THE STILL POINT OF THE TURNING WORLD: SYNTHESIS AND EQUILIBRIUM IN THE FAERIE QUEENE

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by

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At the still point of the turning world. Neither
flesh nor fleshless;
Neither from nor towards; at the still point, there
the dance is,
But neither arrest nor movement. And do not call it
fixity,
Where past and future are gathered. Neither movement
from nor towards,
Neither ascent nor decline. Except for the point, the
still point,
There would be no dance, and there is only the dance.
I can only say, <u>there</u> we have been: but I cannot say
where.
And I cannot say, how long, for that is to place it in
time.

-- T. S. Eliot

<u>Burnt Norton</u>

PREFACE

If one could graphically depict both the creative process and the Renaissance mind, and then make an overview of the two, he would have a graphic depiction of The Faerie Queene. In such a concept of the poem, he could distinguish between Faerie Land with the forces that move through it and the creative process and Renaissance methodology of thinking. He would discover that The Faerie Queene was the result of a rare pheonomenon, that elements inseparable from the creative process had much in common with the prevalent methodology of thinking. He would, then, have a sound basis upon which to hypothesize why certain kinds of great literature are more abundant and of a more universal import in some periods than in others.

The Renaissance methodology of thinking was not ideally suitable to a discursive literature. The age lent itself readily to presentational forms, as one may clearly see in the Renaissance concept of order, the tendency toward syncretism, and the emphasis on action.[1] The nature

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[1]Susanne K. Langer, Philosophy In A New Key, pp. 261-267, describes poetry as a presentational form. "The material of poetry is discursive, but the product -- the artistic phenomenon -- is not; its significance is purely implicit in the poem as a totality, as a form compounded of

of these three elements, as they are represented in the Renaissance, helps to explain the force of the "eclectic or synthetic spirit," which constantly pulsates in the atmosphere of the Elizabethan mind.[2] It is this force manifest in The Faerie Queene that is a key ingredient of the creative process.

The Elizabethans continually struggled to maintain order, to achieve a sustained and sustaining unity within the whirling variety imposed by an " . . . age of unrest still labouring under dead formulae, and yet often conscious of quickening impulses."[3] The efforts to maintain equilibrium and the elaborate design, such as the Great Chain-of-Being (which made them believe they did so), reveals the Elizabethan world picture as " . . . poetry at work in the world preparing a grand solution of the problem of human existence."[4] Moreover, the Elizabethan love of system and reverence for authority was characterized by a concern with

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(continued) sound and suggestion, statement and reticence . . . ."

[2]H. S. V. Jones, "The Faerie Queene and the Medieval Aristotelian Tradition," JEGP, XXV (July, 1926), 283.

[3]George Sidney Brett, A History of Psychology, II, 168.

[4]Hardin Craig, The Enchanted Glass, p. 14.

agreements; that is compatability with the accepted and established system. "If they could not tame a new fact by fitting it into a rigid scheme, at least they could help by finding that it was like something already familiar."[5] The operation of correspondences,[6] facilitated by the Chain-of-Being,[7] involved the endless drawing of relations between two things, usually dissimilar, except for an abstract common denominator. The process resembles that of metaphor. In fact, the Elizabethans used the correspondences less for the drawing of mathematical equivalences than for giant leaps of imagination.[8] Vaguely or presumptively interrelated qualities were extracted by the Renaissance imagination from strict contexts and transformed into a consistent and appealing similitude, allowing the Elizabethan mind to admit selectively elements in accordance with its philosophy.[9] The result of such thinking was not a static portrait of supposed reality but an

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[5]E. M. W. Tillyard, The Elizabethan World Picture, p. 93.

[6]Ibid., p. 77.

[7]Loc. cit.

[8]Ibid., p. 72.

[9]Loc. cit.

animated system of activated expression by which the world of the Elizabethan was intensified.[10]

The Elizabethan syncretic tendency and the synthetic spirit were characterized by a need to reconcile "opposite or discordant qualities"[11] which influenced every sphere of thought and expression. To preserve the harmony of the established system, everything had to be assigned a position within a "pre-arranged scheme."[12] In such a system, the need for synthesis facilitates syncretism, which, in turn, perpetuates the synthetic spirit. Indistinguishably

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[10]Craig, op. cit., p. 183, "The Elizabethans no doubt chose only those things from the field of learning which suited their own natures and ends; the things chosen were neither inert nor merely corroborative. Elizabethan life is the soil out of which grew both the impulse to express and the choice of form for expression; but, once chosen, forms, facts, and congenial ideas wrought effects of their own of increasing importance."

[11]Samuel Taylor Coleridge, Biographia Literaria, Coleridge, Selected Poetry and Prose, p. 275. Because Coleridge's comment on the reconciliation of opposite or discordant qualities refers to the synthetic element of the creative process, it is worthwhile: "The poet, described in ideal perfection, brings the whole soul of man into activity, with the subordination of its faculties to each other, according to their relative worth and dignity. He diffuses a tone and spirit of unity, that blends, and (as it were) fuses, each into each, by that synthetic and magical power, to which we have exclusively appropriated the name of imagination. This power . . . reveals itself in the balance or reconciliation of opposite or discordant qualities: of sameness with difference . . . ."

[12]Craig, op. cit., p. 201.

intertwined with their reverence for authority, the Elizabethan's syncretism effortlessly cultivated a bond with the past. When actively involved in the creative process, the Renaissance mind seems to have regarded time from a sort of "extratemporal viewpoint," from which past and present were seen to intersect.[13] In the spirit of Petrarch, the Elizabethans believed that history, either Christian or pagan, could inform the present as to the virtues and vices of human action.[14] The dominant characteristic of the treatment of literature was, as Craig said of the Renaissance treatment of the classics, selectivity, a consideration of " . . . mainly those things which reinforced its own desires and tendencies . . . ."[15] Such an atmosphere might at first glance appear rigid, but once the common denominators or criteria have been agreed upon, no matter how inflexible the system, the realm within the bounds of the system will develop a fluidity of intermingling forces, allowing a man

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[13]Michael Murrin, The Veil of Allegory, p. 84. "At present, it suffices to say that through memory the poet breaks out of the world of time into a kind of extratemporal viewpoint, from which past and future are seen to form different parts of a common human pattern."

[14]Wallace K. Ferguson, "The Reinterpretation of the Renaissance," in Facets of the Renaissance, p. 76.

[15]Craig, op. cit., p. 195.

to be many things at once,[16] which, to modern eyes, might seem to infect one with unforgivable self-contradiction. Certainly, the great minds of the age "struggled in a sea of authorities" which contributed to the heterogeneous intellectual climate.[17] The habit of thinking, however, was presentational and, therefore, closely allied to the nature of poetry or any other product of artistic expression. Indeed, the effortless eclectic syncretism of the Elizabethans, when it finds its way into creative expression, is identical to the element of synthesis, and synthesis is inseparable from the creative process.

Another element co-existing in both the creative

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[16]Douglas Bush, Renaissance Image of Man and the World, p. 5, offers examples of the intertwining ideologies of the Renaissance: "With the Catholic Montaigne would be Luther, Calvin, and the darkly Calvinistic Fulke Greville, Daniel's patron and friend, while on Daniel's side would be, say, such Christian Stoics as Chapman and Jonson." For those who would understand the eclectic syncretism and supposed self-contradiction generated from the Renaissance mind, C. S. Lewis provides the following warning: "A man who wants to get the feel of that age . . . must beware of schematizing . . . He must constantly remind himself that a Protestant may be Thomistic, a humanist may be a Papist, a scientist may be a magician, a sceptic may be an astrologer . . . The tight, starched ruff in an Elizabethan portrait, combined with the heroic or villainous energy of the face that rises above it is no bad symbol;" English Literature in the Sixteenth Century Excluding Drama, p. 63.

[17]Meyrick H. Carre, Phases of Thought in England, p. 223.

process and the Renaissance methodology of thinking is that of action. The Elizabethans had a tendency to act first and theorize afterwards.[18] When given the name of action, the syncretic nature of the Elizabethans, the seemingly erratic selection of authorities, and the drawing of endless correspondences combine to generate especially important ramifications for a study of the creative process at work in any age of literature. The ready application of what are believed to be immutable truths and the tendency to theorize afterwards are much like what transpires in the creation of a work of art. When one examines the synthetic element in the art of drawing correspondences, he can see that, when coupled with an emphasis on action, such a synthesis takes on a dynamic form. It is then that conceptions become more concretized and are, therefore, more apt to be tested. With action come emotions; and checks or threats to one's conceptions materialize, seeking an equilibrium between the external world and the force (in this case, the creative force) behind the action. It might be argued that reflection, without application, or action, comprises a sterile matrix of mere possibilities. The "readiness to undertake"[19]

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[18]Craig, op. cit., p. 182.

[19]Hardin Craig, "Intellectual Freedom in the Renaissance unpublished manuscript.

is one of the most necessary components in an atmosphere of creativity. When conditions exist that make action easy and sensible, such an atmosphere is extremely fertile and promotes uninhibited production. In such an atmosphere (as in Faerie Land itself), thoughts and ideas become tightly intertwined with all aspects of expression, and a symmetry of thought and motion is manifested. Because hesitancy implies the possible impotency of accepted tenets, action becomes quite important. Action, however, had to be circumscribed within proper bounds. In the Renaissance, old ideas had to be re-examined constantly to maintain an affirmation of their validity and to relieve worried minds, but a premature rejection of established concepts for the acceptance of fresh ideas and discoveries might open the way for the forces of change. The Elizabethans, like Artegall, emphatically maintained that "All change is perillous, and all chaunce unsound."[20]

The atmosphere of Faerie Land, like that of the Renaissance mind, contains the various and conflicting elements to which, when grouped together, modern philosophers give the name, "contradiction." The reconciliation of

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[20]The Faerie Queene V.ii.36. All passages from The Faerie Queene quoted herein are taken from The Complete Works of Spenser, ed. R. E. Neil Dodge.

Platonism with Christianity, while basically the same as that of Dante and St. Augustine,[21] is an obvious indication of the synthetic spirit fermenting constantly in the English Renaissance mind, observed, perhaps, in the independence of Spenser's religious attitude[22] which blended such diverse philosophies as the mythologies of the East and orthodox Renaissance views.[23] As Elizabethan thinking was predominantly presentational, the logical sequences of discursive forms are inapplicable; to the Elizabethans, it was hardly practiced, or, by modern standards, was malpracticed. Elizabethan logic, as it manifested itself in a methodology of thinking, was more like the logic of metaphor. Similitude

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[21]James Tate Stewart, Elizabethan Psychology and the Poetry of Edmund Spenser, p. 221.

[22]Paul E. McClane, "Spenser's Political and Religious Position in the Shepheardes Calender," JEGP, XLIX (1950), 332: "Spenser was more independent in his religious outlook than has been generally realized. Influenced by his wide reading in the literature of the Catholic past, Spenser sometimes adopted Catholic points of view."

[23]Blossom Feinstein, "The Faerie Queene and Cosmogonies of the Near East," Journal of the History of Ideas, XXIX (October, 1968), 531-550: "Spenser's mythology is, in fact, as shifting and variable as the Protean waters of which he loves to tell. It is as if he uses the driving energy of the Near-Eastern complex to run the water mill of his imagination, and to suggest the breaking of the new Renaissance creative spirit through the traditional restraint of orthodox theory."

was an important force in Renaissance thinking.[24]

The Renaissance man saw logic (the organization of thought) and rhetoric (the expression of thought) and poetry to be not in conflict with one another, but rather interdependent.[25] Poetry shared with logic and rhetoric the task of " . . . establishing an active relation between the whole man and the living truth . . . ."[26] The worlds of the learned, of the creative writer, and of the worthy reader were not then three separate worlds;[27] instead, the disciplines integral to each of these "worlds" were regarded as interlocking tools toward the achievement of "a total mental process."[28] The very "unity of the total mind-act" allowed poetry to be an agent in the direction of the will, and this unity also allowed for immediate action.[29] In fact, once one's will reached for either good or bad, he could do little else but follow. Poetry did speak to the will,[30] and

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[24]Stewart, op. cit., p. 233.

