THE MANIPULATIONS OF THE NARRATIVE LINES IN SPENSER'S FAERIE QUEENE

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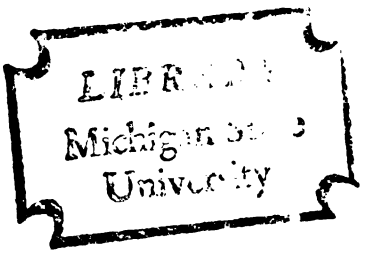

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ABSTRACT

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By

John Kok

The Faerie Queene has a large number of personages who are continually in motion through the landscape of Faerie Land. As a result the story line of each of these mobile personages has a spatial dimension. This kind of story line I call a "narrative line."

The concern of this study is to describe and analyze the narrative technique of the Faerie Queene at the level of the narrative line, to show how the poem's many and various narrative lines are orchestrated to make up and carry forward the total story. More specifically, it deals with the poem's three major narrative-line manipulations: the shift, the separation, and the junction of narrative lines. A shift of narrative lines occurs whenever the focus of the narrative cuts away from the line in hand to another line entirely. A separation of narrative lines occurs whenever confluent lines are

diverged, and a junction of narrative lines occurs whenever two or more lines join or cross each other.

This study, however, concerns itself not only with describing how these narrative-line manipulations are brought about, but it also attempts to discover why they are brought about at their particular points in the sequence of the narrative. But it makes no attempt to place the narrative of the Faerie Queene in a historical or developmental context. Its concern is the Faerie Queene alone, exclusive of antecedent, contemporary, or subsequent narrative literatures. Nor is it an exhaustive treatment of the narrative technique of the Faerie Queene. Rather, it focuses on the poem's narrative lines which, like the threads of a vast medieval tapestry, are begun, interrupted, resumed, crossed, intertwined, separated, and ended--all of which manipulations combine to give the narrative of the Faerie Queene its peculiar texture.

THE MANIPULATIONS OF THE NARRATIVE LINES IN SPENSER'S FAERIE QUEENE

By

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PREFACE

Much has been written on the narrative of the Faerie Queene but only in the most general or tangential terms. Such representative works as John Arthos' On the Poetry of Spenser and the Form of Romances (London, 1956) and John W. Draper's "The Narrative Technique of the Faerie Queene" (PMLA, XXXIX, 310-324) touch on the subject of narrative at many points. But their discussion of narrative is always incidental to a more general purpose: the relation of the Faerie Queene to the earlier romances of Malory, Ariosto, Tasso, and others with the emphasis on such matters as theme, purpose, subject matter, and the arrangement of episodes. My concern in the following pages is to deal more directly with the narrative of the Faerie Queene, to describe and analyze the narrative at its most fundamental level, the level of what I call the "narrative line." With each of its major personages possessed of a narrative line, the Faerie Queene presents itself as a complex and multi-stranded romance. I shall attempt to show how these many narrative lines are orchestrated to make up and carry forward the total poem, more specifically,

how and why they are introduced, shifted, separated, joined, and concluded.

I shall make no attempt at placing the narrative of the Faerie Queene in a historical or developmental context as is done in Robert Scholes' and Robert Kellogg's The Nature of Narrative (Oxford, 1966). My concern is the Faerie Queene alone, exclusive of antecedent, contemporary, and subsequent narrative literatures. Nor can I claim to be as exhaustive as Wayne C. Booth's The Rhetoric of Fiction (Chicago, 1961) in that my corpus is the Faerie Queene, and not all fiction. Yet, due to the fundamental likeness of all narrative--the presence of a story and a story-teller--some of my observations will readily be seen to apply more broadly than to the Faerie Queene alone.

My text is Spenser's Faerie Queene, ed. J. C. Smith, 2 vols. (Oxford, 1909). In all quotations, contractions are expanded, proper names are not italicized, and "u," "v," "w," "i," and "j" are made to conform to modern usage.

INTRODUCTION

Before we can turn our attention to the mechanics of the various narrative-line manipulations in the Faerie Queene, we must first face a problem of definition. What exactly do we mean by the term narrative line, particularly a narrative line of the Faerie Queene? Like so many literary phenomena, the narrative line does not admit of easy definition. No matter how one defines it, there will always be the exception to defy the rule. Therefore, perhaps the best way by which to come to an understanding of the narrative line is empirically: to examine it from many angles, seeing both what it is and what it is not, and taking into account the borderline and contingent instances.

A narrative line differs from a plot (or story) in that whereas the plot includes in due course the actions of every personage in the narrative, the narrative line encompasses the actions of only one personage.[1] If we were to recount the plot of, say, the sixth book of the Faerie Queene, we would have to mention the events which befall every one of its personages. But, were we to recount the narrative line of Calidore, we would have to mention only those events which happen to him. Thus,

although Arthur, Turpine, and the Salvage Man loom very large in the plot of Book VI, they are nonetheless outside the scope of Calidore's narrative line since he neither meets nor hears of them. In other words, if the plot is the sequence of events which make up the entire narrative, the narrative line is the sequence of events befalling but one personage in the narrative.

Yet, to regard a narrative line as the entire sequence of events which befall one personage, is, we soon realize, not quite right as regards the Faerie Queene. For, many of its personages, even in the abstract, can hardly be viewed as self-sustaining, much less as making up a distinct narrative line.

The problem is not one of focus, for these personages, even when isolated in the narrative, cannot be regarded as self-sustaining. Rather, the problem is largely a representational one, regardless of whether the representation is determined by action, by icon, or by both. We cannot, to mention but a few of the most obvious examples, ever abstract Trompart from Braggadocchio, Cambell from Triamond, Talus from Artegall or even the Palmer from Guyon. Both members of the pair are necessary to the complete representation, for each helps to define the other. In the vocabulary of iconography, each serves as "attribute" to the other. The Palmer may become separated from Guyon, but representationally we never

entirely view their actions as isolated, for isolated they are as incomplete and ineffectual as Cupid after "having laid his cruell bow away, / And mortall arrowes." Guyon separated from the Palmer is not the complete knight of Temperaunce, and the Palmer separated from Guyon loses his function as "his most trusty guide; / Who suffred not his wandring feet to slide" (2.4.2). This, their representational inderdependence, is magnificently brought out by the heroic simile that opens the seventh canto of Book II:

> As Pilot well expert in perilous wave,
> That to a stedfast starre his course hath bent,
> When foggy mistes, or cloudy tempests have
> The faithfull light of that faire lampe yblent,
> And covered heaven with hideous dreriment,
> Upon his card and compas firmes his eye,
> The maisters of his long experiment,
> And to them does the steddy helme apply,
> Bidding his winged vessell fairely forward fly:
>
> So Guyon having lost his trusty guide,
> Late left beyond that Ydle lake, proceedes
> Yet on his way, of none accompanide;
> And evermore himselfe with comfort feedes,
> Of his owne virtues, and prayse-worthy deedes.
> [2.7.1-2]

If we cannot always view the narrative line in terms of one personage, neither can we view it in terms of a single action, whether involving one or more personages. At times even two actions do not constitute a narrative line. Ferrau's wresting of the False Florimell from Braggadocchio in Book III and his subsequent loss of her to Blandamour in Book IV do not give him a narrative line. The actions are not necessarily too slight or too

far separated, rather they are but incidental to the narrative line of the False Florimell. The same holds true for many of the single actions which may constitute a major episode in the Faerie Queene. This is obvious in the case of such spatially (and thematically) fixed actions as Scudamour's stay at Care's cottage or Redcross' temptation in the cave of Despair where the narrative relatively simply and quickly passes through them. Yet even such actions which are not as spatially circumscribed and which are fleshed out with a rather full background, do not make up a narrative line. We learn much about the giantess Argante and her pursuer Palladine from the Squire of Dames (3.7.47-60), yet, Satyrane's encounter with Argante is but one incident in his narrative line. We learn the entire previous history of Aemylia and Amyas, her Squire of Low Degree: first from her own mouth (4.7.15-18) and later from Placidas' (4.8.47-62). Yet, as before, the star-crossed adventures of Aemylia and Amyas are but incidental to the narrative line of Amoret.

We run into difficulties, however, when we come to the enclosed novella of Malbecco and Hellenore. It is clearly incidental to the narrative lines of Britomart and Satyrane who only stay overnight at Malbecco's castle, and to the narrative line of Braggadocchio and Trompart whose association with Malbecco is brief. But, it is more integral to the narrative line of Paridell. Paridell's

involvement with Hellenore and Malbecco is more sustained spatially and temporally. Furthermore, Paridell's involvement with them is almost totally a matter of concurrent action and not, like Satyrane's with Argante or Amoret's with Aemylia and Amyas, largely a matter of verbal account. Yet, from a sufficient distance, we could even view the Malbecco-Hellenore novella as incidental to Paridell's narrative line. For the locale of the novella is as spatially delimited and as thematically of a piece as, say, Califore's stay among the shepherds in Book VI.

If it is almost impossible in all instances to determine in terms of personage and action whether or not we are in the presence of a true narrative line of the Faerie Queene, we nonetheless have little trouble in recognizing one in those instances that matter narratively. As readers our experience with narrative lines is one of sequential development, and therefore (at least at first reading) we do not have a full perspective on any one narrative line until it is completed. Yet, in the Faerie Queene a narrative line can usually be recognized long before its completion. The narrative line reveals its true status at any one point in its development through the sum total of its development up to and including that point. Attention to the immediate context of any one point in the narrative line is necessary if we are not to make a fundamental error in the identification of

narrative lines. For example, we are first presented with Belphoebe in Book II. Yet, within the confines of Book II, Belphoebe clearly does not have a narrative line. Her encounter with Braggadocchio and Trompart is, narratively, only incidental to the narrative line of the latter two. Her narrative line is established and developed within the boundaries of Books III and IV.[2] In somewhat the same manner, Marinell and Florimell, who have major narrative lines in Books III and IV, can not accurately be said to have a narrative line in Book V. True, the three-day tournament at the Castle of the Strand in celebration of their marriage brings to an end not only their previously established narrative lines, but those of Braggadocchio, Guyon, and the False Florimell as well. Nevertheless, within the confines of Book V it serves as but another episode in the narrative line of Artegall illustrative of his execution of justice. The False Florimell is exposed, Braggadocchio is "baffuld," Florimell regains her magic girdle, and Guyon gets back his stolen horse.

It is the immediate context in which a narrative line is presented that triggers our recognition of it. Thus, when following the picaresque adventures of Braggadocchio in the third canto of Book II, we recognize that his encounter with Belphoebe, however complex in meaning, is as episodic in nature as his previous encounters with Trompart (whom he made his squire) and

Archimago. When we encounter Belphoebe again in the fifth canto of Book III as the providential rescuer of the wounded Timias, we may at first regard her as incidental to his narrative line. But we are soon set right by the fact that Timias' adventures (and narrative line) become inextricably caught up with hers. She cures him of the wound he had received in his fight with the three forester brothers, but, unwittingly, causes him to pine away with love for her--a love he dares not reveal for its unworthiness:

> But foolish boy, what bootes thy service bace
> To her, to whom the heavens do serve and sew?
> Thou a meane Squire, of meeke and lowly place,
> She heavenly borne, and of celestiall hew.
> [3.5.47]

And he resolves to keep his passion for her a secret and thus to die of a love-sick heart:

> Yet never he his hart to her revealed,
> But rather chose to die for sorrow great,
> Then with dishonorable termes her to entreat.
> [3.5.49]

Furthermore, our conviction that Belphoebe is here possessed of a narrative line is strengthened by the narrator's ensuing lofty praise of her as the exemplar of "stedfast chastity" (3.5.51-55) and by his lyrical account of her mysterious twin birth with Amoret--

> Her berth was of the wombe of Morning dew,
> And her conception of the joyous Prime--

and of her nurture "in perfect Maydenhed" (3.6.1-28). Certainly, by the seventh canto of Book IV, when we again encounter Belphoebe and Timias (how Timias' love-anguish has resolved itself is left unexplained), we are left with no doubt.

In most instances the recognition is even sooner and more certain. When Guyon, Arthur, and Timias encounter Britomart at the beginning of Book III, the narrative quickly focuses on her. She not only unhorses Guyon, but the narrator, in his apostrophe to the latter, reinforces our awareness that she is no ordinary knight:

> Ah gentlest knight, that ever armour bore,
> Let not thee grieve dismounted to have beene,
> And brought to ground, that never wast before;
> For not thy fault, but secret powre unseene,
> That speare enchanted was, which layd thee on the greene.
>
> But weenedst thou what wight thee overthrew,
> Much greater griefe and shamefuller regret
> For thy hard fortune then thou wouldst renew,
> That of a single damzell thou wert met
> On equall plaine, and there so hard beset;
> Even the famous Britomart it was,
> Whom straunge adventure did from Britaine fet,
> To seeke her lover (love farre sought alas,)
> Whose image she had seene in Venus looking glas.
> [3.1.7-8]

Shortly she becomes the sole focus of the narrative as Guyon, Arthur, and Timias all spur after the fleeing Florimell to rescue her from the "foule foster." Alone, she

forward went,
As lay her journey through that perlous Pace,
With stedfast courage and stout hardiment;
No evill thing she feared, no evil thing she ment.
[3.1.19]

Within nineteen stanzas of the beginning of a new book we have been made to recognize and attend the main and titular personage of the book--a personage we have never met before and as yet know little of.

So far we are on the one hand alerted to the difficulties in determining a true narrative line in all instances and on the other hand we are assured that the important ones are readily recognized. In this welter of considerations and qualifications there is one feature of the narrative lines of the Faerie Queene that helps us to define them. Unlike what might be called the story line of a personage, a personage's narrative line has a spatial dimension. Every personage in narrative fiction can be said to have a story line, but only when that story line is arranged spatially, when it involves movement through space, can it be called a narrative line. Only in such narratives as The Odyssey, The Divine Comedy, The Golden Ass, The Pilgrim's Progress, Don Quixote, La Morte Darthur, and Huckleberry Finn (to name but a few) where travel is the dominant organizing principle, can the major personage or personages be said to have a narrative line. Thus, the Odysseus of The Odyssey and Bunyan's Christian have

narrative lines, while Chaucer's Troilus and Homer's Achilles do not.

So seen, the term narrative line is almost indispensable when describing what happens narratively in the literary genre to which the Faerie Queene is closely related, that is, the romantic epic of the Italians. For the narrative method of the romantic epic, especially as it was developed by Boiardo and Ariosto, is that of entrelacement. Upon a stage which encompasses nearly the entire then known world move a host of personages each of whose narrative line as it arises is kept going concurrently with the others. As the plot demands, these narrative lines, like threads in a vast medieval tapestry, are begun, interrupted, resumed, crossed, intertwined, separated, and ended. It is of narrative lines as we have described them that Ariosto is speaking when he compares the composition of his Orlando Furioso to weaving:

> But because I need various threads for various webs, all of which I know how to lay out like a weaver, I leave Rinaldo and the shaken vessel and turn to speak of his Bradamant. (2.30)
>
> It seems to me I need many threads to carry along the great web I am weaving. (13.81)[3]

And it is these same narrative lines which are adumbrated in the vocational images of seafaring and plowing used by the narrator of the Faerie Queene:

Now turne againe my teme thou jolly swayne,
  Backe to the furrow which I lately left;
  I lately left a furrow, one or twayne
  Unploughed, the which my coulter hath not cleft:
  Yet seemed the soyle both fayre and frutefull eft,
  As I it past, that were too great a shame,
  That so rich frute should be from us bereft.
[6.9.1]

Like as a ship, that through the Ocean wyde
  Directs her course unto one certaine cost,
  Is met of many a counter winde and tyde,
  With which her winged speed is let and crost,
  And she her selfe in stormie surges tost;
  Yet making many a borde, and many a bay,
  Still winneth way, ne hath her compasse lost:
  Right so it fares with me in this long way,
Whose course is often stayed, yet never is astray.[4]
[6.12.1]

As in the romantic epic of the Italians, the major personages of the Faerie Queene are constantly in motion. Indeed, as has often been pointed out, the underlying motif of the Faerie Queene (both narrative and thematic) is the knightly quest.[5] As a result these personages also have narrative lines whose spatial dimension could be schematically represented as road-lines on a map. And were we to draw up a map of Faerie Land, we would see that the narrative lines of the major personages who travel its length and breadth (meeting other personages, perhaps joining them for a time, later once again taking their separate ways) would, like roads, begin somewhere, merge without necessarily losing their identity, cross each other, and finally come to an end. In addition, we are able to recognize more clearly the narrative lines of the Faerie Queene if we visualize them as road-lines on a map--although we will still

encounter borderline instances where identification is conditional and relative. Without pushing the analogy too far, we can see that to a main road like Satyrane's narrative line Argante's is but a path, not really coming or going anywhere and soon crossed over. To the narrative roads of Arthur and Amoret and of Scudamour, the cottages of Sclaunder and Care, respectively, are but wayside stops. Further details of the analogy readily present themselves and, hopefully, will help us through the multi-stranded narrative of the Faerie Queene.

THE SHIFTS IN NARRATIVE LINES

Of the three narrative-line manipulations in the Faerie Queene which we will consider (that is, the shift, the junction, and the separation of narrative lines), the shift of narrative lines is perhaps the most complex. A shift of narrative lines occurs when the narrative focus cuts from the narrative line in hand to another--the shift always resulting in a change of location and of narrative time.[1] The shift is always to an old narrative line, that is, to a narrative line which has previously been established in the narrative. Properly speaking, a shift in narrative lines does not occur when a flashback is introduced, since it is a segment of the narrative line in hand, not another narrative line. Also, for the sake of economy those narrative shifts which occur upon the separation of two or more narrative lines--the narrative focus briefly following one of the diverging narrative lines and then cutting to another--will be considered in the chapter on the separation of narrative lines.

Basically, all the narrative shifts in the Faerie Queene, like the pulp-Western formula, "meanwhile back at

the ranch," do two things. They indicate a change in the narrative time sequence ("meanwhile") and in the spatial location ("back at the ranch"). In the narrative shifts of the Faerie Queene, the indications of change in time and space are noticeably vague. This is a consequence of what Coleridge calls "the marvellous independence and true imaginative absence of all particular space and time in the 'Faery Queene.'"[2]

As Arnold Williams observes, references to actual time are almost absent from the Faerie Queene:

> Except for the reference in the "Letter to Ralegh" to Gloriana's "annual feast," which is presumably Christmas, events in the Faerie Queene do not happen on Sunday, or Christmas, or the eighteenth day of April. . . . There is only a rather fluid succession, in which a day or a night is the only unit. References to any time span longer than a day are very rare. . . .[3]

There is no seasonal differentiation in the Faerie Queene, it being a sort of continuous English summer, and specific references to time, "by which the sonnes of men / Divide their works," are indeed rare. Furthermore, most of the specific time references tell us little if anything about the chronology of the events in the narrative. Some are either outside the scope of the narrative or only tangential to it, a few others actually conflict with the sequence of events as they are related, and those that remain are too few and far between to make up a time scheme for the Faerie Queene.[4]

Time, insofar as it has a bearing on the narrative of the Faerie Queene, is measured diurnally, "from the uprising to the setting sun." Dawn and dusk repeatedly function as the narrative boundaries to or as the narrative pivots of an episode. Dawn is the time for beginning or resuming an action and dusk is the time for ending or interrupting it. This is most evident in those sections of the Faerie Queene where the narrative lingers at one place. The clearest examples of this are Redcross' three-day battle with the Dragon in Book I, the two nights spent by Britomart in Busirane's Castle in Book III, and the three-day tournaments of Satyrane and Marinell in Books IV and V.

But our sense of time in the Faerie Queene, if it does not stem from such time references as,

> Now hath faire Phoebe with her silver face
> Thrise seene the shadowes of the neather world,
> Sith last I left that honorable place,
> In which her royall presence is introld,
>
> [2.2.44]

neither can we say that it stems entirely from our awareness of one day giving way to the next. When the narrative is not lingering at one place but moving forward, we are only once told that an event happened "This other day" (4.6.5). Rather, our sense of time in the Faerie Queene arises mainly from our awareness of the succession of events. When a large number of events have taken place, we assume that a proportionately long period of time has

taken place. We do not know in terms of hours and days how long Redcross and Una are separated in Book I, but from the many adventures that befall each of them while apart, we suppose it to be a long time. Furthermore, within limits we remember an event not as having happened at a certain time, but rather at a certain point in the narrative sequence of events. An event occurs during, before, or after another event. Britomart meets Scudamour after chasing the giant Ollyphant and before entering Busirane's castle, and, while she is inside, Scudamour, thinking she has perished, leaves to look for other help.

The lack of specific temporal reference in the Faerie Queene is tied up with Spenser's peculiar handling of space. As we noted earlier, the fundamental narrative motif of the Faerie Queene is movement through space, specifically, the knightly quest. At the same time, the landscape of the Faerie Queene is as geographically free and unlocalized as that of the dream.[5] It is one of dense forests and spacious plains that is only occasionally dotted with a castle, temple, hermitage, or cottage. In life, time and movement through space are coordinate, and a concrete reference to the one will suggest the other. We know, for instance, that an hour's walk will carry us about four miles. In the literature whose landscape is geographically localized, this same coordination of time and movement through space is maintained. Take for

example Chaucer's Canterbury Tales. Begging the question of the order of the tales, the references to time and place during the Canterbury pilgrimage are accurately dovetailed. Harry Bailey, in admonishing the Reeve, says,

> "Sey forth thy tale, and tarie not the tyme
> Lo Depeford! and it is half-wey prime.
> Lo Grenewych, ther many a shrewe is inne!
> It were al tyme thy tale to bigynne."[6]

A Faerie Land then, wherein the measure of time is nebulous will have an equally nebulous measure of movement in space. We have, for instance, only the vaguest idea of how long or how far the ever-increasing cavalcade of Blandamour and Paridell had to travel "till that at length upon the appointed day, / Unto the place of tourneyment they came." Yet this journey extends through the first four cantos of Book IV. The many travel formulas of the type,

> Long they thus travelled in friendly wise
> Through countries waste, and eke well edifyde,
> [3.1.14]

are, also, equally vague, and serve primarily as narrative transitions between episodes rather than as references to time and motion through space.

When we examine the narrative shifts of the Faerie Queene, we see how the fluid and indeterminate qualities of time and space in Faerie Land result in correspondingly vague indications of change in time and space. Where the action of the resumed narrative line fits in the overall

time scheme of the narrative, is indicated by a reference to its time relationship with another action. The action of the narrative line shifted to is either shown to be roughly concurrent with the action of the narrative line which is abandoned, or, more commonly, it is shown to occur sometime later than the action with which we left it earlier in the narrative.

