram has told him) he also becomes the keystone, a process he achieves in stages. At the end of Book III he learns that the white gold is not a weapon like a sword but that it articulates wild magic, allowing it to become an extension of his own passion. In Book VI, wild magic and venom are fused into him by the Banefire, and later he is the white gold even though he gives up the ring to Foul and undergoes a physical death. "I'm the paradox. You can't take the wild magic away from me" (VI.449). Covenant, the impotent leper, has realized and accepted his role as the very keystone of the "bulwark" the Creator has raised against Foul.

The Law which Covenant transcends is itself indifferent, able to be used for good or ill. Although antithetical to Foul's purposes, it protects him during the Ritual of Desecration (I.34), and Loric's *krill*, a tool of the Earthpower and Law, is as apt for the preservation of order as for carnage (III.477). Foul never wields the Staff of Law himself, but instead bends the will of others to use it for his purposes. Drool Rockworm summons Covenant with the Staff in Book I, and Elena's shade is compelled to use it in creation of a preternatural winter and as a weapon against Covenant and his friends in Book III. Although Donaldson never clearly states why Foul does not take up the Staff himself, *The Chronicles* offer a number of possibilities. It is certainly not that he fears the Staff, for having lived before the Arch was created he transcends Law. Speaking to Covenant, Elena speculates on a more likely reason: "Have you not learned that the Staff is unsuited to his hands? He would not have delivered it to us if it were in any way adept for his uses" (II.493). Of course, her wisdom is limited, and she herself is later compelled to wield the Staff to bend the Law in harmony with his uses. Although Lord Osondrea believes the Staff is designed to resist Foul's mastery (I.267), it later seems plausible that he could wield it himself. It supports the very structure of health and beauty Foul wishes to corrupt, but it was not made to fight him in a direct way (II.156), contrary to Lord Tamarantha's claim that it is "a weapon against Despite" (I.294). Not wielding it himself indicates that he seeks the Law's perversion in the hands of his servants as well as the Staff's very destruction, an ill he knows only wild magic can achieve. By shattering the Staff, Covenant also serves Foul's secondary purpose, the spread of Despite throughout the Land and within himself. The destruction of the Staff, once he understands its consequences, feeds his own inner Despiser.

Indeed, Foul advances most mightily not when he bends others into using the Staff but after Covenant destroys it in Book III. Foul then begins to shape Law directly to his own perverted will and to enhance the negative power of the Illearth Stone, which as it sounds is "the very essence of corruption," a bane buried deep in the

Earth as Creation, as much an incarnation of evil as the Staff is an incarnation of order (IV.243). In one respect, Staff and Stone could not exist without each other — they are necessary contraries in the same way as wild magic and dreams oppose Despite (II.256). Without the Staff, the Stone would corrupt the Earth; without the Stone and other banes, there would be less need to shore up the Earthpower by creating the Staff.

Whereas Foul attempts to warp Law in the first trilogy, he attempts to become the Law in the second, as Linden Avery is aware: "Foul is trying to possess the Law. He wants to make himself the natural order of the Earth" (V.36). As Foul commands the perpetual winter which blankets the Land in Book III, he creates the Sunbane in the second trilogy, a much more corrosive tool. It is an emanation of distorted Earthpower, a filter which alters sunlight in predetermined ways. Whereas the winter, created by a misuse of the Staff, is a warping of "the Earth's most fundamental orders," the Sunbane stems from their very devastation (III.117).