[25]Rosemond Tuve, Elizabethan and Metaphysical Imagery, p. 282.

[26]Ibid., p. 283.

[27]Ibid., p. 329.

[28]Ibid., p. 398.

[29]Ibid., p. 397.

[30]Ibid., p. 400.

poetic images were seen as active agents.[31] For example, when one sees Britomart, standing in the House of Busirane, her senses and soul rapt in delight and paralyzed by the musical theme of the Mask of Cupid,[32] he remembers the "caroling of love and jollity" while knights and ladies swim "deep in sensuall desires" within the lush chambers of Malecasta's Castle Joyeous.[33]

The realm of any poem is a sort of "land of faerie" in itself, and when one is moving within the boundaries of this domain, he must conform to its laws. In poetry, opposites may be expressed simultaneously, because " . . . since presentational symbols have no negatives, there is no operation whereby their truth-value is reversed, no contradiction."[34] Such a non-contradictory and simultaneous expression of opposites is to be found throughout The Faerie Queene, frequently in subtle instances of style, such as in the poet's use of "alliterative antithesis;"[35] sometimes personified, as in the case of the androgynous Britomart;

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[31] Ibid., p. 398.

[32] III.xii.6.

[33] III.i.39-40.

[34] Langer, op. cit., p. 262.

[35] Martha Alden Craig, Language and Concept in The Faerie Queene, p. 186.

and sometimes under the unifying construction of a separate context, such as the Garden of Adonis, or as Faerie Land itself.

Since every ingredient of a work of art must be regarded as reflecting "a character of rationality,"[36] the synthetic mind that creates an artistic work is like a house with many secrets straining to be told. Nothing within is allowed to escape until it has converted "the very pulses of the air into revelations."[37] The artistic result, such as a poem, is not a discursive solution to a problem, but an encompassing, synthetic expression. When, therefore, the creative mind has reached, even if for only a moment, that still point amid the whirling blur of experience and reality, the poet has achieved a state of equilibrium. Equilibrium, in fact, is a result of synthesis. In the case of The Faerie Queene, in which the atmosphere of Faerie Land is fertile and synthetic, instances of equilibrium may be observed and forces of synthesis traced. In this study, equilibrium will be noted and examined in "the allegorical cores" of the poem, and the relationship between Britomart and Artegall will be

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[36]Ernst Cassirer, An Essay On Man, p. 167.

[37]Henry James, "The Art of Fiction," in The Study of Literature, p. 102.

examined as synthesis-in-process moving toward equilibrium with its ultimate achievement in the unity of the two knights when they are finally married.[38]

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[38]Lewis, op. cit., p. 381: "Thus in each book Spenser decided that there should be what I have called 'allegorical core' (or shrine, or inner stage) where the theme of that book would appear disentangled from the complex adventures and reveal its unity: the House of Holiness in I, the House of Alma in II, the Garden of Adonis in III, the Temple of Venus in IV, the Church of Isis in V, Mount Acidale in VI, and the whole appeal of Mutabilitie in the unfinished book. (Since the position of the core within the book is variable, no conclusion can be based on the numbering of those two cantos)."

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CHAPTER I

THE ALLEGORICAL CORES

The Faerie Queene is easier to enjoy than to unravel, and an appreciation of the poem seems to come naturally, much like experiencing the vicissitudes of life. When a man is beset by pleasure and pain, he rarely questions the fact of external stimulation, although he may ask, "Why?" And so it is with The Faerie Queene.

One follows knights-errant, who are more than knights-errant, through uncharted woods, more than woods, under recognizable, though strange, skies as multifarious and as changing as the poem itself. Time does not seem to exist. One sequence blends into another, is lost, and intersects a time forgotten in what might be called the future. But at intervals one feels that all events are happening simultaneously and in the present. He is lost in a familiar territory. His vision is that of reverie, but he is fully conscious and awake. His feet are planted firmly on the ground, and yet he tumbles, heels and head, like Alice on her way to Wonderland. He is caught in the maelström of rapid change but intermittently enters a still point from which the whirl is seen as a whole. He recuperates and once more is drawn into the maze. He is in Faerie Land.

For all of its apparent rambling, its ambiguous criss-crossing of narrative sequence, its appearance of disorder, as though some impetuous god with no thoughts for reality had attempted, for the moment, to satiate a chance whim, The Faerie Queene does, nevertheless, have unity born out of the very quality of Faerie Land itself. It is a unity of atmosphere, of milieu.[39] It is an all-encompassing unity, because anything can happen in Faerie Land, and everything does happen:

> Strictly the events take place nowhere; a castle or a cave or a lake appears when it is required by the narrative situation; but we never feel that it has been arrived at by a geographical journey. As in a dream, the situation simply calls up its appropriate setting, which becomes vividly present for a time and then disappears.[40]

It is a remarkable characteristic of The Faerie Queene that the poem seems constantly to be in motion, while at the same time fixed, like a child's spinning top. Faerie Land, the place from which all change is engendered, is constant, and yet as long as one is in Faerie Land, he is in the land of change. However much the people, places, and things of Faerie Land are buffeted by change, Faerie Land itself is unaffected.

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[39]Lewis, op. cit., p. 380.

[40]Graham Goulden Hough, A Preface to The Faerie Queene, p. 96.

There are "still points" in the poem wherein change is held in check; quiet locales in which an harassed seeker might find temporary solace. These are what a child might call a "time out" in the game. These are what C. S. Lewis calls the "allegorical cores" of The Faerie Queene -- points of relative equilibrium, like the eye of a hurricane.[41] These regions of stability are not a part of Faerie Land, but exist elsewhere within that zone where past and present and future, birth and death, reality and fantasy intersect. Each book of the poem is an enchanted forest; the allegorical cores are the clearings. Viewed from these cores, the synthetic and equilibrial aspects of Faerie Land stand out in bold relief.

The atmosphere of Faerie Land has elements in common with the atmosphere of the Renaissance mind. The Faerie Queene is probably the most Renaissance of Renaissance poems. Like the age it represents, the poem has its concept of, and preoccupation with, order. Also, it seems, in many instances, to be inconsistent and contradictory and permeated with paradox. It contains diverse philosophies and points of view, information gleaned from a variety of sources. In

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[41]Lewis, op. cit., p. 381.

short, it is, like the Renaissance, highly eclectic and syncretic. These ingredients are found to exist in that fertile atmosphere in which the creative process is at work. When such ingredients are the life-blood of a poem, one wonders if a unique flexibility would not result, a fertile atmosphere out of which people, places, and things (certainly ideas) might spring, each containing the possibility of multiple significance,[42] and all of which are not, in actuality, contradictory or inconsistent, but harmonious with the very atmosphere of the poem, thus totally synthesized by their being contained within the boundaries of, say, Faerie Land. Such is the complex of The Faerie Queene, a picture of, to a certain extent, the abstract; and the ingredients of its atmosphere represent the flux and neumae of what Lewis called "the symphony of moods."[43] Like life, like a symphony, like the creative process, The Faerie Queene is interdependent with Change. And it is from the

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[42]Hough, op. cit., p. 143. Speaking of the Redcross Knight and Una, Hough says: "But they are characters like those in a dream who contain within themselves a multiple significance."

[43]Lewis, op. cit., p. 318: "Spenser . . . may not always know where he is going as regards the particular stories: as regards the symphony of moods, the careful arrangement of different degrees of seriousness, he is always in command."

allegorical cores that the vicissitudes of Faerie Land may be seen as parts of a whole, rather than as flaws in structure, because these cores are the most stable segments of the poem.

The House of Holiness, whatever its allegorical or archetypal implications, is a place of serenity and constant equilibrium. It is a retreat where weary travelers may adjourn, their "tyred limbes to rest" (I.x.ii). It is also a school in which an aspiring soul may obtain mystical instruction. And in the esoteric sense, it is a place of purification for body and soul. Like the other allegorical cores, in the House of Holiness those situations which are presented as being out of balance with the mood of the setting are shortly rectified, usually within a stanza or two. The poet allows no threat to exist for long; an equalizing factor is quickly introduced, and the waters are stilled. Indeed, nothing is ever disturbed, in these cores, except one's mind. For example, one is aroused when Spenser's imagery amplifies a danger, and one is caressed, a few lines later, when he discovers that the subject of his fears was mere illusion. Hence, when the Redcross Knight, full of disdain for the world after Fidelia's high teaching, is " . . . prickt with anguish of his sinnes so sore, / That he desirde to end his wretched dayes" (I.x.21),

he is shortly comforted by Speranza, who imparts hope to him. When given to the charge of Patience, the knight undergoes extreme mental and physical affliction, followed by a total purification. He suffers from a heavy spirit (I.x.24), and Patience " . . . much aswag'd the passion of his plight, / That he his paine endur'd, as seeming now more light" (I.x.24). Patience goes directly to the cause of the knight's distress; "Inward corruption and infected sin . . ." (I.x.25), and such maladies as festering sores (I.x.25) and swelling wounds (I.x.26) are immediately treated. Amendment plucks out his rotten flesh (I.x.26), Penance beats him with an iron whip (I.x.27), and Remorse pricks at his heart (I.x.27). In torment, he cries out like a lion; he shrieks, he groans (I.x.28) and is handed over to Una totally purified (I.x.29). Thus, within the short space of five stanzas (I.x.24-29), the Redcross Knight passes from one extreme to another, from the anguish of a diseased soul (I.x.24) to the robust health of a "cured conscience" (I.x.29). His predicament is equalized before one has time to note a significant breach of equilibrium, and the over-all impression is that the pain and anguish of spiritual purification (highly intensified by the allegorical depiction) is an integral part of the House of Holiness.

The House of Holiness, like the other cores, is threatened with change. Its doors are "fast lockt" (I.x.5). Danger, however, is not seriously imminent, for the House of Holiness is closely akin to the indestructible soul. Nor is it easily accessible. When Humility escorts Una and Redcross into the House of Holiness, " . . . They passe in, stouping low; / For streight and narrow was the way which he did shew" (I.x.5). Visitors are few, as indicated by Coelia's surprise:

> Straunge thing it is an errant night to see
> Here in this place, or any other wight
> That hether turnes his steps: so few there bee,
> That chose the narrow path, or seeke the right . . . .
> (I.x.10)

The House of Temperance is constantly under siege from its enemies, the enemies of Reason.[44] But, here, too, the enemies are only a potential, not an actual, danger. Although the Castle is under siege, it is not being physically battered. Change is held in check, and there exists, here, that which permeates the entirety of The Faerie Queene, a state of relaxed tension. It is what Hough has called "unresolved tension,"[45] and yet one must agree with

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[44] II.xi.1.

[45] Hough, op. cit., p. 152.

Lewis that Spenser's poetry is characterized by an "absence of pressure or tension."[46] Tension is presented in The Faerie Queene, but not expressed; what is expressed is harmony.[47] In the House of Temperance one sees this harmony in the two ladies, "Praysdesire" and "Shamefastnes". Although both represent opposite extremes, together they comprise a state of equilibrium.

Harmony exists in the structure of the House of Temperance (the idealized human physique governed by Reason). Everything has its place and does its duty; there are no extremes here. Diet is "in demeanure sober, and in counsell sage" (II.ix.27). In the kitchen, all is efficiency; nothing is wasted except that which is waste. Concoction is "A carefull man" (II.ix.31), and Digestion "Did order all th' achates in seemely wise, / And set them forth as well he could devise" (II.ix.31).

The Garden of Adonis, more than any of the other cores, comes closest to the mood of the later Mutability cantos. In the Garden, Change rules and yet is ruled. There is no linear progression; all seems contained within a circle, or circles. The over-all impression of the Garden

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[46] Lewis, op. cit., p. 391.

[47] Ibid., p. 392.

of Adonis is that of a continuum, not of movement in any specific direction, but of a vibrant blend of all shapes and colors to form a single pulsation, with all the ingredients in perfect rhythm with one another.