When the action of the resumed narrative line is concurrent with that of the abandoned one, it is usually indicated by a variant of the "meanwhile" formula (the italics are mine):

> Yet she [Una] most faithfull Ladie *all this while*
> Forsaken, wofull, solitarie mayd
> Farre from all peoples prease, as in exile,
> In wildernesse and wastfull deserts strayd,
> To seeke her knight.
>
> [1.3.3]

> But he [Guyon] the rightfull owner of that steed,
> Who well could menage and subdew his pride,
> *The whiles* on foot was forced for to yeed,
> With that blacke Palmer.
>
> [2.4.2]

> Who [Timias] *all this while* full hardly was assayd
> Of deadly daunger, which to him betid.
>
> [3.5.13]

> and let us tell
> Of Calidore, who seeking *all this while*
> That monstrous Beast by finall force to quell,
> Through every place, with restlesse paine and toile
> Him followed, by the tract of his outragious spoile.
>
> [6.12.22]

In two instances the concurrency of the resumed and the abandoned narrative line is not specifically stated, but is readily inferred:

> oft his mother [Cymoent] vewing his wide wound,
> Cursed the hand, that did so deadly smight
> Her dearest sonne [Marinell], her dearest harts delight,
> But none of all those curses overtooke
> The warlike Maid [Britomart], the ensample of that might,
> But fairely well she thrived, and well did brooke
> Her noble deeds, ne her right course for ought forsooke.
>
> [3.4.44]

> [Timias] long time afterwards did lead
> An happie life with grace and good accord,
> Fearlesse of fortunes chaunge or envies dread,
> And eke all mindlesse of his owne deare Lord
> The noble Prince, who never heard one word
> Of tydings, what did unto him betide,
> Or what good fortune did to him afford,
> But through the endlesse world did wander wide,
> Him seeking evermore, yet no where him descride.
>
> [4.8.18]

More commonly, however, the action of the resumed narrative line is positioned within the general time scheme of the narrative by an indication that it occurred subsequent to the action with which or upon the conclusion of which we previously left the narrative line. The narrative line is almost always taken up again at the exact point where it was left.[7] Typical in this respect is the narrative shift in Book III which cuts from the narrative line of Florimell to that of Satyrane. At the close of canto seven, the Squire of Dames tells Satyrane of the

adventures that have befallen him while attempting to fulfill the task that his mistress, Columbell, placed on him. When he has ended his story, the narrator says of Satyrane:

> Thence backe returning to the former land,
> Where late he left the Beast, he overcame,
> He found him not.
>
> [3.7.61]

At this point the narrator drops Satyrane's narrative line to take up the narrative line of the False Florimell and, later, of Florimell herself. He unfolds Florimell's narrative line up to the point where Proteus, unsuccessful in his attempts to seduce her, casts her into his dungeon. The narrator, taking leave of Florimell, then again takes up Satyrane's narrative line precisely where he left it off:

> It yrkes me, leave thee in this wofull state,
> To tell of Satyrane, where I him left of late.
>
> Who having ended with that Squire of Dames
> A long discourse of his adventures vaine,
> The which himselfe, then Ladies more defames,
> And finding not the Hyena to be slaine,
> With that same Squire, returned backe againe
> To his first way.
>
> [3.8.44]

The phrase, "where I him left of late," refers, of course, primarily to a time earlier in the narration (namely, where Satyrane's narrative line was left off at 3.7.61), but it also suggests an earlier narrative time, a time prior to when Florimell was cast into Proteus'

dungeon. And, if we think back, this is the case. Satyrane comes upon the hyena-beast devouring Florimell's palfrey on the seashore shortly after Florimell has escaped in the old fisherman's boat. Soon after subduing the beast, Satyrane encounters the giantess Argante and the Squire of Dames who tells him of his adventures. In the meantime, Florimell has been rescued from the lecherous old fisherman by Proteus who takes her to his sea bower where for days ("Daily he tempted her," 3.8.39) he tries to seduce her before finally throwing her into his dungeon. Thus, when the narrator at this point in Florimell's narrative line shifts back to Satyrane's, Satyrane having only just ended his talk with the Squire of Dames, we also move back in the time of the narrative.

More often than not (though with so few specific references to time we can not always be sure) this holds true for the other narrative shifts where the action of the resumed narrative line is shown to follow closely upon the action with which it was left off earlier. This is frequently brought out by a locution similar to the "where I him left of late" of the quotation above (the italics are mine):

> Sith late mischaunce had her compeld to chaunge
> The land for sea,
>
> [3.8.20]

Who with Sir Satyrane, as earst ye red,
Forth ryding from Malbeccoes hostlesse hous,
[3.11.3]

The gentle Scudamour, whose hart whileare
That stryfull hag with gealous discontent
Had fild,
[4.5.30]

Here neede you to remember, how erewhile
Unlovely Proteus, missing to his mind
That Virgins love to win,
[4.11.2]

Serena, who as earst you heard,
When first the gentle Squire at variaunce fell
With those two Carles,
[6.8.31]

Four times, but only in the last two books of the Faerie Queene, the locution is a direct translation of the Mia torniamo of Boiardo and Ariosto:

But turne we now to noble Artegall;
[5.11.36]

But turne we now backe to that Ladie free,
Whom late we left ryding upon an Asse,
[6.7.27]

Now turne againe my teme thou jolly swayne,
Backe to the furrow which I lately left;
[6.9.1]

And turne we backe to Calidore, where we him found.
[6.11.24]

The vague indications of change of space in the narrative shifts of the Faerie Queene are the result of the geographically free and unlocalized landscape of

Faerie Land. In nearly half of the narrative shifts we are not even given the slightest description of the coast of Faerie Land to which we have been transported. We are simply placed in a nowhere, the neutral, undefined landscape that is so often found between the separate episodes of the Faerie Queene. In the narrative shift which spans the break between cantos six and seven of Book III, for example, the narrator cuts from Amoret's narrative line to Florimell's. We last saw Florimell at the end of canto four where, though freed from pursuit by the forester, she is in equally fearful flight from Arthur whose "uncouth shield and straunge armes her dismayd":

> Like as an Hynd forth singled from the heard,
> That hath escaped from a ravenous beast,
> Yet flyes away of her owne feet affeard,
> And every leafe, that shaketh with the least
> Murmure of winde, her terror hath encreast;
> So fled faire Florimell from her vaine feare,
> Long after she from perill was releast:
> Each shade she saw, and each noyse she did heare,
> Did seeme to be the same, which she escapt whyleare.
> [3.7.1]

We are given no clue as to where she is or what her surroundings are like, not even whether it is forest or plain. Not until the fourth stanza, after "incessant travell," do we get any localizing detail:

> at length she came
> To an hilles side, which did to her bewray
> A little valley, subject to the same,
> All coverd with thick woods, that quite it overcame.

Through the tops of the high trees she did descry
A litle smoke, whose vapour thin and light,
Reeking aloft, uprolled to the sky:
Which chearefull signe did send unto her sight,
That in the same did wonne some living wight.
[3.7.4-5]

In some instances we are given only the slightest and most general description of the locale that is switched to. Most of the time it is a forest, but sometimes it is an open plain, a river, or the sea:

Farre from all peoples prease, as in exile,
In wildernesse and wastefull deserts
[1.3.3]

Two dayes now in that sea he sayled has,
Ne ever land beheld,
[2.12.2]

late mischaunce had her compeld to chaunge
The land for sea, at randon there to raunge:
[3.8.20]

In salvage forrests, and in deserts wide,
With Beares and Tygers taking heavie part,
[4.7.2]

In an almost equal number of instances, however, the scene that is switched to is a definite place, which lends the landscape at least a degree of locality, of definitely being somewhere. The place is always a dwelling--a castle, a palace, a cottage, a sea chamber, or a dungeon:

returning from the drery Night
She fownd not in that perilous house of Pryde,
Where she had left, the noble Redcrosse knight
Her hoped pray,
[1.7.2]

with Sir Satyrane, as earst ye red,
Forth ryding from Malbeccoes hostlesse hous,
[3.11.3]

Deepe in the bottome of an huge great rocke
The dongeon was, in which her bound he left,
[4.11.3]

When he backe returned from the wood,
And saw his shepheards cottage spoyled quight,
[6.11.25]

However, just as it would not be sufficient merely to point out that the similes of the Faerie Queene are comparisons that usually turn on such words as "like" or "as," so it would not be enough merely to note that its narrative shifts effect a change in time and in location. As there are many kinds of similes in the Faerie Queene, from the simplest to the heroic, so too it has many kinds of narrative shifts. And, if we are to understand them fully, we must examine the verbal and rhetorical elements that distinguish them.

The narrator of the Faerie Queene can effect a shift of narrative lines in a manner rhetorically imperceptable. While unfolding the narrative line of one personage, he will introduce the name of another personage who is in some way narratively associated, and then

simply make the latter's narrative line the new matter of attention. This can be effectively done only when the association has been relatively recently established or, if not, when it has been maintained in the memory of the reader. In Book IV Timias is reconciled with Belphoebe who "him received againe to former favors state."

> In which he long time afterwards did lead
> An happie life with grace and good accord,
> Fearlesse of fortunes chaunge or envies dread,
> And eke all mindlesse of his owne deare Lord
> The noble Prince, who never heard one word
> Of tydings, what did unto him betide,
> Or what good fortune did to him afford,
> But through the endlesse world did wander wide,
> Him seeking evermore, yet no where him descride.
> [4.8.18]

Here the narrator has introduced the name of Arthur into the narrative line of his squire and then quietly shifted the narrative focus to Arthur's narrative line. So also in the fifth canto of Book IV where Britomart and Amoret are jointly searching for their lovers, Artegall and Scudamour. The narrator in talking of Amoret can unobtrusively mention Scudamour--who is the object of her search and whom we have known as her lover since the middle of Book III--and then simply resume his narrative line:

> great comfort in her [Britomart's] sad misfare
> Was Amoret, companion of her care:
> Who likewise sought her lover long miswent,
> The gentle Scudamour, whose hart whileare
> That stryfull hag with gealous discontent
> Had fild, that he to fell reveng was fully bent.
> [4.5.30]

Two other examples of this type of associational shift occur in Book III. In the fourth canto there is a quick succession of narrative shifts which in four stanzas take us from Cymoent tending the wounded Marinell in her sea bower, to Britomart in quest of Artegall, to Guyon and Arthur spurring after Florimell, to Timias in pursuit of the forester, and finally back to Arthur now separated from Guyon but still coursing after Florimell. The second of these shifts is purely associational. Britomart, unswerving in her resolute search for Artegall, is now

> singled from the crew
> Of courteous knights, the Prince, and Faery gent,
> Whom late in chace of beautie excellent
> She left, pursewing that same foster strong;
> Of whose foule outrage they impatient,
> And full of fiery zeale, him followed long
> To reskew her from shame, and to revenge her wrong.
> [3.4.45]

Britomart has been associated narratively with Arthur and Guyon in the first canto of the book, where the events here recapitulated took place. We thus readily allow the narrator to lead us from her narrative line to that of the others. In canto five of the same book, Arthur, now confirmed and directed in his search for Florimell by her dwarf, Dony, turns his thoughts to the missing Timias:

> But by the way he greatly gan complaine
> The want of his good Squire late left behind,
>
> . . . . . .

> Who all this while full hardly was assayd
> Of deadly daunger, which to him betid.
>
> [3.5.12-13]

We are then reminded of their association in a common action by a recapitulation which looks back to the context of the previous quotation (3.4.45-47) and yet beyond to the first canto of the book where Timias' separation from Arthur is first recounted (3.1.15-18). Again the established and maintained narrative association makes the rhetorically inconspicuous shift possible.

At times the shift of narrative lines is accomplished through the mediation of one of the "personages" who physically moves within the narrative from one narrative line to another. As we will notice time and again, Spenser is adept at using the actions of his personages or the physical features of his Faerie Land landscape to keep his narrative moving with as little sign of narratorial manipulation as possible. In the seventh canto of Book I, for example, we follow Una's dwarf from the narrative line of Redcross who has been imprisoned by Orgoglio to that of Una herself:

> The wofull Dwarfe, which saw his maisters fall,
> Whiles he had keeping of his grasing steed,
> And valiant knight become a caytive thrall,
> When all was past, tooke up his forlorne weed,
> His mightie armour, missing most at need;
> His silver shield, now idle maisterlesse;
> His poynant speare, that many made to bleed,
> The ruefull moniments of heavinesse,
> And with them all departes, to tell his great
> distresse.

> He had not travaild long, when on the way
> He wofull Ladie, wofull Una met,
> Fast flying from the Paynims greedy pray,
> Whilest Satyrane him from pursuit did let.
> [1.7.19-20]

And it is Phaedria, in the sixth canto of Book II (sts. 2-38), who leads us from Cymochles' narrative line to Guyon's. Cymochles, who has been searching for Guyon, comes to a river where he sees Phaedria in her boat. She agrees to ferry him across, but takes him to her floating island instead. After lulling him to sleep, she once again sets out in her boat and returns to the same place where she picked up Cymochles to find Guyon there also in need of passage. She then brings Guyon, against his wishes and without the Palmer, to her floating island as well.

Similarly, in canto eight of Book IV, Timias, rejected by Belphoebe for his attentions to the wounded Amoret and in self-imposed seclusion, finds companionship in a turtledove "that likewise late had lost her dearest love, / Which losse her made like passion also prove." One day he ties a heart-shaped ruby which Belphoebe had given him about its neck with a new ribbon containing her colors. It then unexpectedly flies away:

> that sweet bird departing, flew forth right
> Through the wide region of the wastfull aire,
> Untill she came where wonned his Belphoebe faire.
> [4.8.8]

Again we have moved from one narrative line to another by following the physical movement of a "personage" of the Faerie Queene.

The narrative shifts of the Faerie Queene become more pronounced rhetorically when the narrator makes his presence felt in them. The narrator is, of course, never entirely absent from the narrative, yet, at some points his presence is much more apparent than at others. As the main body of the Faerie Queene is narrated in the third person--

> A Gentle Knight was pricking on the plaine--

The narrator makes his presence felt in the narrative shifts as soon as he speaks in the first person:

> Great travell hath the gentle Calidore
> And toyle endured, sith I left him last
> Sewing the Blatant beast.
>
> [6.9.2]

But his presence in the narrative shift is most pronounced when he steps forward to apostrophize or to directly address his audience:

> Most vertuous virgin, glory be thy meed,
> And crowne of heavenly praise with Saints above,
> Where most sweet hymmes of this thy famous deed
> Are still emongst them song, that far my rymes exceed.
>
> Fit song of Angels caroled to bee;
> But yet what so my feeble Muse can frame,
> Shall be to advance thy goodly chastitee,
> And to enroll thy memorable name,
> In the heart of every honourable Dame,

That they thy vertuous deedes may imitate,
And be partakers of thy endlesse fame.
It yrkes me, leave thee in this wofull state,
To tell of Satyrane, where I him left of late.
[3.8.42-43]

Young knight, what ever that dost armes professe,
And through long labours huntest after fame,
Beware of fraud, beware of ficklenesse,
In choice, and change of thy deare loved Dame,
Least thou of her beleeve too lightly blame,
And rash misweening doe thy hart remove:
For unto knight there is no greater shame,
Then lightnesse and inconstancie in love;
That doth this Redcrosse knights ensample plainly prove.[8]
[1.4.1]

Furthermore, his presence at the narrative shift lends the narrative a sense of direction or control. This comes about through three closely interrelated ways. The narrator may give the clear impression that his story is guided by a preconceived plan (the italics are mine):

But by what meanes that shame to her befell,
And how thereof her selfe she did acquite,
I must a while forbeare to you to tell;
Till that, as comes *by course*, I doe recite,
What fortune to the Briton Prince did lite.
[6.6.17]

But first it falleth me *by course* to tell
Of faire Serena,
[6.8.31]

Great travell hath the gentle Calidore
And toyle endured, sith I left him last
Sewing the Blatant Beast, *which I forbore*
To finish then, for other present hast.
[6.9.2]

For certes he was borne of noble blood,
How ever by hard hap he hether came;
As ye may know, when time shall be to tell the same.
[6.5.2]

The narrator may also in a sense rhetorically "announce" the impending narrative shift by declaring that the narrative line in hand will for a time be set aside. At the same time he may also give us a preview or hint of the adventures that will be related when the postponed narrative line is taken up again--although he does not always make good his promise. At the narrative shift that spans cantos six and seven of Book I, for example, the narrator cuts from the narrative line of Una, who is fleeing the battle between Satyrane and Sansloy, to the narrative line of Redcross. But before cutting away to Redcross he says,

But for to tell her lamentable cace,
And eke this battels end, will need another place.
[1.6.48]

The words "will need another place" clearly announce the forthcoming narrative shift, while the words "to tell her lamentable cace, / And eke this battels end," states the direction that future narration will take. The promise is, of course, only half kept. The "battels end" is never related, although Una reappears in the following canto and Satyrane shows up again in Book III.

A similar instance occurs in the sixth canto of Book III where the narrator shifts from Amoret in her debut at Faerie Court to the ever-fleeing Florimell:

> To Faery court she came, where many one
> Admyrd her goodly haveour, and found
> His feeble hart wide launched with loves cruell wound.
>
> But she to none of them her love did cast,
> Save to the noble knight Sir Scudamore,
> To whom her loving hart she linked fast
> In faithfull Love, to abide for evermore,
> And for his dearest sake endured sore,
> Sore trouble of an hainous enimy;
> Who her would forced have to have forlore
> Her former love, and stedfast loyalty,
> As ye may elsewhere read that ruefull history.
>
> But well I weene, ye first desire to learne,
> What end unto the fearefull Damozell,
> . . . befell.
>
> [3.6.52-54]

Again, before cutting away from Amoret's narrative line, the narrator has given us a preview of what we will hear when her narrative line is resumed:

> And for his dearest sake endured sore,
> Sore trouble of an hainous enimy;
> Who her would forced have to have forlore
> Her former love, and stedfast loyalty.

He has also again announced the upcoming narrative shift, this time by the phrase, "As ye may elsewhere read that ruefull history." And the "elsewhere" comes five cantos later where we are presented with Amoret's torture at the House of Busirane and her rescue by Britomart.[9]

The mechanical and rhetorical complexity of the shifts in the narrative lines of the Faerie Queene is further dependent upon two not always mutually exclusive factors. The one factor is the position of the narrative shift within the structure of the canto. The other factor is the length of narrational time that has elapsed since the line shifted to was last seen. Let us first examine how its position within the canto influences the complexity of the narrative shift.

A practice which Spenser took over from Berni's rewriting of the Orlando Innamorato and Ariosto's Orlando Furioso is the habit of beginning his cantos with a commentary on the events of his story. Thus, when the narrative shift falls at the opening of a canto, it usually gains in complexity from being combined with the commentary which heads more than half of the cantos of the Faerie Queene. In Book III, cantos nine and ten are completely taken up by the novella of Hellenore and Malbecco, canto ten closing with Malbecco's metamorphosis:

> he through privy griefe, and horrour vaine,
> Is woxen so deformed, that he has quight
> Forgot he was a man, and Geolosie is hight.
>
> [3.10.40]

Commenting on the malignancy of jealousy in love, the narrator launches into canto eleven.

O Hatefull hellish Snake, what furie furst
Brought thee from balefull house of Proserpine,
Where in her bosome she thee long had nurst,
And fostred up with bitter milke of tine,
Fowle Gealosie, that turnest love divine
To joylesse dread, and makest the loving hart
With hatefull thoughts to languish and to pine,
And feed it selfe with selfe-consuming smart?
Of all the passions in the mind thou vilest art.

O let him far be banished away,
And in his stead let Love for ever dwell,
Sweet Love, that doth his golden wings embay
In blessed Nectar, and pure Pleasures well,
Untroubled of vile feare, or bitter fell.
And ye fair Ladies, that your kingdomes make
In the harts of men, them governe wisely well.
And of faire Britomart ensample take,
That was as trew in love, as Turtle to her make.

Who with Sir Satyrane, as earst ye red,
Forth ryding from Malbeccoes hostlesse hous,
Far off aspyde a young man.

[3.11.1-3]

Here the complexity of the narrative shift is not due to extensive recapitulation which, strictly considered, consists only of the lines,

Who with Sir Satyrane, as earst ye red,
Forth ryding from Malbeccoes hostlesse hous.

Nor is much recapitulation needed, for we saw Britomart and Satyrane only one canto ago leaving Malbecco's castle:

The morrow next, . . .
Faire Britomart and that same Faerie knight
Uprose, forth on their journey for to wend.

[3.10.1]

Rather, the complexity is due to the rhetorical transition which leads from the novella of Malbecco and Hellenore and leads up to or introduces the narrative line of Britomart.

The first stanza is an interrogative reproach (epilexis) cast in the form of an apostrophe to "Fowle Gealosie" which modulates at the beginning of the second stanza into an exclamation (ecphonesis). At line five of the second stanza the narrator turns directly to the "fair Ladies" in his audience and exhorts them in matters of love to take Britomart as their example, who "was as trew in love, as Turtle to her make." Having thus introduced the name of Britomart, the narrator can readily resume her narrative line.[10]

The above example is a true transition (metabasis) in that it both looks backward to the just completed novella of Hellenore and Malbecco and forward to the resumed adventures of Britomart. This occurs only one other time in the Faerie Queene. In the introduction to the fourth canto of Book II the narrator, while shifting from Braggadocchio's to Guyon's narrative line, comments on the contrast between Braggadocchio's ill breeding and Guyon's true gentility:

> But chiefly skill to ride, seemes a science
> Proper to gentle bloud; some others faine
> To menage steeds, as did this vaunter: but in vaine.
>
> But he the rightfull owner of that steed,
> Who well could menage and subdew his pride,
> The whiles on foot was forced for to yeed.
>
> [2.4.1-2]

Usually, however, the canto introductory materials when coincident with the narrative shift are forward-looking (the two exceptions being the inductions to cantos six

of Books I and V). A representative instance is the narrative shift which spans the sixth and seventh cantos of Book I. At the conclusion of the sixth canto the narrative line of Una is set aside:

> But for to tell her lamentable cace,
> And eke this battels end, will need another place.
> [1.6.48]

And with canto seven the narrative line of Duessa-Fidessa is resumed without a backward glance at Una:

> What man so wise, what earthly wit so ware,
> As to descry the crafty cunning traine,
> By which deceipt doth maske in visour faire,
> And cast her colours dyed deepe in graine,
> To seeme like Truth, whose shape she well can faine,
> And fitting gestures to her purpose frame,
> The guiltlesse man with guile to entertaine?
> Great maistresse of her art was that false Dame,
> The false Duessa, cloked with Fidessaes name.
>
> Who when returning from the drery Night,
> She fownd not in that perilous house of Pryde,
> Where she had left, the noble Redcrosse knight,
> Her hoped pray, she would no lenger bide,
> But forth she went, to seeke him far and wide.
> [1.6.1-2]

In a few instances where the narrative shift is combined with canto-introductory materials (whether transitional, backward-looking, or forward-looking), their complexity and beauty arises from the fact that the introductory materials are cast in the form of an extended metaphor or epic simile. The seventh canto of Book II, for instance, effects the shift from Pyrochles tended to by Atin and Archimago to Guyon who has for some time now

been separated from the Palmer. The shift, as we noted earlier in our discussion of the narrative line, is magnificently couched in the terms of an heroic simile which vividly depicts the complementary relationship of Guyon and the Palmer:

> As Pilot well expert in perilous wave,
> That to a stedfast starre his course hath bent,
> When foggy mistes, or cloudy tempests have
> The faithfull light of that faire lampe yblent,
> And covered heaven with hideous dreriment,
> Upon his card and compas firmes his eye,
> The maisters of his long experiment,
> And to them does the steddy helme apply,
> Bidding his winged vessell fairely forward fly:
>
> So Guyon having lost his trusty guide,
> Late left beyond that Ydle lake, proceedes
> Yet on his way, of none accompanide;
> And evermore himselfe with comfort feedes,
> Of his owne vertues, and prayse-worthy deedes.
> [2.7.1-2]

Another example is the narrative shift at the opening of the seventh canto of Book III which cuts from Amoret's narrative line to Florimell's:

> Like as an Hynd forth singled from the heard,
> That hath escaped from a ravenous beast,
> Yet flyes away of her owne feet affeard,
> And every leafe, that shaketh with the least
> Murmure of winde, her terror hath encreast;
> So fled faire Florimell from her vaine feare,
> Long after she from perill was releast:
> Each shade she saw, and each noyse she did heare,
> Did seeme to be the same, which she escapt whyleare.
> [3.7.1]

Here the heroic simile makes vivid the terror of Florimell's panic-flight.[11]

The other factor which frequently has a direct bearing on the mechanical and rhetorical complexity of the narrative shifts in the Faerie Queene is the length of narrational time which has elapsed since the resumed narrative line was last seen.[12] When the resumed narrative line has been left aside for a considerable space of narrational time, the narrative shift will usually be accordingly thorough. This is necessary in order to effectively bridge the hiatus between the two segments of the narrative line: the segment left and the segment resumed. In Book IV, Scudamour and Glauce are encountered by Blandamour, Paridell, Ate, and Duessa in the first canto. Ate fires Scudamour's heart with jealousy by falsely averring that she saw Britomart, whom all have mistaken for a knight, in dalliance with Amoret:

> I saw him have your Amoret at will,
> I saw him kisse, I saw him her embrace,
> I saw him sleepe with her all night his fill,
> And manie nights, and manie by in place,
> That present were to testifie the case.
> [4.1.49]

Scudamour, enraged, threatens to take his anger out on Britomart's putative squire, Glauce, who "his flaming furie sought to have assuaged / With sober words." But they have the opposite effect on Scudamour, for he

> the more with furious rage was fyred,
> And thrise his hand to kill her did upreare,
> And thrise he drew it backe: so did at last forbeare.
> [4.1.54]

At this point Scudamour's narrative line is left in order to pursue that of Blandamour, Paridell, and their ever-increasing cavalcade. Three and a half cantos later it is taken up again. The resumption is smoothly made by means of substantial narrative overlapping in the form of recapitulation. We again view

> The gentle Scudamour, whose hart whileare
> That stryfull hag with gealous discontent
> Had fild, that he to fell reveng was fully bent.
>
> Bent to revenge on blamelesse Britomart
> The crime, which cursed Ate kindled earst,
> The which like thornes did pricke his gealous hart,
> And through his soule like poysned arrow perst,
> That by no reason it might be reverst,
> For ought that Glauce could or doe or say.
> For aye the more that she the same reherst,
> The more it gauld, and grieved him night and day,
> That nought but dire revenge his anger mote defray.
> [4.5.30-31]

Although we have not seen Scudamour for some 181 stanzas, by means of this detailed summary of the circumstances under which we last saw him in the narrative, we are well reacquainted with him. The recapitulation serves to bring his past actions to the forefront of our memory and thus effects a firm splice of the two segments of his narrative line.