The breaking of laws, however, can have positive as well as negative consequences. There is no doubt, for example, that breaking the Law of Death is disastrous when Foul turns the resurrected shade of Kevin Landwaster against Elena. For once broken, a law is broken eternally, enabling Despite to advance. Watching a Raver build a tidal wave intended to shatter The Grieve, Lord Hyrim cries: "We must stop him! He violates the sea! If he succeeds — if he bends the sea to his will — the Law that preserves it will be broken. It will serve the Despiser like another Raver" (II.311). Yet the breaking of laws, though undesirable, may enable unforeseen opportunity. Once the Sandgorgon, Nom, does not kill Covenant and thus breaks the law binding its existence, it is not required to return to its prison and later helps him defeat the Clave at Revelstone. Since the Law of Death has been broken, the Dead can speak to Covenant when he first confronts the Despiser, and they later advise him in Andelain on the occasion when he is given Vain. Of greatest significance is the breaking of the Law of Life: Caer-Caveral's sacrifice of his own life not only rejuvenates Hollian but also enables Covenant to act after the Despiser strikes him dead.

These benefits of broken laws are small comfort, of course, in the face of great corruption. What it takes to heal and restore the Law is not just a new Staff of Law but one whose power is fundamentally different from that of the old Staff. Therefore, Covenant's quest in Book V for the One Tree, from which he hopes to make a duplicate Staff, is flawed. As Christ comes to fulfill the old law and to usher in the new, the Land needs a new Staff that will both restore the old Law and add new potential. What Donaldson offers on this score in his development of a single character, Vain, is a humanized version of the Old and New Covenants of biblical tradition.

Vain serves much the same purpose in *The Chronicles* as Talus in *The Faerie Queene*. His name, suggesting vanity

or self-absorption, is apt, for he is blind to every purpose but his own, as the heartless, single-minded Talus embodies judicial statute. Both possess incredible strength and speed, especially in battle. And like Talus, Vain is merciless as he rescues Covenant at Stonemight Woodhaven. But because Vain incarnates Natural Law,<sup>6</sup> he is vulnerable, like the Land itself, to attacks derived from a perversion of that order. Although the na-Mhoram's *Grim* does not hurt him, their *rukhs* do. Drawing on the Banefire, both violate his fundamental nature, but only the latter is aimed directly at him. For the same reason, the *Elohim* can hurt him with their flames, and the ur-viles can unmake him.

Vain comes more sharply into focus when contrasted with Findail, his intended complement: Law incarnate versus Earthpower incarnate. Vain is single-minded in bringing Findail into Linden's grasp, but he lacks Findail's "ethical imperative," "the capacity for use, the strength which made Law effective" (VI.460). Vain is "a being of pure structure. Nothing but structure — like a skeleton without any muscle or blood or life. Rigidity personified" (VI.209), whereas Findail is "power — an essential puissance that seemed to transcend every structure or Law of existence" (V.116). In other words, Vain is the circuitry; Findail is the electrical current. The *Elohim* animates the structure of Law as easily as he undergoes metamorphoses in an attempt to escape Vain's clutches:

He was *Elohim*, capable of taking any form of the living Earth. He dissolved himself and became an eagle, pounded the air with his wings to escape the spouting magma. But Vain clung to one of his legs and was borne upward.

Instantly, Findail transformed himself to water. The heat threw him in vapor and agony toward the ceiling. But Vain clutched a handful of essential moisture and drew the Appointed back to him.

Swifter than panic, Findail became a Giant with a great sword in both fists. He hacked savagely at Vain's wrist. But Vain only clenched his grip and let the blade glance off his iron band. (VI.405-6)

The passage calls to mind a stanza from *The Faerie Queene* in which Talus grapples with Malengin, who represents guile:

Into a Foxe himself he first did tourme;  
But he him hunted like a Foxe full fast:  
Then to a bush himselfe he did transforme,  
But he the bush did beat, till that at last  
Into a bird it chaung'd, and from him past,  
Flying from tree to tree, from wand to wand:  
But he then stones at it so long did cast,  
That like a stone it fell upon the land,  
But he then tooke it up, and held fast in his hand.  
(V.ix.17)<sup>7</sup>

The stanza may be an actual source of Vain's struggle with Findail, and it serves at least as a useful antecedent, for in each work an iron man embodying strict law grapples with a Protean figure caught in his clutches —

the rigidity of law pitted against a foe whose fluidity indicates that he either transcends or operates outside of the Law.