Anyone who demands logical connections in the Garden of Adonis will find none. The validity of the Garden comes from the province of poetry with its imagery and the "universalizing power of allegory".[48] Opposites occur sequentially, and Change definitely appears at work in the Garden of Adonis. Old Genius is the porter of the gates of birth and death:

> He letteth in, he letteth out to wend,
> All that to come into the world desire:
> A thousand thousand naked babes attend
> About him day and night, which doe require
> That he with fleshly weeds would them attire:
> Such as him list, such as eternall Fate
> Ordained hath, he clothes with sinfull mire,
> And sendeth forth to live in mortall state,
> Till they agayn returne backe by the hinder gate.
> (III.vi.32)

After these old souls have returned, they remain in the Garden for a thousand years and are sent forth fresh again,

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[48]The phrase is from C. S. Lewis, op. cit., p. 387. "Spenser expected his readers to find in it [The Faerie Queene] not his philosophy but their own experience -- everyone's experience -- loosened from its particular contexts by the universalizing power of allegory."

"So like a wheele arownd they ronne from old to new" (III.vi.33). The Garden is subject to the changes worked by Time and gradual decay:

> Great enimy to it, and to all the rest,
> That in the Gardin of Adonis springs,
> Is wicked Tyme, who, with his seyth addrest,
> Does mow the flowring herbes and goodly things,
> And all their glory to the ground downe flings,
> Where they do wither and are fowly mard:
> He flyes about, and with his flaggy winges
> Beates downe both leaves and buds without regard,
> Ne ever pitty may relent his malice hard.
> (III.vi.39)

Yet, even though the sequential progression of birth and death is expressed, here, where "All things decay in time, and to their end doe draw . . ." (III.vi.40); so, too, there is the manifestation of simultaneity, in which opposites are expressed as happening at the same time:

> There is continuall spring and harvest there
> Continuall, both meeting at one tyme . . . .
> (III.vi.42)

Adonis, dead, is alive, and his description is quite similar to Dame Nature's argument against Mutability (VII.vii.63):

> . . . for he may not
> For ever dye, and ever buried bee
> In balefull night, where all thinges are forgot:
> All be he subject to mortalitie,
> Yet is eterne in mutabilitie,
> And by succession made perpetuall,
> Transformed oft, and chaunged diverslie:
> For him the father of all formes they call;
> Therefore needs mote he live, that living gives to all.
> (III.vi.47)

Amid the whirl of change, the Garden of Adonis is a still point of equilibrium. For all of their being subject to mortality and "wicked Tyme," the plants and animals of the Garden are " . . . sent into the chaungefull world agayne, / Till thether they retourne, where first they grew . . . ." (III.vi.33)[49] One may approach such a state of relaxed tension logically, but it will not compute; it is a multi-faceted synthesis containing a paradoxical common denominator born out of the very nature of the atmosphere of the Garden of Adonis, so much like the atmosphere of Faerie Land which closely resembles, in turn, the "atmosphere" or conditions of the creative process. That which forever changes is yet always the same. There are no differences in the Garden of Adonis; "the agreements are the important thing."[50]

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[49]Italics are the present author's.

[50]Lewis, op. cit., p. 387. Commenting on Spenser's syncretism, Lewis notes the following: " . . . he assumed from the outset that the truth about the universe was knowable and in fact known. If that were so, then of course you would expect agreements between the great teachers of all ages just as you expect agreements between the reports of different explorers. The agreements are the important thing. Differences, far from delighting us as precious manifestations of some unique temper or culture, are mere errors which can be neglected. Such intellectual optimism may be mistaken; but granted the mistake, a sincere and serious poet is bound to be from our point of view, a syncretist."

If the Garden of Adonis resembles, in mood, the Mutability cantos, the Temple of Venus in theme also comes close to the theme of those cantos. The goddess of beauty, the Mother of Love, if one accepts the conclusions of Smith, is " . . . the harmonizing and unifying principle in the universe."[51] Smith argues that Spenser establishes a concord-discord antithesis in Book IV in order to allegorize the conception of friendship as the principle of universal harmony in the world of man.[52] Smith demonstrates that this theme is persistent throughout Book IV and is closely aligned in meaning to the Temple of Venus scene.[53] Hough calls the allegorical core of Book IV the "temple of cosmic harmony,"[54] and, speaking of the thematic structure of Book IV, says:

> Friendship, then, as a human relation, with love as its most intense and refined form; and friendship, love, concord, whatever we care to call it, as the moving principle of the universe -- these are the themes of Book IV.[55]

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[51]Charles George Smith, Spenser's Theory of Friendship, p. 2.

[52]Ibid., p. 7.

[53]Ibid., pp. 3-5.

[54]Hough, op. cit., p. 189.

[55]Ibid., p. 190.

Concord is the synthetic force that maintains stability between opposites. She tempers the contrary natures of Love and Hate (IV.x.32-33). She is Mother of Peace and Friendship and imparts serenity, subduing warlike emotions (IV.x.34):

> 'By her the heaven is in his course contained,
> And all the world in state unmoved stands,
> As their Almightie Maker first ordained,
> And bound them with inviolable bands;
> Else would the waters overflow the lands,
> And fire devoure the ayre, and hell them quight,
> But that she holds them with her blessed hands.
> She is the nourse of pleasure and delight,
> And unto Venus grace the gate doth open right.'
> (IV.x.35)

In Spenser's use of Lucretius' Hymn to Venus (upon which, Smith argues, Spenser bases his theory of Friendship in Book IV), Venus is seen to share the same cosmic powers as Concord in stanza 34:

> '"Great Venus, queene of beautie and of grace,
> The joy of gods and men, that under skie
> Doest fayrest shine, and most adorne thy place,
> That with thy smyling looke doest pacifie
> The raging seas, and makst the stormes to flie;
> Thee, goddesse, thee the winds, the clouds doe feare,
> And when thou spredst thy mantle forth on hie,
> The waters play, and pleasant lands appeare,
> And heavens laugh, and al the world shews joyous cheare."'
> (IV.x.44)

Venus herself is an exemplification of opposites reconciled, or synthesized:

> 'The cause why she was covered with a vele
> Was hard to know, for that her priests the same
> From peoples knowledge labour'd to concele.
> But sooth it was not sure for womanish shame,
> Nor any blemish, which the worke mote blame;
> But for, they say, she hath both kinds in one,
> Both male and female, both under one name:
> She syre and mother is her selfe alone,
> Begets and eke conceives, ne needeth other none.'
> (IV.x.41)

The goddess is the unifying factor between Scudamore (erotic love) and Amoret (chaste love); as the knight boldly claims Amoret, Venus laughs at him amiably and seems to "favour" his "pretence" (IV.x.56). One should not be puzzled because Scudamore was able to note the goddess' features when she was veiled before; rather he should undergo what might be called a willful suspension of the critical faculty and allow himself to be moved, here, by the symphony of moods. The consistency that he should expect in Spenser is that which should be expected from the various and conflicting elements of a long poem, which, ideally, unifies the contained ingredients by its all-encompassing and synthetical nature.[56]

The Church of Isis episode is but a brief interim in Britomart's journey.[57] It is, perhaps, the most serene of

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[56] Ibid., p. 125.

[57] As the Church of Isis episode is related to Artegall

the allegorical cores in the sense that change, here, seems thoroughly checked. It is a quiet place of equilibrium, rest, and revelation. Everything is balanced. Seldom does one encounter violent images that clash with the Church's decor, and then only as one glimpses the details of a maiden knight's dream.[58] In the description of the Church and in the interpretation of Britomart's dream, one encounters still another instance of relaxed tension. Equity pervades the atmosphere. For example, Osyris, the symbol of justice, is by Isis tempered:

> His wife was Isis, whom they likewise made
> A goddesse of great powre and soverainty,
> And in her person cunningly did shade
> That part of justice which is equity . . . .
> (V.vii.3)

(continued) and Britomart (Chapters II and III of this study), it is examined more at length than the other allegorical cores. The dominant theme of this episode, that of restraint, indicates the nature of the synthetic force operating in the relationship of Artegall and Britomart.

[58]The violence of Britomart's dream contrasts with the serenity of the Church of Isis, but this is the only instance in which the Church's calm is disrupted. In the dream "an hideous tempest" blows through the temple (V.vii.14), the altar fire is scattered by the wind, and flames spring up everywhere, "that all the temple put in jeopardy . . ." (V.vii.14). The crocodile, beneath the idol, awakens, "and gaping greedy wide . . . ," devours the flames and tempest. Then the crocodile threatens to eat the goddess (V.vii.15). This turbulence is not, of course, real, but exists within the realm of Britomart's dream, the significance of which is revealed in the priest's interpretation (V.vii.22-23).

Talus, of course, is not admitted, for he would endanger the balance, an equilibrium that exists even in the importance of justice and equity under the law, as represented in the temple priests' apparel:

> They wore rich mitres shaped like the moone,
> To shew that Isis doth the moone portend;
> Like as Osyris signifies the sunne:
> For that they both like race in equall justice runne.
> (V.vii.4)

The state of relaxed tension in the Church of Isis is reflected in stanza 12, where an almost instantaneous soothing of turbulent moods establishes an aura of harmony between Britomart and the Church's calm atmosphere. For example, in the line, "There did the warlike maide her selfe repose . . ." (V.vii.12),[59] warlike (with its violent connotations) is mollified by repose. A feeling of peace is gradually developed as Britomart "with sweete rest her heavy eyes did close . . . ." The reference to "that long daies toile and weary plight" serves the double purpose of reminding one of the turmoil in the outside world and of emphasizing Britomart's need for rest, thus accentuating the tranquilizing effect of the Church. The maiden knight attains complete serenity as she " . . . with soft delight /
Of sencelesse sleepe did deeply drowned lie . . . ."

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[59]Italics are the present author's.

The melodic recitative of stanza 12 is indicative of Spenser's artful progression of theme in the symphony of moods. The land of change, from which Britomart came, has been completely "phased out," and the image now is not that of a tired warrior, but of a woman asleep in a peaceful temple. Later, in the priest's interpretation of Britomart's dream one sees the same constraint placed upon open force, the stabilized condition that operated between Osyris and Isis:[60]

> For that same crocodile Osyris is,
> That under Isis feete doth sleepe for ever:
> To shew that clemence oft, in things amis,
> Restraines those sterne behests and cruell
> doomes of his.
>
> That knight shall all the troublous stormes
> asswage,
> And raging flames, that many foes shall reare,
> To hinder thee from the just heritage
> Of thy sires crowne, and from thy countrey
> deare.
> Then shalt thou take him to thy loved fere,
> And joyne in equall portion of thy realme . . .
> (V.vii.22-23)[61]

In the above passages, one may observe the force of restraint at work in the "concurrence of sound and sense" that Craig

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[60]The relationship of the italicized words in the following passage indicates the theme of restraint, which will be discussed more at length in Chapters II and III of this study.

[61]Italics are the present author's.

noted in operation throughout The Faerie Queene.[62] In this case, alliterative and assonontal relationships among key words (especially those words denoting concord and discord in the fortunes of Artegall and Britomart) reinforce the theme of restraint. The foes of Britomart shall restrain or "hinder" her "heritage" with "raging flames" that Artegall shall "asswage." If, as Craig argues, such an artistic interlacing of logic is not accidental in Spenser, then the interrelationships in the above passage substantiate the importance of restraint and subjugation in regard to Artegall and Britomart.[63] Balanced with the phrase, "from thy countrey deare," is the following phrase that designates Britomart as a force of restraint on Artegall: "thou take him to thy loved fere." The prophecy is consistent

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[62]Martha Alden Craig, op. cit., p. 92.