If the intervening narrational time is shorter, the recapitulation too can be less extensive. In the fifth canto of Book I, Duessa-Fidessa's narrative line is set aside with the lines:

> The false Duessa leaving noyous Night,
> Returnd to stately pallace of dame Pride;
> Where when she came, she found the Faery knight
> Departed thence.
>
> [1.5.45]

When her narrative line is taken up again a mere 48 stanzas later, the recapitulation can be brief:

> when returning from the drery Night,
> She fownd not in that perilous house of Pryde,
> Where she had left, the noble Redcrosse knight,
> Her hoped pray, she would no lenger bide,
> But forth she went, to seeke him far and wide.
>
> [1.7.50]

In the fifth canto of Book VI the narrative line of Serena is dropped at the point in her adventures where her companion, Timias, is captured by the giant churl, Disdain:

> The faire Serena, when she saw him fall
> Under that villaines club, then surely thought
> That slaine he was, or made a wretched thrall,
> And fled away with all the speede she mought,
> To seeke for safety.
>
> [6.7.50]

When her narrative line is resumed only 31 stanzas later on in the narrative, the recapitulation is again brief. The "faire Serena,"

> When first the gentle Squire at variaunce fell
> With those two Carles, fled fast away, afeard
> Of villany to be to her inferd.
>
> [6.8.31]

The narrative lines of Scudamour and Satyrane, who at 3.10.2 are shown leaving Malbecco's castle, are taken up again 60 stanzas later with only the remark,

> Who with Sir Satyrane, as earst ye red,
> Forth ryding from Malbeccoes hostlesse hous.
> [3.11.3]

And the narrative line of Satyrane, who was last seen at Mercilla's palace at 5.10.17, is resumed after a hiatus of 58 stanzas with the phrase, "Who having left Mercilla" (5.11.36).

The recapitulation employed within the narrative shift, even when the narrational hiatus is relatively small, is not always so brief or direct, however. It may reach back to various points in the narrative. In the sixth canto of Book III, when the narrative line of Amoret is switched for that of the fugitive Florimell, we hear,

> But well I weene, ye first desire to learne,
> What end unto that fearefull Damozell,
> Which fled so fast from that same foster stearne,
> Whom with his brethren Timias slew, befell:
> That was to weet, the goodly Florimell;
> Who wandring for to seeke her lover deare,
> Her lover deare, her dearest Marinell,
> Into misfortune fell, as ye did heare,
> And from Prince Arthur fled with wings of idle feare.
> [3.6.54]

Florimell was last seen fleeing Arthur who was forced to forgo her pursuit in the gathering darkness of nightfall (3.4.47-53). The following day he encounters her dwarf, Dony, from whom he learns that Florimell had left Faerie Court to seek for her lover, Marinell, whom rumor has proclaimed to be slain by a "forreine foe" (3.5.3-12). With that the narrative shifts to Timias in pursuit of the forester whom along with his two brothers he later kills

(3.5.13-26). Thus the recapitulation (after a hiatus of little more than a canto) summarizes a narrative sequence of events which spans two cantos and embraces two separate narrative lines.

The same is true for the narrative shift which takes place at canto seven of Book IV. Here the narrative line of Britomart and Scudamour who are searching for Amoret in the "desert forrest" where "sorie Britomart had lost her late" is switched for that of Amoret, herself in "salvage forrests, and in deserts wide." More than a stanza is given over to the recapitulation of Amoret's previous adventures:

> So soone as she with that brave Britonesse
> Had left that Turneyment for beauties prise,
> They traveled long, that now for wearinesse,
> Both of the way, and warlike exercise,
> Both through a forest ryding did devise
> To alight, and rest their wearie limbs awhile.
> There heavie sleepe the eye-lids did surprise
> Of Britomart after long tedious toyle,
> That did her passed paines in quiet rest assoyle.
>
> The whiles faire Amoret, of nought affeared,
> Walkt through the wood, for pleasure, or for need.
> [4.7.3-4]

In part this is a recapitulation of Britomart's explanation to an anxious Scudamour in canto six of why Amoret is not with her:

> on a day as through a desert wyld
> We travelled, both wearie of the way
> We did alight, and sate in shadow myld;

> Where fearelesse I to sleepe me downe did lay.
> But when as I did out of sleepe abray,
> I found her not, where I her left whyleare.
> [4.6.36]

At the same time it also partially recapitulates events related even farther back in the narrative sequence. In canto five we saw Britomart refusing to join the pursuit of Braggadocchio and the False Florimell by the wrangling knights "in mind her to have reaved / From wight unworthie of so noble meed":

> For soone as she them saw to discord set,
> Her list no longer in that place abide;
> But taking with her lovely Amoret,
> Upon her first adventure forth did ride.
> [4.5.29]

Recapitulation can, however, reach even farther back in the narrative sequence and at times modify the events recapitulated or add new details. In the associational shift of Book III, canto five, the narrative focus cuts from the narrative line of Arthur and the dwarf Dony in search of Florimell to that of Timias who, we are reminded by the recapitulation, had long before become separated from him:

> For whiles his Lord pursewd that noble Mayd,
> After that foster fowle he fiercely rid
> To bene avenged of the shame, he did
> To that faire Damzell.
> [3.5.13]

Arthur's separation from Timias has been recounted twice before. The first time in the first canto of Book III. Arthur, Guyon, and Timias, later joined by Britomart and Glauce, are there seen traveling together "in friendly wise." Suddenly a "goodly Ladie" upon a milk-white palfrey flashes across their path hotly pursued by a "griesly Foster" upon a "tyreling jade." Whereupon

> The Prince and Guyon equally bylive
> Her selfe pursewd, in hope to win thereby
> Most goodly meede, the fairest Dame alive:
> But after the foule foster Timias did strive.
>
> [3.1.18]

The second account of this incident occurs in canto four of Book III. It is interesting for two reasons. For one, like the third account in canto five, its context is a narrative shift--this time a multiple one which moves from Cymoent in her sea bower, to the questing Britomart stalked by Archimago, to Arthur with Guyon in chase of Florimell, to Timias in pursuit of the forester, and finally back to Arthur, now parted from Guyon, in chase of Florimell:

> And oft his mother vewing his wide wound,
> Cursed the hand, that did so deadly smight
> Her dearest sonne, her dearest harts delight.
> But none of all those curses overtooke
> The warlike Maid, the ensample of that might,
> But fairely well she thrived, and well did brooke
> Her noble deeds, ne her right course for ought forsooke.
>
> Yet did false Archimage her still pursew,
> To bring to passe his mischievous intent,
> Now that he had her singled from the crew
> Of courteous knights, the Prince, and Faery gent,

Whom late in chace of beautie excellent
She left, pursewing that same foster strong;
Of whose foule outrage they impatient,
And full of fiery zeale, him followed long.
To reskew her from shame, and to revenge her wrong.

Through thick and thin, through mountaines and through plains,
Those two great champions did attonce pursew
The fearefull damzell, with incessant paines:
Who from them fled, as light-foot hare from vew
Of hunter swift, and sent of houndes trew.
At last they came unto a double way,
Where, doubtfull which to take, her to reskew,
Themselves they did dispart, each to assay,
Whether more happie were, to win so goodly pray.

But Timias, the Princes gentle Squire,
That Ladies love unto his Lord forlent,
And with proud envy, and indignant ire,
After that wicked foster fiercely went.
So beene they three three sundry wayes ybent.
But farest fortune to the Prince befell,
Whose chaunce it was, that soone he did repent,
To take that way, in which that Damozell
Was fled afore, affraid of him, as feend of hell.
[3.4.44-47]

This second account of Arthur's separation from Timias is also interesting in that, unlike the third account in canto five, it is a recapitulation which both adds new detail and varies somewhat from the first account. Like Duessa who is mentioned in the argument to canto one, Archimago is here clearly a residual of an earlier plan for Book III and not actually a new detail. But the parting of Arthur from Guyon at a "double way" is a new detail. Yet more striking is the manner in which this recapitulation varies from the original account. In canto one we are simply told that Arthur with Guyon set out in pursuit of Florimell but that Timias did strive after the forester. Here

the events, if not actually modified, are certainly amplified. Arthur and Guyon are shown in pursuit of both "beautie excellent" and "that same foster strong,"

> Of whose foule outrage they impatient,
> And full of fiery zeale, him followed long,
> To reskew her from shame, and to revenge her wrong.

Not until after a long pursuit "through thick and thin, through mountaines and through plains" when they come to a fork in the road which separates them do we hear of Timias.

> But Timias, the Princes gentle Squire,
> That Ladies love unto his Lord forlent,
> And with proud envy, and indignant ire,
> After that wicked foster fiercely went.

Rather than Arthur with Guyon chasing Florimell and Timias chasing the forester immediately upon encountering them as in the first account, in this recapitulation all three seem to be chasing Florimell and the forester up to the "double way" at which point they all split up--"So beene they three three sundry wayes ybent." Unfortunately, the last recapitulation in canto five does not clear matters up, but merely restates that while Arthur pursued Florimell, Timias rode after the forester.

The modification and addition of detail is most striking in the narrative shift of Book VI, canto seven, in which the narrator cuts from Arthur's narrative line

back to Mirabella's. A canto before, when Mirabella was first introduced, the narrator described her as

> a faire Mayden clad in mourning weed,
> Upon a mangy jade unmeetly set,
> And a lewd foole her leading thorough dry and wet.
> [6.6.16]

But now, upon resuming her narrative line, the narrator in recapitulation describes her as

> that Ladie free,
> Whom late we left ryding upon an Asse,
> Led by a Carle and foole, which by her side did passe.
> [6.7.27]

Considering the brevity of the narrational hiatus, the changes are remarkable. The "faire Mayden" has now become a "Ladie free," and her "mangy jade" has been transformed into an "Asse." Furthermore, in addition to the "lewd foole," she is now also accompanied by a "Carle." Whether intentionally or no and for whatever ends, the narrator has changed the ingredients of his story.

Finally, it might be instructive to look at what is certainly the most rhetorically complex narrative shift of the Faerie Queene, one that contains every element we have so far discussed. Canto eleven of Book IV effects a shift from the merged narrative lines of Arthur, Amoret, Blandamour, Paridell, Ate, Duessa, Britomart, and Scudamour to the narrative line of Florimell. The previous canto, canto ten, is entirely taken up with Scudamour's

account to the "gentle crew" of how he won Amoret from the Temple of Venus. At the close of canto ten, the narrator steps forward and upon the conclusion of Scudamour's tale ends a major section of the Faerie Queene: "So ended he his tale, where I this Canto end" (4.10.58). Blandamour and Paridell are only mentioned again in summary at Duessa's trial before Mercilla in Book V where Ate briefly appears as a witness for the prosecution. Arthur and Britomart, of course, appear again in Book V, but Scudamour and Amoret are never heard of again. However vexed we may be that we are never shown the reunion of Scudamour with Amoret, especially as it is so readily at hand in the original conclusion to Book III, we are nonetheless left with little doubt that their story is completed. Amoret has been rescued from Busirane and Scudamour has been convinced of her fidelity:

> all that ever yet I have endured,
> I count as naught, and tread downe under feet,
> Since of my love at length I rest assured,
> That to disloyalty she will not be allured.
> [4.10.2]

With the abrupt close of the story of Scudamour and Amoret, the narrator turns to the narrative lines of Marinell and Florimell which had been left dangling in Book III. We last saw Marinell, who had been wounded by Britomart upon the "Rich strond," taken up by his mother Cymoent and her sister nereids and carried to her sea chamber:

There they him laid in easie couch well dight;
And sent in haste for Tryphon, to apply
Salves to his wounds, and medicines of might.
[3.4.43]

Florimell was last seen in search of Marinell whose slaying she had heard rumored at Faerie Court. She is rescued from the assault of the sexually rejuvinated old fisherman by Proteus who carries her to his sea bower. Proteus in turn conceives lust for her and makes multiple attempts "to winne her liking unto his delight." When she remains unmoved he casts her into a dungeon:

But when with feare, nor favour, nor with all
He else could doe, he saw himselfe esteemd,
Downe in a Dongeon deepe he let her fall,
And threatned there to make her his eternall thrall.
[3.8.41]

It is these two loose narrative lines that the narrator now, at the remove of some fifteen cantos, chooses to resume.

He first takes up the narrative line of Florimell:

But ah for pittie that I have thus long
Left a fayre Ladie languishing in payne:
Now well away, that I have doen such wrong,
To let faire Florimell in bands remayne,
In bands of love, and in sad thraldomes chayne;
From which unlesse some heavenly powre her free
By miracle, not yet appearing playne,
She lenger yet is like captived to bee:
That even to thinke thereof, it inly pitties mee.

Here neede you to remember, how erewhile
Unlovely Proteus, missing to his mind
That Virgins love to win by wit or wile,
Her threw into a dongeon deepe and blind,
And there in chaynes her cruelly did bind,

In hope thereby her to his bent to draw:
For when as neither gifts nor graces kind
Her constant mind could move at all he saw,
He thought her to compell by crueltie and awe.

Deepe in the bottome of an huge great rocke
The dongeon was, in which her bound he left,
That neither yron barres, nor brasen locke
Did neede to gard from force, or secret theft
Of all her lovers, which would her have reft.
For walled it was with waves, which raged and rored
As they the cliffe in peeces would have cleft;
Besides ten thousand monsters foule abhored
Did waite about it, gaping griesly all begored.

And in the midst thereof did horror dwell,
And darkenesse dredd, that never viewed day,
Like to the balefull house of lowest hell,
In which old Styx her aged bones alway,
Old Styx the Grandame of the Gods, doth lay.
There did this lucklesse mayd seven months abide,
Ne ever evening saw, ne mornings ray,
Ne ever from the day the night descride,
But thought it all one night, that did no houres
divide.

[4.11.1-4]

The narrator commences with an exclamation in which he bewails his long neglect of Florimell and states the twofold nature of her anguish. It is both mental and physical for she is simultaneously "In bands of love, and in sad thraldomes chayne." He then strikes an ironic posture, feigning that, the narrative being independent of his control, he can only speculate on the outcome of events:

unlesse some heavenly powre her free
By miracle, not yet appearing playne,
She lenger yet is like captived to bee:
That even to thinke thereof, it inly pitties mee.

His commiseration for the unmerited wrongs of the women in his narrative is characteristic. He wept for Una wrongfully forsaken by Redcross (1.3.1-3 and 1.6.5), he bemoaned Britomart's bizarre luck in her quest for Artegall (4.5.29-30), and he will feel pity for Pastorella made captive by the Brigands (6.11.1-2). But the similar and unusually tragic fortunes of Amoret and Florimell have evoked his deepest compassion. Commenting on Amoret's star-crossed love for Scudamour, he exclaims,

> Of lovers sad calamities of old,
> Full many piteous stories doe remaine,
> But none more piteous ever was ytold,
> Then that of Amorets hart-binding chaine,
> And this of Florimels unworthie paine:
> The deare compassion of whose bitter fit
> My softened heart so sorely doth constraine,
> That I with teares full oft do pittie it,
> And oftentimes doe wish it never had bene writ.
>
> [4.1.1]

Later, upon returning to Amoret's narrative line, he reproaches Cupid, the conqueror of "Kings and Keasars," for "in feeble Ladies tyranning so sore":

> So whylome didst thou to faire Florimell;
> And so and so to noble Britomart:
> So doest thou now to her, of whom I tell,
> The lovely Amoret.
>
> [4.7.2]

It is Florimell's story that excites his pity here, however. When we last saw her, in canto eight of Book III, her panic flight was a close succession of

misfortunes, and the narrator's commiseration was accordingly impassioned:

> So oft as I this history record,
> My hart doth melt with meere compassion,
> To thinke, how causelesse of her owne accord
> This gentle Damzell, whom I write upon,
> Should plonged be in such affliction,
> Without all hope of comfort or reliefe.
>
> [3.8.1]

So he comments on Florimell's last-minute escape in the fisherman's small boat from the witch's hyena-beast. When the fisherman tries to rape her he raises his voice in an apostrophe to her needed champions:

> O ye brave knights, that boast this Ladies love,
> Where be ye now, when she is nigh defild
> Of filthy wretch?
>
> [3.8.27-29]

When Proteus, who chanced to rescue her, also tries "to winne her liking unto his delight" and, failing, throws her into his dungeon, the narrator yet once more raises his voice in an apostrophe which apotheosizes her "goodly chastitee":

> Most vertuous virgin, glory be thy meed,
> And crowne of heavenly praise with Saints above.
>
> [3.8.42-43]

It is with this intense empathic involvement of the narrator that we last saw Florimell, and its resumption here in Book IV, after an interval of more than a book's length, effects a continuity of tone which helps bridge

the gap between the two segments of her narrative line.

The mention of "some heavenly powre" is also entirely in keeping with the narrative method of the Faerie Queene and acts as preview in that it foreshadows the ensuing action. One of the narrator's favorite devices for keeping the narrative moving is the use of fortune or chance as within the scheme of what is variously called fate, providence, or destiny. We have only to note the instances of such narrative formulas and their variants as "it fortuned" (I count 28) or "it chanced" (I count 46) to realize how pervasive a narrative device fortune is in the Faerie Queene. Britomart fortunes on Venus' looking glass (3.2.22) and Angela's armor (3.3.58). Satyrane chances on the hyena-beast devouring Florimell's palfrey (3.7.29); Artegall's sword stroke chances to shear away the face-guard of Britomart's helmet (4.6.19); Arthur chances on the abandoned Amoret and Aemylia; and so it goes, time and again.

Fortune has been especially instrumental in the adventures of Florimell. Through "fayrest fortune" Arthur chances on the right fork in the way and catches sight of her, but through "wicked fortune" loses her in the falling darkness of night (3.4.47, 52). When her palfrey falls down exhausted forcing her to walk, the narrator comments,

Need teacheth her this lesson hard and rare,
That fortune all in equall launce doth sway,
And mortall miseries doth make her play.
[3.7.4]

Later, closely pursued by the hyena-beast, she comes upon the sea shore, "as it befell" (3.7.25), and, again leaping from her exhausted palfrey, chooses rather to drown herself in the sea than to be overtaken by the beast. But, as the narrator points out,

It fortuned (high God did so ordaine)
As she arrived on the roring shore,
In minde to leape into the mighty maine,
A little boate lay hoving her before.
[3.7.27]

Later, as she floats aimlessly on the sea in the little boat while its owner sleeps, she is described by the narrator as

Driven to great distresse by Fortune straunge,
And taught the carefull Mariner to play,
Sith late mischaunce had her compeld to chaunge
The land for sea, at randon there to raunge:
Yet there that cruell Queene avengeresse, . . .
Did heape on her new waves of weary wretchednesse.
[3.8.20]

For now the owner of the boat, an old fisherman, awakes and attempts to rape her. Florimell, fighting him off, cries out "to heaven, from humane helpe exild." And, almost expectedly, the narrator steps forward to say,

See how the heavens, of voluntary grace,
And soveraine favour towards chastity,
Doe succour send to her distressed cace:

> So much High God doth innocence embrace.
> It fortuned, whilest thus she stifly strove,
> . . . Proteus abroade did rove.[13]
>
> [3.8.29]

Thus, when the narrator asserts, upon resuming her narrative line, that Florimell is likely to remain captive "unlesse some heavenly powre her free / By miracle, not yet appearing playne," his assertion is consonant both with a prevalent device of his narrative method throughout the Faerie Queene and particularly with his previous management of her narrative line. Furthermore, he thereby foreshadows and sets up the expectation that Florimell's rescue from Proteus' dungeon and her espousal to Marinell will also be the result of chance, as, it turns out, they are:

> It fortuned then, a solemne feast was there
> To all the Sea-gods and their fruitfull seede,
> In honour of the spousalls, which then were
> Betwixt the Medway and the Thames agreed.
> . . .
> So both agreed, that this their bridale feast
> Should for the Gods in Proteus house be made.
>
> [4.11.8-9]

Among the water deities invited is Marinell's mother, the nereid Cymoent. Marinell comes along out of curiosity, but because he is half mortal is not allowed to attend the banquet. He therefore wanders about looking at Proteus' house and, "as he to and fro by chaunce did

trace, / There unto him betid a disaventrous case" (3.12.4). He overhears Florimell's love-complaint by which he learns that he is the cause of her woe:

> But where so loose or happy that thou art,
> Know, Marinell that all this is for thee.
> [4.12.11]

The narrator having now reestablished the tone and the method which characterize his management of Florimell's narrative line, and having hinted at its denouement, can devote the next three stanzas to a recapitulation of events previously narrated in Book III, canto eight, stanzas 37-43. The recapitulation is not exact, however: details have been added and modified. We may at first assume that this is merely narrative amplification, and so, to a degree, it is. But it is primarily due to an assimilation of details from the intervening narrative with the narrative of Florimell. In addition, at the remove of some fifteen cantos, the narrator blends his first description of Proteus' dungeon with that of his sea bower.[14]

At first mention Proteus' dungeon is simply "a Dongeon deepe" (3.8.41). His bower, however, is more fully described:

> His bowre is in the bottome of the maine,
> Under a mightie rocke, gainst which do rave
> The roaring billowes in their proud disdaine,
> That with the angry working of the wave,
> Therein is eaten out an hollow cave.
> [3.8.37]

During the intervening narrative we are presented with the descriptions of many dungeons and caves. Malbecco hounded by jealousy comes to "a rockie hill, / Over the sea, suspended dreadfully." There he makes "a cave with entrance small" his dwelling, wherein he lives in "drery darkenesse,"

> Ne ever rests he in tranquillity,
> The roring billowes beat his bowre so boystrously,
> [3.10.58]

Britomart chancing upon Scudamour overhears him grievingly question "heavenly justice" why Busirane is allowed "these seven monethes day in secret den / My Lady and my love so cruelly to pen?" In reply to Britomart's request he goes on to add that the "tyraunt"

> Hath in a dungeon deepe her close embard,
> And many dreadfull feends hath pointed to her gard.
> [3.11.16]

He also makes mention of the fact that Amoret in her captivity is bound "in wicked chaines" (3.11.24), a detail which gets repeated emphasis. At Busirane's castle Amoret is shown with both hands "bounden fast" and with her "small wast girt round with yron bands" (3.12.30). Britomart compels Busirane to free Amoret from "that mightie chaine, which round about / Her tender waste was wound" (3.12.37), and later binds him with the very same "great chaine." The narrator later describes it symbolically as "Amorets hart-binding chaine" (4.1.1).

When we come upon Ate riding in the company of Blandamour, Paridell, and Duessa, we are given a long description of her infernal dwelling. She has been called up by Duessa from below

> Out of the dwellings of the damned sprights,
> Where she in darknes wastes her cursed daies and nights.
>
> Hard by the gates of hell her dwelling is,
> There whereas all the plagues and harmes abound,
> Which punish wicked men, that walke amisse:
> It is a darksome delve farre under ground.
> [4.1.19-20]

The fay Agape wishing to know the destiny of her adventuresome three sons, Priamond, Diamond, and Triamond, and if possible to prolong it, seeks out the "house" of the three Fates.