The wild magic is a fitting means to bind Vain and Findail together, for its paradoxical nature — metaphorically described by Donaldson as the rigidity of water and the flux of rock — captures an essential quality of each. Wild magic itself may make a valuable contribution — unlike Law it opposes Despite. But more fundamentally, the resulting Staff embodies newly achieved strength insofar as it is an alloy of Vain and Findail. As Covenant realizes, "alloys transcend the normal strictures" (VI.281), a principle borne out equally well by the presence of both Covenant and Linden Avery in the Land: the Creator "hopes that together we'll become something greater than we would alone" (VI.294).

Even Findail, however, is an insufficient complement to Vain, since "the *Elohim* were too self-absorbed. The transformation required something which only the human hold of the ring could provide" (VI.460). When Linden Avery fuses them together, she adds "her passion for health and healing, her Land-born percipience, the love she had learned for Andelain and Earthpower" (VI.460). Indeed, her health sense has proven to be sensitive to Law, but what Vain receives in the transformation is in no way a divine complement, just a being who embodies what is mystical in nature and the qualities a physician holds most dear. As the agent of Law's restoration, Linden Avery substitutes for divine mercy. The resulting Staff is alive — powerful as well as purposive, almost sentient. The old Staff needed runes to define its uses, but the new Staff is self-defining, a tool to oppose not only disorder in nature but also Despite. The old Staff shored up Earthpower; the new Staff is Earthpower. Since the old Law has been restored and the new Law added to it, the breaking of the old Staff becomes a fortunate fall in as much as it enables the creation of a greater power, with which the people of the Land can fight Foul more effectively in ages to come.

For oppose him they must. As Covenant realizes, Despite cannot die, so there can only be struggle against Foul and his momentary defeat, not his final eradication. Killing the Despiser would make one a despiser in Foul's image, and the new Staff is an important means of restraining him without going to such lengths. Here Donaldson shares a fundamental principle with Spenser: an individual like Thomas Covenant can overcome Despite, an age can overcome Despite and be for awhile free of its weight, but the quality remains a part of the human condition. As Spenser's Artagall, mature in justice, does not muzzle the perpetrator of great injustice, the Blatant Beast, but leaves the task for those who follow, so Sunder, Hollian and their descendants, though they have hope for the future, will never be totally free from Foul's machinations against them.

(Continued on page 22)

woodcut" [in *Mythlore* 64] was a splendid example. How nicely Hannes Bok could have rendered some aspects of Tolkien's world! And Keith Henderson could have drawn his heroes to the life; those who admire his all-too-few drawings for *The Worm Ouroboros* should see what he did for Prescott's *Conquest of Mexico*, the most superb illustrated book I know.

As it is, we usually get conventionally attractive men and women; one may wonder what in these portrayals will "date" most badly — like the way women's lips were drawn eighty years ago. Yet there is enchanting beauty ... something about the eyes, something about the corner of the mouth: what Barganax tried to capture in paint. I have seen it; the camera can capture it, as might be seen in a Time-Life book on Gypsies ... An Ozma rather than a Lúthien or Florinda. Botticelli might have been able to paint that look.

And What do you suppose William Blake might have done with *The Silmarillion*?

Walter B. Crawford

Westminster, CA

I wonder if you or some of your readers could help me with the source of a quotation from C.S. Lewis.

In his book *C.S. Lewis* (1963), Roger Lancelyn Green, speaking of CSL's "experience of joy," writes as follows: "Lewis, drawing from personal experience ... speaks of it as 'that unnameable something, desire for which pierces like a rapier at the small of a bonfire, the sound of wild ducks flying overhead, the title of *The Well as the World's End*, the opening lines of *Kubla Khan*, the morning cobwebs in late summer, or the noise of falling waves'" (p. 22).