[63]The nature of "logic" in presentational forms (see pp. xiv-xv of this study for a statement on presentational forms) may be noted, in part, in the following observation by Martha Alden Craig: "There is a continuum of sound symbolism in The Faerie Queene running from the 'etymological' word-play to the 'logical' or interpretable assonance and alliteration. The 'etymologies' are little statements in which the subject and predicate are superimposed or rolled up into one. These statements define the term or explain its cause or effect or purpose, etc. The alliteration or sound-play of the poem is a sort of etymologizing unfurled. It defines the term further, that is, describes it, and exhibits its causes, effects, etc. in full." (Language and Concept in The Faerie Queene, p. 99.)

with Merlin's prediction, to be discussed later in more detail.[64] Three directions of restraint may be seen in the above passage: the operation of restraint on Britomart and Artegall by their enemies, the restraint administered by Artegall upon those enemies, and the operation of restraint on Artegall by Britomart, resulting in equilibrium as they both share an "equall portion" of the realm. The artistic interlacing of logic in The Faerie Queene may be seen in the relationship of restraint in Britomart and restraint as an inseparable ingredient of the Church's atmosphere.[65] As has been noted, Talus is not allowed to enter, and force, as represented in Talus, is thus restrained. The priests of Isis harden themselves:

> . . . uppon the cold hard stone,
> T' enure them selves to sufferaunce thereby
> And proud rebellious flesh to mortify.
> (V.vii.9)

They are sworn to "stedfast chastity / And continence of life" (V.vii.9), and they drink no wine:

> . . . whose liquor blouddy red,
> Having the mindes of men with fury fraught,
> Mote in them stirre up old rebellious thought,
> To make new warre against the gods againe:

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[64] III.iii.27.

[65] Martha Alden Craig, Language and Concept in The Faerie Queene, p. 99.

> Such is the powre of that same fruit, that nought
> The fell contagion may thereof restraine,
> Ne within reasons rule her madding mood containe.
> (V.vii.11)

Mount Acidale seems to be almost an extension of Meliboee's pastoral land. But it is a different place, another twilight zone within the boundaries of the allegorical core itself. Colin's moment of serenity is interrupted by an overly curious knight, and yet one feels that such a time of piping and dancing will come again on Acidale; one has only to wait for it. Within a few stanzas after Calidore's return, however, the land of Pastorella is destroyed.

Acidale has its enemies, its need to ward off intruders. There are no adamantine gates or stout warriors, but boundaries and frontiers generated by its own nature. It is a place of "matchlesse hight" (VI.x.6), surrounded by a forest and a river, "Unmard with ragged mosse or filthy mud . . ." (VI.x.7). At the side of this river,

> . . . nymphes and faeries by the bancks did sit,
> In the woods shade, which did the waters crowne,
> Keeping all noysome things away from it,
> And to the waters fall tuning their accents fit.
> (VI.x.7)

The atmosphere of Acidale is pervaded by a sustained mood, nourished, in part, by a sense of continuity and coordinated rhythm of sounds and movement. The nymphs and faeries by the river are " . . . to the waters fall tuning their accents fit." There is, here, a sense of balance:

> So pleasauntly the hill with equall hight
> Did seeme to overlooke the lowly vale . . . .
> (VI.x.8)

Is "the lowly vale" the land of Pastorella, and is Mount Acidale that elevated, creative state of mind that naturally rises from an atmosphere like that which surrounds Meliboee and his people?

The environmental rapport, so much similar to that maintained in the creation of an artistic work, is seen for the last time, as Colin (Spenser), encircled by a hundred dancing ladies and the three Graces, plays upon his pipes. It is a scene of innocence and spontaneity where the facade and frills of the Court are not welcome. It is a glimpse of the artist at one with his surroundings. Thus, the enemies to Mount Acidale are "all noysome things" that might either pollute the natural environment or clutter the mood with "painted show" (VI.x.3) and, thereby, jeopardize the equilibrium between atmosphere and concrete expression. Mount Acidale cannot be destroyed. It will always exist, but it is difficult to find, and any visit is rare. Calidore's presence, while Colin pipes, is merely an interruption of mood. (one is reminded of the visitor who caused Coleridge to leave unfinished Kubla Khan.)

It is interesting that, prior to the Mutability cantos,

Change in The Faerie Queene is personified only once, and then as "Inconstant Change," completely unrestrained or ruled by reason. In the House of Busirane, where passions and phantasms coexist, the companions of Change are the companions of false love:

> And after them a rude confused rout
> Of persons flockt, whose names is hard to read:
> Emongst them was sterne Strife, and Anger stout,
> Unquiet Care, and fond Unthriftyhead,
> Lewd Losse of Time, and Sorrow seeming dead,
> Inconstant Chaunge, and false Disloyalty,
> Consuming Riotise, and guilty Dread
> Of Heavenly Vengeaunce, fain Infirmity,
> Vile Poverty, and lastly Death with Infamy.
> (III.xii.25)

In the Mutability cantos, Change is both damned and condoned. Once again, one sees an equilibrium of opposites, resulting in an over-all view of " . . . the ever-whirling wheele / Of Change . . . " (VII.vi.1). However, in Book VII, as an allegorical core, the threat of flux is sustained for a longer period of time and is, therefore, more intensified than in the other allegorical cores. One does not see eradicated the danger of severe alteration until the second-to-the-last stanza of canto vii. Until then, Spenser consistently represents the force of Change, or disorder. Mutability is a bold, ambitious woman whose bid for supremacy causes awe among the gods. While she wrestles with Cynthia, the earth is darkened:

> And eke the heavens, and all the heavenly crew
> Of happy wights, now unpurvaide of light,
> Were much afraid, and wondred at that sight;
> Fearing least Chaos broken had his chaine,
> And brought againe on them eternall night . . . .
> (VII.vi.14)

When the Titaness, Mutability, haughtily strides into Jove's court to demand his throne, the gods are alarmed:

> At sight of her they suddaine all arose,
> In great amaze, ne wist what way to chose.
> (VII.vi.24)

The intruder's speech astonishes and frightens the gods, and they listen, senseless, like paralyzed cattle:

> Whil'st she thus spake, the gods, that gave
> good eare
> To her bold words, and marked well her grace,
> Beeing of stature tall as any there
> Of all the gods, and beautifull of face
> As any of the goddesses in place,
> Stood all astonied; like a sort of steeres,
> Mongst whom some beast of strange and forraine race
> Unwares is chaunc't, far straying from his peeres:
> So did their ghastly gaze bewray their hidden feares.
> (VII.vi.28)

Refusing to bow to Jove, the Titaness appeals to a higher authority, to the all-encompassing god of Nature (VII.vi.35). All the gods, thus, assemble on Arlo-hill for a grand hearing. The gathering on Arlo-hill is an assembly of all gods and all things that live, "What-ever life or motion doe retaine . . ." (VII.vii.4). All beings are given their respective places by Order, Nature's sergeant, and, thus, confusion is suppressed (VII.vii.4). Dame Nature dominates

the scene:

> With goodly port and gracious majesty,
> Being far greater and more tall of stature
> Then any of the gods or powers on hie . . . .
> (VII.vii.5)

She is androgynous, a synthesis of opposites:

> Yet certes by her face and physnomy,
> Whether she man or woman inly were,
> That could not any creature well descry . . . .
> (VII.vii.5)

She is the paragon of equilibrium, the synchronizer of all motion, of all life, and it is to her that all life pays homage:

> . . . th' Earth her self, of her owne motion,
> Out of her fruitfull bosome made to growe
> Most dainty trees, that, shooting up anon,
> Did seeme to bow their bloosming heads full lowe,
> For homage unto her, and like a throne did shew.
> (VII.vii.8)

Dame Nature is at once the part and the whole; she is omnipresent in all motion; she <u>is</u> all living things:

> Great Nature, ever young yet full of eld,
> Still mooving, yet unmoved from her sted,
> Unseene of any, yet of all beheld . . . .
> (VII.vii.13)

Mutability, in her plea, recognizes Nature as the common denominator of all things:

> Sith of them all thou art the equall mother,
> And knittest each to each, as brother unto brother.
> (VII.vii.14)

Mutability argues that, in all existence, in earth, air,

fire, and water there is change. The Titaness' case is a strong one. There is nothing contained within Nature's domain, she argues, that is not subject to Alteration. By Nature's leave, Mutability calls in the Seasons of the year, the Months, Night and Day, the Hours, and Life and Death, and all are ushered in by Nature's sergeant, Order. The Titaness, then, argues that the gods, the planets, the stars are subject to her dictates, as are all things that have motion.

After Mutability's case is presented, Nature renders her decision in one stanza:

> "I well consider all that ye have sayd,
> And find that all things stedfastnes doe hate
> And changed be: yet being rightly wayd,
> They are not changed from their first estate;
> But by their change their being doe dilate:
> And turning to themselves at length againe,
> Doe worke their owne perfection so by fate:
> Then over them Change doth not rule and raigne;
> But they raigne over Change, and doe their states
> maintaine."
> (VII.vii.58)

One is reminded of the Garden of Adonis and Old Genius ushering the souls:

> . . . into the chaungefull world agayne,
> Till thether they retourne, where first they
> grew:
> So like a wheele arownd they ronne from old to
> new.
> (III.vi.33)

Change is motion, the motion of all things taking on aspect

after aspect, but never changing in substance, like the diamond and its multi-faceted rainbow reflections.

In all of the allegorical cores, one is reminded of the danger in the outside world, because each of the cores represents, to some extent, a synthesis of the divine (or permanent) and the corporeal (or transitory). The body as well as the soul is purified in the House of Holiness, a place where "tyred limbes" may rest (I.x.11). The House of Temperance is constantly under siege (II.xi.1), and the walls of Alma's castle are subject to mortality, being built of clay (II.ix.21). Time is the enemy to the Garden of Adonis (III.vi.39). In the Temple of Venus, there is always the danger that relaxed tension will become too relaxed, that Hate will overcome his brother Love, that the water will overflow the lands and the fire devour the air (IV.x.35). In the Church of Isis, a slight deviation from continency could upset the delicate balance. The peace of Mount Acidale is threatened by "all noysome things" (VI.x.7) and "painted show" (VI.x.3). In the Mutability cantos, of course, there is always the anxiety for fear that Chaos will break his chains (VII.vi.14). In all of the cores, it is the divine element that holds danger in check, revealing the cores, in the topography of Faerie Land, as high points

accessible only to those who aspire toward virtue. In the world of change, the turning world of Faerie Land, each of the cores is a still point of relative equilibrium, an indefinable state of mind beyond time and place, reached only by effort in a specific direction, because each core is related to a virtue and may be attained only through a pursuit of that particular virtue. But, paradoxically, the cores in the poem are happened upon by accident; they are not found intentionally. Neither Artegall and Britomart, nor the other hero-knights of The Faerie Queene realize equilibrium within the boundaries of an allegorical core. The cores provide stability to the knights in their sojourn through the land of change, and although each core is a matrix of equilibrium, it is not the ultimate goal of a knight's journey. However, one observes in Faerie Land a tendency of movement toward reconciliation, synthesis and, therefore, equilibrium, identifiable in certain of the poem's personae.

CHAPTER II

ARTEGALL

Each of the six knights of the first six books (one may consider Campbell and Triamond as being one) are individual fortresses of equilibrium against which forces of change are hurled. Paradoxically, each knight must change; he is not a perfected representative of the virtue for which he is champion. There are stages of development, or growth, through which each must progress, so that by following these phases, one may clearly see the process of synthesis at work in Faerie Land. Each of the six virtues, for instance, may be viewed as a synthetic point of equilibrium within the over-all matrix of Faerie Land. As a synthesis of qualities pertaining to a particular virtue, that virtue contains not only positive elements, but also aspects antithetical to its nature, and such a representation and reconciliation of opposite or discordant qualities is manifested throughout the poem. In following the progress of a particular knight, then, one may note points of change, or signs of development governed by a central, synthesizing factor. For instance, in the case of Britomart and Artegall, one might expect to find a principle complementing either of the two representative virtues, serving

to link the two knights together. One of the most obvious of these synthesizing agents (in the relationship of Britomart and Artegall) is the principle of restraint, or clemency.