> Farre under ground from tract of living went,
> Downe in the bottome of the deepe Abysse,
> Where Demogorgon in dull darknesse pent,
> Farre from the view of Gods and heavens blis,
> The hideous Chaos keepes, their dreadfull dwelling is.
> [4.2.47]

Lust throws Amoret into "his cave farre from all peoples hearing," where, looking about, she sees nothing but "darknesse and dread horrour" and does not know "whether above she were, or under ground" (4.7.8-9). Belphoebe later slays Lust at the mouth of his "hellish den." She then enters the "dreadfull den"

> Where nought but darkesome drerinesse she found,
> Ne creature saw, but hearkned now and then
> Some litle whispering, and soft groning sound.
> With that she askt, what ghosts there under ground
> Lay hid in horrour of eternall night?
>
> [4.7.33]

We now realize the pedigree of the details of Proteus' dungeon as described here in Book IV. Florimell's "bands" and "chaynes" are those of Amoret, her sister in undeserved ill fortune whose captivity in the House of Busirane was also exactly of "seven months" duration (3.11.10 and 4.1.4).[15] Her dungeon in "an huge great rocke" walled in with "waves, which raged and rored / As they the cliffe in peeces would have cleft" is derived from the sea-bower of Proteus and from Malbecco's ocean-cliff cave. The guardian "monsters" are foreshadowed by the "dreadfull fiends" which Busirane has appointed to guard Amoret. The near-personifications "horror" and "darknesse dredd" have been common characteristics of all the dungeons and caves we have seen. The likening of Proteus' dungeon to "the balefull house of lowest hell, / In which old Styx her aged bones . . . doth lay" is foreshadowed by the description of the infernal abodes of Ate and of the Fates. We accept this metamorphosis of Proteus' dungeon from the simple "a Dongeon deepe" to the set piece it almost becomes here because we have been mentally conditioned to accept it by the previous narrative.

With the narrative line of Florimell now firmly reestablished, the narrator shifts to the narrative line of the unwilling object of her love, Marinell:

> And all this was for love of Marinell,
> Who her despysd (ah who would her despyse?)
> And wemens love did from his hart expell,
> And all those joyes that weake mankind entyse.
> Nathlesse his pride full dearely he did pryse;
> For of a womans hand it was ywroke,
> That of the wound he yet in langour lyes,
> Ne can be cured of that cruell stroke
> Which Britomart him gave, when he did her provoke.
>
> Yet farre and neare the Nymph his mother sought,
> And many salves did to his sore applie,
> And many herbes did use. But when as nought
> She saw could ease his rankling maladie,
> At last to Tryphon she for helpe did hie,
> (This Tryphon is the seagods surgeon hight)
> Whom she besought to find some remedie:
> And for his paines a whistle him behight
> That of a fishes shell was wrought with rare delight.
> [4.11.5-6]

The narrative shift is nearly imperceptable. The narrator states that the cause of Florimell's plight was her love for Marinell--something we already know. With the mention of Marinell the narrative focus shifts to and stays with his narrative line. The next stanzas recapitulate the entire previous narrative line of Marinell (3.4.12-44). The new details being Cymoent's application to his wound of the salves and herbs which she has culled, and her promise to Tryphon of a fish-shell whistle in return for his aid. We can see just how exactly the two segments of Marinells' narrative line are dovetailed if we juxtapose

the verses which postpone his narrative line with those that now resume it:

> [they] sent in haste for Tryphon, to apply
> Salves to his wounds, and medicines of might:
> For Tryphon of sea gods the soveraine leach is hight.
> [3.4.43]

> At last to Tryphon she for helpe did hie,
> (This Tryphon is the seagods surgeon hight)
> Whom she besought to find some remedie.
> [4.11.6]

The narrative lines of Marinell and Florimell have been painstakingly spliced and their relationship has been carefully restated: "All this was for love of Marinell / Who her despysd" and "wemens love did from his hart expell." The stage is now set for the denouement of their story--the subject of the next two cantos.

So far our concern has been how the shifts of narrative lines are effected. We should now take occasion to consider why a shift of narrative lines is effected at a particular point in the sequence of the narrative. As we have noted many times in passing, narrative is essentially sequential in its development. This, of course, is due to the fact that its medium is language which, unlike picture, is linear in nature. Even within the scope of a single episode on a narrative line, the narrative can only focus on one person and one action at a time. Thus, to depict the total action of a single episode language must make use of words which indicate

the spatial and temporal relationships of the constituent actions, words such as "here," "there," "before," "while," "after," "then," and "now." Take, for example, the account of the capture of Sir Enias by Disdain and Scorn in Book VI. Disdain has just knocked Sir Enias to the ground,

> From whence ere he recovery could gaine,
> He in his necke had set his foote with fell disdaine.
>
> With that the foole, which did that end awayte,
> Came running in, and whilest on ground he lay,
> Laide heavy hands on him, and held so strayte,
> That downe he kept him with his scornefull sway,
> So as he could not weld him any way.
> The whiles that other villaine went about
> Him to have bound, and thrald without delay;
> The whiles the foole did him revile and flout,
> Threatning to yoke them two and tame their corage stout.
> [6.8.10-11]

The shifts in noun and pronoun ("he"--"He"--"the foole"--"he"--"that other villaine"--"the foole") indicate the spatial relationships of the component actions which make up the total action, the narrative focus shifting back and forth among the participants. The italicized words and phrases indicate the temporal or sequential relationships of the participants' individual actions within the total action. Viewed more broadly, within the boundaries of the total narrative the narrative focus shifts from one narrative line to another by means of what are essentially the same space-time relationship words, though often couched in rhetorical locutions of greater complexity. We called these locutions narrative shifts.

At the level of the narrative lines within the total narrative--which is the level of our concern in this essay--the narrative focus can only be on one narrative line at a time. Therefore, any narrative which contains more than one narrative line must necessarily shift its narrative focus back and forth between them if the total narrative is to be carried forward. This is readily apparent in such a multi-stranded romance as the Faerie Queene. Of the six books of the Faerie Queene, the schematic pattern of the narrative lines is most symmetrical and straightforward in Book I. Redcross and Una are together until canto two, stanzas 6-12, at which point they are separated by the machinations of Archimago. With the help of Arthur guided by Una's dwarf they are again united at canto eight, stanza 42. Between these two points, while their narrative lines are separated, occur all the narrative shifts of Book I. After their separation the narrative focus first follows Redcross. At canto three, stanzas 1-3, the narrative focus shifts from Redcross to Una; at canto four, stanzas 1-2, it shifts back to Redcross; at canto six, stanzas 1-3, it shifts back to Una; at canto six, stanza 48, to canto seven, stanza 2, it shifts back to Redcross; and finally at canto seven, stanzas 19-20, the narrative focus shifts back to Una and stays with her until she is reunited with Redcross. Each of their narrative lines alternately becomes the object of the narrative focus and is developed for a

certain space. So, on both fronts, the total narrative is carried forward. Though the schematic pattern of the narrative lines is more complicated and interwoven in the remaining books of the Faerie Queene, they follow the same narrative procedure.

But, to say that, due to the linear nature of narrative, narrative shifts are necessary in order to carry forward the total narrative, only explains their primary function--to switch narrative lines. It leaves unexplained why the narrative shift is made at a certain point in the narrative sequence. The narrator can, abstractly considered, effect a narrative shift at any point along the narrative line in hand. Yet, as narrator he will exercise a choice in the placement of the narrative shifts, for their placement determines their secondary function in the narrative.

In the Faerie Queene the shifts of narrative lines fall either within or between narrative episodes. When the narrative shift falls within a narrative episode, its secondary function is to create suspense in the reader. On the other hand, when the narrative shift falls between narrative episodes, it may or may not serve to create suspense.

If the narrator's sole concern is to effect a narrative shift, the position most apropos is between narrative episodes. At that point there is a lull in the

action, and the narrative can move on to a new episode--whether it be on a different or on the same narrative line. The majority of the narrative shifts in the Faerie Queene occur at such a lull between episodes. Only after Scudamour's account of his winning of Amoret from the Temple of Venus has been firmly completed--

> So ended he his tale, where I this Canto end--
> [4.10.58]

does the narrator switch from his narrative line to that of Marinell. Not until the novella of Malbecco and Hellenore has been fully rounded out with the climactic metamophosis of Malbecco into "Gealosie," does the narrator shift to the narrative line of Britomart who, free from that same "Fowle Gealosie," "was as trew in love, as Turtle to her make" (3.11.2).[16]

However, if the narrator places the narrative shift in the lull between narrative episodes, he may perhaps have chosen the most logical position as regards the formal sequence of the episodes, but he has thereby also chosen the least exciting moment as regards the action. Therefore, if he is to maintain the interest of his readers in the narrative line he is setting aside in the narrative shift, he must excite their curiosity as to the outcome of the events of that narrative line.

Suspense is, of course, largely relative. Abstractly considered, a narrative line contains an

element of suspense until it is completed. Practically considered, however, the element of suspense in its less obvious manifestations is difficult to gauge. We can safely say, I think, that we are meant to feel no suspense about further events in the narrative line of Malbecco once he has been metamorphosed into "Gealosie." Nor, I feel, are we to be in any substantial suspense about the eventual reunion of Scudamour with Amoret once Scudamour has ended his tale of the Temple of Venus. Certainly, when the narrative focus shifts from Arthur wounded in his victorious battle with Maleger to Guyon en route to Acrasia's Bower of Bliss, we are not really anxious about his wounds or about his as yet unfinished quest for Gloriana. We leave him well attended by "the farest Alma":

> In sumptuous bed she made him to be layd,
> And all the while his wounds were dressing by him stayed.
>
> [2.11.49]

Nor, when the narrative focus shifts from Timias reconciled with Belphoebe to Arthur searching for him, are we really anxious about their eventual reunion. We leave him "received againe to former favours state."

> In which he long time afterwards did lead
> An happie life with grace and good accord,
> Fearlesse of fortunes chaunge or envies dread,
> And eke all mindlesse of his owne dear Lord
> The noble Prince.
>
> [4.8.18]

But in the second canto of Book I, when the narrative focus shifts from Redcross and Duessa-Fidessa to Una, it is difficult to determine just how much suspense we are meant to feel. The situation is fraught with dramatic irony. Redcross is unaware of the danger he is in, for Duessa has told him that she is Fidessa, the daughter of an emperor of the west, and that she has been searching through the world for the body of her slain prince. But we know that she is actually Duessa and we are given a dramatic instance of her evil power by the tale of Fradubio whom she had earlier transformed into a tree. If we are to feel suspense for Redcross in the company of the "false Duessa, now Fidessa hight," the narrator does not step forward to articulate it. Rather, we are to infer it from the ironically deceptive calm in which we leave them. When Fradubio ends his tale, Redcross turns to find that "his Lady" has fainted:

> Her seeming dead he found with feigned feare,
> As all unweeting of that well she knew,
> And paynd himselfe with busie care to reare
> Her out of carelesse swowne. Her eylids blew
> And dimmed sight with pale and deadly hew
> At last she up gan lift: with trembling cheare
> Her up he tooke, too simple and too trew,
> And oft her kist. At length all passed feare
> He set her on his steede, and forward forth did beare.
> [1.2.45]

However, in a substantial number of instances where the shift of narrative lines falls between narrative episodes, there is a concomitant and unambiguous concern

on the part of the narrator to raise suspense about the outcome of the events in the narrative line he is setting aside. In nearly all of these instances the narrator steps forward to articulate the suspense.[17] In the third canto of Book I, for example, before the narrative focus leaves Una, now in the clutches of Sansloy who has slain her guardian lion, the narrator steps forward and voices the rhetorical question:

> Who now is left to keepe the forlorne maid
> from raging spoile of lawlesse victors will?
> [1.3.43]

The narrative episode which comprises Una's encounter with Archimago disguised as Redcross and their subsequent encounter with Sansloy, who mistakenly overthrows Archimago and slays Una's lion, is complete. But Una is in great danger of her "beastly foe"--

> Her faithfull gard removed, her hope dismaid,
> Her selfe a yeelded pray to save or spill--
> [1.3.43]

a danger to which the narrator's rhetorical question gives utterance. In the eleventh canto of Book VI we feel the same suspense when the narrative focus leaves Pastorella, lately wounded in the internecine melee at the Brigands' island hideout. Again the narrator gives it utterance in a rhetorical question:

> What now is left her, but to wayle and weepe,
> Wringing her hands, and ruefully loud crying?
> [6.11.23]

Nonetheless, the narrative episode in which the captain of the Brigands refuses to sell Pastorella and the consequent melee is complete.

The narrator also controls and voices the suspense we feel when in the fifth canto of Book V we leave Artegall in subjection to Radigund. After Radigund had made Artegall her captive, she fell in love with him, as did her go-between, Clarinda, who thereupon played both ends against the middle. Upon shifting the narrative focus from this dramatically charged situation, the narrator tantalizes us with a preview of its outcome:

> Thus he long while in thraldome there remayned,
> Of both beloved well, but litle frended;
> Untill his owne true love his freedome gayned,
> Which in an other Canto will be best contayned.
> [5.5.57]

Again, the narrative episode of Artegall's imprisonment and of Radigund and Clarinda's conflicting love for him is complete. We hear no more of Clarinda, and the rival love theme is not caught up again. But the narrator has made sure that our suspense as to the outcome of Artegall's captivity remains.

When the narrator places a narrative shift within a narrative episode, he may not have chosen the most apropos position as regards the formal sequence of the

narrative episodes, but he has thereby made the narrative shift inherently suspenseful. The episode set aside is not complete, and we are thus in suspense as to its outcome. As there are but four instances of this in the Faerie Queene, they are all the more striking for their uncommonness. In the sixth canto of Book I, Una and Satyrane encounter Archimago who sets Satyrane on Sansloy. Una, recognizing Sansloy as the knight who once attempted to rape her, flees their fierce combat. Archimago, viewing her flight, follows her "in hope to bring her to her last decay." At this moment of high action the narrator steps forward to shift the narrative focus to the narrative line of Redcross:

> But for to tell her lamentable cace,
> And eke this battels end, will need another place.
> [1.6.48]

We are left in suspense as to the outcome both of Una's plight and of the battle between Satyrane and Sansloy--though the outcome of the battle is never shown in the Faerie Queene.

In Book III, canto six, after the account of Amoret's miraculous birth and later enfance in the Garden of Adonis, we are briefly shown her debut at Faerie Court where she to none of her many admirers "her love did cast, / Save to the noble knight Sir Scudamore." At this engaging point in her adventures the narrator choses to shift to the narrative line of Florimell, but not before he has

amplified our suspense with a preview of Amoret's further adventures. She for Scudamour's

> dearest sake endured sore,
> Sore trouble of an hainous enimy;
> Who her would forced have to have forlore
> Her former love, and stedfast loyalty,
> As ye may elsewhere reade that ruefull history.
> [3.6.53]

In the sixth canto of Book VI, after taking leave of the hermit who cured them of the bites of the Blatant Beast, Timias and Serena encounter

> A faire Mayden clad in mourning weed,
> Upon a mangy jade unmeetly set,
> And a lewd foole her leading thorough dry and wet.
> [6.6.16]

At this point the narrator shifts to the narrative line of Arthur, but again not before further heightening our curiosity about this bizarre group by a preview of what he will recount of them at a later time:

> But by what meanes that shame to her befell,
> And how thereof her selfe she did acquite,
> I must a while forbeare to you to tell.
> [6.6.17]

In Book VI, canto eight, Serena is captured by a tribe of cannibals. That night they strip her and make preparations to sacrifice her on an altar. Calepine, "by chaunce, more then by choyce," arrives on the scene and rescues her at the last moment. Ashamed for her naked-ness, Serena will not speak to Calepine for fear of

revealing "the state in which she stood." At this moment, their recognition of each other imminent, the narrator chooses to shift away to the narrative line of Calidore:

> So all that night to him unknowen she past.
> But day, that doth discover bad and good,
> Ensewing, made her knowen to him at last:
> The end whereof Ile keepe untill another cast.
> [6.8.51]

Although the episode is all but complete, the narrator by a preview leaves us in suspense for the details of what will happen when they recognize each other--details we are never shown in the Faerie Queene.

THE SEPARATIONS OF NARRATIVE LINES

Perhaps the least rhetorically demanding manipulation of the narrative lines in the Faerie Queene is their separation. A separation of narrative lines occurs whenever confluent narrative lines are diverged. Unlike the shift or the juncture of narrative lines, the narrative separation is a manipulation of narrative lines which, because of their immediate presence, are all firmly established in the forefront of the reader's awareness. Therefore, in the narrative separation the use of recapitulation in order to reestablish old personages and actions is unnecessary, as is the presentation of background in order to establish new personages and actions.

When confluent narrative lines are separated, the narrative focus can, of necessity, only remain on one of them. Therefore, the separation of narrative lines is frequently concomitant with the shift of narrative lines. A narrative separation in the Faerie Queene is almost always closely followed by one or more narrative shifts as the narrative focus shifts from one to another of the

diverging narrative lines before finally settling on one of them. Properly considered then, these attendant narrative shifts, when they occur, are part and parcel of the narrative separation.

The best illustration of this is found in Book IV. Satyrane's tournament for Florimell's girdle is the hub towards which every narrative line in Book IV except Scudamour's is directed. Once the tournament is concluded, unsatisfactorily to almost all concerned, the narrative lines quickly begin to radiate out from it. At the tournament the False Florimell outshines all the other ladies and is awarded Florimell's girdle, though only Amoret is able to wear it. Then "of her accord" she chooses the strutting Braggadocchio as her knight "in spight of all his fone."

> But he nought cared for all that they could say:
> For he their words as wind esteemed light.
> Yet not fit place he thought it there to stay.
> But secretly from thence that night her bore away.
> [4.5.27]

The narrative focus does not, however, follow Braggadocchio and the False Florimell as they leave the tournament grounds, but shifts back to the brawling, envious knights who, discovering their departure, give chase:

> They which remaynd, so soone as they perceived,
> That she was gone, departed thence with speed,
> And followed them, in mind her to have reaved
> From wight unworthie of so noble meed.
> [4.5.28]

But, neither does the narrative focus follow the envious knights. The narrator, stepping forward, shifts the narrative focus from their narrative line to that of Britomart. He introduces the narrative shift with a preview which, as we saw earlier, constitutes a fairly common element of the shift of narrative lines:

> In which poursuit how each one did succeede,
> Shall else be told in order, as it fell.
> But now of Britomart it here doth neede,
> The hard adventures and strange haps to tell;
> Since with the rest she went not after Florimell.
>
> For soone as she them saw to discord set,
> Her list no longer in that place abide;
> But taking with her lovely Amoret,
> Upon her first adventure forth did ride,
> To seeke her loved, making blind love her guide.
> [4.5.28-29]

Neither, however, does the narrative focus follow Britomart and Amoret. In the next stanza it shifts by association from their narrative line to the one of Scudamour:

> great comfort in her [Britomart's] sad misfare
> Was Amoret, companion of her care:
> Who likewise sought her lover long miswent,
> The gentle Scudamour, whose heart whileare
> That stryfull hag with gealous discontent
> Had fild, that he to fell reveng was fully bent.
> [4.5.30]

Here then, we have a seriate separation of narrative lines. Each diverging narrative line is in turn briefly followed and then set aside for another, the narrative focus finally settling on the entirely unallied narrative

line of Scudamour who was not present at the tournament for Florimell's girdle.

We should note in passing that this kind of narrative separation--where the narrative focus moves through one or more of the diverging narrative lines but finally settles on an unallied one--is potentially the most rhetorically complex. The shifts between the diverging narrative lines can be, and usually are, very simple since the diverging narrative lines are immediately present and, hence, thoroughly familiar. But the shift from one of these diverging narrative lines to an entirely unallied one can be, as we saw in the previous chapter of this essay, as rhetorically complex as the exigencies of the narrative require.

In this respect the above example is not typical, for its most rhetorically complex narrative shift is the penultimate one which switches from the knights in pursuit of Braggadocchio and the False Florimell back to Britomart and Amoret leaving the tournament grounds to continue their search for Artegall and Scudamour. The final shift is simply an associational one. More typical is the narrative separation found in the sixth canto of Book I. There Una and Satyrane (who is now her champion) are falsely told by Archimago disguised as a pilgrim that he has that very day seen Sansloy kill Redcross. Archimago then directs Satyrane to a nearby fountain where Sansloy

is resting, and the two knights join in furious combat. Una, whom Satyrane had outdistanced in his haste, then arrives on the scene and, recognizing Sansloy as the knight who once tried to rape her, rides away terrified.

> So they to fight; the whiles the royall Mayd
> Fled farre away, of that proud Paynim sore afrayd.
> [1.6.47]

At this point the narrative focus shifts back to Archimago who has been gleefully watching the battle in secret:

> But that false Pilgrim, which that leasing told,
> Being in deed old Archimage, did stay
> In secret shadow, all this to behold,
> And much rejoyced in their bloudy fray:
> But when he saw the Damsell passe away
> He left his stond, and her pursewd apace,
> In hope to bring her to her last decay.
> But for to tell her lamentable cace,
> And eke this battels end, will need another place.
> [1.6.48]

So ends canto six. Canto seven opens with the narrator commenting on how skillfully deceit can disguise herself as truth and fool even the wary man. By this transition he leads us from the narrative line of Una pursued by Archimago to the unallied one of Redcross rejoined by Duessa:

> Great maistresse of her art was that false Dame,
> The false Duessa, cloked with Fidessaes name.
>
> Who when returning from the drery Night,
> She fownd not in that perilous house of Pryde,
> Where she had left, the noble Redcrosse knight,
> Her hoped pray, she would no lenger bide,

> But forth she went, to seeke him far and wide.
> Ere long she fownd, whereas he wearie sate,
> To rest him selfe, foreby a fountaine side,
> Disarmed all of yron-coted Plate,
> And by his side his steed the grassy forage ate.
> [1.7.1-2]

The narrative shifts between the diverging narrative lines of Satyrane, Una, and Archimago can be direct and formulaic: "But that false Pilgrim" and "the whiles the royall Mayd." But the narrative shift to the unallied narrative lines of Redcross and Duessa-Fidessa is much more complex rhetorically, even when we make allowances for the introductory material which customarily open the cantos of the Faerie Queene. The narrator steps forward to postpone the narrative lines of Una and Satyrane, and then reintroduces the narrative lines of Redcross and Duessa with substantial recapitulation.

More commonly, however, the narrative focus will, after a narrative separation, shift to and remain on one of the diverging narrative lines rather than an entirely unallied one.[1] For example, in the ninth canto of Book III first Satyrane and Paridell and later Britomart are refused shelter in Malbecco's castle. After an initial clash between Britomart and Paridell, they all join forces to gain entry to the castle where they are grudgingly entertained by Malbecco and his young wife, Hellenore. At supper Paridell, the accomplished seducer, covertly makes love to the willing and no less accomplished Hellenore:

> And ever and anone, when none was ware,
> With speaking lookes, that close embassage bore,
> He roved at her, and told his secret care:
> For all that art he learned had of yore.
> Ne was she ignorant of that lewd lore,
> But in his eye his meaning wisely red,
> And with the like him answered evermore.
>
> [3.9.28]

The following morning Britomart and Satyrane prepare to continue on their journey. But Paridell, giving as excuse the wounds received in the previous day's fight with Britomart, declares that he is unable to ride. Whereupon Britomart and Satyrane set out alone. At which point the narrative focus shifts from the departing Britomart and Satyrane to the malingering Paridell:

> So forth they fared, but he behind them stayd,
> Maulgre his host.
>
> [3.10.2]

And the narrative focus remains on Paridell as he completes his seduction of Hellenore and finally carries her off from Malbecco's castle.

This is not to say that this kind of narrative separation (in which the narrative focus shifts to and remains on one of the diverging narrative lines) can not be rhetorically complex. In six instances it spans two cantos--one instance marked by a narrative interruption: "That for another Canto will more fitly fall" (5.7.45)--and thus incorporates the new canto's introductory materials. In two instances it actually spans two books.[2]

Furthermore, in five instances the narrator steps forward to postpone one of the diverging narrative lines before shifting to another.[3] Nevertheless, this kind of narrative separation is, due to the very nature of narrative, never potentially and seldom actually as rhetorically complex as the narrative separations which terminate with a shift to an entirely unallied narrative line.