It seems to me that such a comment would most likely be in Lewis' *Surprised by Joy*, but I couldn't find it there, nor in my second choice, *A Grief Observed*. Could you help me? I would like to be able to annotate the Lewis reference to *Kubla Khan* in my comprehensive annotated Coleridge Bibliography. I would be most grateful for your assistance.



## PLEASE NOTE

### Important Policy Change regarding the Society Membership Directory

Since the Society has published directories of members, it has been the policy to only publish those who have specifically requested to be included. *This is now going to change.* In the next directory, all Society members will be published, except those who specifically ask not to be listed. This includes all individual subscribers to *Mythlore*, unless they have asked for a non-member subscription. If for any reason you do not wish to be listed in the next Membership Directory, please write the The Mythopoeic Society, P.O. Box 6707, Altadena, CA 91003 USA.

## Nature as Supernature

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*The Chronicles* also share with *The Faerie Queene* the presence of psychological or spiritual journey as a structural principle.<sup>9</sup> Artegall matures in justice as Covenant ultimately achieves Christ-like love and innocence in spite of his leprosy and his many crimes against the Law when he sacrifices himself under Kiril Threndor. Since he defeats Lord Foul, the externalization of his own dark side, he has worked out in the Land the psychological renewal he could not achieve on his own at Haven Farm. But unlike a Spenserian Knight, he does so unaided by divine grace. For Thomas Covenant, then, the author's statement in his preface to "Gilden-Fire" (an original part of *The Illiarth War*) is a fitting elegy: "In reality as in dreams, what matters is the answer we find in our hearts to the test of Despite."<sup>9</sup>

## Notes

1. See my earlier article, "The Hero's Education in Sacrificial Love: Thomas Covenant, Christ-Figure," *Mythlore* 54 (1988), 34-38.
2. All biblical quotations are taken from the Revised Standard Version.
3. All quotations are from Stephen R. Donaldson, *The Chronicles of Thomas Covenant the Unbeliever*, Books I-VI (New York: Ballantine Books); *The Lord Foul's Bane*, *The Illiarth War*, *The Power that Preserves* (1977); *The Wounded Land* (1980), *The One Tree* (1982), *White Gold Wielder* (1983). All references appear in the text.
4. See "The Hero's Education in Sacrificial Love."
5. Eric S. Rabkin, *The Fantastic in Literature* (Princeton: Princeton University Press, 1976), 59. Covenant's own explanation bears out Rabkin's point "Culture shock is what happens when you take a man out of his own world and put him down in a place where the assumptions, the — standards of being a person — are so different that he can't possibly understand them" (I.199). Hurthorn's power to regenerate Covenant's dead nerves, compared with our own world's ills, provides an apt illustration: "We have cancer, heart failure, tuberculosis, multiple sclerosis, birth defects, leprosy — we have alcoholism, venereal disease, drug addiction, rape, robbery, murder, child beating, genocide — but he could not bear to utter a catalog of woes that might run on forever" (I.283-84).
6. It is a minor flaw in Donaldson's tale that the painfully introspective Thomas Covenant does not realize that Vain is Law once he puts on the heels of the Staff of Law at Revelstone in Book IV, or after ring fire partly transforms one of his arms into wood.
7. Edmund Spenser, *The Faerie Queene*, ed. Thomas P. Roche, Jr. (New Haven: Yale University Press, 1981).
8. Roger C. Schlobin mentions but does not directly compare *The Faerie Queene* and *The Chronicles* in "The Locus Amoenus and the Fantasy Quest" (*Kansas Quarterly* 16 [1984], 29-33.) For a broader study, see Raymond H. Thompson, "Modern Fantasy and Medieval Romance: A Comparative Study," in *The Aesthetics of Fantasy Literature and Art*, ed. Roger C. Schlobin (Brighton, Sussex: Harvester Press, 1982), 211-25.
9. *Daughters of Regal and Other Tales* (New York: Ballantine Books, 1984), 91.