The principle of restraint is predominant in Book V, being crystallized in the Church of Isis (V.vii.7) and in the whole appeal of Mercilla and her palace (V.ix.30-50). As it was pointed out in the Church of Isis, Britomart is to be a force of restraint upon Artegall when the two are finally united in marriage:

> To shew that clemence oft, in things amis,
> Restraines those stern behests and cruell
> doomes of his.
> (V.vii.22)

If Artegall, without Britomart, has a tendency to be unrestrained, why, then, is his image in Merlin's enchanted glass one of grace and bridled power? In the magic mirror, he is seen as "A comely knight . . ." (III.ii.24),

> Portly his person was, and much increast
> Through his heroicke grace and honorable gest.
> (III.ii.24)

On his crest is a hound, not wrathfull, angry, with relentless eyes and straining muscles, but "a couchant hound" (III.ii.25). Such an image of Artegall certainly is in contrast to his first actual appearance in the land of faerie, i.e., outside of Merlin's mirror. For example,

his armor is completely different from that seen by Britomart in the enchanted glass:

> For all his armour was like salvage weed,
> With woody mosse bedight, and all his steed
> With oaken leaves attrapt, that seemed fit
> For salvage wight, and thereto well agreed
> His word, which on his ragged shield was writ,
> Salvagesse sans finesse, shewing secret wit.
> (IV.v.39)

The motto, salvagesse sans finesse, is in stark contrast to the sleeping hound seen in the enchanted glass. Has Artegall changed? Spenser says:

> . . . of all that ever playd
> At tilt or tourney, or like warlike game,
> The noble Arthegall hath ever borne the name.
> (III.ii.9)

If so, one wonders why Britomart so neatly, though unwittingly, defeats Artegall in the tournament for Florimell's girdle. Further puzzling is the reason for Artegall's fighting against the Knights of Maidenhead. The answer is not that Artegall has mysteriously and inconsistently changed, but that he has not yet changed. The vision of Artegall in Merlin's enchanted glass, like the symbolic representation of Artegall in Britomart's dream in the Church of Isis (V.vii.15-16), is a glimpse into the future.[66] Merlin's

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[66]This conclusion is possibly contradicted by the Redcross Knight's implied description of Artegall which is supposedly commensurate with the vision that Britomart saw

"world of glas" (III.ii.19) is a Platonic ideal world, and the image of Artegall is the ideal Artegall that will begin to materialize once Britomart's influence is manifested. The image which Britomart has seen in the magic mirror is that of Artegall, the husband of Britomart. Once the two are united in marriage (the synthesis of their respective virtues of Chastity and Justice), Artegall's unrestrained use of open force will be suppressed, like the crocodile asleep beneath the feet of Isis (V.vii.22; and V.vii.7) and the "couchant hound" on the crest of the more refined Artegall (III.ii.25). Until their union, however, Artegall's more appropriate motto is salvagesse sans finesse.

Artegall's early training was undertaken within a natural, impersonal environment. Adopted by Astraea and reared in a secluded cave (V.i.6) far from the company of men, Artegall learned to discern right from wrong and to correct imbalances by establishing an equity that allowed little or no room for mitigating circumstances. His law is

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(continued) in the enchanted glass (III.ii.16-17). Yet, this incident occurs so early in Book III and so conveniently provides a transition into Britomart's story that one feels it could quite possibly have been overlooked by Spenser after the intertwining events of Book III had become more developed. Furthermore, if one were to split hairs, it might be pointed out that there is no evidence that the Redcross Knight actually did describe Artegall's arms.

much like the divine law of the Old Testament. He was

> . . . taught to weigh both right and wrong
> In equall ballance with due recompence,
> And equitie to measure out along,
> According to the line of conscience,
> When so it needs with rigour to dispence.
> (V.i.7)

He was taught to observe natural law in operation among wild beasts, and when he grew to manhood, being stringently disciplined in justice:

> . . . even wilde beasts did feare his awfull sight,
> And men admyr'd his overruling might;
> Ne any liv'd on ground, that durst withstand
> His dreadfull heast, much lesse him match in fight,
> Or bide the horror of his wreakfull hand,
> When so he list in wrath lift up his steely brand.
> (V.i.8)

Artegall's relationship with wild things, bears a striking resemblance to Satyrane's upbringing. Satyrane,

> . . . for to make his powre approved more,
> Wyld beastes in yron yokes he would compell;
> The spotted panther, and the tusked bore,
> The pardale swift, and the tigre cruell,
> The antelope and wolfe both fiers and fell;
> And *them constraine in equall teme* to draw.
> Such joy he had their stubborne harts to quell,
> And sturdie courage *tame with dreadfull aw*,
> *That his beheast they feared, as a tyrans law*.[67]
> (I.vi.26)

Such is the picture of *salvagesse sans finesse*.

One may conjecture that Artegall, having been trained in correcting imbalances with a cold, impersonal manner of

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[67] Italics are the present author's.

execution, might have entered the lists at the tournament on behalf of Florimell's girdle to champion indiscrimately the opponents of Maidenhead simply because they were the underdogs. Whatever his reason, it was necessary that he be defeated by Britomart. Like Una's sacred teaching to the satyrs and to Satyrane, Britomart is to refine Artegall, and as a result of his defeat, Artegall is to learn his first lesson in self-restraint, as may be seen in the reconciliation episode between Artegall and Britomart in IV.vi. After the tournament, Artegall and Scudamore, riding together, see Britomart. Scudamore attacks, is promptly unseated (IV.vi.10); and, then Artegall, desiring revenge, races against Britomart, and he, too, is thrust from his horse by the enchanted spear (IV.vi.11). Artegall, undismayed "Did leape to her, as doth an eger hound . . ." (IV.vi.12), and forces Britomart to dismount. Casting aside her enchanted spear, she fights Artegall with her sword. The battle seems to be stalemated until, with a powerful blow, he shears away the ventail of Britomart's helmet, revealing her face and golden hair. Lifting up his sword, he finds his arm powerless to strike her; he is "benumbd with secret feare" (IV.vi.21), and his weapon falls to the ground:

> And he himselfe long gazing thereupon,
> At last fell humbly downe upon his knee,
> And of his wonder made religion . . . .
> (IV.vi.22)

Glauce, with Scudamore, greets Britomart and asks that she grant her two assailants at least a temporary truce. Britomart yields, and they raise their beavers and reveal their faces. Now, it is Britomart's turn to stay her hand and to restrain her "wrathfull courage" and "haughtie spirits:"

> When Britomart with sharpe avizefull eye
> Beheld the lovely face of Artegall,
> Tempred with sternesse and stout majestie,
> She gan eftsoones it to her mind to call,
> To be the same which in her fathers hall
> Long since in that enchaunted glasse she saw.
> Therewith her wrathfull courage gan appall,
> And haughtie spirits meekely to adaw,
> That her enhaunced hand she downe can soft withdraw.
> (IV.vi.26)

She gradually becomes more the love-sick virgin and less the warlike maid. Her behavior and betrayed emotions are those of a proud woman. Conflicting feelings stir within her, so that, when she raises her sword once more to strike Artegall,

> Her hand fell downe, and would no longer hold
> The wrathfull weapon gainst his countnance bold:
> But when in vaine to fight she oft assayd,
> She arm'd her tongue, and thought at him to scold;
> Nathlesse her tongue not to her wil obayd,
> But brought forth speeches myld, when she would
> have missayd.
> (IV.vi.27)

Realizing that the knight under her sword is Artegall, she becomes quite flustered, and blushes. However, she attempts to maintain an attitude of anger, "Thinking to hide the depth by troubling of the flood" (IV.vi.29).

Two important images of Artegall present themselves in this sequence, the reconciliation scene between Artegall and Britomart. One is that of Artegall suppressed and tamed by Britomart, "lout so low on ground" (IV.vi.28), like the sleeping crocodile and the "couchant hound." The other is that of Artegall restrained by his own will in granting clemency to his victim and in controlling his passion once he has fallen in love. These two images blend to form a central image, that of Artegall in love, for he has never before experienced the love of a woman. Indeed, Artegall's earlier role against the Knights of Maidenhead becomes more understandable when it is clear that he has tended to think ill of women (IV.vi.28) and has been "rebellious unto love" (IV.vi.31). With Britomart, on the other hand, he has experienced mercy both as a judge and as the one judged. "Graunt him your grace," advises Glauce to Britomart:

> . . . but so that he fulfill
> The penance which ye shall to him empart . . . .
> (IV.vi.32)

Artegall smiles inwardly. He has fallen in love and welcomes

the "penance." Here, one recalls Merlin's prophecy that Britomart shall bring Artegall back to his native soil "firmely bound with faithfull band" (III.iii.27). Having fallen in love with Britomart, Artegall is bound by love, and, as the young Satyrane learned to capture wild animals and submit them to his will (I.vi.25-26), Artegall also learns to bind his own passion with reason's manacles. He has met his love, and the moment is his:

> Yet durst he not make love so suddenly,
> Ne thinke th' affection of her hart to draw
> From one to other so quite contrary:
> Besides her modest countenance he saw
> So goodly grave, and full of princely aw,
> That it his ranging fancie did refraine,
> And looser thoughts to lawfull bounds withdraw;
> Whereby the passion grew more fierce and faine,
> Like to a stubborne steede whom strong hand
> would restraine.
> (IV.vi.33)

Artegall wooes her, and, in time, she consents to the marriage. The ceremony must be postponed, however, for Artegall has a job to do, and one does not see him again until Book V. Therein lies a problem.

One would expect that, if Britomart is to exercise considerable influence on Artegall to the point of changing him by modifying his "sterne behests and cruell doomes," there should be a more merciful Artegall in Book V; however, this alteration is not apparent, at least, in the first two

cantos of Book V, although, thereafter, Artegall shows signs of change in that, more and more, he begins to control Talus; whereas in cantos i and ii, Talus is almost totally unrestrained. This apparent discrepancy may well be due to the very import of cantos i and ii, which are practically all background information providing one with a portrait of salvagesse sans finesse.[68] Cantos i and ii are, nevertheless, necessary to Book V. It is, after all, Artegall's "book," and it is therein that his portrait may be more properly established. That cantos i and ii do not necessarily occur in time after the reconciliation episode may be seen by noting the relationship between Artegall and Talus throughout Book V. Although Talus is an instrument of justice and is physically a separate entity in the poem, he is also a part of Artegall's essence, and Artegall is, essentially, Justice. Talus is the crocodile, the hound that is to be tamed by Britomart. Talus is the executioner, the hangman. As Astraea's attendant, he enforces "her stedfast doome" (V.i.12), and she gives him to Artegall, to "doe what ever thing he did intend" (V.i.12). Talus is,

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[68]Indeed, it seems that this portrait would more logically precede the account of the tournament in behalf of Florimell's girdle, with cantos iii through xii of Book V following the reconciliation episode between Britomart and Artegall.

in fact, described as a hound in Book V. After cooly decapitating Pollente, Artegall withdraws (V.ii.20) and sends Talus to beat down the gate. Once Artegall enters the castle, he encounters little opposition, for he has with him the indestructible Talus. The inhabitants run and hide in terror (V.ii.24), and the frightened Munera also hides:

> Long they her sought, yet no where could they finde her,
> That sure they ween'd she was escapt away:
> But Talus, that could like a limehound winde her,
> And all things secrete wisely could bewray,
> At length found out whereas she hidden lay
> Under an heape of gold. Thence he her drew
> By the faire lockes, and fowly did array,
> Withouten pitty of her goodly hew,
> That Artegall him selfe her seemelesse plight did rew.
> (V.ii.25)[69]

The assault on Munera's castle is one of unrestrained power and destruction. Even if, at this point, Artegall "her seemlesse plight did rew," there is no room in his justice for clemency. Her "goodly hew" does not mitigate his judgment:

> Yet for no pitty would he change the cours
> Of justice, which in Talus hand did lye:
> Who rudely hayld her forth without remorse,
> Still holding up her suppliant hands on hye,
> And kneeling at his feete submissively.
> But he her suppliant hands, those hands of gold,

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[69]Italics are the present author's.

> And eke her feete, those feete of silver trye,
> Which sought unrighteousnesse, and justice sold,
> Chopt off, and hayld on high, that all might them behold.
> (V.ii.26)

It is a pitiful scene, the wrongdoer pleading for mercy that is not to be shown. She is flung over the castle wall, and the castle itself is razed to the ground (V.ii.27-28).