Many of the narrative separations of the Faerie Queene, however, do not take this form. In these cases the narrative separation is effected without the attendant shifts from one of the diverging narrative lines to another of the diverging narrative lines or from one of the diverging narrative lines to an unallied narrative line. Rather, they are effected by centering the narrative focus on one of the narrative lines of a group of confluent narrative lines and then keeping it unwaveringly fixed on that narrative line as it branches off from the group.[4] In one instance this kind of narrative separation is not verbalized but only intimated. In Book IV Scudamour, after unhorsing Paridell, is falsely told by Ate that she has seen Amoret in dalliance with Britomart, whom all believe to be a knight. Scudamour, enraged, barely refrains from killing Britomart's supposed squire, Glauce, who seeks to calm his anger by "wise words with time concented."

> Such used wise Glauce to that wrathfull knight,
> To calme the tempest of his troubled thought:
> Yet Blandamour with termes of foule despight,
> And Paridell her scornd, and set at nought,
> As old and crooked and not good for ought.
> Both they unwise, and warelesse of the evill,
> That by themselves unto themselves is wrought,
> Through that false witch, and that foule aged drevill,
> The one a feend, the other an incarnate devill.
>
> With whom as they thus rode accompanide
> They were encountered of a lustie Knight.
>
> [4.2.3-4]

With the new stanza, we are abruptly made aware that Scudamour and Glauce have been silently left behind by the narrative focus as it follows the cavalcade of Blandamour, Paridell, Ate, and Duessa.

A more representative example of this kind of narrative shift is found in Book III. Braggadocchio and Trompart chance upon the witch's son walking in the forest with the newly created False Florimell. Faced only with this "silly clowne," Braggadocchio boldly wrests the False Florimell from him:

> The fearfull Chorle durst not gainsay, nor dooe,
> But trembling stood, and yielded him the pray;
> Who finding litle leasure her to wooe,
> On Tromparts steed her mounted without stay,
> And without reskew led her quite away.
>
> [3.8.13]

The narrative focus remains fixed on Braggadocchio as he makes "gentle purpose to his Dame," and does not shift back to the witch's son.

Essentially, all the examples of this kind of narrative separation in the Faerie Queene are variations on this basic form: one personage in a group becomes the object of the narrative focus which never shifts from him as he leaves the group. We can detect this basic form even in such a multiple separation of narrative lines as is found in the seventh canto of Book IV. There Belphoebe, having slain Lust and freed Aemylia and the old hag from his den, returns with them to where she left Timias caring for Amoret. Mistaking his tender ministrations to Amoret, she nearly kills them both in jealous anger.

> Yet held her wrathfull hand from vengeance sore,
> But drawing nigh, ere he her well beheld;
> Is this the faith, she said, and said no more,
> But turnd her face, and fled away for evermore.
> [4.7.36]

But Timias immediately follows her, and so together they leave Amoret and Aemylia behind:

> He seeing her depart, arose up light,
> Right sore agrieved at her sharpe reproofe,
> And followed fast.
> [4.7.37]

But when Timias draws near, Belphoebe threatens him off with her deadly arrows, and he is at last forced to leave off following her:

> And evermore, when he did grace entreat,
> And framed speaches fit for his behoofe,
> Her mortall arrowes she at him did threat,
> And forst him backe with fowle dishonor to retreat.

> At last when long he followed had in vaine,
> Yet found no ease of griefe, nor hope of grace,
> Unto those woods he turned backe againe,
> Full of sad anguish, and in heavy case.
> [4.7.37-38]

Thus, from among the group of personages assembled at stanzas 35 and 36: Belphoebe, Aemylia, the old hag, Timias, and Amoret, the narrative focus centers first on Belphoebe and Timias and follows them without once shifting away as they leave the others. Then the narrative focus centers on Timias and without once shifting away follows him as he, grief-stricken, leaves Belphoebe and seeks solitude in a dark glade of the forest.

So far we have been concerned exclusively with the forms that the narrative separations take in the Faerie Queene. We should also, however, take note of their content, that is, of the narrative materials that give them their substance, especially as the narrative separations in the Faerie Queene often make use of the same narrative materials.

As could be expected in a romance whose underlying theme is the knightly quest, the most frequent separation motif in the Faerie Queene is the call to duty. Time and again personages separate from each other in order to pursue a quest or to fulfill a vow.[5] Redcross must leave his betrothed Una, for, even while

swimming in that sea of blisfull joy,
He nought forgot, how he whilome had sworne,
In case he could that monstrous beast destroy,
Unto his Farie Queene backe to returne:
The which he shortly did, and Una left to mourne.
[1.12.41]

Califore, recalling his long neglected quest, is forced to leave Pastorella in the care of Sir Bellamour and Lady Claribell:

Tho gan Sir Calidore him to advize
Of his first quest, which he had long forlore,
Ashamed to thinke, how he that enterprize,
The which the Faery Queene had long afore
Bequethed to him, forslacked had so sore.
[6.12.12]

Artegall's quest twice parts him from Britomart--the first time after their betrothal:

Tho when they had long time there taken rest,
Sir Artegall, who all this while was bound
Upon an hard adventure yet in quest,
Fit time for him thence to depart it found,
To follow that, which he did long propound,
[4.6.42]

the second time after Britomart rescues him from the amazon Radigund:

Who when him selfe now well recured did see,
He purposd to proceed, what so be fall,
Uppon his first adventure, which him forth did call.
[5.7.43]

Britomart's resolute and unswerving search for Artegall is not only a token of her character, but also prompts most of her separations from the other personages she

encounters in the Faerie Queene. Leaving Satyrane's tournament, she

> Upon her first adventure forth did ride,
> To seeke her loved, making blind love her guide.
> . . . . . .
> neither toyle nor griefe she once did spare,
> In seeking him, that should her paine assoyle.
> [4.5.29-30]

Arthur's search for Gloriana motivates almost all his separations throughout the Faerie Queene. After reuniting Aemylia with Amyas and marrying Placidas to Poeana,

> Him selfe, whose minde did travell as with chylde,
> Of his old love, concealed in secret brest,
> Resolved to pursue his former quest;
> And taking leave of all, with him did beare
> Faire Amoret.
> [4.9.17]

Talus is dutiful to Artigall when he leaves him in subjection to Radigund,

> he would not once assay,
> To reskew his owne Lord, but thought it just to obay;
> [5.5.19]

and Mirabella takes leave of Arthur in order to carry out the penance decreed by Cupid and administered by Disdain and Scorne:

> I needes must by all meanes fulfill
> This penaunce, which enjoyned is to me,
> Least unto me betide a greater ill.
> [6.8.30]

Inasmuch as we remarked earlier that dawn in the Faerie Queene is the time for beginning or resuming an action, we should not be surprised that a frequent separation motif, which sometimes coincides with the call to duty, is the parting at morning.[6] Many of these are magnificent examples of chronographia which conflate a number of classical sources, including Homer, Virgil, Ovid, and a host of their imitators. The most notable example occurs in Book I where Una finds herself abandoned by Redcross and her dwarf as the result of Archimago's evil machinations:

> Now when the rosy-fingred Morning faire,
> Weary of aged Tithones saffron bed,
> Had spred her purple robe through deawy aire,
> And the high hils Titan discovered,
> The royall virgin shooke off drowsy-hed,
> And rising forth out of her baser bowre,
> Lookt for her knight, who far away was fled,
> And for her Dwarfe, that wont to wait each houre.
> [1.2.7]

But there are many other examples in the Faerie Queene which closely rival it:

> Early before the Morne with cremosin ray,
> The windowes of bright heaven opened had,
> Through which into the world the dawning day
> Might looke, that maketh every creature glad,
> Uprose Gir Guyon, in bright armour clad,
> And to his purposd journey him prepared.
> [2.11.3]

The morrow next, so soone as Phoebus Lamp
Bewrayed had the world with early light,
And fresh Aurora had the shady damp
Out of the goodly heaven amoved quight,
Faire Britomart and that same Faerie knight
Uprose, forth on their journey for to wend.
[3.10.1]

The morrow next appeared, with purple hayre
Yet dropping fresh out of the Indian fount,
And bringing light into the heavens fayre,
When he was readie to his steede to mount,
Unto his way, which now was all his care and count.
[5.10.16]

Another frequently overlapping separation motif in the Faerie Queene, is the congé or the formal leave-taking.[7] The congé between Redcross and Britomart in Book III is a good example and, due to the intervention of a canto-break, is repeated.

At last their wayes so fell, that they mote part:
Then each to other well affectionate,
Friendship professed with unfained hart,
The Redcrosse knight diverst, but forth rode Britomart.
[3.3.62]

Who when through speaches with the Redcrosse knight,
She learned had the estate of Artegall,
And in each point her selfe informd aright,
A friendly league of love perpetuall
She with him bound, and Congé tooke withall.
[3.4.4]

Thus Guyon takes leave of Redcross at the inception of his quest:

So courteous congé both did give and take,
With right hands plighted, pledges of good will.
Then Guyon forward gan his voyage make
With his blacke palmer, that him guided still.
[2.1.34]

And Calidore's parting from Artegall at the inauguration of his quest for the Blatant Beast is identical:

> So both tooke goodly leave, and parted severall.
> [6.1.10]

Beyond this point it becomes more difficult to classify the narrative materials which make up the narrative separations in the Faerie Queene. They are as various as the needs of the romance genre or the different narrative situations. As could be expected in a romance, some of the separations are magical, as Archimago's "aerie flight" which parts him from Braggadocchio and Trompart (2.3.19), the flaming porch of the House of Busirane which parts Britomart from Scudamour (3.11.25-26), and Phaedria's magic boat which parts Cymochles from Atin and Guyon from the Palmer (2.6.4 & 19-20). On the other hand, some of the separations are due to natural phenomena, as the parting of Arthur from Guyon at a fork in the road (3.4.46), Arthur's loss of Florimell in the darkness of nightfall (3.4.51-53), and the separation of Britomart from Satyrane when they chase the giant Ollyphant into a dense forest (3.11.3-6).

At times one personage wanders off from the rest and is consequently separated from them. Amoret "for pleasure, or for need" wanders away from the sleeping Britomart and is then carried off by Lust (4.7.3-4).

Serena "to make a garland to adorne her hed" saunters away from the conversing Calepine and Calidore and is bitten by the Blatant Beast. Whereupon Calidore pursues it, leaving Calepine behind to care for the wounded Serena (6.3.23-27). Calepine "To take the ayre, and heare the thrushes song" strolls off from the Salvage Man and Serena and becomes lost in his pursuit of "A cruell Beare, the which an infant bore / Betwixt his bloodie jawes, besprinckled all with gore" (6.4.17-18).

Some separations are brought about through intimidation. Belphoebe parts from Braggadocchio when he attempts to rape her by fiercely menacing him with her "Javelin bright" (2.3.42), and from Timias as he tries to follow her by threatening him with her "mortall arrowes" (4.7.37). Sansloy is frightened away from his attempt to rape Una by a troop of fauns and satyrs (1.6.8). Turpine is run off from his attempt to kill Calepine by the Salvage Man (6.4.7-8). Una flees the fierce combat between Satyrane and Sansloy (1.6.47), and Serena flees the capture of Timias by Disdain (6.7.50).

Many of the separations of narrative lines, however, are so integrally related to a particular narrative situation as to defy classification. Hellenore escapes with Paridell from her jealous old husband, Malbecco, by the diversionary tactic of setting fire to his money closet (3.10.16). Britomart and Glauce are separated

from Arthur, Guyon, and Timias when Florimell, hotly pursued by a forester, rushes across their path--Arthur and Guyon spur after Florimell, Timias pursues the forester, but Britomart and Glauce keep to their way (3.1.15-19). And while Calidore is away hunting in the woods, a band of brigands invade the dwelling of the shepherds and carry Meliboe, Coridon, and Pastorella off to their island hideaway (6.10.39-41).

So far our concern has been how the separations of narrative lines are effected in the Faerie Queene. We have seen the forms they take and the narrative materials which give them their substance. We have yet to consider why a separation of narrative lines is effected at a certain point in the sequence of the narrative.

The underlying function of the separations of the narrative lines in the Faerie Queene (as, indeed, of all the narrative-line manipulations) is to carry forward the total narrative. One way in which the narrative separation can bring this about is by pruning from the narrative lines in hand a narrative line whose function is played out. And as the narrative focus moves forward, either along the remaining narrative line (or lines) in hand or along a different narrative line, the played-out narrative line is left behind as so much narrative dead wood.

It is this function of the narrative separation which is suggested by the magnificent nautical metaphor with which the narrator encloses the last canto of Book I.

> Behold I see the haven nigh at hand,
> To which I meane my wearie course to bend;
> Vere the maine shete, and beare up with the land,
> The which afore is fairely to be kend,
> And seemeth safe from stormes, that may offend;
> There this faire virgin wearie of her way
> Must landed be, now at her journeyes end:
> There eke my feeble barke a while may stay,
> Till merry wind and weather call her thence away.
> [1,12.1, my italics]

> Now strike your sailes ye jolly Mariners,
> For we be come unto a quiet rode,
> Where we must land some of our passengers,
> And light this wearie vessell of her lode.
> Here she a while may make her safe abode,
> Till she repaired have her tackles spent,
> And wants supplide. And then againe abroad
> On the long voyage whereto she is bent:
> Well may she speede and fairely finish her intent.
> [1.12.42, my italics]

Una's narrative function comes to an end in the twelfth canto of Book I with Redcross' slaying of the dragon and his restoration of her parents to their realm. Thus, when Redcross leaves Una to keep the vow he made to the Faerie Queene, the narrative ship, so to speak, sets sail with Redcross aboard but without Una. And as Redcross moves on into Book II (trailing Archimago and Duessa after him) he is encountered by Guyon whom he inaugurates in his new quest:

> But you, faire Sir, whose pageant next ensewes,
> Well mote yee thee, as well can wish your thought,
> That home ye may report thrise happie newes;
> For well ye worthie bene for worth and gentle thewes.
> [2.1.33]

The narrative mantle is thus passed from the old knight to the new, and the narrative makes a smooth transition from Redcross' betrothal to Una which concludes Book I to the chance encounter by Guyon of Amavia and her bloody babe which launches the action of Book II.

The use of the narrative separation to disencumber the narrative line in hand (and, by extension, the total narrative) of personages whose narrative function is played out, is, of course, most evident in those cases where the personage in question has a fixed habitation and, therefore, properly speaking, no real narrative line. Once the narrative focus leaves behind such personages as Lucifera and her House of Pride, Mammon and his cave, or Malecasta and her Castle Joyeous (to name but three) their narrative function has been served and we do not see them again. Scudamour's overnight stay at the smithy of Care, for example, functions as the objectification of Scudamour's mental anxiety, an anxiety stemming from Ate's lies concerning the fidelity of Amoret:

> His name was Care; a blacksmith by his trade,
> That neither day nor night from working spared,
> But to small purpose yron wedges made;
> Those be unquiet thoughts, that carefull minds invade.
> [4.5.35]

As such, the function of Care and his smithy as regards the narrative line of Scudamour comes to an end when Scudamour departs in order to fare "forth upon his former voyage."

The need to disencumber the narrative focus of personages whose narrative function is over also motivates those narrative separations which involve mobile personages, that is, personages who move freely through the landscape of the Faerie Queene. We should not be misled by the fact that, unlike fixed personages, the mobile personage may reappear in the course of the narrative and that his narrative or conceptual function may vary at each appearance. A good example is the narrative separation of Redcross from Britomart after their adventures at Malecasta's Castle Joyeous. As we shall see in the following chapter, the Redcross Knight of Book III is both narratively and conceptually almost entirely disassociated from the Redcross Knight of Book I. Here he is not the "Patron of true Holinesse." In fact, as Josephine Waters Bennett points out, in this passage he carries little allegorical significance of any kind.[8] As regards the narrative line of Britomart, the function of Redcross in this passage is primarily to tell her of the great worthiness of her as yet unencountered lover, Artegall,

> For weet ye well of all, that ever playd
> At tilt or tourney, or like warlike game,
> The noble Arthegall hath ever borne the name,
> [3.2.9]

and thereby to give occasion for the long expository flash-back in which the narrator recounts the magical origin of Britomart's love-quest for Artegall (3.2.17-3.3.62). This is borne out by the recapitulations with which, at the conclusion of the flashback and at the start of the next canto, the narrator returns to the narrative present. There we find no mention of the events at Castle Joyeous. Rather, the emphasis is upon Redcross' account of the estate of Artegall:

> Ne rested they [Britomart & Glauce], till that to
> Faery lond
> They came, as Merlin them directed late:
> Where meeting with this Redcrosse knight, she fond
> Of diverse things discourses to dilate,
> But most of Arthegall, and his estate.
> At last their wayes so fell, that they mote part:
> Then each to other well affectionate,
> Friendship professed with unfained hart,
> The Redcrosse knight diverst, but forth rode Britomart.
> [3.3.62]

> when through speaches with the Redcrosse knight,
> She learned had the estate of Arthegall,
> And in each point her selfe informd aright,
> A friendly league of love perpetuall
> She with him bound, and Congé tooke withall.
> [3.4.4]

Hereupon, his role completed, Redcross disappears from not only the narrative line of Britomart but from the Faerie Queene altogether.

The best example in the Faerie Queene of the removal of a personage from the narrative line concerned once his role in that narrative line is over is, of course, Prince Arthur. Arthur in his infrequent and unrelated appearances (with the exception of those in Books III and IV) serves as deus ex machina, for he is routinely introduced in the role of rescuer and dismissed relatively soon once that role has been completed.[9] Nowhere is this more evident than in his first appearance in Book I. There Una, learning from her dwarf that Redcross has been made captive by the giant Orgoglio, sets out to find her champion whether he be dead or alive. After traveling far with her dwarf as guide, she encounters Arthur by the coincidence so common to romance:

> At last she chaunced by good hap to meet
> A goodly knight, faire marching by the way
> Together with his Squire, arrayed meet.
> [1.7.29]

Arthur promises Una that he will rescue her captive knight--which he soon does. And once the rescue is completed, Arthur stays with Redcross and Una only long enough to recuperate from his battle with Orgoglio and to relate his enfance and the origin of his quest for Gloriana (a matter of but twenty stanzas and necessary only because this is Arthur's first appearance in the Faerie Queene). Then, his role as Redcross' rescuer over,

Arthur exchanges gifts with Redcross and disappears from Book I.

> Thus beene they parted, Arthur on his way
> To seeke his love, and the other for to fight
> With Unaes foe, that all her realme did pray.
> [1.9.20]

Unlike the fixed personages that have a local habitation in the Faerie Queene, the mobile personages may be swept along with the narrative as it moves forward through the landscape of Faerie Land. Therefore, a second function of the narrative separation is to remove mobile personages from the narrative not only when their immediate function is played out but also when they will hamper the future development of the narrative. The separation of Una from Satyrane prior to her encounter with Arthur is a good example. Satyrane steps into the role of Una's champion in the sixth canto of Book I where he helps her steal out of the forest of the fauns and satyrs. When he later does battle with Sansloy, Una, recognizing Sansloy as the knight who once tried to rape her, flees in terror:

> So they to fight; the whiles the royall Mayd
> Fled farre away, of that proud Paynim sore afrayd.
> [1.6.47]

We see no more of Satyrane until Book III, but we return to Una in the following canto. There, as we saw above, she is encountered by her dwarf who is in search of help for the imprisoned Redcross:

He had not travaild long, when on the way
He wofull Ladie, wofull Una met,
Fast flying from the Paynims greedy pray,
Whilest Satyrane him from pursuit did let.
[1.7.20]

They then chance upon Arthur who rescues Redcross, "slayes the Gyant, wounds the beast, / And strips Duessa quight." Satyrane, then, has been removed from the narrative line of Una not because she no longer needs a champion, but because the role of her champion is to be taken over by Arthur. So, to avoid a supernumerary encumbrance on Una's narrative line, Satyrane is removed before Arthur is introduced.

The narrative line of Britomart furnishes us with two other examples. In the eleventh canto of Book III she and Satyrane are riding together after their adventures at Malbecco's castle. They come across a young man fleeing the giant Ollyphant, and give chase. Ollyphant, fearing the power of Britomart's chastity, takes refuge in a nearby forest. In searching the forest for him, Satyrane's narrative line is separated from that of Britomart:

so fast his feet he did apply,
That he has gotten to a forrest neare,
Where he is shrowded in security.
The wood they enter, and search every where,
They searched diversly, so both divided were.
[3.11.6]

And the separation comes at the right time. For in the following stanza Britomart comes upon the grieving

Scudamour who launches her upon her adventures in the House of Busirane--adventures in which Satyrane would have been, narratively speaking, in the way.

The second example involving Britomart is also found in Book III. It is the repeated bifurcation of the initially confluent narrative lines of Britomart, Arthur, Guyon, and Timias. In the first canto we find them all riding together when Florimell hotly pursued by a forester suddenly dashes across their path. Whereupon Arthur and Guyon set out after Florimell:

> The Prince and Guyon equally bylive
> Her selfe pursued, in hope to win thereby
> Most goodly meede, the fairest Dame alive,
> [3.1.18]

while Timias gives chase to the forester:

> But after the foule foster Timias did strive.
> [3.11.18]

Britomart, however, keeps to her appointed journey:

> The whiles faire Britomart, whose constant mind,
> Would not so lightly follow beauties chace,
> Ne reckt of Ladies Love, did stay behind,
> And them awayted there a certaine space,
> To weet if they would turne backe to that place:
> But when she saw them gone, she forward went,
> As lay her journey, through that perlous Pace,
> With stedfast courage and stout hardiment;
> Ne evill thing she feared, ne evill thing she ment.
> [3.1.19]

Thus, in two stanzas the narrative focus is cleared for Britomart, the titular knight of Book III. And in the

following stanza she begins her adventures at Malecasta's Castle Joyeous--adventures in which Arthur, Guyon, and Timias would only have been narrative impediments.

In the fourth canto the narrative focus shifts back to Arthur, Guyon, and Timias. There not only is Arthur and Guyon's joint pursuit of Florimell split up,

> At last they came unto a double way,
> Where, doubtfull which to take, her to reskew,
> Themselves they did dispart, each to assay,
> Whether more happie were, to win so goodly pray,
> [3.4.46]

but Timias is also sent a separate way,

> But Timias, the Princes gentle Squire,
> That Ladies love unto his Lord forlent,
> And with proud envy, and indignant ire,
> After that wicked foster fiercely went.
> So beene they three three sundry wayes ybent.
> [3.4.47]

Again, in two stanzas the narrative focus is cleared, this time for Arthur. His pursuit of Florimell, which is frustrated by nightfall but given new impetus by Florimell's dwarf, Dony, commences immediately:

> But fairest fortune to the Prince befell;
> Whose chaunce it was, that soone he did repent,
> To take that way, in which that Damozell
> Was fled afore, affraid of him, as feend of hell.
> [3.4.47]

In this pursuit Guyon would have been supernumerary. And at this point, except for his brief appearance in Book V, he drops out of the narrative of the Faerie Queene. Timias,

however, being Arthur's squire and not, as is Guyon, in competition for the rescue of Florimell--

> The Prince and Guyon equally bylive
> Her selfe pursewed, in hope to win thereby
> Most goodly meed, the fairest Dame alive--
>
> [3.1.18]

would not necessarily have been an encumbrance in his lord's pursuit of Florimell, but he has his own adventures in the offing.

The use of the narrative separation to remove personages from a narrative line when they will encumber its future development is closely allied to its use as a means for allowing heretofore confluent narrative lines a discrete and independent development. For, if a narrative line is to be developed independently, those personages whose presence would hamper its independent development must necessarily be removed. This becomes largely a matter of focus, of which narrative line we consider removed. In the passage we were discussing above, we can say that Guyon is removed from the narrative line of Arthur chiefly because he would have been supernumerary to Arthur's further adventures. Timias, however, is removed from Arthur's narrative line not so much because he would have interfered with Arthur's further adventures, but rather to make possible his idyllic adventures with Belphoebe (3.5.13-15 and 4.7.23-4.8.18). Turning it around, however, we can say that Arthur and Guyon are

removed from Timias' narrative line because they would not merely be an encumbrance to its future development but would make its future development altogether impossible. So too, in the second canto of Book I, the separation of Redcross from Una is primarily to permit each of their narrative lines independent development. They are each given substantial and autonomous adventures during the seven cantos that they are separated, adventures which would also necessarily have been precluded by the other's presence.

The best examples of the separation of confluent narrative lines in order to make possible their independent development are to be found in Book VI. There confluent narrative lines are repeatedly bifurcated for this purpose. In the third canto Calidore, in hot pursuit of the Blatant Beast, leaves Calepine behind to care for the bitten Serena, thus making possible the ensuing independent development of their several adventures. Calepine and Serena soon fall prey to the cruel and base Sir Turpine (which the presence of Calidore would have prevented); and Calidore, six and one half cantos later, comes upon the Arcadian dwelling of the shepherds. There Calepine and Serena would have been a narrative handicap in the account of his courtship of Pastorella.

In the fourth canto Calepine in pursuit of a "cruell Bear, the which an infant bore / Betwixt his

bloodie jawes" is in turn separated from Serena and their newly found defender, the Salvage Man, for the same reason. Calepine rescues the baby and after much wandering gives it to Matilda whom he found weeping because she and her husband, Sir Bruin, have no children to inherit their lands. Meanwhile Serena and the Salvage Man set out to find Calepine and chance upon Arthur (now reunited with his squire, Timias) to whom Serena tells her misfortunes.

In canto five Arthur and the Salvage Man leave Serena and Timias, who also has been bitten by the Blatant Beast, in the care of a hermit. Arthur and the Salvage Man are thus free to seek out and punish Turpine for his cruel treatment of Calepine and Serena; and Timias and Serena, after leaving the hermit cured of their wounds, fall victim to Disdain (which Arthur's presence would have prevented). The separation of Serena from Timias when he is overcome by Disdain in canto seven sets up the reunion of each to his proper companion. Timias is freed from Disdain by his lord, Prince Arthur, and Serena is rescued from the cannibals at the very last moment by her lover, Calepine. Finally, in canto ten the Brigands' abduction of Pastorella while Calidore is out hunting in the woods sets up her adventures in the Brigands' island hideaway and her subsequent deliverance by Calidore.

The narrative separation's underlying function of keeping the total narrative moving is perhaps most evident

when it separates from a narrative line personages whose presence, if retained, would bring that narrative line to a premature conclusion. The two clearest examples of this are found in the narrative lines of Scudamour and Amoret. In the conclusion to Book III of the 1590 edition, Britomart rescues Amoret from the House of Busirane and reunites her with her lover, Scudamour, who, unable to cross the house's flaming porch, had been waiting outside. In the 1596 edition, the need to extend the narrative lines of Scudamour and Amoret into Book IV occasioned the postponement of their reunion. Therefore, in the 1596 edition the conclusion to Book III was altered so that the lovers might just miss each other in the teasing manner so common to romance. Before Britomart leads the redeemed Amoret from the House of Busirane, Scudamour and Glauce, despairing of Britomart's success, withdraw to seek for other help:

> But he sad man, when he had long in drede
> Awayted there for Britomarts returne,
> Yet saw her not nor signe of her good speed,
> His expectation to despaire did turne,
> Misdeeming sure that her those flames did burne;
> And therefore gan advize with her old Squire,
> Who her deare nourslings losse no lesse did mourne,
> Thence to depart for further aide to enquire.
> [3.12.45]

Thus the narrative lines of Scudamour and Amoret are made to accompany Britomart's on into Book IV.

The same need to extend their narrative lines prompts the separation of Amoret from Britomart in Book IV.

The narrative line of Britomart comes together with those of Artegall and Scudamour in the brilliant anagnorisis scene of the sixth canto. There Artegall's anger towards Britomart turns into adoration and love, and Britomart recognizes him as the knight whom "in her fathers hall / Long since in that enchaunted glasse she saw." But Scudamour, noting that Amoret is not with Britomart, anxiously asks Britomart what became of her. To whom she replies,

> on a day as through a desert wyld
> We travelled, both wearie of the way
> We did alight, and sate in shadow myld;
> Where fearelesse I to sleepe me downe did lay.
> But when as I did out of sleepe abray,
> I found her not, where I her left whyleare,
> But thought she wandred was, or gone astray.
> I caled her loud, I sought her farre and neare;
> But no where could her find, nor tydings of her heare.
> [4.6.36]

We later learn that it was Lust who had carried Amoret off while Britomart was sleeping, thereby preventing her reunion with Scudamour at this point. As a result the narrative lines of Scudamour and Amoret are extended up to the end of the ninth canto where the two lovers are finally reunited, a reunion which, unfortunately, is disappointing in its vagueness.

THE JUNCTIONS OF NARRATIVE LINES

The junction of narrative lines is perhaps the most protean of the narrative-line manipulations in the Faerie Queene. A junction of narrative lines occurs whenever two or more narrative lines join or cross each other. For the purposes of this discussion it is not necessary to distinguish between the joining and the crossing of narrative lines since the manner in which the narrative-line junction per se is effected is the same in either case.

The protean quality of the narrative-line junction in the Faerie Queene stems from the variety of narrative circumstances under which it can occur. In essence, every narrative-line junction comes about in the same manner. As the narrative focus is following a particular narrative line, a second narrative line comes into the narrative focus and either joins or crosses the first narrative line. To make the discussion of narrative-line junctions easier, let us (with no connotation of rank) designate the first narrative line as "main" and the second narrative line as "tributary."

Since the main narrative line has been in the narrative focus for a greater or lesser amount of narrative

time prior to the point of junction, at the point of junction it will necessarily be established in the forefront of the reader's consciousness. In other words, the main narrative line is the constant in the narrative-line junction. It is invariably old in the sense that at the point of junction it is narratively already established. But, if the main narrative line is the constant, the tributary narrative line is the variable which lends the narrative-line junction its protean quality. It either may have been established in a previous section of the narrative, in which case it is also old, or it may be an entirely new narrative line. Whether the tributary narrative line is old or new determines the manner in which it is introduced at the point of the narrative junction. If it is old and has been allowed to slip from the consciousness of the reader, it must in some way be reestablished in his consciousness. If it is new or if it involves a personage in disguise (a not uncommon occurrence in the Faerie Queene), it must in some way be established on the spot and from scratch.

Let us first turn our attention to how a junction of narrative lines is effected in the Faerie Queene when the tributary narrative line is old. If the old tributary narrative line is reestablished at all in the consciousness of the reader at the point of the narrative junction, it is without exception reestablished by means of a

recapitulation of the events which occurred when it was last seen. Only occasionally is this method combined with an account of what happened to the narrative line since it was last seen. The clearest example of the combination of both methods is found in the fifth canto of Book VI where the main narrative lines of Serena and the Salvage Man are joined by those of Arthur and Timias. Serena and the Salvage Man have stopped in their journey in order that he may correct "some furniture about her steed" which had become "disordered by some accident."

> Bout which whilest he was busied thus hard,
> Lo where a knight together with his squire,
> All armed to point came ryding thetherward,
> Which seemed by their portance and attire,
> To be two errant knights, that did inquire
> After adventures, where they mote them get.
> Those were to weet (if that ye it require)
> Prince Arthur and young Timias, which met
> By straunge occasion, that here needs forth be set.
> [6.5.11]

The reestablishment of Timias' narrative line starts out with a recapitulation of the adventures in which we last saw him in the eighth canto of Book IV:

> After that Timias had againe recured
> The favour of Belphoebe, (as ye heard)
> And of her grace did stand againe assured,
> To happie blisse he was full high upreared,
> Nether of envy, nor of chaunge afeard.
> [6.5.12]

There then follows an extensive account of the adventures which befell Timias between his reconciliation with

Belphoebe and his present appearance in the narrative. His newly regained favor with Belphoebe incurs the envy of Despetto, Decetto, and Defetto. They use the Blatant Beast to lure him into the forest where they set upon him. He is nearly overcome by them, when they are run off by the chance appearance of Arthur. When Arthur recognizes his long lost squire, he embraces him in joyful reunion. And after catching up on news of each other, they ride forth together, "a comely couplement."

> So now they be arrived both in sight
> Of this wyld man, whom they full busie found
> About the sad Serena things to dight.
>
> [6.5.25]

In the narrative-line junction the use of recapitulation to bridge the narrational hiatus between the two segments of an old tributary narrative line is identical to its use in the shift of narrative lines. And as we have already discussed recapitulation in our consideration of the narrative shift, we need not go into it in great detail here. We need only note that in the narrative-line junction the extent of the recapitulation is usually commensurate with the length of narrational time which has elapsed between the two segments of the old tributary narrative line. For example, in the sixth canto of Book I Una and Satyrane are falsely told by Archimago, masquerading as a pilgrim, that Redcross has just been slain by

a pagan knight who can be found resting beside a nearby fountain. Satyrane, outstripping Una in the process, rushes off to revenge Redcross' death.

> And soone he came, as he the place had ghest,
> Whereas that Pagan proud him selfe did rest,
> In secret shadow by a fountaine side:
> Even he it was, that earst would have suppress
> Faire Una.
>
> [1.6.40]

Here the main narrative line of Satyrane is joined by the old tributary narrative line of Sansloy. Sansloy's narrative line has been seen quite recently. In the first eight stanzas of the canto he had been run off in his attempt to rape Una by the providential appearance of a troop of fauns and satyrs. Because so little narrational time has elapsed (31 stanzas) since his narrative line was last seen, it can be reestablished with minimal recapitulation:

> Even he it was, that earst would have suppress
> Faire Una.

When Una comes upon the scene, Satyrane and Sansloy are locked in fierce combat. As soon as Sansloy catches sight of Una he leaves off fighting and attempts to capture her anew, but is prevented by Satyrane. Una, meanwhile, flees for fear of Sansloy.

> So they to fight; the whiles the royall Mayd
> Fled farre away, of that proud Paynim sore afrayd.
>
> [1.6.47]

With that the narrative focus leaves Una's narrative line and shifts to that of Redcross. Her narrative line is soon reintroduced into the narrative focus, however, when she is met by her dwarf. He had seen Redcross fall captive to the giant Orgoglio and is now looking for help.

> He had not travaild long, when on the way
> He wofull Ladie, wofull Una met,
> Fast flying from the Paynims greedy pray,
> Whilest Satyrane him from pursuit did let.
>
> [1.7.20]

Here the main narrative line of Una's drawf is joined by Una's old tributary narrative line. And again, since so little narrational time has elapsed (31 stanzas) since his narrative line was last seen, it can be reestablished by a brief recapitulation:

> wofull Una . . . ,
> Fast flying from the Paynims greedy pray,
> Whilest Satyrane him from pursuit did let.
>
> [1.7.20]

When the old tributary narrative line of the narrative junction has not been seen for a considerable length of narrational time, the recapitulation is usually more extensive. A good example is found in the narrative line of Belphoebe. We first meet her in the third canto of Book II. There while pursuing a "bleeding Hind" through the forest, she bursts upon the frightened Braggadocchio and Trompart. When Braggadocchio views her beauty, his fear turns into lust, and he tries to

rape her. But she threatens him with her spear and quickly runs off. And Braggadocchio and Trompart, thoroughly daunted, flee the forest.

When we next see Belphoebe it is in the fifth canto of Book III where her narrative line joins that of Timias. Timias, as the result of being ambushed in the "thicke woods" by the forester and his two brothers, is gravely wounded and falls from his horse "in deadly swowne." At this critical moment Belphoebe, again in chase of "some wild beast," providentially comes upon him:

> Shortly she came, whereas that woefull Squire
> With bloud deformed, lay in deady swownd.
> [3.5.29]

And since it has been some fifteen cantos since Belphoebe's narrative line was last seen, it is accordingly reestablished by a relatively substantial recapitulation:

> In those same woods, ye well remember may,
> How that a noble hunteresse did wonne,
> She, that base Braggadocchio did affray,
> And made him fast out of the forrest runne;
> Belphoebe was her name, as faire as Phoebus sunne.
> [3.5.27]

The narrative lines of Ferrau and the False Florimell are similarly reestablished by a substantial recapitulation after a hiatus of some six cantos. In the eighth canto of Book III Ferrau forcibly takes the False

Florimell from Braggadocchio, all the while thinking she is the real Florimell:

> Well weened he, that fairest Florimell
> It was, with whom in company he yode,
> And so her selfe did alwaies to him tell;
> So made him thinke him selfe in heaven, that was
> in hell.
>
> [3.8.19]

With that they disappear from the narrative and are not seen again until the second canto of Book IV where they are met by Blandamour and Paridell riding in company with Ate and Duessa.

> With whom as they thus rode accompanide,
> They were encountred of a lustie Knight,
> That had a goodly Ladie by his side,
> To whom he made great dalliance and delight.
> It was to weete the bold Sir Ferraugh hight,
> He that from Braggadocchio whilome reft
> The snowy Florimell, whose beautie bright
> Made him seems happie for so glorious theft;
> Yet was it in due triall but a wandring weft.
>
> [4.2.4]

There are, however, an even larger number of narrative-line junctions in the Faerie Queene in which the tributary narrative line is old but is not reestablished at the point of junction by a recapitulation of the events which occurred when it last was seen. In many instances the reason is obvious: the tributary narrative line has been so recently seen as to need no reestablishing upon entering the narrative junction. The question of how recent is recent enough to warrant the omission

of recapitulation is, of course, relative. To some degree it depends upon such factors as the stature of the tributary narrative line in question, the firmness with which it was previously established, and the nature of the adventures which have occurred during the interval since it was last seen. Statistically considered, however, in the Faerie Queene recent enough is anywhere from two to forty-six stanzas, with the average being fourteen stanzas. For example, in the sixth canto of Book II the main narrative line of Phaedria is joined by the tributary narrative line of Guyon and the Palmer. Having lulled Cymochles asleep on her island that floats in the midst of the Idle Lake, Phaedria

> did her selfe betake
> Unto her boat againe, with which she cleft
> The slouthfull wave of that great griesly lake;
> Soone she that Island farre behind her left,
> And now is come to that same place, where first
> she weft.
>
> By this time was the worthy Guyon brought
> Unto the other side of that wide strond,
> Where she was rowing, and for passage sought:
> Him needed not long call, she soone to hond
> Her ferry brought, where him she byding fond,
> With his sad guide.
>
> [2.6.18-19]

The narrative line of Guyon and his Palmer can here be ushered in without any reintroduction partly because it is the major (and titular) narrative line of Book II, partly because by now (canto 6) it has been well established in the consciousness of the reader, partly because

the adventures which intervened since its last appearance (Cymochles vengeful search for Guyon) were narratively related, but primarily because it has been seen only thirty-two stanzas ago.

In many other instances the reason why the old tributary narrative line can be introduced in the narrative junction without any mnemonic reestablishment is primarily because it has been the object of the narrative interest for a substantial length of narrational time prior to the point of junction. The narrative has, in a sense, looked forward to and directed itself toward the coming narrative junction. As a result, the tributary narrative line--even though in some cases it has been out of the narrative focus for a considerable length of narrational time--has been maintained in the consciousness of the reader. The best example of this is found in the fourth canto of Book IV where Satyrane's narrative line, after an interval of some five cantos, enters the narrative focus with no formal reintroduction.

> Then first of all forth came Sir Satyrane,
> Bearing that precious relicke in an arke
> Of gold, that bad eyes might it not prophane:
> Which drawing softly forth out of the darke,
> He open shewd, that all men it mote marke.
> A gorgeous girdle, curiously embost
> With pearle and precious stone, worth many a marke;
> Yet did the workmanship farre passe the cost:
> It was the same, which lately Florimel had lost.
>
> [4.4.15]

As the sponsor of the tournament for Florimell's girdle Satyrane needs no introduction, for his tournament is the cynosure of Book IV. It is first mentioned in the second canto where the Squire of Dames gives the raison d'être for it to Paridell and Blandamour whom he comes upon fighting over the False Florimell.

> It lately so befell,
> That Satyran a girdle did uptake,
> Well knowne to appertaine to Florimell,
> Which for her sake he wore, as him beseemed well.
>
> But when as she her selfe was lost and gone,
> Full many knights, that loved her like deare,
> Thereat did greatly grudge, that he alone
> That lost faire Ladies ornament should weare,
> And gan therefore close spight to him to beare:
> Which he to shun, and stop vile envies sting,
> Hath lately caused to be proclaimed each where
> A solemne feast, with publike turneying,
> To which all knights with them their Ladies are to bring.
>
> And of them all she that is fayrest found,
> Shall have that golden girdle for reward,
> And of those Knights who is most stout on ground,
> Shall to that fairest Ladie be prefard.
>
> [4.2.25-27]

Thereupon Blandamour and Paridell, believing the False Florimell to be the true, set out for Satyrane's tournament to wage joint battle

> Gainst all those Knights, as their professed fone,
> That chalenged ought in Florimell, save they alone.
>
> [4.2.28]

And from this point on the underlying interest of the narrative is directed towards the forthcoming tournament and the contest for Florimell's girdle.

When the ever-increasing cavalcade of Blandamour and Paridell (which at this point also includes Ate, Duessa, the False Florimell, and the Squire of Dames) overtakes the cavalcade of Cambell, Triamond, Cambina, and Canacee, their talk soon turns to

> that great turney, which was blazed brode,
> For that rich girdle of faire Florimell,
> The prize of her, which did in beautie most excell.
>
> To which folke-mote they all with one consent,
> Sith each of them his Ladie had him by,
> Whose beautie each of them thought excellent,
> Agreed to travell, and their fortunes try.
>
> [4.4.5-6]

Not long after they encounter Braggadocchio who, recognizing the False Florimell, challenges Blandamour for her. They are on the point of fighting (urged on by Ate and the False Florimell) when Cambell, reminding them of the purpose of their journey, "did shut up all in jest."

> Brave Knights and Ladies, certes ye doe wrong
> To stirre up strife, when most us needeth rest,
> That we may us reserve both fresh and strong,
> Against the Turneiment which is not long.
> When who so list to fight, may fight his fill,
> Till then your challenges ye may prolong.
>
> [4.4.12]

And with Blandamour and Braggadocchio temporarily agreed, they all continue on their journey

> Till that at length upon the appointed day,
> Unto the place of turneyment they came.
>
> [4.4.13]

Thus when the main narrative lines of "this faire crewe" (now eleven strong) encounter the tributary narrative line of Satyrane at the tournament, his narrative line needs no reintroduction. For although Satyrane has not been the object of the narrative focus since his adventures at Malbecco's castle in the eleventh canto of Book III, he and his tournament have been the object of the narrative interest for the previous two cantos. And as a result Satyrane's narrative line has been kept in at least the penumbral region of the reader's consciousness.

There are, however, many other instances in which an old tributary narrative line is introduced into a narrative junction without mnemonic reestablishment, for which there is no apparent narrative explanation. The tributary narrative line has not been the object of either the narrative focus or the narrative interest for a considerable length of narrational time prior to the point of junction. They can, as are so many of the inconsistencies in the Faerie Queene, simply be ascribed to lapsus calami or moments of Homeric nodding. Or, taking the point of view of Josephine Waters Bennett, they can be seen as the result of the intermittent, wavering, and patchwork evolution of the Faerie Queene. But whatever the cause may be, it has resulted in a number of narrative junctions in which the old tributary narrative line is introduced with no attempt to relate it to its previous

appearance, though that appearance was long ago and is perhaps only hazily remembered.

The most notable examples of this are the mechanical and unrelated appearances of Arthur in the Faerie Queene. Seeing this as further evidence that Arthur was a late development in the evolution of the Faerie Queene, Josephine Waters Bennett states the case nicely:

> [There is a] lack of connection between Arthur's different appearances. Orlando appears very little in the early cantos of Ariosto, but his several appearances are strung together on a single thread of narrative. He is a character in an action which has a continuity of its own and which involves, sooner or later, most of the other characters in the poem. But Arthur has no such sustaining thread of continuity. In Books I, II, IV, and V his appearance is not once linked with the last episode in which he took part in the preceding book, and the link between Books II and III is inconsistent in several ways and obviously artificial. Other characters, such as Britomart, Florimell, Amoret, and (with exceptions) Satyrane and Artegall have the continuity of their stories preserved from one book to another, but not so Arthur. He is not a character in a continued action, but a deus ex machina, until we come to Book VI.[1]

Actually, when we turn to Arthur's appearance in Book VI and examine it carefully, we see that even here "his appearance is not . . . linked with the last episode in which he took part in the preceding book." Strangely enough, this is not true in the case of his squire, Timias, who appears with him. His appearance is, as we saw, carefully connected to the episode in which we last saw him by means of a recapitulation of that episode and an account of his adventures since then. But there is no

attempt whatsoever to link Arthur's appearance with his last appearance, in which we saw him, after restoring Belgae on her throne, resume his quest for Gloriana:

> thenceforth he went
> And to his former journey him addrest,
> On which long way he rode, ne ever day did rest.
> [5.11.35]

Arthur, in the best romantic tradition, simply chances upon Timias in his desperate fight with Despetto, Decetto, and Defetto.

The most notorious example of this occurs in the first canto of Book III. There the main narrative line of Britomart is joined by the tributary narrative line of Redcross who is single-handedly fighting the six champions of Malecasta on the plain before her Castle Joyeous:

> At last as nigh out of the wood she came,
> A stately Castle farre away she spyde,
> To which her steps directly she did frame.
> That Castle was most goodly edifyde,
> And plaste for pleasure nigh that forrest syde:
> But faire before the gate a spatious plaine,
> Mantled with greene, it selfe did spredden wyde,
> On which she saw sixe knights, that did darraine
> Fierce battell against one, with cruell might and maine.
> [3.1.20]

The striking thing about this appearance of Redcross is that it is so totally disassociated not only narratively but conceptually as well from his prior appearances. We last saw Redcross at the opening of Book II where he

encounters Guyon while on his way back to Faerie Court in order to keep his vow to serve Gloriana

> six yeares in warlike wize,
> Gainst that proud Paynim king, that workes
> her teene.
>
> [1.12.18]

And after inaugurating Guyon in his new quest--

> But you, faire Sir, whose pageant next ensewes,
> Well mote yee thee, as well can wish your thought,
> That home ye may report thrise happie newes,
> For well ye worthie bene for worth and gentle thewes--
>
> [2.1.33]

Redcross continues on his appointed journey.

In Redcross' appearance in Book III, however, there is only the slimmest narrative connection made with these events which took place more than a book ago. In fact, the only relation between the Redcross of Book I and the Redcross of Book III is that they both have the same name and both serve a lady who bears the epithet of "the errant damzell." In the words of the Redcross of Book III,

> I love one, the truest one on ground,
> Ne list me chaunge; she the Errant Damzell hight,
> For whose deare sake full many a bitter stownd,
> I have endured, and tasted many a bloudy wound.
>
> [3.1.24]

The only other time Una is designated as "the Errant damozell" is in the first canto of Book II. Narratively,

therefore, the only connection between the two segments of Redcross' narrative line is an onomastic one.

On the conceptual level, the Redcross of Book III is even more estranged from the Redcross of Book I. In Book I Redcross clearly represents Holiness, sometimes as its champion and sometimes as the individual soul striving to attain it. But there is no suggestion that the Redcross of Book III represents Holiness. Indeed, to apply the representative value of the Redcross of Book I to the Redcross of Book III is to wrongly assume that the relationship between the narrative and conceptual levels of the Faerie Queene is a static one. This is the mistake C. S. Lewis makes in discussing this passage. For, commenting on Britomart's rescue of Redcross, he says,

> Holiness himself is glad to be helped in his fight against Malecasta's champions by Britomart; by which the honest poet intends, no doubt, to let us know that even a religious man need not disdain the support which a happy marriage will give him against fashionable gallantry. For Britomart is married love.[2]

Frederick Morgan Padelford (a little more circumspect, but laboring under the same mistake) says that in this passage Redcross may not represent the same perfection of Holiness that he did at the end of Book I, but that he represents Holiness nevertheless:

> One may perhaps question why the Red Crosse Knight who, in Book One, had become so abundantly established in virtue, should be introduced again, engaged in an

> apparently losing fight against sensuality. This is to regard the episode from the wrong angle. Rather it is introduced without reference to the first book, to make clear the necessity of chastity to holiness.[3]

But there is no evidence that the Redcross of Book III has any conceptual value whatsoever, much less that of Holiness. In short, the Redcross of Book III is almost completely disassociated from his earlier namesake and is little more than a rather nondescript knight-errant who falls in with Britomart for one episode. Were it not for his name, we would be hard put to keep him separate from the many other subordinate knights who make a brief appearance in the narrative of the Faerie Queene.

Let us now turn our attention to how a junction of narrative lines is effected in the Faerie Queene when the tributary narrative line is new. In this case a new set of circumstances comes into play. For, to state the obvious, a new tributary narrative line, unlike an old one, can not be reestablished at the point of junction by any reference to a previous participation in the narrative, but must be established entirely from scratch.