After the Munera episode, Artegall encounters a giant that holds "An hugh great paire of ballance in his hand" (V.ii.30). With his perverted sense of equity, the giant seeks to equalize the world's extremities. He would

> . . . throw downe these mountaines hie,
> And make them levell with the lowly plaine:
> These towring rocks, which reach unto the skie,
> I will thrust downe into the deepest maine,
> And as they were, them equalize againe.
> (V.ii.38)

Artegall debates with him, arguing that all things are poised in their proper place (V.ii.34-35), defending the Renaissance concept of the Great Chain-of-Being: "All change is perillous, and all chaunce unsound" (V.ii.36). The giant, however, will have none of Artegall's argument. Right and wrong are not significant criteria to him (V.ii.49). Finally, Talus has enough of the giant's talk and throws him over a cliff into the sea. The people who had crowded around to hear the giant, stir in anger and

turn against Artegall. Artegall will not dirty his hands "In the base blood of such a rascall crew" (V.ii.52). Instead, acting with questionable wisdom, he sends Talus as an emissary, " . . . t'inquire / The cause of their array, and truce for to desire" (V.ii.52). Immediately, the mob attacks Talus, and he scatters them with his invincible flail. His powerful rebuttal is a display of efficient and cold enforcement:

> When Talus saw they all the field forsooke,
> And none appear'd of all that raskall rout,
> To Artegall he turn'd, and went with him throughout.
> (V.ii.54)

Thus, Artegall in the first two cantos of Book V is depicted as an unrestrained and undiscriminating force, as justice untempered by mercy. His sense of equity toward imbalances in human relations, when exercising his "sterne behests and cruell doomes," is not totally unlike the great giant's attitude toward the cosmos. With Talus unrestrained, Artegall is, like Tamburlaine, "a terror to the world."[70]

After V.ii, Talus becomes a less predominant figure. In fact, until canto v, the iron man is practically invisible, appearing only twice: once, to chastize Braggadochio (V.ii.37); and the other, to disperse a crowd with a few

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[70]Christopher Marlowe, Tamburlaine the Great, I.ii.38.

swathes of his flail.

In canto iii, there is evidence of Artegall's having changed. Florimell, having been freed by Proteus, has returned to Faerie Land with Marinell. Their wedding takes place in the opening stanzas of canto iii, with a wedding feast and a tournament. Marinell is victorious on the first two days, but on the third, he is captured and surrounded by his opponents. Suddenly, Artegall enters, not enshrouded with charisma (as was his appearance at the tournament in IV.iv.39), but with Braggadochio at his side and apparently unnoticed. His entry is marked with no pomp, no tense drama: Artegall has unassumingly appeared, after having been absent since the termination of canto ii. Of Braggadochio, one is told only that Artegall met him "upon the way" (V.iii.10). The episode seems to accentuate the probability that cantos i and ii of Book V are primarily intended as background material. Canto iii, containing the climax of the Marinell-Florimell story, would seem, in sequence of time, to follow directly after canto xii of Book IV, in which Florimell is given to Marinell for him to marry. In the tournament in V.iii, Artegall, upon entering the tournament field, learns of Marinell's capture (V.iii.10) and, borrowing Braggadochio's shield "to be the better hid"

(V.iii.10), rescues Marinell. Artegall's entrance here, in contrast to his entrance in the tournament of IV.iv, appears to be more purposeful. In IV.iv.39, Artegall " . . . entred on the other side," as if his entrance and selection of opponents were arbitrary, while, in V.iii.10, he makes a definite decision after his entrance.

There are some other interesting comparisons to be made between these two tournaments. For example, the climax of the tournament in V.iv is essentially a defense of the Knights of Maidenhead, with Artegall as the opposition, but in V.iii, Artegall defends love, as in the married love of Marinell and Florimell. Both are tournaments of love. If one accepts Lewis' contention that Britomart, as married love,[71] in rescuing Amoret from Busirane represents the victory of virtuous married love over adulterous courtly love,[72] he is tempted to conjecture that in IV.iv, Britomart's victory over Artegall with their reconciliation immediately thereafter represents the essence of indiscriminate, divine justice aligning with virtuous married love, instead of with courtly love. Such a conclusion correlates with the concept of the Artegall of V.iii championing

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[71] C. S. Lewis, The Allegory of Love, p. 340.

[72] Ibid., p. 341.

married love. Whatever the answer, Artegall has definitely changed from what he was in cantos i and ii of Book V. If the tournament of V.iii follows shortly after the Artegall-Britomart reconciliation episode and precedes cantos i and ii of Book V, then Artegall's change may be seen as a result of Britomart's influence upon him. The refinement of Artegall, however, is not complete, nor will it be until the two are united in marriage, the equilibrial point toward which both are journeying. Artegall has yet much to learn. Guyon has to restrain Artegall from killing Braggadochio (V.iii.36), and Talus is allowed to disgrace the boaster (V.iii.37). Yet, Braggadochio is a fake, like the artificial Florimell, who is exposed by Artegall when no one else could detect the genuine Florimell (V.iii.22-24). Artificiality is usually dealt with harshly in The Faerie Queene, as in Guyon's destruction of the Bower of Bliss (II.xii.83).[73]

Shortly after the tournament celebrating Marinell's wedding, Artegall swears allegiance to the Knights of Maidenhead as he vows to meet with Radigund to " . . . venge the shame that she to knights doth show" (V.iv.34). The

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[73]Lewis discusses the artificial, fabricated nature of the Bower in The Allegory of Love, pp. 324-326.

circumstances of Artegall's defeat by Radigund are similar to those in his last battle with Britomart. Having finally manipulated the Amazon to his advantage, he pulls off her helmet and prepares to behead her. He is restrained, once again, by beauty:

> But when as he discovered had her face,
> He saw, his senses straunge astonishment,
> A miracle of Natures goodly grace
> In her faire visage voide of ornament,
> But bath'd in bloud and sweat together ment . . . .
> (V.v.12)

He is overcome by her "feature excellent" marred by the blood and sweat of battle, and " . . . his cruell minded hart / Empierced was with pittifull regard . . ." (V.v.13). When he does not strike her, Radigund, seizing the opportunity, attacks him relentlessly. Artegall surrenders, and in accordance with the arrangement with which he expressed his agreement to Clarin, places himself under the subjection of Radigund. He is imprisoned, forced to do women's work (V.v.22-23) and to wear female clothes (V.vii.37-38).

Gradually, Radigund grows to desire Artegall (V.v.26). She appoints her handmaid, Clarin, as a "go-between" to advance her in the imprisoned night's favor. Radigund wishes Artegall to be bound to her

> . . . not with such hard bands
> Of strong compulsion and streight violence,
> As now in miserable state he stands;

> But with sweet love and sure benevolence,
> Voide of malitious mind or foule offence.
> (V.v.33)

Clarin goes to Artegall and argues that it is not unworthy of one to seek liberty, and Artegall agrees (V.v.39). The conversation between Artegall and Clarin is a curious one, since Artegall faces the dilemma of acting in accordance with a law which he agreed to follow, and yet he feels the need to seek his liberty. His desire to obtain the grace of Radigund is much like a courtier's wish to gain favor at court:

> "Certes, Clarinda, not of cancred will,"
> Sayd he, "nor obstinate disdainefull mind,
> I have forbore this duetie to fulfill:
> For well I may this weene, by that I fynd,
> That she, a queene, and come of princely kynd,
> Both worthie is for to be sewd unto,
> Chiefely by him whose life her law doth bynd,
> And eke of powre her owne doome to undo,
> And als' of princely grace to be inclyn'd thereto.
> (V.v.41)

Artegall is an embodiment of blind and impartial justice, even when he himself is concerned; he is, nevertheless, naive, an easy victim for the sophisticated subtleties of courtly manipulation. His behavior suggests that Britomart's rescue of him is a case of married love extracting justice and equity out of the context of courtly love. Interesting, also, are the events that precipitate from the death of Radigund. Britomart is the dominant figure; she is all

action and in complete control. After she cuts off Radigund's head, the Amazon's subjects flee into the town (V.viii.34). Talus pursues them:

> But yet so fast they could not home retrate,
> But that swift Talus did the formost win;
> And pressing through the preace unto the gate,
> Pelmell with them attonce did enter in.
> There then a piteous slaughter did begin:
> For all that ever came within his reach
> He with his yron flale did thresh so thin,
> That he no worke at all left for the leach:
> Like to an hideous storme, which nothing may empeach.
> (V.vii.35)

For the first time, Talus is restrained from indiscriminate slaughter:

> And now by this the noble conqueresse
> Her selfe came in, her glory to partake;
> Where, though revengefull vow she did professe,
> Yet when she saw the heapes which he did make
> Of slaughtred carkasses, her heart did quake
> For very ruth, which did it almost rive,
> That she his fury willed him to slake:
> For else he sure had left not one alive,
> But all, in his revenge, of spirite would deprive.
> (V.vii.36)

After releasing Artegall from his voluntarily induced bondage, Britomart reigns for a time as princess over Radigund's people and:

> The liberty of women did repeale,
> Which they had long usurpt; and them restoring
> To mens subjection, did true justice deale . . . .
> (V.vii.42)

Although Britomart is the main force of action in this temporary reign, she and Artegall are ruling together in a

kind of "mock" rule, a "preview" of the destiny that they are to share in the equilibrial state of their marriage. That Artegall is the figurehead is indicated in the instance in which Britomart frees the knights held captive by Radigund and makes "them sweare fealty to Artegall" (V.vii.43). He is her lord, and in being consistent with her restoration of women to men's subjection, when Artegall must leave to pursue his assigned adventure, Britomart moderates " . . . her owne smart, / Seeing his honor, which she tendred chiefe . . ." (V.vii.44).

After Artegall's departure from Britomart, the Salvage Knight becomes less salvage and gradually begins to demonstrate his finesse in administrating the law with a more refined sense of justice. Clemency is not always applicable, however. The Soudan and his wife, Adicia, are enemies to Justice (V.viii.20) and must be utterly defeated. Adicia flees into the woods, for wrong has no place in the society of men who use reason (V.ix.1). So, too, must guile be dealt with without mercy. Thus, the elusive Malengin is pursued by Talus, who, like a blood hound, hunts him down and brutally destroys him (V.ix.19).

The palace of Mercillae reinforces the theme of restraint that pervades the relationship of Britomart and Artegall. In the company of Arthur, Artegall arrives at

Mercillae's court. In her hand she holds a scepter, the symbol of peace and clemency (V.ix.30):

> Thus did she sit in royall rich estate,
> Admyr'd of many, honoured of all,
> Whylest underneath her feete, there as she sate,
> An hugh great lyon lay, that mote appall
> An hardie courage, like captived thrall,
> With a strong yron chaine and coller bound,
> That once he could not move, nor quich at all;
> Yet did he murmure with rebellious sound,
> And softly royne, when salvage choler gan redound.
> (V.ix.33)

The lion is, of course, open force subdued and is reminiscent of earlier symbols of restraint, the "couchant hound" and the crocodile asleep beneath Isis' feet.

That Artegall has begun to learn restraint is demonstrated in the last two cantos of Book V, as Artegall becomes even less identifiable with Talus. No longer is it Artegall, but Talus, who is described as "cruell", as in V.xi.59, when Talus "Made cruell havocke of the baser crew . . .," and Artegall, " . . . seeing his cruell deed, / Commaunded him from slaughter to recoyle . . . " (V.xi.65). In his rescue of Irena, Artegall again restrains Talus, and instructs Grantorto's herald to go to his master:

> And tell him that not for such slaughters sake
> He thether came, but for to trie the right
> Of fayre Irenaes cause with him in single fight . . . .
> (V.xii.8)

After overcoming Grantorto, Artegall " . . . lightly reft his head, to ease him of his paine" (V.xii.23). This is not the same Artegall that appeared during the tournament of Book IV and in the first two cantos of Book V. Not until he is permanently united with Britomart, however, will he apply clemency with grace consistently, for it is in the combination of Britomart and Artegall that the principle of justice with restraint becomes truly operable. One does not feel that Artegall, at the end of Book V, has really learned anything, although the episode at the Palace of Mercillae closely resembles the "schools" that Redcross and Guyon attended in the House of Holiness and House of Temperance. Artegall, rather, has been influenced, and it is Britomart who has influenced him by winning him through love and beauty. Artegall was not really defeated by Britomart after the tournament; he voluntarily surrendered, and so he surrendered to Radigund, because, from his experience with Britomart, he had become vulnerable to the principle of beauty as a factor of mitigation.