Of all the narrative-line manipulations which are our concern in this essay (that is, narrative shifts, separations, and junctions) only the narrative junction involves a new narrative line. The reverse of this, however, is even more significant. For, if we pause to consider, we realize that in the Faerie Queene almost all the

new narrative lines are introduced into the narrative as tributary narrative lines in a narrative junction. Sometimes, as in the case of Artegall, we hear of a new narrative line before we actually see it. But only in the cases of Redcross, Una, Una's dwarf, and Calidore, because they initiate the action of a book of the Faerie Queene, are new narrative lines dramatically introduced by means other than a narrative junction.

We thus find ourselves suddenly faced with the entire question of how new narrative lines are established in the Faerie Queene. We must be careful, though, not to confuse the establishment of a new narrative line with its development. The development of a narrative line occurs along its entire length. It is a cumulative process and only stops when the narrative line reaches its terminus. The establishment of a narrative line, however, is the exposition, of whatever kind, that it receives at the point of its introduction into the narrative. In short, the establishment of a narrative line is the first installment in its development.

The question of the establishment of a narrative line is of far-reaching importance. For, the manner in which a narrative line is established forms not only the foundation for its further development, but also determines how the reader initially apprehends its role in the narrative. Take for example the narrative line of Prince

Arthur. It makes its first appearance in the seventh canto of Book I where it is introduced as a tributary narrative line which joins the main narrative line of Una:

> At last she chaunced by good hap to meet
> A goodly knight, faire marching by the way
> Together with his Squire, arayed meet:
> His glitterand armour shined farre away,
> Like glauncing light of Phoebus brightest ray;
> From top to toe no place appeared bare,
> That deadly dint of steele endanger may.
>
> [1.7.29]

And if Arthur is intended to represent "magnificence," as is declared in the letter to Raleigh, his narrative line could receive no better establishment than the royal and resplendent full-length portrait he receives in the ensuing nine stanzas. Awe-inspiring in the dazzling panoply which Merlin made for him, he is firmly established in the role of knight par excellence, a role he will play throughout the remainder of the Faerie Queene. Moreover, we immediately recognize Arthur's fitness as Una's champion in her distress, one who is preeminently capable of carrying out his vow to her:

> But be of cheare, and comfort to you take:
> For till I have acquit your captive knight,
> Assure your selfe, I will you not forsake.
>
> [1.7.52]

Thus, when a new narrative line is introduced into the narrative as the tributary narrative line of a narrative junction, it is established by some sort of exposition

which identifies the personage involved and helps define his role in the narrative. A few of these expositions are dramatic, that is, they are put in the mouth of one of the personages. For example, Guyon (and we as readers) learn all about Pyrochles, shortly before he gallops up, from his squire, Atin (2.4.40-43). And Amoret, upon meeting Aemylia in the cave of Lust, learns Aemylia's entire background from Aemylia herself (4.7.15-18).

Most of the time, however, we must rely on the narrator for the exposition of a new narrative line. And the kind of exposition it receives depends largely upon the narrator's "point of view" at that particular moment in the narrative. The question of point of view in narrative is, of course, a complex one. Modern critics of fiction have shown us that there are numerous arrangements of point of view and that its traditional classification into three or four kinds (variables only of the "person" in which the narrative is related and the degree of knowledge shown by the narrator) is embarrassingly inadequate.[4]

For the purposes of this discussion we need not consider the distinctions in "person" as regards the narrator's point of view. For in the Faerie Queene all the expositions of new narrative lines are related by the narrator in the third person. The narrator only shifts to first person narration in those passages where he invokes the Muses, dedicates his labors to Elizabeth, and comments on the progress and meaning of the narrative--

passages, moreover, which are relatively few and rhetorically set off from the narrative proper.

Our present concern as regards the narrator's point of view is the degree of knowledge it evinces. In this respect, what strikes us (nurtured as we are on the modern novel) is that the narrator's point of view varies between one that is "limited" and one that is "omniscient." At the opening of Book I, for example, when introducing Redcross, the narrator is invested with a fully omniscient point of view. He is able to survey not only the totality of the narrative, but the innermost workings of his protagonist as well:

> Upon a great adventure he was bond,
> That greatest Gloriana to him gave,
> That greatest Glorious Queene of Faerie lond;
> To winne him worship, and her grace to have,
> Which of all earthly things he most did crave;
> And ever as he rode, his hart did earne
> To prove his puissance in battell brave
> Upon his foe, and his new force to learne;
> Upon his foe, a Dragon horrible and stearne.
>
> [1.1.3]

A few stanzas later, however, when describing Archimago (who has disguised himself as a hermit), the narrator's point of view has narrowed to the limited one of an eyewitness:

> At length they chaunst to meet upon the way
> An aged Sire, in long blacke weeds yclad,
> His feete all bare, his beard all hoarie gray,
> And by his belt his booke he hanging had;

> Sober he seemde, and very sagely sad,
> And to the ground his eyes were lowly bent,
> Simple in shew, and voyde of malice bad,
> And all the way he prayed, as he went,
> And often knockt his brest, as one that did repent.
> [1.1.29]

He tells us only what an observer could see, hear, and infer if placed close enough to the action. His deductions ("Sober he seemde, and very sagely sad" and "Simple in shew, and voyde of malice bad") are based solely upon Archimago's appearance and demeanor. In effect, he is no more able to see through Archimago's masquerade than are Una and Redcross.

Perhaps the best way to deal with the narrator's shifting point of view in the Faerie Queene, especially as regards the shifts in knowledge it entails, is to regard point of view as a type of rhetorical device in the control of the narrator and not of the author. We can regard it as a rhetorical device because like all rhetorical devices its fundamental purpose is to influence the reader's response to the narrative. We can regard it as a rhetorical device controlled by the narrator because esthetically we as readers perceive the narrator as possessing sovereign authority over the narrative. Unlike, say, Chaucer's Troilus and Criseyde, we sense no clear distinction between the author and the narrator of the Faerie Queene. We are no more conscious of a Spenser standing behind and controlling the narrator of the Faerie

Queene than we are of a Virgil behind the narrator of the Aeneid. As a result we view the narrator as both the maker and the teller of his narrative, and as solely responsible for its entire rhetoric, including the shifts in point of view.

Insofar as the reader is wholly dependent on the narrator for the narrative, the narrator's point of view, as regards the degree of knowledge it evinces, is a rhetorical device of considerable effect. For it determines the kind and the amount of knowledge about the narrative that is imparted to the reader. If the narrator's point of view is privileged with omniscience, the reader comes to know much about the narrative, if it is limited, he comes to know correspondingly little. Thus, as the narrator of the Faerie Queene is able to switch the point of view from which to tell his narrative, he can exert almost unlimited control over his reader. Unlike the narrators of most modern novels, whose point of view, once established, remains fixed, the narrator of the Faerie Queene can shift his point of view so as more firmly to regulate what and how much he will tell the reader about his narrative at any one point along its sequence.

With this armament at our disposal, let us now turn to the examination of how new narrative lines are introduced into the narrative--not forgetting that they are

introduced as tributary narrative lines of a narrative junction. As regards degree of knowledge, the point of view of every narrator essentially falls into one of two categories. As Wayne C. Booth points out, every narrator "can be either privileged to know what could not be learned by strictly natural means or limited to realistic vision and inference."[5] In other words, narrators either assume a "limited" or an "omniscient" point of view--although the narrator's omniscience may manifest itself in many ways. When the narrator of the Faerie Queene takes the limited point of view, it is that of an observer who is restricted to what he can see, hear, and infer. And many of the personages are introduced into the narrative from this point of view. In fact, a few of the personages are introduced through the description of their actions alone. In the third canto of Book I, for instance, Una's lion is introduced by a highly romantic action: his fierceness turns to submission at the sight of Una's beauty. And, in the third canto of Book VI Turpine, in refusing to help Calepine and the wounded Serena cross a river, is introduced by a highly mimetic action. A few other personages are introduced through the description of only their appearance. Belphoebe, for instance, in the third canto of Book II, is introduced by a ten-stanza portrait which details her beauty and grace in a manner reminiscent of the Petrarchan love sonnet. And in the fourth canto of

Book IV, Artegall is introduced by a depiction of his "quyent disguise":

> 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.
>
> [4.4.39]

Most commonly, however, when the narrator assumes the limited point of view of an observer, he introduces new personages through a description of both their appearance and their actions. Usually the description of the new personage's actions and appearance are so closely interwoven that analysis is difficult. Such is the case with Florimell who is introduced in the first canto of Book III by a description both of what she does (flee from a forester) and of what she looks like ("the fairest Dame alive"). As Arthur, Timias, Guyon, and Britomart are riding along together in search of adventure,

> All suddenly out of the thickest brush,
> Upon a milk-white Palfrey all alone,
> A goodly Ladie did foreby them rush,
> Whose face did seeme as cleare as Christall stone,
> And eke through feare as white as whales bone:
> Her garments all were wrought of beaten gold,
> And all her steed with tinsell trappings shone,
> Which fled so fast, that nothing mote him hold,
> And scarse them leasure gave, her passing to behold.
>
> Still as she fled, her eye she backward threw,
> As fearing evill, that pursewd her fast;
> And her faire yellow locks behind her flew,
> Loosely disperst with puffe of every blast.
>
> [3.1.15-16, my italics]

In general, the italicized verses (with the exception of the word "milk-white") describe her actions, while the remaining verses describe her appearance.

The minute the narrator reveals that he knows more than could be learned by strictly natural means, he has, of course, assumed an omniscient point of view. In the Faerie Queene the narrator reveals his omniscience in two general and not mutually exclusive ways. The one is by an "inside view" of the personages, or what Henry James called "a going behind." In a sense this is a vertical knowledge of the narrative, a knowledge which goes beneath the surface of outward appearance and observable action. When used in the introduction of a new personage into the narrative, the inside view shows us his mental makeup. For instance, in the third canto of Book II, the narrator begins his introduction of Trompart into the narrative by a description of his cringing fear in the face of Braggadocchio's bravado. Yet, we come to know Trompart much more intimately through the brief glimpse the narrator gives us into his mind once he has agreed to attend Braggadocchio as his squire:

> Eftsoones this liege-man gan to wexe more bold,
> And when he felt the folly of his Lord,
> In his owne kind he gan him selfe unfold:
> For he was wylie witted, and growne old
> In cunning sleights and practick knavery.
> From that day forth he cast for to uphold
> His idle humour with fine flattery,
> And blow the bellowes to his swelling vanity.
>
> [2.3.9]

The same is true for Pastorella. Her introduction into the narrative is begun by a description of her as she sits on a hillock surrounded by "lovely lasses" and "lustie shepheard swaynes," a description which borders on apotheosis. But here as well, it is an inside view into her mind which brings her character more sharply into focus. All the shepherds, but Coridon most of all, "Burnt in her love,"

> Yet neither she for him, nor other none
> Did care a whit, ne any liking lend:
> Though meane her lot, yet higher did her mind ascend.
> [6.9.10]

The other general way in which the narrator reveals his omniscience is by what might be called an "overview" of the narrative. This, in a sense, is a horizontal knowledge of the narrative, a knowledge which extends beyond the limits of the immediate action and embraces the total narrative, past, present, and future. For instance, we saw earlier how the narrator introduces Arthur into the narrative by means of a full-length description of his armor, sword, helmet, and magic shield. Toward the end of this description, when he declares that Arthur's magic shield was made by Merlin ("which whylome did excell / All living wightes in might of magicke spell"), the narrator in an overview places the present moment in a much larger narrative context:

> Both shield, and sword, and armour all he wrought
> For this young Prince, when first to armes he fell;
> But when he dyde, the Faerie Queene it brought
> To Faerie lond, where yet it may be seene, if sought.
> [1.7.36]

When the narrator makes use of the overview to help introduce a new personage into the narrative, it usually takes the form of background, that is, an account of such details or past events pertaining to the personage as render his present role in the narrative intelligible. At times it can be relatively brief. For example, in the eighth canto of Book IV the turtle dove who commiserates with Timias in his despair over his rejection by Belphoebe and who later reconciles them is introduced by the narrator as having likewise lately

> lost her dearest love,
> Which losse her made like passion also prove.
> [4.8.3]

In the tenth canto of Book VI, upon introducing the Brigands who depredate the dwelling of the shepherds, the narrator informs us that they were a "lawlesse people,"

> That never usde to live by plough nor spade,
> But fed on spoile and booty, which they made
> Upon their neighbours, which did nigh them border.
> [6.10.39]

And a canto earlier, when Meliboe is introduced into the narrative, the narrator reveals his actual relationship with Pastorella--a relationship crucial to the plot of the ensuing narrative:

He was to weet by common voice esteemed
  The father of the fayrest Pastorell,
  And of her selfe in very deede so deemed;
  Yet was not so, but as old stories tell
  Found her by fortune, which to him befell,
  In the open fields an Infant left alone,
  And taking up brought home, and noursed well
  As his owne chyld; for other he had none,
That she in tract of time accompted was his owne.
[6.9.14]

When the background used to introduce new personages into the narrative becomes more extensive, it takes on the characteristics of what Arnold Williams calls an "enclosed narrative, a sort of flashback, around which the narrative line flows."[6] The most notable example of this is, of course, the enclosed narrative which introduces Cambell, Triamond, Canacee, and Cambina into the main narrative. It is notable not only for its length (seventy-seven stanzas) but also because it contains virtually the entire "legend" of Cambell and Triamond--the titular heroes of Book IV. In fact, it can easily be viewed as a self-contained novella, for it is set off from the main narrative by the narrator's famous exordial invocation to "Dan Chaucer," whose unfinished Squire's Tale he is apparently taking over as his own.

More representative, however, is the enclosed narrative by which the narrator introduces Satyrane into the narrative proper in the sixth canto of Book I. It will be remembered that Una, whose narrative line we have been following up to this point, has been made the object

of worship by a forest-dwelling troop of fauns and satyrs.

> It fortuned a noble warlike knight
> By just occasion to that forrest came,
> To seeke his kindred, and the lignage right,
> From whence he tooke his well deserved name:
> He had in armes abroad wonne muchell fame,
> And fild far landes with glorie of his might,
> Plaine, faithfull, true, and enimy of shame,
> And ever loved to fight for Ladies right,
> But in vaine glorious frayes he litle did delight.
> [1.6.20]

Then follows the romantic account of his enfance. Son of a mortal mother and a satyr, he is brought up in the forest by his father who, by making him subject wild beasts to his dominion, teaches him to "banish cowardize and bastard feare." Upon reaching manhood, and after having taught every beast of the forest to fear him,

> his courage haught
> Desird of forreine foemen to be knowne,
> And far abroad for straunge adventures sought:
> In which his might was never overthrowne,
> But through all Faery lond his famous worth was blown.
>
> Yet evermore it was his manner faire,
> After long labours and adventures spent,
> Unto those native woods for to repaire,
> To see his sire and ofspring auncient.
> And now he thither came for like intent;
> Where he unwares the fairest Una found.
> [1.6.29-30]

As background, the enclosed narrative of Satyrane's enfance answers every narrative need. It first of all establishes Satyrane as the fit knight to rescue Una from the fauns and satyrs. He is

> Plaine, faithfull, true, and enimy of shame,
> And ever loved to fight for Ladies right.

Moreover, it lends credence to Satyrane's opportune arrival in the very woods where the fauns and satyrs have made Una the unwilling "Image of Idolatryes":

> Yet evermore it was his manner faire,
> After long labours and adventures spent,
> Unto those native woods for to repaire,
> To see his sire and ofspring auncient.

And, on the mechanical level, it allows the main body of the narrative to flow smoothly around it. This is brought about by having the opening of the enclosed narrative (stanza 20) duplicate its close (stanzas 29-30). Both make the point that Satyrane has "in armes abroad" acquired much knightly fame and that he habitually returns to his native forest to "seeke his kindred." Thus, at the end of the enclosed narrative of Satyrane's enfance, the main current of the narrative has been effectively returned to its previous course.

Let us now turn from the consideration of how the narrative-line junctions are effected in the Faerie Queene to a consideration of why they come at certain points in the sequence of the narrative. Of fundamental importance to our consideration is the fact that in the Faerie Queene almost all the narrative lines, whether they be old or new, are ushered into the narrative focus by way of the

narrative junction. As we noted above, with the exception of Redcross, Una, Una's dwarf, and Calidore, all the new narrative lines are introduced into the narrative focus via the narrative junction. In the case of old narrative lines, those that are not reintroduced into the narrative focus via the narrative shift, are reintroduced via the narrative junction. Unlike the narrative shift, however, the narrative junction does not exchange one narrative line for another, rather it ushers an additional narrative line into the narrative focus. To state the obvious, then, the peculiar function of the junction of narrative lines is to add another narrative line (or lines) to the one (or ones) already in the narrative focus.

When speaking about narrative lines, we are, of course, also talking about the personages they represent. We can, therefore, rephrase the above statement and say that the peculiar function of the junction of narrative lines is to add another personage (or personages) to the one (or ones) already in the narrative focus. And if we look at the individual narrative junctions in the Faerie Queene in order to determine why an additional personage or personages are introduced into the narrative focus, we can discern three general reasons--more than one of which can be served simultaneously by the same personage. For example, when Redcross and Una encounter Archimago posing as a hermit in the first canto of Book I, we can discern

several reasons why Archimago is introduced into the narrative at this point. On the narrative level there are two reasons. For one, he serves to part Redcross from Una. Secondly, his appearance introduces a new episode into the narrative (to say nothing of a new narrative line). The episode of Redcross' slaying of the serpent Error in the Wandering Wood is over and the episode of Redcross' deception by Archimago in his false hermitage is about to begin. Moreover, on the conceptual level Archimago serves to represent Hypocrisy which, unlike patent Error, is able to pervert Holiness.

In this discussion we are, of course, chiefly concerned with the narrative reasons why additional personages are introduced into the narrative focus. And the reason for the introduction of an additional personage is narratively most obvious when its function is solely or largely mechanical. That is, when the personage is introduced not so much of and for itself as it is to answer a specific requirement of the narrative. True, in the passage referred to above, Archimago serves the mechanical function of separating Redcross from Una, but his role in the narrative is so large, diverse, and fraught with meaning that we can not say that he is introduced ex machina primarily to serve that function.

On the other hand, such a personage as Trevisan is introduced into the narrative almost entirely for

mechanical reasons. His sole function is to tell Redcross of that "man of hell," Despair, and to lead him to his cave (1.9.21-34). Once that function is carried out, he vanishes from the narrative never to be seen or heard of again. The same holds true for the old knight Sir Sergis who is met by Artegall while en route to Irena. His only function is to tell Artegall that Irena has been made a captive by Grantorto and that he will kill her at the end of ten days unless a

> champion doe appeare,
> Which will her cause in battailous array
> Against him justifie, and prove her cleare
> Of all those crimes, that he gainst her doth reare.
>
> [5.11.40]

Florimell's dwarf, Dony, appears twice in the Faerie Queene, both times serving a purely mechanical function. On his first appearance his function is to inform Arthur that the damsell he had been pursuing until overtaken by nightfall is called "Florimell the faire," and that she had left Faerie Court to seek her lover, Marinell, whom rumor has it was slain "of a forreine foe" (3.5.3-12). On his second appearance he serves a similar expository function. He informs Artegall both of the coming "spousall" of Marinell and Florimell to be held at the "Castle of the strond," and of the robber baron Pollente over whose toll bridge they must pass if they are to travel there (5.2.2-10). There are further

examples. The Squire of Dames reappears in Book IV primarily to inform Blandamour and Paridell of the tournament for Florimell's girdle (4.2.20-31). Cambina appears as a dea ex machina chiefly to resolve the fight between Cambell and her brother, Triamond (4.3.37-52). Ollyphant appears only long enough to cause Britomart and Satyrane to become separated in his pursuit (3.11.306); and the "cruell Beare" carrying a screaming infant in its mouth has as its main function to part Calepine from Serena (6.4.17-22).

Another reason why narrative lines are brought together is in order to close out what might best be called a plot line of the Faerie Queene. These plot lines most often take the form of a quest or rescue motif. When Britomart, for example, is united with Artegall in the brilliant anagnorisis scene of Book IV, her long and resolute search for him comes to an end. And when Calidore delivers Pastorella from the island hideaway of the Brigands or when Britomart frees Amoret from the House of Busirane, their respective rescue missions come to an end.

We need not belabor this much more except to remark that when a plot line is concluded by means of a junction of narrative lines, we can safely assume that the narrator (for whatever particular reason) wishes its conclusion to occur at just that point in the narrative sequence. For, had he wished, he could have hastened or postponed the narrative junction (thereby shortening or lengthening the

plot line in question) simply by reducing or increasing the number of "intermedled" adventures. Una, for example, when separated from Redcross through the machinations of Archimago, is not reunited with him until many adventures and some seven cantos have elapsed. Whereas Duessa, upon returning to the House of Pride from her descent into the underworld and discovering Redcross has fled, finds him within the space of one stanza (1.7.2). And Calidore, who cannot overtake the Blatant Beast for the first eleven cantos of Book VI, in the twelfth canto (when his quest and the book must be brought to a close) has little trouble finding and subduing it.

The major reason, however, why narrative lines are brought together in the Faerie Queene is to add a new episode to the sequence of the narrative. As we saw in our discussion of the narrative-line shift, a new episode can also be added to the narrative sequence by cutting from the narrative line in hand to another narrative line. For example, in the eleventh canto of Book V, when the episode of Arthur's restoration of Belgae is completed, the new episode of Artegall's similar restoration of Irena is introduced via a shift in narrative lines:

> But turne we now to noble Artegall:
> Who having left Mercilla, streight way went
> On his first quest, the which him forth did call,
> To weet to worke Irenaes franchisement,
> And eke Grantortoes worthy punishment.
>
> [5.11.36]

The narrative-line junction, on the other hand, adds a new episode on to the narrative line in hand by introducing a personage (or personages) whose presence will precipitate that new episode.[7] To see how this happens let us turn to the first canto of Book I. This canto is made up of basically two episodes: Redcross' slaying of the monster Error in her den (stanzas 7-28), and the separation of Redcross from Una by Archimago (stanzas 29-55). The first episode is only tangentially the concern of this discussion, for Error is a "fixed" personage and, properly speaking, has no narrative line. However, it should be pointed out that the introduction of a fixed personage into the narrative may, no less than the introduction of a mobile one, also precipitate a new episode. Furthermore, the mechanics whereby the fixed personage is introduced into the narrative is essentially the same as that of the narrative junction which introduces the mobile personage: as the narrative focus is following a particular narrative line, that narrative line comes upon the fixed personage. Take, for example, the episode involving Error. The narrative focus is following Redcross and Una who, having taken shelter in the Wandering Wood, cannot find their way out again. Resolving to keep to the path that seems the most used, they follow it until

> At lenght it brought them to a hollow cave,
> Amid the thickest woods.
>
> [1.1.11]

The "hollowe cave," of course, is Error's den. The only difference between the introduction of a mobile and a fixed personage is that the fixed personage is always new. Once the narrative has passed through an episode involving a fixed personage, it never again returns to that personage. Thus, all things considered, the following discussion applies not only to the introduction of mobile personages, but, obliquely, to the introduction of fixed personages as well.

Once Redcross has slain Error, he and Una resume their journey. Retracing the path "which beaten was most plaine," they at last find their way out of the Wandering Wood.

> So forward on his way (with God to frend)
> He passed forth, and new adventure sought;
> Long way he travelled, before he heard of ought.
>
> [1.1.28]

Then they encounter Archimago in the disguise of a hermit:

> At length they chaunst to meet upon the way
> An aged Sire, in long blacke weedes yclad.
>
> [1.1.29]

The appearance of Archimago inaugurates a new episode. That Archimago is also a new personage is not to the point here. New episodes can be ushered in by the introduction

of old personages as well. Archimago himself will introduce new episodes in his later appearances. When he appears to Braggadocchio and Trompart in the third canto of Book II, for example, he ushers in a brief comic episode illustrative of Braggadocchio's cowardice and vainglory (stanzas 11-19). What is important is that the encounter of Redcross and Una with Archimago is typical of the way in which new episodes are added on to the narrative sequence by means of the narrative junction.

For one, the new episode of the separation of Redcross from Una through Archimago's machinations is not introduced until the previous episode of the battle with Error is completed. Unlike the narrative shift, which can leave one episode hanging in suspense and cut away to another, the narrative junction never introduces a distinctly new episode until the previous one is finished. Once Redcross and Una are separated, for example, the next episode on the narrative line of Redcross is precipitated by his encounter with Sansfoy and Duessa whom "At last" he "chaunst to meete upon the way" (1.2.12). And when Una's narrative line is taken up again at the beginning of the third canto, her next adventure springs upon her in the form of a ferocious lion:

> It fortuned out of the thickest wood
> A ramping Lyon rushed suddainly,
> Hunting full greedie after salvage blood.
>
> [1.3.5]

The encounter of Redcross and Una with Archimago is typical in two further respects of the way in which new episodes are added on to the narrative sequence by means of the narrative junction. Redcross and Una are traveling when they meet Archimago:

> So forward on his way (with God to frend)
> He passed forth, and new adventures sought;
> Long way he travelled, before he heard of ought.

and they meet him purely by chance:

> At length they chaunst to meet upon the way
> An aged Sire.

But not only are these two properties typical of most of the narrative junctions which add another episode on to the sequence of the narrative, they also point out the relationship between almost all the consecutive episodes of the Faerie Queene.

The Faerie Queene, it must be remembered, is fundamentally a romance of quest. Its major personages are constantly traveling, either to seek a new adventure or to complete the one in hand. (Indeed, the skeletons of Books I, II, V, and VI are the chivalric quests of its titular knights, and Books III and IV are in a sense held together by Britomart's quest for Artegall.) When one adventure is completed, they move on to the next. As a result the relationship between two consecutive episodes

is almost always a spatial one, and the transition from the one to the other is frequently made by a travel formula, a sort of stock expression of distance traveled. They can assume various forms. Some are simple, some are much more detailed:

> Long time they thus together traveiled,
> [1.2.28]

> He had not travaild long,
> [1.7.20]

> Long tost with stormes, and bet with bitter wind,
> High over hils, and low adowne the dale,
> She wandred many a wood, and measured many a vale.
> [1.7.28]

> In this faire wize they traveiled long yfere,
> Through many hard assayes, which did betide;
> Of which he honour still away did beare,
> And spred his glorie through all countries wide.
> [2.1.35]

> Long so they travelled through wastefull wayes,
> Where daungers dwelt, and perils most did wonne,
> To hunt for glorie and renowmed praise;
> Full many Countries they did overronne,
> From the uprising to the setting Sunne,
> And many hard adventures did atchieve;
> Of all the which they honour ever wonne,
> Seeking the weake oppressed to relieve,
> And to recover right for such, as wrong did grieve.
> [3.1.3]

Related to the underlying theme of travel is the part that coincidence plays in the narrative of the Faerie Queene. Almost all the personages (whether they be "fixed" or "mobile," "old" or "new") who crop up in the narrative

and precipitate a new episode are met by chance. We realize, for example, that when Una's dwarf meets Una it is fortuitous, even though it is not explicitly so stated:

> He had not travailed long, when on the way
> He wofull Ladie, wofull Una met.
> [1.7.20]

However, it is frequently expressly stated that a personage is met by chance (the italics are mine):

> At last she *chaunced by good hap* to meet
> A goodly knight,
> [1.7.29]

> It *fortuned* forth faring on his way,
> He saw from farre, or seemed for to see
> [2.4.3]

> Sir Calepine *by chaunce*, more then by choyce,
> The selfe same evening *fortune* hether drove,
> [6.8.46]

> Till Scudamour, and that same Briton maide,
> *By fortune* in that place did *chance* to light:
> [4.9.28]

> a Squire, . . .
> *By great adventure* travelled that way;
> [4.2.20]

> There him befell, *unlooked for before*,
> An hard adventure with unhappie end,
> [6.4.17]

> All *suddenly* out of the thickest brush, . . .
> A goodly Ladie did foreby them rush,
> [3.1.15]

> [Scudamour] all unawares espide
> An armed Knight under a forrest side,
>
> [4.6.2]

> All sodainely out of the forrest nere
> The Blatant Beast forth rushing unaware,
> Caught her
>
> [6.3.24]

To understand the pervasive role that coincidence plays in the narrative, we must realize that the Faerie Queene is not only a romance of quest, it is also a romance laid in a peculiar never-never land: the "happly land of Faery." Its landscape is the vast wilderness of forest and plain so common to medieval romance and folklore--the forest usually hiding the greater adventures. Its properties, moreover, have their origin in the otherworld of Celtic mythology. It is a land of perpetual summer, in which the normal referents of time and space are held in dreamlike abeyance. In addition, it is populated with personages drawn from the most disparate literatures: Classical mythology, folklore, heroic legend, medieval romance and bestiary, and even the saint's life. We meet with cannibals, giants and dwarfs, holy men, princesses, fauns and satyrs, fabulous beasts and monsters, Saracens, gods and godesses, wild men, Amazons, magicians, and enchantresses.

What we have then in the Faerie Queene is a romance whose personages are constantly moving through the "woods and wastness wide" of Faerie Land, a region whose

correspondence with actuality is of the slightest. Presented with this Faerie Land, we, by an act of what Coleridge calls "poetic faith," instinctively suspend our normal disbelief and accept the many chance adventures as probable. (In the sixteenth century the word adventure itself still bore the meaning of "an unexpected occurrence.") We would reject the heavy-handed use of coincidence in the so-called realistic novel as going counter to the artistic premise on which it is based. But in the Faerie Queene movement through the "delightfull land of Faery" makes chance the expected and natural order of things.

CONCLUSION

If we look back over our analysis of the three narrative-line manipulations in the Faerie Queene (i.e., the shift, the separation, and the junction of narrative lines), we can see how each of them has its own particular narrative tasks to perform. The underlying purpose of all three is, of course, to carry forward the total narrative, but each does this by serving its own particular function. The shift of narrative lines must carry the reader from the narrative line which he has up to that point been following to another narrative line which he has not seen for a certain period of narrational time. As the action of the second narrative line is frequently happening at some other time than the action of the first narrative line, the narrative shift must in some way indicate the change in time as regards the overall time scheme of the Faerie Queene. And, as the action of the second narrative line always takes place in some other part of Faerie Land than the action of the first narrative line, the narrative shift must also somehow indicate the change in locale.

Since there is a narrational gap between the segment of the second narrative line which is shifted to and the segment which was abandoned earlier in the narrative, the narrative shift must also effectively bridge this gap if the reader is not to become lost in the many strands of the narrative. This is usually done by recapitulation. The narrator frequently makes his appearance in the more thoroughgoing narrative shifts. In these instances he may at times secure a smoother flow of the narrative by suggesting or foretelling what will happen when the abandoned narrative line is later taken up again.

The narrative functions served by the separation of confluent narrative lines are quite different. Since the narrative separation deals with narrative lines which at that moment are all in one place, it needs neither to concern itself with changes of time and place, nor with the mnemonic reestablishment of narrative lines. Yet, because the narrative focus can remain on only one of the diverging narrative lines, the narrative separation will at times make some provision for the narrative line (or lines) which are left behind. When the narrator makes his appearance in the narrative separation, he will sometimes preview what will occur when the abandoned narrative line or lines are resumed.

The narrative functions of the junction of narrative lines are also quite distinct. As in the case of the

narrative separation, the concern of the narrative junction is with narrative lines which at that moment are all in one place. So the narrative junction also does not involve changes of time and place. But, since the narrative line which joins up with the one in hand (we respectively termed them the "tributary" and "main" narrative lines of the narrative junction) may be either old or new to the narrative, the narrative junction must make provision for their introduction. If the tributary line is old, it will sometimes be reestablished through recapitulation similar to that which reestablishes the resumed narrative lines in the narrative shift. If the tributary narrative line is new, however, it must be established at the point of junction by some sort of background which lays the foundation for its further development and which evinces the role it will play in the episode at hand.

In those sections where we attempted to discover why each of the narrative-line manipulations comes when it does, we saw that their primary function is to add another episode to the narrative sequence. In the case of the narrative shift the new episode is on another narrative line from the one in hand. But both the narrative separation and the narrative junction add another episode to either some or all of the narrative lines in hand. The narrative separation isolates one (or more) of a number of confluent narrative lines, thus setting up its further

and possibly independent development. The narrative junction adds another narrative line to the one (or ones) already in hand, the addition of the narrative line usually precipitating a new episode. Generally, the narrative separation prunes narrative lines from the narrative whose function (either for the time being or for the remainder of the narrative) is played out; while the narrative junction grafts narrative lines on the narrative that have either a temporary or a sustained role to play.

In our discussion of the various manipulations of the narrative lines, we have frequently (though more extensively in some instances than in others) touched upon other aspects of the Faerie Queene. We have remarked on such topics as the qualities of time and space in Faerie Land, the in propria persona appearances of the narrator and his variable point of view, the creation and heightening of suspense, the use of certain repeated narrative motifs, and at times even on what may loosely be called the allegory. This should not surprise us if we will remember that the purpose of the Faerie Queene is first of all to tell a story. As C. S. Lewis points out,

> No critics seem to me further astray than those who deny that Spenser is an essentially narrative poet. No one loves him who does not love his story: outside the proems to the books and cantos he scarcely writes a line that is not for the story's sake.[1]

Furthermore, if we stop to think, we realize that the story forms the skeleton or framework for all the various elements which make up the complex totality that is the Faerie Queene. Thus, to stress the poem's thematic content, thought, allegory, or conceptual pattern over the methods it uses in telling its story, is to place things in the wrong perspective, a mistake often made with the Faerie Queene:

> . . . for, whatever may be true of some other poets, the aesthetic patterning of Spenser . . . is based upon ideas, upon conceptual thinking.[2]
>
> The governing principle of Spenser's poems is intellectual and thematic rather than narrative, dramatic, or symbolic.[3]

On the contrary, it is the narrative, the exigencies of telling a story that govern all the other aspects of the Faerie Queene. Its allegory, its thematic meaning, its entire "aesthetic patterning" are not autonomous. They do not exist in isolation of and for themselves alone. Rather, they owe their first allegiance to the story. The Redcross Knight who aids Britomart at Malecasta's Castle Joyeous and the Guyon who rages at being unhorsed by Britomart are not the true patterns of Holinesse and Temperaunce for the reason that the needs of the story must be served before those of the allegory. When Britomart does not join in the rescue of Florimell from the forester it is because the demands of the story take precedence over those of the

conceptual pattern. In short, unless we first understand how the story of the Faerie Queene is told, what the mechanics of its narrative are, we shall never arrive at a full understanding of the multi-faceted poem that is the Faerie Queene.

NOTES

INTRODUCTION

[1]The distinction between plot and story seems largely an arbitrary one and is not necessary to our discussion. E. M. Forster sees plot as distinguished from story in that plot contains the element of causality (Aspects of the Novel [London, 1927], p. 130). Robert Scholes and Robert Kellogg see "story as a general term for character and action in narrative form and plot as a more specific term intended to refer to action alone, with the minimum possible reference to character" (The Nature of Narrative [Oxford, 1966], p. 208).

[2]This is verified by the very different concepts she represents in Book II and in Books III and IV. In Books III and IV she represents "perfect Maydenhed" and is thus able to put Lust to flight and to kill him (4.7.23ff.). In her appearance in Book II, whatever else she may represent, it is not the same thing. When Braggadocchio, afire with "filthy lust," tries to rape her, she flees.

[3]The quotations from the Orlando Furioso are from the prose translation by Allan H. Gilbert (New York, 1955, 2 vols.).

[4]The other vocational images occur at: 6 Proem, 1 (the traveler); 1.12.1, 1.12.42, caught up at 2.1.2 (the mariner); 3.12.47 original conclusion, 4.5.46, 5.3.40 (the plowman).

[5]Convincingly argued, for one, by John Arthos in On the Poetry of Spenser and the Form of Romances (London, 1956), pp. 65-91.

THE SHIFTS IN NARRATIVE LINES

[1]A distinction which is maintained throughout is between what I call narrative time and what I call narrational time. Narrative time is the time of the fiction as it relates to the personages depicted by the narrator. Narrational time is the time of the narration as determined by the number and length of the episodes presented by the narrator to his audience which includes us as readers. Narrational time (or reading time, if you will) is an ever forward moving sequence from the beginning to the end of the Faerie Queene. Narrative time, however, can be and is manipulated by narrator.

[2]Coleridge's Miscellaneous Criticism, ed. T. M. Raysor (Cambridge, Mass., 1936), p. 36.

[3]Arnold Williams, Flower on a Lowly Stalk (East Lansing, 1967), pp. 125-126.

[4]The time references in the Faerie Queene are to be found at: 1.7.44; 1.8.38; 1.9.5; 1.12.18-19; 1.11.Argument; 2.2.44; 2.7.65; 2.9.7; 2.9.12; 2.9.39; 2.12.2; 3.3.16; 3.5.10; 3.7.57; 3.11.10; 3.12.2; 3.12.29; 4.1.4; 4.6.43; 4.7.13; 4.11.4; 5.2.4; 5.3.6-8; 5.6.3; 5.11.42; 6.2.30; 6.7.38; 6.9.25. Of these the following are either outside the time scheme of the narrative or only tangential to it: 1.7.44; 1.9.15; 1.12.18-19; 2.9.7; 2.9.12; 2.9.39; 3.7.57; 4.7.13; 6.2.30; 6.7.38; 6.9.25. The most egregious instance of an actual time reference conflicting with the related sequence of events occurs in the fifth canto of Book III where Dony tells Arthur that Marinell was wounded five days ago and that Florimell left Faerie Court four days ago in search for him. Yet Britomart (in the company of Glauce, Arthur, Timias, Guyon, and the Palmer) encounters the fleeing Florimell (3.1.15-19) before she has wounded Marinell (3.3.12-18).

[5]See Graham Hough, A Preface to the "Faerie Queene" (London, 1962), pp. 95-96.

[6]Quoted from The Complete Works of Geoffry Chaucer, ed. F. N. Robinson (Boston, 1957), ll. 3905-08. A handy resume of the time and place references in the Canterbury Tales is found in Robert D. French's A Chaucer Handbook (New York, 1947), pp. 197-198. See also H. Littlehalles, Publications of the Chaucer Society, 1898; J. S. P. Tatlock, PMLA, XXI, 478-485; Charles A. Owen, Jr., PMLA,

LXVI, 820-826; and Francis P. Magoun, Jr., Medieval Studies, XVI, 137-139.

[7]There are only five exceptions. In four instances the resumed narrative line is taken up an indefinite narrative time (but not too long) after it was left off: 2.7.1-2; 5.5.57-5.6.3; 6.6.17; and 6.8.51-6.9.2. In one other instance the gap is specifically said to be "Two dayes" long: 2.12.1-2.

[8]The other instances in which the narrator makes the narrative shift in propria persona occur at 1.3.1-3; 1.4.1-2; 2.4.1-2; 3.6.53-3.7.2; 3.7.61-3.8.2; 3.8.42-44; 3.10.60-3.11.3; 4.6.47-4.7.4; 4.10.58-4.11.6; 5.5.57-5.6.3; 5.11.36; 6.5.1-3; 6.6.17; 6.7.27; 6.8.30-31; 6.8.51-6.9.2; 6.11.24-25; 6.12.22. Of the above, the narrator directly addresses his audience at: 1.4.1-2, "young knight, what ever"; 3.6.53-3.7.2, "ye"; 3.10.60-3.11.3, "ye faire Ladies"; 4.10.58-4.11.6, "you"; 5.5.57-5.6.3, "Some men"; 5.11.36, "we"; 6.5.1-3, "ye"; 6.6.16-17, "you"; 6.7.27-28, "we"; 6.8.30-31, "You"; 6.11.24-25, "we"; 6.12.22, "we," "us." In two instances the narrator apostrophizes during a narrative shift: 3.10.60-3.11.3, "Fowle Gealosie"; 4.6.47-4.7.4, "Great God of love."

[9]The other narrative shifts in which the narrator postpones the narrative line in hand before cutting away to another occur at: 1.6.48-1.7.2; 3.6.53-3.7.2; 3.8.42-44; 4.10.58-4.11.6; 5.5.57-5.6.3; 6.6.16-17; 6.8.30-31; 6.8.51-6.9.2; 6.11.24-25; 6.12.22. The other narrative shifts in which the narrator gives a preview of what will happen when the postponed narrative line is resumed occur at: 1.6.47-1.7.4; 3.6.53-3.7.2; 5.5.57-5.6.3; 6.6.17; 6.8.30-31; 6.8.51-6.9.2.

[10]The other instances in which the narrative shift coincides with the canto introductory materials occur at: 1.3.1-3; 1.4.1-2; 1.6.1-3; 1.6.48-1.7.2; 2.4.1-2; 2.7.1-2; 2.12.1-2; 3.6.53-3.7.2; 3.7.61-3.8.2; 3.10.60-3.11.3; 4.6.47-4.7.4; 4.10.58-4.11.6; 5.5.57-5.6.3; 6.5.1-3; 6.8.51-6.9.2.

[11]The other instances occur at: 1.6.1-3, epic simile; 2.12.1-2, extended metaphor; 6.8.51-6.9.2, vocational metaphor.

[12]In the following discussion it may be helpful to know that the average length of the cantos of the Faerie Queene is 51 stanzas.

[13]There are three other clear instances of providential direction in the narrative of the Faerie Queene: the satyrs' rescue of Una from Sansloy (1.6.5-8); the angel's ministration to the unconscious Guyon (2.8.1-8); and Belphoebe's meeting the wounded Timias (3.5.27).

[14]There is also the possibility that the description of Proteus' dungeon at 4.11.1-4 is similarly influenced by the description of Cymoent's "watry chamber":

> Deepe in the bottome of the sea, her bowre
> Is built of hollow billowes heaped hye,
> Like to thicke cloudes, that threat a stormy showre,
> And vauted all within, like to the sky,
> In which the Gods do dwell eternally:
> [3.4.43]

[15]As is evident, the similarities between Amoret and Florimell are many and striking. Two more likenesses might be noted. Both, though loved of many, give their love to only one (see 3.5.8 and 3.6.53). And both are confined because they will not be unfaithful to their chosen loves.

[16]Instances of narrative shifts falling between narrative episodes where there is no intention to raise expectation and suspense occur at: 1.3.1-3; 1.6.1-3; 2.3.3-4; 2.4.1-2; 2.7.1-2; 2.12.1-2; 3.5.12-13; 3.7.61-3.8.2; 3.8.19-21; 3.10.60-3.11.3; 4.6.47-4.7.4; 4.8.17-18; 4.10.58-4.11.6; 5.11.36; 6.7.27.

[17]Instances of narrative shifts falling between narrative episodes where there is a concomitant intention to raise expectation and suspense occur at: 1.4.1-2; 1.7.19-20; 3.4.44-47; 3.8.42-44; 4.5.29-31; 5.5.57-5.6.3; 6.5.1-3; 6.11.24-25.

THE SEPARATIONS OF NARRATIVE LINES

[1]There are twenty-eight instances of narrative separations followed by narrative shifts in which the narrative focus remains on one of the diverging narrative lines: 1.2.6-12; 1.6.8-9; 1.8.49-50; 1.12.41-2.1.1; 2.1.25; 2.3.19; 2.5.25; 2.6.40; 2.8.56-2.9.2; 2.11.4-5; 3.1.18-19; 3.3.62, and again at 3.4.4-5; 3.4.18-19; 3.4.46-47; 3.6.28; 3.10.1-2; 3.10.16-17; 3.10.38; 3.10.43; 3.11.25-26; 3.12.26-27; 3.12.45-4.1.4; 4.1.36-37; 4.5.21;

5.7.43-5.8.3; 5.10.16-18; 6.3.25-27; 6.4.7-9; 6.5.40-6.6.2; 6.6.44-6.7.2; 6.12.13-22. On the other hand, there are only six instances of narrative separations followed by narrative shifts in which the narrative focus finally shifts to an entirely unallied narrative line: 1.6.47-1.7.2; 2.3.1-3; 3.8.18-20; 4.6.46-4.7.3; 5.11.35-36; 6.4.37-6.5.2.

[2]The six canto-spanning separations occur at: 2.8.56-2.9.2; 3.3.62-3.4.5; 5.7.43-5.8.3; 6.5.40-6.6.2; 6.6.44-6.7.2; 6.7.50-6.8.3. The two book-spanning separations occur at: 1.12.41-2.1.1 and 3.12.45-4.1.4.

The narrative separations which end with a shift to an unallied narrative line twice span two cantos: 1.6.47-1.7.2 and 4.6.46-4.7.3. They never span two books.

[3]Three of these are found in the canto and book-spanning separations of narrative lines: 3.12.45; 6.5.41; 6.7.50; and two are not: 2.11.4 and 6.12.14. Postponements in the narrative separations which end with a shift to an unallied narrative line occur at: 1.6.48 and 4.5.28.

[4]There are sixteen instances of this type of narrative-line separation: 1.5.19; 1.5.45; 1.3.39; 1.9.18-20; 1.10.68-1.11.1; 2.1.34; 2.6.4-5; 2.6.36-38; 3.10.52-53; 3.11.3-7; 4.2.3; 4.7.36-38; 4.7.47-4.8.2; 6.1.10; 6.4.16-17; 6.10.39-41.

[5]There are eighteen instances of the duty-prompted separation: 1.9.18-20; 1.10.68-1.11.1; 1.12.41; 2.1.34; 2.3.1-3; 3.1.18-19; 3.3.62-3.4.5; 3.4.18; 3.10.1-2; 4.1.36; 4.5.29; 4.6.46; 5.7.43; 5.10.17; 6.1.10; 6.5.39-41; 6.6.44; 6.12.11-13.

[6]There are eight instances of the dawn separation: 1.2.6-7; 1.9.18-20; 2.11.3-4; 3.10.1-2; 3.10.52; 4.6.44; 5.10.16; 6.5.40; 6.6.44.

[7]There are nine instances of the congé: 1.9.18-20; 2.1.34; 3.3.62 and 3.4.4-5; 4.6.42-45; 5.10.17; 6.1.10; 6.5.41; 6.12.13. Two congés are used ironically (antiphrasis): 4.1.36 and 6.11.18.

[8]The Evolution of "The Faerie Queene" (New York, 1960), p. 147.

[9]The best discussion of the narrative function of Arthur in the Faerie Queene that I have been able to find is the fifth chapter of The Evolution of "The Faerie Queene": "The Role of Prince Arthur."

THE JUNCTIONS OF NARRATIVE LINES

[1]The Evolution of "The Faerie Queene" (New York, 1960), p. 58.

[2]The Allegory of Love (Oxford, 1936), p. 340.

[3]"The Allegory of Chastity in The Faerie Queene," Studies in Philology, XXI (1924), p. 371.

[4]For the evolution of the concept of "point of view" in fiction see Norman Friedman's article on "Point of View in Fiction," PMLA, LXX (1955), pp. 1160-84, which also contains a full bibliography. One might also wish to consult the chapter on "Point of View in Narrative" in Robert Scholes' and Robert Kellogg's The Nature of Narrative, pp. 240-282. The best analysis of "point of view," however, is to be found in Wayne C. Booth's The Rhetoric of Fiction (Chicago, 1961), passim.

[5]The Rhetoric of Fiction, p. 160.

[6]Flower on a Lowly Stalk (East Lansing, 1967), p. 15.

[7]It might be argued that a personage or personages are also introduced by means of the narrative junction in order to complicate an existing episode. But it seems fruitless to attempt to distinguish those instances in which the introduction of an additional personage complicates an existing episode from those instances in which he precipitates a new one. For example, in the seventh canto of Book IV, when Arthur chances on Timias (who had isolated himself in the forest out of grief for his rejection by Belphoebe) but does not recognize him, does he complicate the episode of Timias' self-imposed exile (4.7.37-4.8.18), or does he inaugurate the teasing episode of their near reunion (4.7.42-47)? The question is a moot one, for the answer, it seems to me, depends wholly upon how finely one chooses to slice the narrative sequence into episodes.

CONCLUSION

[1]English Literature in the Sixteenth Century Excluding Drama (London, 1954), p. 389.

[2]A. S. P. Woodhouse, "Nature and Grace in The Faerie Queene," Journal of English Literary History, XVI (1949), p. 197.

[3]William Nelson, The Poetry of Edmund Spenser, a Study (New York, 1963), p. vii.