By the end of Book V, Artegall's portrait has been drastically altered from that of salvagesse sans finesse, first witnessed in the IV.iv tournament, and he more closely resembles the refined Artegall seen by Britomart in Merlin's mirror. His change is, at least, partially due to the

influence of Britomart, manifested concretely as restraint, or mitigation. The concept of clemency is a synthesizing agent in the relationship of Artegall and Britomart, achieving complete synthesis in their marriage, their ultimate state of equilibrium, like the crocodile wild and untamed, yet poised, in a sense, beneath the feet of Isis. In marriage, Artegall and Britomart function as one, and the balance of the two representative virtues is enhanced in that both have had to learn restraint, as may be seen in Britomart's search for Artegall. Britomart, as a restraining force upon Artegall, must learn the art of being a woman. Her experiences, then, when she is dressed as a woman, are extremely significant. Artegall's enemies are the foes of justice; Britomart's are the extremities of love.

CHAPTER III

BRITOMART

Spenser's concept of marriage, especially as seen in the case of Artegall and Britomart, who "both like race in equall justice runne" (V.vii.4), comprises a vista of equilibrium in itself. Indeed, the modern ideal of marriage supposes a situation of mutual contribution and mutual restraint. In Spenser, at least in the case of Britomart and Artegall, marriage is the union of forces, forces which, when united, function at optimum efficiency and with superior wisdom. It is a synthesis of interacting forces, creating a system of checks and balances. As Britomart serves to restrain Artegall's tendency toward open force, so, too, she must learn the wisdom of restraint, as in the reconciliation episode of IV.vi, when Britomart " . . . her wrathfull courage gan appall, / And haughtie spirits meekly to adaw . . ." (IV.vi.26). She must "relent the rigour" of her "wrathfull will," and grant clemency (IV.vi.32). Just as Artegall functions as a judge, so, too, does Britomart, although in a more limited aspect, as will be seen.

Britomart may be frequently regarded as androgynous,

a synthesis of masculine and feminine traits. She is seen alternately as a vulnerable, lovesick girl (III.ii.29) and as a puissant warrior. She is never, however, to be compared with an Amazon; she is not like Radigund, "halfe like a man" (V.iv.36). Rather the synthesis embodied by Britomart is one of ideals, as illustrated in the blended spirits of Scudamore and Amoret, locked in embrance.[74] Although Britomart never ceases entirely to be a warlike maid (until, one must assume, she is finally married to Artegall), the last image one has of her is not that of a warrior knight, but that of a woman, saddened over the departure of her lover (V.vii.44-45).

It is Artegall, who truly brings out the woman in Britomart, and after the reconciliation episode of IV.vi, she is never quite as she was before. One is, thereafter, conscious that Britomart is a woman seeking her lover, a fact of which one must constantly remind himself throughout Book III. Britomart has begun to show signs of change, however, before the reconciliation episode, because before

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[74] III.xii.45-46 (First Version). Lewis uses this example in The Allegory of Love, p. 344: "When once Britomart has rescued her Amoret thence, the two lovers become one flesh -- for that is the meaning of the daring simile of the Hermaphrodite in the original conclusion of Book III.

her meeting with Artegall, she is being groomed for her destiny, her marriage with Artegall (their ultimate state of equilibrium). She must fulfill that destiny as a virtuous woman; therefore, as a woman, she must learn to constrain love's excesses. For instance, Britomart, the knight, enters the House of Busirane to free Amoret, but it is Britomart, the woman, whose senses are bombarded there. If, to Spenser, "intensity of passion purifies," whereas detached and calculated pleasure is corruption,[75] then the House of Busirane, a house of seduction, in a sense corrupts Britomart. She may not approve of the ornate tapestries and panels of Busirane (and there is no real indication that she does not approve), but she is stimulated by their intricate legends of love: false love, undoubtedly, but love, nevertheless, and love-in-process.[76] Britomart does not see merely the subtle manipulation involved in seduction; she sees the result, including the pain and tragedy that accompany the pleasures of adulterous love (III.xii.24-25). Before the Mask of Cupid, however, she observes the woven pictorial histories of the first two rooms. There, she watches the rape of Europa (III.xi.30)

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[75] C. S. Lewis, The Allegory of Love, pp. 330-331.

[76] Ibid., p. 340.

and Jove's subtle entrance into Danae's closely guarded quarters as he " . . . through the roofe of her strong brasen towre / Did raine into her lap an hony dew . . ." (III.xi.31). She sees Leda pretending to sleep yet peering through her eyelids, "Whiles the proud bird, ruffing his fethers wyde / And brushing his faire brest, did her invade . . ." (III.ix.32). The gods pleasure themselves around her: Virile Neptune, and "sullein Saturne," who, to win Philliras, "He turnd himselfe into a fruitfull vine, / And into her faire bosome made his grapes decline" (III.xi.43). She observes the elaborate shrine of Cupid and notes the people on their knees before it:

> That wondrous sight faire Britomart amazd,
> Ne seeing could her wonder satisfie,
> But ever more and more upon it gazd,
> The whiles the passing brightnes her fraile
> sences dazd.
> (III.xi.49)

Britomart's eyes are "busie" (III.xi.50), for, in the second chamber, she "Did greatly wonder, ne could satisfy / Her greedy eyes with gazing a long space . . ." (III.xi.53). The Mask of Cupid is accompanied by "a most delitious harmony" (III.xii.6), which "The feeble sences wholy did confound / And the frayle soule in deepe delight nigh drownd . . ." (III.xii.6). The procession is unreal, and yet real, both beautiful and horrid, as in the "most faire"

Amoret, dying under the spell of Busirane, "Yet in that horror shewd a seemely grace . . ." (III.xii.19). Following Amoret is Cupid, who has temporarily removed his famous blindfold, "That his proud spoile of that same dolorous / Faire dame he might behold in perfect kinde . . ." (III.xii.22). On the second day within the House of Busirane, Britomart amuses herself with gazing upon the walls of the second chamber. Then, before entering the room from whence the maskers had issued, she covers herself:

> . . . with her sable vestiment,
> Wherewith the worlds faire beautie she hath blent . . . .
> (III.xii.29)

The picture, here, of Britomart is one of femininity. No longer does she appear as a knight; in fact, Busirane's stabbing her in the chest clearly indicates her lack of armor and emphasizes her vulnerabilty, as a woman, to the excesses of love. Consequently, it is as a woman that Britomart overcomes Busirane, just as, in the Castle Joyous, she faces Malecasta's men clothed in a white gown and armed only with her sword. There, too, she is wounded, and, there, too, one notes the provocative image of red on white, which might be taken as injured virtue. Gardante, one of Malecasta's six knights:

> Drew out a deadly bow and arrow keene,
> Which forth he sent with felonous despight:

> And fell intent, against the virgin sheene:
> The mortall steele stayd not till it was seene
> To gore her side; yet was the wound not deepe,
> But lightly rased her soft silken skin,
> That drops of purple blood thereout did weepe,
> Which did her lilly smock with staines of vermeil steep.[77]
> (III.ii.65)

Busirane's assault on Britomart is strikingly similar. The enchanter, at first, attempts to "embrew" or stain Amoret's "tormented bodie" (III.xii.32) with a knife, but Britomart stays his hand. Busirane, then, turns "his fell intent" to Britomart.

> From her, to whom his fury first he ment,
> The wicked weapon rashly he did wrest,
> And turning to herselfe his fell intent,
> Unwares it strooke into her snowie chest,
> That litle drops empurpled her faire brest.
> Exceeding wroth therewith the virgin grew,
> Albe the wound were nothing deepe imprest,
> And fiercely forth her mortall blade she drew,
> To give him the reward for such vile outrage dew.[78]
> (III.xii.33)

These two separate attacks on Britomart by Gardante and Busirane represent the only instances in which Britomart faces battle dressed as a woman, which is important if she is to constrain the excesses of love and become the virtuous wife of Artegall. In The Faerie Queene, virtue is achieved through struggle. Spenser is concerned with the practice of

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[77] Italics are the present author's.

[78] Italics are the present author's.

virtue in the changing world, and although innocence (i.e., virginity) might be considered a virtue, Britomart, without the emotional conflicts which she encounters at Malecasta's Castle and the House of Busirane, would not be an adequate wife and co-ruler of the unruly Artegall. As a consequence, the two knights would not attain their ideal state of equilibrium. Both Malecasta's Castle and the House of Busirane are the only cases in which Britomart's wounds are at once serious and superficial. Gardante's arrow gores her side, but one is told that the wound is not deep. On the one hand, does the arrow "gore", and on the other, it "lightly rased her soft silken skin." One realizes that Britomart has been wounded emotionally (connoted in the phrase "vile outrage"), but that her physical injury is not serious. Moreover, the very nature of Malecasta's castle coincides with the subtlety of the wound that Britomart receives there. Busirane's attack is less cool and calculating than Gardante's. The enchanter, in fury, rashly turns to Britomart and with his "murdrous knife" (III.xii.32), "it strooke into her snowie chest . . . ." Yet, "litle drops empurpled her faire brest." Busirane's passionate display is as consistent with the mood of the House of Busirane as is Gardante's calculated arrow with that of the

Castle Joyeous. In both instances of injury, the action is significantly slowed down, so that, although one learns that the injury is not serious, nevertheless he notes a curious subtlety about it. For example, Britomart's "snow-white smock" at Malecasta's (III.ii.63) is steeped in drops of blood that weep. In the Busirane episode, her "snowie chest" is empurpled by little drops. That her wounds in both instances are emotional injuries may be seen by subsequent events.

After Britomart and Amoret leave the House of Busirane, finding Scudamore gone, they travel on together. Although Amoret is grateful to Britomart (III.xii.39), she grows to distrust her. In the enchanter's chamber, when Britomart refers to Scudamore (III.xii.40), Amoret is "much cheard" (III.xii.41), but, on leaving the House of Busirane and finding Scudamore missing, Amoret becomes afraid that she has been intentionally deceived (III.xii.44). As the two travel on, Amoret, still believing Britomart to be a man, becomes even more apprehensive:

> For Amoret right fearefull was and faint,
> Lest she with blame her honor should attaint,
> That everie word did tremble as she spake,
> And everie looke was coy and wondrous quaint,
> And everie limbe that touched her did quake:
> Yet could she not but curteous countenance to her make.
> (IV.i.5)

Amoret's dilemma is a delicate situation, for although she owes "Her love, her service, and her utmost wealth . . ." (IV.i.6) to the knight who rescued her, she, nevertheless, is married, and cannot be false in love. Nor does Britomart's behavior help ease Amoret's fears; indeed, the maiden knight's actions are curious:

> Thereto her feare was made so much the greater
> Through fine abusion of that Briton mayd:
> Who, for to hide her fained sex the better
> And maske her wounded mind, both did and sayd
> Full many things so doubtfull to be wayd,
> That well she wist not what by them to gesse;
> For other whiles to her she purpos made
> Of love, and otherwhiles of lustfulnesse,
> That much she feard his mind would grow to some excess.
> (IV.i.7)

Why did Spenser use the phrase, wounded mind? One automatically associates this description with Artegall, Britomart's love, in which case, one would think that "wounded heart" might have been more appropriate. Certainly, her vision of Artegall was, in part, a spiritual experience, but one must remember that she saw her paramour "in Venus looking glas" (III.i.8). Unquestionably, Britomart's actions toward Amoret are puzzling. Nowhere in the poem has she indulged before in "lustfulness"; nor has she "purpos made / Of love," even to conceal her sex. One knows that Britomart must hide her sex; she is vulnerable when revealed as a woman. Hence, the

phrase, wounded mind, suggests that the House of Busirane had some influence upon her. One remembers her "greedy eyes" (III.xi.53), her "feeble sences" (III.xii.6), and "frayle soule" (III.xii.6). One remembers, when the "goodly ordinaunce" (III.xi.53) of the House of Busirane vanished, Britomart was dejected:

> Returning back, those goodly rowmes, which erst
> She saw so rich and royally arayd,
> Now vanisht utterly and cleane subverst
> She found, and all their glory quite decayd,
> That sight of such a chaunge her much dismayd.
> (III.xii.42)

A stanza describing her behavior after leaving Malecasta is just as curious, in itself, as is her behavior toward Amoret after Busirane. When the Redcross Knight, knowing Britomart to be a woman, asks her why she disguises her sex, there ensues a full stanza devoted to the most capricious passions that Britomart ever experiences within a short space of time:

> Thereat she sighing softly, had no powre
> To speake a while, ne ready answere make,
> But with hart-thrilling throbs and bitter stowre,
> As if she had a fever fitt, did quake,
> And every daintie limbe with horrour shake,
> And ever and anone the rosy red
> Flasht through her face, as it had beene a flake
> Of lightning through bright heven fulmined . . . .
> (III.ii.5)

Here, the variety of emotion, the unbridled nature of whimsical passions are reminiscent of the atmosphere created

by the inhabitants of the Castle Joyeous. There, one sees knights and ladies engaged in "superfluous riotize" (III.i.33), utilizing a room full of beds, "Some for untimely ease, some for delight" (III.i.39). Squires and damsells dance and revel, " . . . swimming deepe in sensuall desyres" (III.i.39). The entire castle is permeated with lust, and with the "panting softe, and trembling every joynt" (III.i.60) of open and secret desire. The variety of emotions that Britomart experiences after leaving the Castle Joyeous is triggered when the Redcross Knight asks her about her background (III.ii.3), all of which reminds her of Artegall. Her emotional reactions, nevertheless, seem totally out of the context. Not even when lovesick after viewing Artegall in the enchanted mirror (III.ii.28) was Britomart afflicted with such tumultuous and various passion. Moreover, she recovers instantly, almost comically (III.ii.6). Clearly something has happened to change her, at least momentarily, and the cause of the change is related to the nature of the flesh wound received at the Castle Joyeous. The arrow was seen "To gore her side" (III.i.65), the area of the spleen. The spleen, seat of the capricious passions one sees manifested in the Castle Joyeous, is "activated," so that

Britomart is, in a sense, injured. The wound, however, in not being deep, denotes a temporary emotional effect. At the House of Busirane, the enchanter strikes Britomart in the chest (III.xii.33), the region of the heart. Thus, Britomart's puzzling behavior toward Amoret after they leave Busirane is a manifestation of the wound she received, and mannerisms of love and "lustfulnesse" (IV.i.7) are commensurate with the atmosphere of the House of Busirane. Also, as in the case of her emotive struggle after Malecasta, Britomart has Artegall strongly in mind after Busirane. Artegall is not mentioned in the opening stanzas of Book IV, but, in the original ending of Book III, one may note the emptiness that Britomart feels. She watches Scudamore and Amoret embrace:

> . . . Britomart, halfe envying their blesse,
> Was much empassiond in her gentle sprite,
> And to her selfe oft wisht like happinesse:
> In vaine she wisht, that fate n'ould let her yet possesse.[79]
> (III.xii.46)

In the instances of Britomart's injuries, made significant by the fact that she is dressed as a woman, Spenser seems to be saying that, as one struggles to remain steadfast in virtue, he is in danger of being infected by

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[79]First Version.

the enemies of virtue. Britomart, like Artegall, is not a perfected virtue, but one in the process of becoming perfected, and, as such, she is progressing toward her ideal state of equilibrium, her marriage with Artegall. Her injury at the House of Busirane reminds one of the Redcross Knight's condition after his imprisonment in the dungeon of Orgoglio (I.viii.41) and of Guyon's state after his venture in Mammon's realm (II.vii.66). In fact, the only knight in the poem who appears invulnerable to injury from the enemies of virtue is Arthur. Consequently, when Amoret is riding with Arthur (later in Book IV) and fears him as she feared the disguised Britomart, she really has nothing to fear at all:

> Of him, who goodly learned had of yore
> The course of *loose affection to forstall*,
> And lawlesse lust to rule with reasons lore . . . .[80]
> (IV.ix.19)

Arthur has transcended the state of "infected will" of which Sidney writes.[81] It is significant that, when riding with Britomart, Amoret fears the *will* of her protector (IV.i.8), just as, later, she fears Arthur's will (IV.ix.18). Thus, in the course of perfecting one's virtue, one must

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[80] Italics are the present author's.

[81] Sir Phillip Sidney, *The Defence of Poesy*, p. 8.

remain steadfast in constraining loose affection as does the Redcross Knight with Despair, or Guyon when tempted by Mammon, or Artegall with Radigund, and Britomart and Amoret when faced with the phantasms of Busirane which specialize in "wavering wemens witt" (III.xii.26).

Britomart, then, like Artegall, is becoming more perfected; she is learning, and it is not only for marriage that she is being prepared. She is also being groomed to be a co-ruler. Her influence upon Artegall is enhanced, then, by her use of restraint in her own judgments. Amoret's fears, as she is escorted by Britomart, are soon erased, and the occasion is worth noting, because it is the first time in which Britomart tempers the warlike force manifested throughout most of Book III, and because, also, the occasion reveals her in the role of a judge. The two maidens come to a castle to lodge for the night:

> The custome of that place was such, that hee
> Which had no love nor lemman there in store
> Should either winne him one, or lye without the dore.
> (IV.i.9)

One knight, dazzled by the beauty of Amoret, claims her for his love. Britomart

> . . . wexed inly wroth,
> But for the present did her anger shrowd . . . .
> (IV.i.10)

After meeting the "younker" in battle and defeating him,

Britomart is concerned about the "jolly knight." for "he seemed valiant, though unknowne" (IV.i.11), and since the law commands those without a love to be barred from the castle, a delicate situation presents itself to her:

> She, that no lesse was courteous then stout,
> Cast how to salve, that both the custome showne
> Were kept, and yet that knight not locked out;
> That seem'd full hard t'accord two things so
> far in dout.
> (IV.i.11)

The castle's seneschall is summoned to administer the law; Amoret is awarded to Britomart. Then, to prevent the defeated knight from being thrown out,

> . . . since that strange knights love from
> him was quitted,
> She claim'd that to her selfe, as ladies det,
> He as a knight might justly be admitted;
> So none should be out shut, sith all of loves
> were fitted.
> (IV.i.12)

Britomart removes her helmet, revealing herself as a woman. The inhabitants of the castle are astonished, and,

> . . . that you knight, which through her
> gentle deed
> Was to that goodly fellowship restor'd,
> Ten thousand thankes did yeeld her for her
> meed,
> And, doubly overcommen, her ador'd:
> So did they all their former strife accord;
> And eke fayre Amoret, now freed from feare,
> More franke affection did to her afford,
> And to her bed, which she was wont forbeare,
> Now freely drew, and found right safe assurance
> theare.
> (IV.i.15)

One remembers that, when the young knight challenged Britomart for Amoret, she "did her anger shrowd," a demonstration of restraint that she rarely practiced before, if at all, in Book III. By offering herself to the ladyless knight, Britomart presents an interesting situation in light of the androgynous role that she has been wont to perform: she is the young knight's lady, but she is Amoret's knight. It is an ingenious solution to a puzzling problem. "So did they all their former strife accord . . . ." The picture of Britomart, here, is much like that of her dream, as interpreted by the priests in the Church of Isis. She has, for the first time, revealed a balanced combination of clemency and justice. Book IV, of course, is the Book of Friendship, of concord and discord, and the episode with "the jolly knight" reinforces the concept of Britomart as a complementary force to Artegall. Her actions, in fact, in the reconciliation of the ladyless knight's dilemma, more closely resemble the refined Artegall, than the Britomart of Book III.

SUMMARY

This study examines the elements of synthesis and equilibrium in The Faerie Queene. Earlier, it was noted that each of what Lewis calls the "allegorical cores" is a locale of equilibrium, a "still point" in the turning world of Faerie Land. Viewed from these cores, the synthetic and equilibrial aspects of Faerie Land stand out in bold relief. The champions of each of the virtues in the poem are not representative of perfected virtue, but each knight undergoes a process of change, during which the force of synthesis is notably operative. As an example, one notes the relationship of Artegall and Britomart, who, like the other champions in the poem (excluding Arthur), move toward equilibrium, the culmination of synthesis. Nowhere in the poem do Artegall and Britomart actually achieve their idealized state of equilibrium (e.g., their marriage). As the poem is a fragment, one must assume that, in its final form, Spenser would have presented Artegall and Britomart as married, probably at Gloriana's court at the poem's conclusion. The marriage of Artegall and Britomart is illustrated, however, in one of the allegorical cores, the Church of Isis, which points out the thematic principle of restraint in the relationship of Artegall and Britomart,

the consistency of which is seen by a close examination of the adventures of both knights.

The Artegall-Britomart story is the longest in the poem (spanning three books), and it is with Book III that the poet appears to have lost control over the tight structure manifested in Books I and II. Clearly, however, the Artegall-Britomart episode, when examined in terms of a synthetic, thematic principle, has structural unity. The strength of the poem is its unity of atmosphere, and the secret of this unity is its essentially synthetic nature. The land of change, Faerie Land, is the atmosphere of The Faerie Queene. In focusing on Faerie Land as an all-encompassing cosmos which can harbor no self-contradiction, one approximates Spenser's mental "atmosphere" and notes a definite interdependence of thought, image and event, of the abstract and the concrete, not just because of the poem's allegorical purpose, but because of the functional similarity between Faerie Land (the poem's "atmosphere") and the mental "atmosphere" of the creative mind (i.e., the creative process): both environments are highly synthetic; analysis is almost nonexistent. When such an interdependence is operating, a nondiscursive process is manifested, the intricacy of which is dazzling in its consistency.

Britomart, for instance, represents virtuous, married love, but she also represents Chastity. Spenser's concept of Chastity, however, has many facets; it can be virginal purity (as in the case of the maiden Britomart), or it can be a principle enhancing conjugal harmony (as in the case of Britomart the wife of Artegall). Britomart may be a stolid, agressive, and male force (as in Britomart the warlike knight, armed with the enchanted spear), or she may be an emotionally vulnerable girl (as in Britomart in the House of Busirane).

The allegorical cores are to each book of The Faerie Queene as the still point of the potter's wheel is to a whirling mass of clay. Without the still point, the turning world is an unbalanced, unidentifiable flux, and the still point, without the turning world, is not an axis, but a vacuum of irrelevant speculation. In The Faerie Queene, the allegorical cores impart and derive meaning from the land of faerie. Just as the cores are structural locales of equilibrium amid the world of change (Faerie Land), the individual states of equilibrium to be achieved by each of the poem's protagonists represent a triumphant reconciliation and synthesis of the elements of their respective virtues. In Artegall and Britomart, a double task presents itself. Not only must Britomart synthesize the elements

of Chastity and Artegall those of Justice, but both knights must work toward the combination of their respective virtues in order to achieve their destined state of equilibrium, represented in their marriage. Artegall and Britomart themselves are not representative of a force of synthesis, but must learn to utilize such a force in order to achieve equilibrium, their marriage, and the nature of the force is inherent in the principle of restraint. Without the synthesizing nature of restraint in the poem, the two knights could never be reconciled into marriage.

The elements of synthesis and equilibrium in The Faerie Queene (and the poem's unity of atmosphere) resemble essential aspects of the creative process. Granted that such an observation is obvious, but it is believed that, in closely adhereing to such an approach, the unique artistry of the poem may be more fully appreciated, and presumed contradictions and supposed flaws in structure may be seen as integral parts of the "symphony of moods." As for the scope of this study, one can only note the scope of The Faerie Queene itself and echo Craig:

> We shall have to content ourselves with indicating, mainly through questions, various unexplored territories into which at this time we cannot hope to penetrate.[82]

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[82]Hardin Craig, The Enchanted Glass, p. 184.

Thus, from a still point amid the turning world of Faerie Land, one may approach an understanding of Spenser's panoramic mind, and venture with a mixture of awe and "some sacred fury"[83] into the various unexplored territories encompassed by The Faerie Queene.

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[83] "To the Learned Shepeheard," The Complete Works of Edmund Spenser, ed. R. E. Neil Dodge, p. 138.

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